

- Noulet, Emilie. Jean Tardieu. Collection "Poètes d'aujourd'hui," #109. Paris: Seghers, 1964. %% Noulet discusses the relation that Queneau and Tardieu had during World War II (pp. 40-41) and mentions Queneau several other times (pp. 50, 52, and 202).
- Noulet, Emilie. "Queneau, Raymond: La Petite Cosmogonie portative." In Alphabet critique: 1924-1964. Vol. III. Bruxelles: Presses universitaires de Bruxelles, 1965, pp. 290-291. %% This is an extract from her "Voies de la poésie" article.
- Noulet, Emilie. Le Ton poétique. Paris: Librairie José Corti, 1971. %% Pages 259-260 concern Queneau's attempt to give poetry an everyday language and tone.
- Noulet, Emilie. "Les Voies de la poésie." Synthèses (Bruxelles), an. 6 #61 (juin 1951), pp. 121-129. %% Noulet gives a brief discussion of the Petite Cosmogonie portative on pp. 127-128.
- Nourissier, François. CR of Zazie dans le métro. Nouvelle Revue française (Paris), vol. 17 #97 (1^{ier} janvier 1961), pp. 146-147. %% Nourissier's only negative comment on the film version is that it just doesn't quite form a unified whole when all the wonderful parts are taken together.
- Nourissier, François. "De la séduction." Nouvelle Revue française (Paris), vol. 4 #20 (août 1954), pp. 326-328. %% Nourissier gives a glowing and intelligent review of Monsieur Ripois, only mentioning Queneau at the beginning as the author of the dialogue.
- Nourissier, François. "Trois 'Cas'." La Nef (Paris), vol. 16 #27 (avril 1959), pp. 59-60. %% Nourissier does not consider Zazie dans le métro itself but rather the strange gravity with which certain commentators regard the novel.
- Nourissier, François. Cf. Jean-Michel Adam, "Récit."
- Novak, Boris A. "Troj prijatelj Pierrot." In Queneau's Moj Prijatelj Pierrot. Ljubljana, Yugoslavia: DZS, 1993, pp. 170-171. %% This is a translation of Pierrot mon ami into Slovenian.
- Novalis. This is the pen name of Friedrich von Hardenburg. Cf. Anne-Marie Jaton, Lectures des 'Fleurs bleues' de Raymond Queneau.
- Nowell-Smith, Geoffrey. "Zazie dans le métro." Sight and Sound (London), vol. 32 #1 (winter 1962-1963), p. 37. %% Nowell-Smith does not believe that the film version of Zazie dans le métro is a complete success, but he does think that it remains a very funny film.
- Noyer-Weidner, Alfred. Cf. Hermann Lindner, "Aspekte der Romantechnik bei Queneau."
- Nucera, Louis. Cf. Alexandre Vialatte, CR of Courir les rues.
- Nuis, Aad. "De Verkeerde Kousbroek en de Goede." Haagse Post (Den Haag), an. 65 #28 (15 juli 1978), pp. 50-51. %% Nuis seems to be reviewing Stijloefeningen, Rudy Koesbroek's translation of Les Exercices de style.
- Nuridsany, Michel. Cf. Bertrand Tassou, "Les Enfants de Raymond."
- Nussbaum, J.-M. "Il y a trois jours je parlais à la Chaux-de-fonds avec le nouvel académicien Goncourt." Construire (Zürich), an. 7 #14 (7 avril 1951), p. 7. %% Nussbaum gives a rather charming description of Queneau as a person and as an author.
- Nussbaum, J.-M. "Un Nouvel Académicien qui fera parler de lui. Raymond Queneau vient d'entrer à l'Académie Goncourt." Images du monde (Lausanne), an. 7 #15 (14 avril 1951), p. 32. %% Nussbaum is very general. The subtitle of this magazine is Lectures du foyer.
- Nye, Robert. "Daring Old Men." Guardian Weekly (Manchester), vol. 122 #11 (9 march

- 1980), p. 21. %% Nye briefly salutes Barbara Wright in her translation of Exercises in Style.
- Nye, Robert. "The Smells of the City." The Guardian (Manchester), an. * #* (12 august 1976), p. 7. %% Nye does not care that much for Le Dimanche de la vie, and he gives a rather specific explanation of why. He does like Queneau, and he has praise for Barbara Wright's translation; he just dislikes this novel.
- Nyren, Dorothy. "Abstractions Clothed in the Trapping of High Comedy." Library Journal (New York), vol. 96 #8 (15 april 1971), p. 1388. %% Nyren's brief words on Barbara Wright's translation of The Bark-Tree are enthusiastic but typical.
- O., D. "Les Exercices de style." Diapason (Angers), an. 4 #21 (février 1955), p. 4. %% The author gives a fairly ordinary presentation of the recording of the Frères Jacques version of Les Exercices de style.
- O'Brady, Frédéric. "Dans son appartement de la 50ième rue Edith Piaf offre des frites à Bourvil avant de le présenter aux Américains." Paris-press (Paris), an. 7 #1585 (21 janvier 1950), p. 4. %% Queneau just appears in a picture; he was in New York for the Roland Petit ballet, "Croqueuse de diamants."
- O'Brien, Justin. The French Literary Horizon. New Brunswick, New Jersey: Rutgers, 1967. %% O'Brien mentions Queneau at the NRF between the wars (p. 180), offers a review of Zazie (which is the same as O'Brien's "A Streak of Mischief") (pp. 331-332), and notes Chêne et chien (p. 359).
- O'Brien, Justin. "A Streak of Mischief." New York Times (New York), vol. 110 #37521 (16 october 1960), "Book Review," pp. 4-5. %% O'Brien gives a summary of Zazie (in Barbara Wright's translation) but concentrates rather on Queneau's background.
- O'Connell, Patty. "The Lost Poldevian Original of 'Hamlet'." Washington Post (Washington, DC), an. 115 #234 (26 july 1992), "Book World," p. 7. %% This review of Jacques Roubaud's Hortense in Exile barely mentions Queneau as a founder of the Oulipo.
- O'Connor, Ulick. "All Talk." The Sunday Times (London), vol. * #8787 (17 january 1993), "Books" (Section 6), p. 8. %% O'Connor's review of José Pierre, Investigating Sex: Surrealist Discussions 1928-1932 is not completely positive.
- Ó Crohan, Tomás. Cf. Carol O'Sullivan, "Retranslating Ireland: Orality and Authenticity in French and German Translations of Basket Island Autobiography."
- O'Hara, J. D. "Reflections on Recent Prose." New England Review (Middlebury, Vermont), vol. 4 #4 (summer 1982), pp. 603-616. %% O'Hara speaks briefly of Barbara Wright's translations of Exercises in style and, at more length, We Always Treat Women Too Well (p. 611).
- O'Neill, Desmond. "A Dublin of the Mind." Irish Times (Dublin), an. * #47,197 (28 december 2004), "Features," p. 12. %% In spite of the title, O'Neill gives only his first three paragraphs and his last two to Queneau's Irish connections; these are nonetheless rather enlightening. The rest of this article is a general presentation of Queneau and his works which highlights certain rarely seen aspects and appreciations.
- O'Neill, Patrick. Fictions of Discourse. Toronto: University of Toronto Press, 1994. %% O'Neill considers the nature of Les Exercices de style (pp. 56-57).
- O'Neill, Thomas. Cf. Christopher Stuart Andrews, "Poetry and Cosmogony: Science in the Writing of Queneau and Ponge."

- O'Rourke, James. "'Rule in Unity' and Otherwise: Love and Sex in 'Troilus and Cressida'." Shakespeare Quarterly (Washington, DC), vol. 43 #2 (summer 1992), pp. 139-158. %% O'Rourke has just a reference (p. 142, note) to Queneau as the editor of Alexandre Kojève's Introduction à la lecture de Hegel.
- O'Sullivan, Carol. "Around the Continent in 99 Exercises: Tracking the movements of the Exercices de style." Review of Literatures of the European Union. Issue 4, "Traduzione Tradizione? Paths in the European Literary Polysystem" (july 2006). www.rilune.org. %% O'Sullivan discusses the fortunes of the Exercices de style's translations, almost exclusively in those done into English and Italian. She treats of Barbara Wright's and Umberto Eco's principles, concerns, strategies, and successes, all the while commenting on some of the difficulties inherent in any translation; she also makes some significant statements about the reception of this work in the different target cultures, including the US as distinct from Britain. This issue was edited by Enrico Monti and Fabio Regattin.
- O'Sullivan, Carol. "Deconstruction and Translation Theory: Derrida, Queneau, and the (un)-Translatable." Master's thesis (for the M.Phil.) at Cambridge University, 1997. Directors Andrew Brown and Kirsten Malmkjaer. %% The title describes this work accurately, as O'Sullivan looks primarily at the nature and the possibility of adequate translation. Queneau appears mainly as an example, but his ideas on translation are also cited.
- O'Sullivan, Carol. "Picturing Characters: Zazies 'à gogo'." In Seeing Things: Vision, Perception and Interpretation in French Studies. Ed. Simon Kemp and Libby Saxton. Collection "Modern French Identities," #17. Oxford (England): Peter Lang, 2002, pp. 263-279. %% O'Sullivan has written an interesting article concerning the different ideas we might have of young Zazie from the original text, the Louis Malle film and the two translations into English. Beyond that, however, she considers the reasons for these differences and some of the problems involved in the act of translation. She mistakenly identifies Catherine Demongeot, who played Zazie in the film, as the daughter of Mylene Demongeot.
- O'Sullivan, Carol. "Retranslating Ireland: Orality and Authenticity in French and German Translations of Blasket Island Autobiography." In Translating Others. Ed. Theo Hermans. Manchester: St. Jerome, 2006, pp. 380-391. %% O'Sullivan looks at Queneau's translation of Maurice O'Sullivan's Twenty Years a-Growing (Vingt ans de jeunesse) and Heinrich and Annemarie Boell's translation of Tomás Ó Crohan's The Islandman (Die Boote fahren nicht mehr aus). She traces not only how the translations into French and German differ from the English translation and how these themselves differ from the original texts, she also glances briefly as well at how "innocent and natural" these texts are not. This article will rather profoundly change our views on Queneau's translation.
- O'Sullivan, Carol. "The Stance of the Translator: Translations and Self-Translations of and by James Joyce, Samuel Beckett, and Raymond Queneau." PhD at Cambridge University, 2001. Director Jean Khalfa. %% O'Sullivan looks closely at Queneau as a translator, particularly in regard to his Vingt Ans de jeunesse and L'Ivrogne dans la brousse. She also looks at translation of his work, mostly into English and Italian, by such translators as Barbara Wright, Eric Kahane, Norman Rubington, Umberto Eco, Italo Calvino, Clara Lusignoli, and others.
- O'Sullivan, Maurice. Vingt Ans de jeunesse. Trans. and note Raymond Queneau. Paris: Gallimard, 1936. %% O'Sullivan wrote the original in Gaelic in 1933; the title given to the

English translation was Twenty Years A-Growing. According to Queneau's "Note du traducteur," he translated from the English version. There is some sort of manuscript available at the CDRQ under the title "O'Sullivan." Cf. J. G. Auriol, "Un Jeune Barde gaélique"; Fionntán de Brún, "An Francach Gaelach"; Hélène Duny, "Aïe laïe-ke inngliche bouxe"; Anne Gallagher, "L'Image de l'Irlande vue chez Raymond Queneau"; Michel Lécureur, Raymond Queneau, p. 198; Carol O'Sullivan, "Retranslating Ireland: Orality and Authenticity in French and German Translations of Blasket Island Autobiography" and "The Stance of the Translator: Translations and Self-Translations of and by James Joyce, Samuel Beckett, and Raymond Queneau."

O'Sullivan, Maurice. Vingt Ans de jeunesse: Prière d'insérer. Nouvelle Revue française #271 (avril 1936). %% This is on p. 136 of the Bulletin mensuel de renseignements bibliographiques, which seems to have been published as a companion pamphlet primarily aimed at advertising books; its index was published on the back of the front cover of the magazine itself. This was reprinted in Cahiers Raymond Queneau #12-13 (juillet 1989), p. 11.

Obataya, Yuji. "L'Autobiographie et le rêve: L'Aspect autobiographique et onirique dans Les Derniers Jours de Raymond Queneau." Mémoire de DEA. Lyon: Faculté des lettres, sciences du langage et arts, 1999.

Oberg, Johan. "Bourdieu's kultursociologiska metod: Raymond Queneaus uppväxt i Le Havre.

Två avsnitt ur en avhandling om betydelse och värde i Raymond Queneaus debutroman Le Chiendent." För doktorandseminariet vid litteraturvetenskapliga institutionen, Göteborgs universitet, den 26 februari 1986. %% The Swedish title means approximately "Bordieu's Sociocultural Method: Raymond Queneau's Upbringing in Le Havre. Two Sections of a Dissertation on Meaning and Worth in Raymond Queneau's First Novel, Le Chiendent."

Oberg, Johan. "Om Raymond Queneau." Ord och Bild (Stockholm), vol. 97 #2 (* 1988), pp. 65-66. %% This seems to be a very general presentation.

Oberg, Johan. "Queneau, l'encyclopédisme et la petite bourgeoisie." Temps mêlés #150 + 33/36 (juillet 1987), pp. 66-83. %% Oberg does a very serious job of considering the nature and development of Queneau's encyclopedism.

Oberlé, Gérard. Cf. André Blavier, "(Parenthèses) et [crochets]"; Jean-Claude Bonnet, "Gérard

Oberlé: Un Erudit gourmand"; Michel Braudeau, "Gérard Oberlé, l'ogre qui aimait les livres"; Jean Devaux and Gérard Oberlé, Raymond Queneau. Belle Collection de gouaches originales de R. Queneau. Editions originales de R. Queneau. Ouvrages dédiés à R. Queneau par ses amis; Stéphane Fleury, A Propos des fous littéraires; Alain Garric, "Pourquoi écrivez-vous?"

Ochab, Maryna. Cf. Queneau, Zazi w metrze.

Odifreddi, Piergiorgio. "Patafisica: La Riscoperta dell'assurdo attraverso il romanzo." La Repubblica (Roma), an. 25 #238 (15 ottobre 2000), pp. 44-45. %% This is a mishmash of 'pataphysics and Oulipo with pictures of Queneau, Vian, Calvino, and Borges.

Oesterreicher, Wulf. Cf. Peter Koch and Wulf Oesterreicher, "Sprachwandel und expressive Mündlichkeit."

Ogdon, Wilbur. Cf. Georges A. Bloch, "'Ma Querelle XIV': Exercising the Styles with Some

Ideas."

Ogliastro, C. "Du nouveau sur la Bible: Etude sur les treize premiers versets de la 'Genèse' par la méthode S + n." Dossiers du Collège de 'pataphysique #17 (22 sable 89 EP [vulg. 22 décembre 1961]), pp. 21-28. %% Ogliastro discusses possible "interpretations" of these verses due to changes in the target language and then gives examples of S + 7's application in this manner.

Okafor, Edwin Enyeobi. "Jean Tardieu et ses sources d'inspiration." PhD at Boston College (Boston, Massachusetts), 1982. Director Georges H. Zayed. Dissertation Abstracts International, vol. 43 #1 (july 1983), p. 179-A. %% Although his abstract seems to suggest that Queneau was a "précurseur" of Tardieu, Okafor's comments in the dissertation itself (pp. 143 and 153-155) amount more to a brief comparison between the two and show no historical influence in either direction.

Okubo, Teruomi. Cf. Queneau, Jinsei No Nichiyōbbi and Kibishii Fuyu.

Olbrecht-Tyteca, Lucie. Le Comique du discours. Bruxelles: Editions de l'Université de Brux-

elles, 1974. %% Olbrecht-Tyteca comments on interest in phonetic writing before Queneau and how its use has a certain limited comic effect, using Zazie dans le métro as an example.

Olds, Marshall C. "French Language Study and the Modern Literary Text." French Review (Champaign, Illinois), vol. 58 #2 (december 1984), pp. 215-222. %% Olds merely cites a passage from Les Fleurs bleues (on p. 222) as an example of levels of language.

Olivares Pardo, Amparo. Cf. Roger Arilla, "La Traduction oblique: Analyse des Exercices de style de Queneau, traduits par Antonio Fernández Ferrer"; Catherine Desprès, "La Traduction calque. Analyse des Exercices de style de Queneau, traduits par Fernández Ferrer"; Gianpiero Pelegi, "Alcuni Esercizi di Raymond Queneau"; María Teresa Ramos Gómez, "La Transtylisation: Analyse des Exercices de style de Queneau, traduits par A. Fernández Ferrer."

Olivenbaum, L. "A Propos d'une encyclopédie. Littérature et politique." Le Monde (Paris), an. 14 #3748 (9 février 1957), p. 7. %% Olivenbaum, in a letter to the editor, enumerates the shortcomings of the treatment of contemporary Slavic and especially Bulgarian literature in the second volume of L'Histoire des littératures. Cf. Benjamin Goriély, "A Propos d'un article sur la littérature bulgare"; Olivenbaum, "A propos d'un article d'encyclopédie sur la littérature bulgare."

Olivenbaum, L. "A Propos d'une encyclopédie. Littérature et politique." Le Monde (Paris), an. 14 #3760 (23 février 1957), p. 8. %% Olivenbaum continues his debate with Goriély. Cf. Benjamin Goriély, "A Propos d'un article sur la littérature bulgare"; Olivenbaum, "A propos d'un article d'encyclopédie sur la littérature bulgare."

Oliver, Annie. "Traduction et traditions de Queneau à Eco." Micromégas (Roma), an. 18 ##1-3 (= ##50-52)(gennaio - dicembre 1991), pp. 201-222. %% Oliver compares the sonnet version of Les Exercices de style story to Eco's translation of it in some depth, drawing in all sorts of considerations on their respective ideas concerning poetry and their putting these ideas into practice.

Olivier, Daniel. "Raymond Queneau, créateur de mythes." L'Agent de liaison (Paris), vol. * #67 (20 août 1948), p. 6. %% This is a general review of Queneau, but centering on On est toujours trop bon avec les femmes.

- Olivier, M. Cf. Anonymous, Minutes of the Conseil d'administration, Société française d'archéologie, séance du 21 mai 1958.
- Olivier, Daria. Cf. John Updike, "Capacités humaines" and "Trente-quatre Années plus tard, deux fois."
- Olivier, Richard. Cf. Queneau, "Le Rêve au cinéma."
- Ollier, Catherine. "Le Temps des chansons." Rolet (Paris), an. * #112 (20 février 1947), p. 3. %% Ollier rather likes what Queneau did with his "Défense et illustration de la langue française" on the radio.
- Ollier, Claude. Cf. Jean Ricardou and Françoise van Rossum-Guyon, ed., Le Nouveau Roman:
Hier, aujourd'hui.
- Ollier, Nicole. "Nanos Valaoritis: The Cultural Cross-Breeding of a Cosmopolitan and Protean Writer." Journal of Modern Greek Studies (Baltimore), vol. 15 #1 (may 1997), pp. 29-54. %% Ollier just mentions Queneau on p. 38.
- Ollivier, Eric. "Raymond Queneau contre les cuistres." Le Figaro littéraire (Paris), an. * #15623 (11 novembre 1994), p. 7. %% Ollivier likes Queneau's Vol d'Icare, but he has some reservations.
- Ollivier, Eric. "Raymond Queneau, un vorace de vocables." Le Figaro littéraire(Paris), an. * #15999 (25 janvier 1996), "Figaro littéraire," p. 7. %% Ollivier lauds Queneau's Exercices de style in a new Folio printing.
- Ollivier, James. "James Ollivier." Music by Ollivier, José-Mario Branco, Romain Bludnik, and François Rabbath. 33 rpm LP record. Disques Alvarès C451. %% Ollivier includes "Ma soeur cosaque" (from Le Chien à la mandoline).
- Olson, Ray. CR of Matt Madden's 99 Ways to Tell a Story. Booklist (Chicago), vol. 102 #7 (1 december 2005), p. 12. %% Olson is very positive.
- Oms, Marcel. Alain Resnais. Paris: Rivages, 1988. %% Oms mentions Queneau several times (pp. 13, 32, 35, and 59-60), but his most interesting comments concern what Péchiney wanted him to accomplish with "Chant du styrène" (p. 15) and what Resnais actually accomplished (pp. 62-63).
- Onfroy, Nicole. Cf. Queneau, Le Chiendent, 1975 Bordas edition.
- Onimus, Jean. Face au monde actuel. Bruges: Desclée de Brouwer, 1963. %% Onimus touches on both the realism and the humor of Queneau on pp. 78-81, 132-133, and 136-137.
- Onimus, Jean. "Le Rire contemporain." Études (Paris), vol. 308 #2 (février 1961), pp. 161-177. %% Onimus offers (pp. 165-166) rather negative comments on the "humorous" use of language by Queneau, among other authors. The article was republished in his Face au monde actuel.
- Onofri, Fabrizio. Cf. Queneau, Pierrot amico mio and Romanzi.
- van Oosten, Roel. "Trois Chansons parisiennes." Amsterdam: Donemus, 1986. %% This is a musical score of 48 pages, listed as "teksten van Raymond Queneau" and "gemengd koor en orkest." It is for SATB and orchestra and includes "Men at work," "Il faut faire signe au machiniste," and "En cas d'arrêt même prolongé." These poems are all from Courir les

rues.

- Opello, Olivia. CR of Saint Glinglin. Library Journal (New York), vol. 118 #11 (15 June 1993), p. 98. %% Opello's brief review of James Sallis's translation remains very much on the surface.
- Opticon. "Zazie dans le métro." Le Canard enchaîné (Paris), an. 54 #2552 (24 septembre 1969), p. 6. %% This pastiche is a commentary on a change in RATP schedules.
- Orcel, Michel. Cf. Italo Calvino, La Machine littérature.
- Orengo, Nico. "Così esplorava la grammatica della ragione." La Stampa (Torino), an. 119 #206 (20 settembre 1985), p. 3. %% Orengo just lists Queneau as one of the French authors who had influenced Calvino.
- Orengo, Nico. "Ha due cugini: Alice e Pierrot." La Stampa (Torino), an. 115 # (3 ottobre 1981), "Tuttolibri," p. 5. %% Orengo has a few words about Zazie dans le métro and mentions Pierrot as her "cousin," but he really doesn't say anything much.
- Oriol, J.-C. Cf. G. Labbaye and J.-C. Oriol, "Histoires de contes 1 et 2."
- Oriol-Boyer, Claudette. "Le Métatextuel ou le sérieux du comique dans Les Fleurs bleues de Raymond Queneau." Temps mêlés #150 + 65/68 (printemps 1996), pp. 73-91. %% Oriol-Boyer fulfills the promise of her title, using a great number of examples to illustrate her various subdivisions of metalinguistics. Cf. Anne-Marie Jaton, "Les Fleurs bleues, bilan provisoire."
- Orizet, Jean. "Tu ne seras jamais un vieux poète." Le Nouvel Observateur (Paris), vol. * #1894 (22 février 2001), p. x (in an insert after page 68). %% Jean Orizet tells Charles Trenet that he has his place as a poet right up there with Queneau, Brel, Brassens, Vian, Aragon, et al.
- Orizet, Jean. Cf. Queneau's, "Poèmes."
- Orlando, Walter. "Le Vol d'Icare de Raymond Queneau." Valeurs actuelles (Paris), an. * #1674 (30 décembre 1968), pp. 27-28. %% Orlando's review is better than most.
- Orlando-Lebrun, Rosa. "Le Mythe et le sacré dans Les Fleurs bleues de Raymond Queneau." Recherches sur l'imaginaire (Angers), vol. * #10 (* 1983), pp. 76-89. %% This article on Les Fleurs bleues is rather unfocussed, discussing dreams, surrealism, the feminine, platonism, etc.
- Orlitsky, Yuri. Cf. Tatiana Bonch-Osmolovskaia and Yuri Orlitsky, Laboratory of LogoLogic.
- d'Ormesson, Jean. "A l'assaut du langage." Arts (Paris), vol. * #708 (4 février 1959), p. 4. %% Ormesson gives an early and enthusiastic review of Zazie dans le métro and another work.
- d'Ormesson, Jean. "La Chronique du temps qui passe." Figaro Magazine (Paris), vol. * #3 (21 octobre 1978), pp. 6-7. %% D'Ormesson barely does more than cite Alexandre Vialatte's description of Queneau in this article praising Vialatte.
- d'Ormesson, Jean. "Une Formidable Entreprise. 'L'Histoire des littératures' de l'Encyclopédie de la Pléiade (Tome III): Du Bon Usage de l'empirisme organisateur." Arts (Paris), an. * #713 (11 mars 1959), p. 3. %% D'Ormesson gives a quite thoughtful review of the third volume of the Pléiade "Histoire des littératures."
- d'Ormesson, Jean. "Queneau (1903-1976)." In Ecrivains et romanciers du XX^e siècle. Vol. X of his Une Autre Histoire de la littérature française. Collection "Librio," #460. Paris: EJL, 2001, pp. 21-34. %% D'Ormesson just has his "Hegel fait son cirque," a chronology of Queneau's life, a list of his major works, and an extract from Zazie dans le métro (near

- the beginning of chapter three, from "C'est une rue tranquille. Les autos y passent..." through "Profitant de l'intérêt technique suscité par les accusations de Zazie, il s'est tiré en douce.") Cf. Bertrand Tassou, "Dernier Inventaire des clichés sur la littérature."
- d'Ormesson, Jean. "Queneau (1903-1976). Hegel fait son cirque." In his Une Autre Histoire de la littérature française. Paris: NiL Editions, 1997, pp. 299-304. %% D'Ormesson tries to portray Queneau with a few broad strokes rather than summarizing him, giving a great deal of space to the Oulipo, the Petite Cosmogonie portative, and Zazie dans le métro and almost nothing to the other aspects of his work.
- Orr, Leonard. "Intertextuality and the Cultural Text in Recent Semiotics." College English (Urbana, Illinois), vol. 48 #8 (december 1986), pp. 811-823. %% Orr just mentions Queneau in terms of Joyce.
- Orr, Leonard. "Random Verbal Generators and Verbal Constraints in Fiction." Modern Fiction Studies (Lafayette, Indiana), vol. 30 #2 (summer 1984), pp. 203-215. %% Orr mentions the Exercices de style as well as Walter Abish's Alphabetical Africa, Gabriel Cabrera Infante's Tres Tristes Tigres, and others. In regard to Tres Tristes Tigres, cf. Suzanne Jill Levine, "La Escritura como traducción: Tres Tristes Tigres y una Cobra"; John Lipski, "Paradigmatic Overlapping in Tres Tristes Tigres"; Stéphanie Merrim, "A Secret Idiom: The Grammar and Role of Language in Tres Tristes Tigres."
- Orr, William F. Cf. Carleton W. Carroll and William F. Orr, "On the Generalization of the Sestina."
- Ory, Pascal, and Jean-François Sirinelli. Les Intellectuels en France, de l'Affaire Dreyfus à nos jours. Paris: Colin, 1986. %% The authors state that the whole "St-Germain-des-Prés" event and atmosphere was "en grande partie une invention de Samedi-soir et de France Dimanche" (p. 148). They refer more positively to Jacques Becker's Rendez-vous de juillet.
- Osaki, Akiko. Cf. Queneau, Odiru.
- Orsini, Anna. Cf. Enrico Baj, 'Patafisica: La Scienza delle soluzioni immaginarie; Queneau, "Un Hugo geometra."
- Ortigue, Edmond. "Pour l'honneur d'Alexandre Kojève." Le Monde (Paris), an. 55 #17010 (3-4 octobre 1999), p. 17. %% Ortigue cites Kojève as saying that Queneau's Zazie dans le métro was a resume of Hegel's Phenomenology of the Spirit.
- Ortzen, Len. "Recent French Novels." Twentieth Century (London), vol. 166 #994 (december 1959), pp. 462-470. %% Ortzen situates Zazie dans le métro in the French original (pp. 463-464) as owing its comic success to the difficulty of the war years and the monetary struggle that followed.
- Orwell, Sonia. Cf. Lindsay Duguid, "Grief and Gaiety."
- Ossola, Carlo. "L'Invisible e il suo 'dove': 'Geografia interiore' di Italo Calvino." Lettere italiane (Firenze), an. 39 #2 (aprile - giugno 1987), pp. 220-251. %% Ossola has a great deal to say about Queneau's influence on Calvino on pp. 227-238, with briefer references elsewhere.
- Oster, Christian. Cf. Warren Motte, CR of Christian Oster's Loin d'Odile; Bertrand Tassou, "Les Enfants de Raymond."
- Oster, Daniel. "La Prothèse littéraire." Les Nouvelles littéraires (Paris), an. 51 #2388 (2 juillet 1973), p. 7. %% Oster just gives a very general look at the Oulipo in the guise of reviewing La Littérature potentielle (Créations Re-Créations Récréations).

- Oster, Daniel. Cf. Claude Bonnefoy, Panorama critique de la littérature moderne; Tony Cartano, "Raymond Queneau."
- Osterling, Anders. "Världslitteraturens Historia på franska." Stockholms Tidningen (Stockholm), an. * #15 (16 janvier 1957), p. 4. %% Osterling reviews what is apparently the second volume of L'Histoire des littératures.
- Ott, F. Peter. "Comments on the Occasion of the Publication of Evening Edged in Gold by Arno Schmidt." In Materialien zum Werk Arno Schmidts. München: Bargfelder Bote. Lfg. 50 (januar 1981), pp. 10-18. %% Ott states (p. 13) that Schmidt was probably influenced by Le Vol d'Icare.
- Otten, Michel. Cf. Bénédicte Vereecke, "Le Vol d'Icare de Raymond Queneau: Un Vertige parodique."
- Ouallet, Yves. "Avant-propos." In Raymond Queneau: Le Mystère des origines. Ed. Yves Ouallet. Rouen: Publications des Universités de Rouen et du Havre, 2005, pp. 9-14. %% Ouallet introduces this volume, which anthologizes the papers presented at the colloquium of this name, in focusing on the photographs which embellish it.
- Ouallet, Yves. "Le Lieu de l'origine, hommage à Queneau." In Raymond Queneau: Le Mystère des origines. Ed. Yves Ouallet. Rouen: Publications des Universités de Rouen et du Havre, 2005, pp. 19-27. %% Ouallet offers a rather poetic look at various ways in which Le Havre is reflected in Queneau and his works, stressing how the city originated and influenced many of his interests.
- Ouallet, Yves, ed. Raymond Queneau: Le Mystère des origines. Rouen: Publications des Universités de Rouen et du Havre, 2005. %% These are the "actes" of the colloquium of this name held in Le Havre on 28-29 march 2003. The authors include: Paul Braffort, Marie-Noëlle Campana, Daniel Delbreil, Michel Lécureur, Daiana Manoury, Christine Méry, Yves Ouallet, Emmanuël Souchier, Jordan Stump, Annamaria Tango, and Florence Wilden. The volume contains a number of very interesting photos of Le Havre from the time of Queneau's youth there.
- Ouardi, Hela. "Le Chiendent de Raymond Queneau ou la littérature comme jeu." Mémoire de maîtrise. Directeur Kamel Gaha. Tunis: Faculté des lettres de la Manouba, 1996. %% Ouardi considers the role of game theory in the creation of this novel.
- Ouardi, Hela. "La Crise d'ontalgie comme pantomime de la mort dans Loin de Rueil de Raymond Queneau." Amis de Valentin Brû #28-31 (juillet 2003), pp. 72-79. %% Ouardi points out how Queneau's text sets des Cigales's two asthma attacks out as dramatic events; she then draws some interesting conclusions relating asthma and writer's block.
- Ouardi, Hela. "La Littérature au miroir dans l'oeuvre romanesque de Raymond Queneau." Directeur Daniel Delbreil. Doctoral dissertation. Paris: Université de Paris III (Sorbonne nouvelle), 2001. %% Ouardi considers, to put it most generally, autoreflexion in Queneau's novels. More precisely, she examines Queneau's conception of the author and his awareness of himself as writing, the identity of the author as such, his active relationship to all literature in the act of writing at the same time as his creative independence, and the role of the reader (including the author as reader of his own work). This is only a suggestion of all that she has to say in a solid and nuanced dissertation: it is impossible to give a resume of 600 pages in just a few lines. Cf. Marie-Noëlle Campana, "Et quelques semaines plus tard..."
- Ouardi, Hela. La Littérature au miroir dans l'oeuvre romanesque de Raymond Queneau. Lille:

Presses universitaires du Septentrion, 2003. %% This is likely to be very similar to her dissertation.

Ouardi, Hela. "Queneau et l'outil informatique." Amis de Valentin Brû #14-15 (mai 1999), pp.

61-63. %% Ouardi describes the Kestermeier bibliography and points out some of its more interesting aspects.

Ouardi, Hela. Cf. Astrid Bouygues, "Queneau en Sorbonne."

Oules, Marie-Chantal. "Le Jeu du langage dans les romans de Raymond Queneau: Pierrot mon ami, Exercices de style, Le Dimanche de la vie, Zazie dans le métro, Les Fleurs bleues." Mémoire de maîtrise. Directeur M. Masson. Montpellier: Université Paul Valéry (Montpellier III), 1972. %% Oules concentrates on the language involved and only uses the novels for examples.

Oulipo. "A Georges Perec." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Vol. 2. Paris: Ramsay, 1987, pp. 83-121. %% The members of the Oulipo offer various sorts of short texts in tribute. This was reprinted in the 3-vol. Seghers edition, vol. 2, pp. 83-121.

Oulipo. "A Raymond Queneau." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Paris:

Slatkine, 1981, pp. 49-83. %% This is a collection of very short oulipian texts done by the members of the Oulipo and dedicated to Queneau. This was reprinted in the 2-vol. Ramsay edition, vol. 1, pp. 49-73, and in the 3-vol. Seghers edition, vol. 1, pp. 49-73.

Oulipo. Abrégé de littérature potentielle. Collection "La Petite Collection," #379. Paris: Mille

et une nuits, 2002. %% The members of the Oulipo describe a number of the literary games or procedures which they have invented and present them in such a manner that the reader is encouraged to use them him/her self. There are several new techniques, such as the "poème de métro."

Oulipo. Affensprache, Spielmaschinen und allgemeine Regelwerke. Trans. Hans Hartje and Jürgen Ritte. Berlin: Plasma, 1997.

Oulipo. Atlas de littérature potentielle. Paris: Gallimard, 1981. %% This is a collection of pieces by members of the Oulipo on various topics. It contains an extract from Queneau's "Fondements de la littérature d'après David Hilbert," his "Classification des travaux de l'Oulipo," and pieces by Noël Arnaud, Marcel Bénabou, Jacques Bens, Claude Berge, Paul Braffort, Italo Calvino, Jacques Duchateau, Paul Fournel, François Le Lionnais, Harry Mathews, Georges Perec, Jacques Roubaud, as well as anonymous works and various bits and pieces. Cf. also Olivier Biegelmann, "Les Oulipiades"; Pierre Lepape, "Au tout à cent balles"; Mathieu Lindon, "Les Yeux dans les 'poches'"; Mordilloulipo, (No title); Raphaël Sorin, "Les Travaux de l'OuLiPo"; John Sturrock, "The Art of the Possible."

Oulipo. "Autres morales élémentaires." In La Bibliothèque oulipienne. Vol. 4. Paris: Le Castor astral, 1997, pp. 55-91. %% The Oulipo presents 30 quennets (poems in the form which Queneau used in the first section of Morale élémentaire), even though two of them are not obviously of that form. There is some explanation of each of the 30 on p. 91. The texts were written by Marcel Bénabou, Jacques Bens, Paul Braffort, François Caradec, Paul Fournel, Jacques Jouet, and Jacques Roubaud.

Oulipo. La Bibliothèque oulipienne. 4 vol. Paris: Le Castor astral, 1997. %% This contains

Oulipo work from 1992 and 1993. The authors included in volume 4 are Marcel Bénabou, Jacques Bens, Paul Braffort, François Caradec, Paul Fournel, Jacques Jouet, Harry Mathews, and Jacques Roubaud.

Oulipo. "Langagez-vous, mots dits, dix mots." Paris: Ministère de la Culture et de la communication (Délégation générale à la langue française et aux langues de France), 2003. %% This is a collection of short texts created by the Oulipo based on ten words taken from the titles of Queneau's works (dimanche, vol, campagne, exercer, bleu, chiendent, rude, mille, instant, and courir). The work is for the "8^{ième} semaine de la langue française et de la fran-cophonie." Cf. Damien-Guillaume Audollent, "Langagements quenien"; Emilie Grange-ray, "Les Mots de Queneau pour jouer avec la langue"; Jean-Pierre Longre, "A Lyon, Queneau court les rues."

Oulipo. La Letteratura potenziale (Creazioni, ri-creazioni, ricreazioni). Ed. and trans. Ruggero

Campagnoli and Yves Hersant. Bologna: Cooperativa libraria universitaria editrice Bologna, 1985.

Oulipo. La Littérature potentielle (Créations Re-Créations Récréations). Collection "Idées," #289. Paris: Gallimard, 1973. %% The cover of this book has an unusual design which doesn't seem to be explained in the book; this explanation is available at the bottom right corner of p. 25 of the Pierre-Bernard Marquet article, "Qu'est-ce que l'Oulipo?" Cf. Anonymous, "Constraints to Come"; Yvon Belaval, "Queneau l'oulimpien"; François Caradec, "Exercices de stylos"; Catherine David, "Le Petit Bricoleur littéraire"; Frémion, "L'Oulipo"; Yves Hersant and Ruggero Campagnoli, CR of Oulipo's La Littérature potentielle; Daniel Oster, "La Prothèse littéraire."

Oulipo. Moments oulipiens. Paris: Le Castor astral, 2004. %% Eleven oulipians contributed articles to this anthology, which centers on the people in the group rather than on their practices. Cf. François Naudin, "Les Potins de l'atelier."

Oulipo. "S + 7, le retour." In La Bibliothèque oulipienne. Vol. 4. Paris: Le Castor astral, 1997, pp. 29-54. %% After a brief review of the oulipian history of S + 7 come 11 texts generated by some variant of this method. The texts included were written by Marcel Bénabou, François Caradec, Jacques Jouet, Harry Mathews, and Jacques Roubaud.

Ouredník, Patrik. "Kenó aneb Kenó." In Queneau, Stylistická cviceni. Praha: Volvox Globator, 1993, pp. 5-7.

Ouredník, Patrik. Cf. Queneau, Deti bahna and Na Zenskõ je Clovek Krátkej.

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

Ovid (= Publius Ovidius Naso). Cf. Florence Wilden, "Le Vol d'Icare et ses relations avec Les

Métamorphoses d'Ovide: L'Equilibre des corp(u)s solides gênés."

Owen, Thomas. Les Chambres secrètes. Bruxelles: Delta, 1983. %% This is a collection of short stories, and one of the characters is writing a dissertation on Queneau, specifically on "les à-peu-près poétiques de la grossièreté" (p. 50).

Oxland, Catherine. "'Odeur de sainteté, odeur de soufre': The Body as Exhalation of the Soul in Raymond Queneau." In Sense and Scent: An Exploration of Olfactory Meaning. Ed. Bronwen Martin and Felizitas Ringham. Dublin: Philomel Publications, 2003, pp. 229-

243. %% Oxland states that she will treat of "the associations of smell with childhood and sexuality, both of them linked to a traumatic past; how Queneau transforms them in the textual narrative; and, finally, how both of them combine to designate the body as guilty of contaminating the soul." I think that such a description does not quite do justice to the feminine and erotic connections that she describes.

- Ozanne, Jean. "Revue des revues." Paris-Normandie (Rouen), an. * #2307 (29 février 1952), p. 6. %% Ozanne centers on the "étrange malaise" that Queneau's style creates in Le Dimanche de la vie, including a passage in which Valentin attempts to escape his awareness of time passing.
- P. "Les Masques nus." Cahiers d'art dramatique (Paris), an. 9 #9-10 (décembre 1947), "Supplément," p. 71. %% This author says that "'En passant' de Raymond Queneau est une pochade qui pourrait plaire si elle était traitée avec moins de prétention au 'grand art'." Paul Blanchart (p. 13) adds that "Le petit acte de Raymond Queneau ('En passant,' par les Masques nus) ne peut que laisser attendre une expérience plus étoffée et plus concluante."
- P., A. F. "Raymond Queneau à l'Académie Goncourt." La Flandre libérale (Gand), an. 77 #73 (14 mars 1951), p. 8. %% The author just gives the particulars of the voting which elected Queneau to the Académie.
- P., A. F. "Raymond Queneau est élu à l'Académie Goncourt." Midi-libre (Paris), an. 8 #2104 (13 mars 1951), p. 1. %% The author simply states the fact of the election and lists Queneau's literary background.
- P., C.-V. This is not exactly a pseudonym for Queneau, since it probably stands for "Connaissez-vous Paris?" Cf. Queneau, "Cimetière ignorés, tombes oubliés."
- P., I. "Fransk lyrik exploderade under det tyska tvånget." Morgon-Tidningen (Social-Demokraten) (Stockholm), an. * #317 (21 november 1945), p. 9. %% Queneau visited Sweden and Finland at this time, and this article seems to be describing his position in the French literary world as background for the visit. For details on the trip in question, cf. Michel Lécureur, Raymond Queneau, pp. 353-354. Cf. also Anonymous, "Kirjallisuutta Raymond Queneau"; Germain Despres, "Surtout, pas un mot..."; Nadja, "Fransk Litteratur levde farligt under kriget" and "Lyrisk explosion i nya Frankrike 200 nyfödda poeter av god klass"; Palola, "Kirjailija Raymond Queneau."
- P., J. "Ce Farceur de Queneau!" Le Monde (Paris), an. 18 #5123 (8 juillet 1961), p. 8. %% This author (Jacqueline Piatier?) sees in the Cent Mille Millions de poèmes "une farce," "satire," and "une expérimentation du langage." Cf. Anonymous. "Il y a 30 ans... Été 1961."
- P., L. "Les Midis de la poésie: Raymond Queneau." La Lanterne (Bruxelles), an. 8 #25 (30 janvier 1952), p. 4. %% This author describes Jean de Beucken's lecture and the poetry reading that followed.
- P., M. "Pour une bibliothèque idéale." Franc-tireur (Paris), an. 15 #3596 (16 février 1956), p. 6. %% This is a fairly ordinary presentation.
- P., M. "Raymond Queneau, Staline, et le langage." Franc-tireur (Paris), an. 11 #2062 (15 mars 1951), p. 4. %% The author concentrates on Queneau's views on language in reviewing Bâtons, chiffres et lettres.
- P., M. "Zazie chez elle." Aux Ecoutes (Paris), an. 41 #1847 (11 décembre 1959), p. 41. %%

The author seems to approve of the Trois-Baudets presentation of "Zazie dans le métro," one of the few who did.

- P., M. J. "Drama in argot." Algemeen Handelsblad (Nederlands), vol. # (1 may 1959), pp. . %% This is a review of Zazie dans le métro.
- P., P. M. "Quand les jeunes écrivains font 'ha, ha'." Lyon Libre (Lyon), an. 4 #782 (1^{ier} avril 1947), p. 2. %% The author describes Scipion's book.
- de P., O. "Rubin Steiner et Luz: OuMuPo 3." Le Monde (Paris), an. 60 #18632 (21 décembre 2004), p. 20. %% The author presents a recent CD (with accompanying comics) which contains attempts to translate oulipian constraints into music. This would seem to be the third record of the sort published by this company, "Ici d'ailleurs."
- P., S. CR of Alexandre Kojève's Introduction à la lecture de Hegel. Mercure de France (Paris), an. 59 #304 (= #1022) (octobre 1948), p. 310. %% The author gives a detailed and enthusiastic summary of the contents of this work.
- P., S. CR of Bâtons, chiffres et lettres. Mercure de France (Paris), an. 62 #311 (= #1052) (avril 1951), pp. 693-694. %% The author, whose identity is quite unclear, concentrates on Queneau's interest in the forms of language.
- P., S. CR of Jean Queval's Rendez-vous de juillet. Mercure de France (Paris), an. * #* (= #1040) (avril 1950), pp. 698-699. %% The author is merely brief and positive.
- P., S. CR of Les Oeuvres complètes de Sally Mara. Mercure de France (Paris), vol. * #1186 (juin 1962), p. 315. %% The author describes the book in negative terms which he seems to consider positive...
- P., S. "Exercices de style par Raymond Queneau." Mercure de France (Paris), vol. * #1128 (août 1957), pp. 683-684. %% The author likes the Faucheux edition very much.
- P., S. "Lettres. Saint-Glinglin, par Raymond Queneau." Mercure de France (Paris), an. 59 #304 (= #1022) (octobre 1948), p. 310. %% The author gives a curious review which relates surrealism, Rabelais, Jarry, and metaphysics to this novel.
- Pabst, Walter. "Zur Persiflage und Schmäherei in zeitgenössischer französischer Lyrik." In Studia romanica et linguistica, #15. Festschrift für Olaf Deutschmann zum 70. Geburtstag, 14 März 1982. Ed. Peter Wunderli and Wulf Müller. Frankfurt-am-Main: Peter Lang, 1982, pp. 421-431. %% Pabst considers especially Courir les rues.
- Pabst, Walter. Cf. Karl Hölz, "Raymond Queneau: Petite Cosmogonie portative."
- Pacalon, Pascale. "La Notion d'histoire dans Les Fleurs bleues de Raymond Queneau." Thèse de DEA. Directeur G. Mailhos. Université de Toulouse-Mirail, 1988. %% Pacalon considers "les références historiques dans Les Fleurs bleues," "rapports entre les deux 'histoires' (Histoire et fiction)," and "l'histoire et ses sources." [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.]
- Pachet, Pierre. "Derrière la grille." Les Lettres nouvelles (Paris), vol. * #1 (février-mars 1977), pp. 161-182. %% This just has a quotation of the opening lines of Le Chiendent on p. 167.
- Pachet, Pierre. Cf. Claude Kremer-Caruana, "A la découverte de Raymond Queneau dans Paris, le douzième arrondissement, à travers son recueil de poèmes Courir les rues."
- Paesani, Kate. "A Process-Oriented Approach to Zazie dans le métro." French Review (Champaign, Illinois), vol. 79 #4 (march 2006), pp. 762-778. %% Paesani is solely

interest in describing a methodology for teaching language through the use of a video presentation. Malle is barely mentioned, and Queneau even less.

Paget, Jean. "D'une critique 'nouvelle' pour un genre nouveau." Combat (Paris), an. * #5408 (14 novembre 1961), p. 8. %% This concerns a theater version of Loin de Rueil. Cf. also his "Une Parabole vulnérable."

Paget, Jean. "La Mythologie de Raymond Queneau." Cahiers littéraires -- RTF (Paris), an. 2 #1 (1^{ier} octobre 1963), pp. 17-18. %% This is a brief and shallow radio address on Queneau's novels.

Paget, Jean. "Une Parabole vulnérable." Combat (Paris), an. * #5405 (10 novembre 1961), p. 8. %% Paget reviews the musical version of Loin de Rueil without giving a judgement... Cf. his "D'une critique 'nouvelle' pour un genre nouveau."

Pagliano, Jean-Pierre. Cf. Claude Duneton and Jean-Pierre Pagliano, Anti-manuel de français à l'usage des classes de second degré et de quelques autres.

Pagliaro, Tony. Cf. Chris Andrews, "Protocol and Project: The Oulipo and the Process of Writing"; Jacques Birnberg, "'Vieillir' by Raymond Queneau: A Self-Mocking Elegy."

Pailliez, Rodolphe. "Kickshaws." Art et métiers du livre (Paris), an. * #140 (juin 1986), pp. 10-13. %% Pailliez describes this small press and some of their 20 early productions, including "Un Conte à votre façon" and One Hundred Million Million Poems. He adds that a project to publish ten "exercices de style inédits" was stillborn due to the formal refusal of the "succession Queneau." Cf. Jean-Hugues Malineau, "Le Petit «Kickshaws» qui fait la différence."

Paioni, Pino. Cf. Queneau, "I Romanzi che non si raccontano," "Vieni vai," and "Zazie nella sua più giovane età."

Pajet, Jean. "A la Comédie de Paris, 'La Femme-femme,' comédie musicale de J.-P. Ferrière."

Combat (Paris), an. * #5508 (12 mars 1962), p. 8. %% Pajet compare this work to the theater version of Loin de Rueil and finds this one to be definitely inferior.

Palayret, Guy, Anne Berthelot, and Claude Thomasset, ed. "Tristan et Yseut" de Bérroul; "Le Joueur d'échecs" de Stephan Zweig; "Les Fleurs bleues" de Queneau. Collection "Balises Dossiers," # . Paris: Nathan, 2001? %% This is a manual for students finishing their bac and preparing for their examinations in literature.

Palencia, Elaine F. CR of Barbara Wright's translation of The Sunday of Life. Library Journal (New York), vol. 102 #8 (15 april 1977), p. 950. %% Palencia's review is short and positive.

Palinure. "Goûter de têtes chez Gaston." Combat (Paris), an. 9 #1820 (12 mai 1950), p. 1. %% Palinure describes those present for a garden party at the Maison Gallimard, mentioning that Queneau's tie is quite green, even more than the lizards which appear in his "Les Muses et lézards." Cf. Palinure, "Palinure s'égare dans la Littérature." The cartoons are by Maurice Henry.

Palinure. "Palinure à la cinémathèque." Combat (Paris), an. 9 #1970 (3 novembre 1950), p. 2. %% Palinure summarizes Queneau's short film Le Lendemain in an article devoted to Palinure's visit to the Cinémathèque française. Cf. Michel Lécureur, Raymond Queneau, pp. 385-386.

Palinure. "Palinure s'égare dans la Littérature." Combat (Paris), an. 9 #1844 (9 juin 1950), p.

2. %% Palinure claims that at the weekly Gallimard party Queneau was wearing a striped tie with white polka dots, a change from several weeks before. Cf. Palinure, "Goûter de têtes chez Gaston."
- Palinure. "Zazie, premier film drôle de la vague 1960." Paris-jour (Paris), an. 17 #175 (14 avril 1960), p. 17. %% Palinure gives a facile review/interview of Louis Malle and certain characters from the film.
- Palinure. This is the pseudonym of Henry Magnan.
- Pallotti, Gabriele. CR of Catherine Kerbrat-Orecchioni Les Interactions verbales. Journal of Pragmatics (Amsterdam), vol. 31 #3 (march 1999), pp. 417-433. %% Pallotti cites a quotation from Alejo Carpentier from Queneau's "Ecrit en 1955" in regard to the difference between dramatic dialogue and actual conversation.
- Palmarini, Massimo. "L'Ultimo Colpo del cecchino." Corriere della sera (Milano), an. 110 #206 (20 settembre 1985), p. 3. %% In an article on Italo Calvino, Palmarini makes a mention of Italo Calvino's translating Queneau's Petite cosmogonie portative into Italian.
- Palmer, Tony. "Art Disease." The Spectator (London), vol. 231 #7567 (7 july 1973), pp. 20-21. %% Palmer chirps enthusiastically (but briefly) about Barbara Wright's translation of The Flight of Icarus.
- Palola. "Kirjailija Raymond Queneau." Helsingin Sandomat (Helsinki), an. # (24 marraskuu [= november] 1945), p. . %% The author describes a brief visit by Queneau to Helsinki. For details on the trip in question, cf. Michel Lécureur, Raymond Queneau, pp. 353-354. Cf. also Anonymous, "Kirjallisuutta Raymond Queneau"; Germain Despres, "Surtout, pas un mot..."; Nadja, "Fransk Litteratur levde farligt under kriget" and "Lyrisk explosion i nya Frankrike 200 nyfödda poeter av god klass"; I. P., "Fransk lyrik exploderade under det tyska tvånget."
- Palou, Anthony. "La Vie mystérieuse d'un pataphysicien." Le Figaro (Paris), an. * #17967 (16 mai 2002), "Figaro littéraire," p. 3. %% Palou does little more than give a fairly concrete summary of Queneau's life in order to review Michel Lécureur's biography of him.
- Palustran, Christian. Cf. Gilles Boulan, Gildas Bourdet, Claude Confortès, Joseph Danan, David Lemahieu, Christian Palustran, Yoland Simon, and Stéphanie Tesson. Queneau que si!
- Pan, Peter. "Gallup pour la littérature universelle." Pan (Bruxelles), an. 12 #583 (22 février 1956), p. 4. %%
- Pan, Peter. "Loin de Rueil par Raymond Queneau." Pan (Bruxelles), an. 1 #45 (20 juin 1945), p. 4. %% The author gives a major part of this article to a very worthwhile review of Le Chiendent so as to better comment on Loin de Rueil.
- Panaïtescu, Val. "Une Description possible de l'humour." Cahiers roumains d'études littéraires (Bucuresti), vol. * #3 (* 1978), pp. 37-47. %% In a rather serious article on humor, Panaïtescu briefly compares Queneau with Rabelais and Diderot (p. 46).
- Panaïtescu, Val. "L'Humoriste Chêne et Chien et sa mythologie." Temps mêlés #150 + 2 (été 1978), pp. 18-35. %% Panaïtescu considers the etymology of Queneau's name, his interest in dogs and other animals, and other literary talismans (weeds, brooms, etc.). Cf. the note about this author on p. 49 of this same issue. This is actually the correct title.
- Panaïtescu, Valeriu. "L'Humour de Raymond Queneau." Doctoral dissertation. Iasi: University Al. I. Cuza, 1972. %% The five parts of this rather long work concern the nature of

humor (from a historical perspective), Queneau the humorist, the essential themes of Queneau's humour, humorous expression, and Queneau's humorous relativism. There are extracts indexed under Panaitescu, "Ressources comiques du 'troisième français' dans l'oeuvre de Queneau." Cf. his "Le Jeu des antinomies dans l'humour de Queneau."

Panaitescu, Val. "Le Jeu des antinomies dans l'humour de Queneau." In Raymond Queneau. Cahier de l'Herne #29. Ed. Andrée Bergens. Paris: Editions de l'Herne, 1975, pp. 139-147. %% This extract from Panaitescu's doctoral dissertation concentrates on the skeptical turn of Queneau's thought, his tendency to look at both sides of any thought or idea, more than on the humor which can flow from such a potentially paradoxical stance. This article reappeared in the 1999 edition.

Panaitescu, Val. "Le Langage de l'humour quenien." Temps mêlés #150 + 57/60 (automne 1993), pp. 125-134. %% Panaitescu investigates the relationship between Queneau's humor and his language, concentrating a bit more on the latter.

Panaitescu, Val. "La Part du rêve chez Queneau." Dialogue (Montpellier), vol. 1 #1 (* 1978), pp. 115-124. %% Panaitescu looks at the role of the "rêve" not only in Queneau's characters' lives but also in his love of cinema and the act of writing.

Panaitescu, Val. "Les Personnages queniens critiques de leur statut." Temps mêlés #150 + 17/19 (avril 1983), pp. 137-149. %% Panaitescu considers various Queneau characters in the light of Unamuno and Pirandello.

Panaitescu, Val. "Poème des poèmes." Temps mêlés #150 + 25/28 (mai 1985), pp. 289-300. %% This is on the nature of Queneau's poetry.

Panaitescu, Valeriu. Preface. In Queneau, Florile albastre. Bucuresti: Univers, 1997, pp. 5-18.

Panaitescu, Val. "Queneau." Cronica (Iasi, Romania), an. 2 # (28 ianuarie 1967), p. 11? %%

This seems to be just a general presentation of Queneau and his work.

Panaitescu, Val. "Queneau." Romania literara (Bucuresti), an. 17 #10 (8 marti 1984), p. 21. %% This is a rather general presentation.

Panaitescu, Val. "Queneau, un profund înnoitor al scrisului contemporan." Cronica (Iasi, Romania), an. 17? #877? (19 novembre 1982), p. 12. %% The title means "Queneau, un profond novateur de l'écriture contemporaine," and Panaitescu's article is a general description of the preceding Verviers colloquium.

Panaitescu, Val. "Le Quennet." Amis de Valentin Brû #19 (juin 1982), pp. 33-39. %% This concerns the structure of Morale élémentaire.

Panaitescu, Valeriu. "Raymond Queneau si prietenul sau Pierrot." In Queneau's Amicul meu Pierrot. Bucuresti: Univers, 1971, pp. 5-23.

Panaitescu, Val. "Raymond Queneau și romanul-poem." Romania literara (Bucuresti), an. 6 #31 (2 august 1973), p. 28. %% Panaitescu's article seems to center on the nature of Queneau's novel writing.

Panaitescu, Valeriu. "Ressources comiques du 'troisième français' dans l'oeuvre de Queneau."

Vie et langage (Paris), vol. * #272 (novembre 1974), pp. 602-608, and vol. * #273 (décembre 1974), pp. 702-706. %% These extracts from Panaitescu's dissertation concentrate on the nature of the vocabulary which Queneau used, both in a general manner and in terms of specific subsets of that vocabulary.

- Panaïtescu, Val. "Rigoare și fantezie." Cronica (Iasi, Romania), an. 8 #369? (23 februarie 1973), p. 12. %% Panaïtescu seems to be addressing himself to the question of how and why Queneau structured his novels so carefully.
- Panaïtescu, Val. "Un Temps romanesque entre le cycle et la spirale." Temps mêlés #150 + 39/40 (printemps 1989), pp. 3-18. %% This is (generally speaking) a consideration of philosophy and history in Queneau's novels.
- Panaïtescu, Val. Umorul lui Raymond Queneau. Iasi: Junimea, 1979. %% The résumé of this book (pp. 298-309) is an essay well worth reading in itself. While Panaïtescu focusses his work on Queneau's humor, the various chapters which treat different aspects of that humor and which consider most Queneau concerns open up perspectives which are as yet undeveloped in the more easily available Queneau literature. Cf. Constantin Pavel, CR of Val Panaïtescu's Umorul lui Raymond Queneau.
- Panaïtescu, Val. This is apparently the pseudonym of Valeriu Stoleriu, professor of the chair of French Literature at the University of Jassy (Iasi, Romania). Cf. Silvia Butureanu, "Découvrir Raymond Queneau," p. 80, note 5; Queneau, Amicul meu Pierrot; Temps mêlés #150 + 2 (été 1978), p. 49.
- Pangloss. CR of Le Vol d'Icare. Pan (Bruxelles), an. 25 #1262 (5 mars 1969), p. 4. %% This is fairly standard.
- Pangloss. "Exit Raymond Queneau." Pan (Bruxelles), an. 32 #1662 (3 novembre 1976), p. 4. %% Pangloss's obituary avoids the usual tone and commonplaces of such articles.
- Pangloss. "Les Fleurs bleues par Raymond Queneau." Pan (Bruxelles), an. 21 #1071 (7 juillet 1965), p. 4. %% This curious review seems to say that Queneau's novel is enjoyable and distracting but not at all memorable or worthy of serious respect.
- Pangon, Gérard. "Machines à écrire, le CD." Télérama (Paris), vol. * #2579 (16 juin 1999), p. 84. %% CR of Antoine Denize and Bernard Magné, Machines à écrire. Cf. Anonymous, "Anagrammes"; Astrid Bouygues, "Un CD-ROM Queneau-Percé"; Natalie Levisalles, "La Voltige des mots"; Patrick Longuet, "Exercices de style"; Bernard Magné, "Machines à écrire, machine à lire"; François Mizio, "Littéraciels"; Sylvaine Villeneuve, "L'Inventeur du CD-rimes."
- Panné, Jean-Louis. Boris Souvarine. Paris: Robert Laffont, 1993. %% Panné writes of the surrealists' approach to the Communist Party and then the adherence of some of the members to the Cercle communiste démocratique (p. 175), cites a letter from Souvarine to Queneau concerning Simone Weil (pp. 205-206), and mentions Queneau's presence at a rally (p. 216).
- Panqueneau, Raymond. "Nikita dans le métro." Pan (Bruxelles), an. 16 #797 (30 mars 1960), p. 1. %% The author uses a pastiche of the Zazie dans le métro style to deal with de Gaulle, Khrushchev, etc.
- Pansaers, Clément. Cf. Queneau, "Hommage à Clément Pansaers"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 87-93, 97-99, 105, 106, 109, 110, 353 (notes 89 and 99), and 354 (notes 106 and 108).
- Pantalon. "A Louvain-la-neuve: Exercices de style." Pan (Bruxelles), an. 38 #1946 (14 avril 1982), p. 4. %% The author reviews a dramatic presentation of the Exercices by the Jacques Seiler company.
- Παπαγεωργίου, Χρήστος. "Ελληνική Βιβλιογραφία Raymond Queneau." Διαβάζω (Αθήνα),

- vol. * #320 (13 Οκτωβρίου 1993), p. 79. %% This is "A Bibliography of Raymond Queneau in Greek."
- Papaspyridou, Ioanna. "Les Surréalistes lecteurs de Baudelaire." Mélusine (Cahiers du Centre de recherches sur le surréalisme) #13 ("Le Surréalisme et son psy"). Lausanne: Editions de l'Age de l'Homme, 1992, pp. 283-293. %% Queneau is mentioned only on p. 29, in reference to Courir les rues: "Concordances baudelairiennes."
- Papote, Viviane. "C'est Arrivé cette semaine." Cinémonde (Paris), an. 18 #853 (11 décembre 1950), p. 3. %% Papote has an imaginary conversation which includes several references to Queneau and his life in the film world. Most interesting is the announcement that Pierre Kast (and others) were supposedly about to film Les Exercices de style: Queneau, questioned about this by reporters, was rather surprised to hear it. Cf. Anonymous, "Par le grâce de St-Germain-des-Prés, le cinéma aura ses exercices de style."
- Papote, Viviane. "Etre ou ne pas être." Cinémonde (Paris), an. 18 #823 (15 mai 1950), p. 3. %% This short piece says that Queneau had only a small role in "Désordre," an existentialist film directed by the lettrist Gabriel Pommerand. He was supposedly to fall on his face when he saw Gréco walk by. Cf. Anonymous, "3.000 Personnes refusées!" and "«Désordre» à Saint-Germain-des-Prés."
- Pappo Gruffat, D. "Deux Mineurs de fond seront-ils au CNE le 30 octobre? Raymond Queneau présente Marcel Allemann, l'auteur des Prouesses extraordinaires du grand Zapata." Les Lettres françaises (Paris), an. * #537 (7 octobre 1954), p. 10. %% This is an interview in which Queneau speaks only about the book named in the title and its author.
- Paquot, Michel. "Reçus par Pivot..." La Cité (Bruxelles), an. 2 #20 (18 mai 1989), p. 61. %% Paquot reviews Patrick Rambaud's Bernard Pivot reçoit... with rather more thought than is usual for reviewers.
- Paquot, Michel. Cf. Thierry Altman and Michel Paquot, "Jacques Roubaud: 'Nous n'avons pas terminé 53 Jours'."
- Para, Jean-Baptiste. Cf. Italo Calvino, "Petit Guide pour la Petite Cosmogonie portative."
- Paradis, François. "Raymond Queneau et les Frères Jacques." In Raymond Queneau. Cahier de l'Herne #29. Ed. Andrée Bergens. Paris: Editions de l'Herne, 1975, pp. 275-277. %% Paradis writes not only of the Frères Jacques adaptation of Les Exercices de style but also of certain Queneau poems which they also sang. This article reappeared in the 1999 edition.
- Parain, Brice. Cf. Pierre Leyris, Pour Mémoire.
- Parayre, Marc. Cf. Antonia-Marisol Arbues Castán, "Problemas de traducción de los Les Exercices de style de R. Queneau."
- Paret, Pierre. CR of Les Temps mêlés. Mon Pays (Bordeaux), an. # (15 décembre 1941), p. %% Paret thinks that the unusual form of the novel renders it a failure.
- Parinaud, André. "J'ai décerné le Goncourt avec Colette." Opéra (Paris), vol. * #334 (5 décembre 1951), p. 10. %% Queneau announces that Julien Gracq had won the prize, joking about "Les Ravages de Sartre."
- Parinaud, André. "Je crains pas cette nuit." Nouveau Journal (Bruxelles), an. #2249 (30 octobre 1976), p. . %% Parinaud's obituary for Queneau is without distinction.
- Parinaud, André, and Christian Millau. "...et les reporters d'Opéra dans la salle." Opéra (Paris), an. * #346 (27 février 1952), p. 5. %% In this review of Le Prince de Hombourg by von Kleist, the authors include "Quant à Queneau, il ponctuait son enthousiasme de ré-

flexions de ce genre: 'Moi, je suis pour l'autorité. Dommage que le prince ne meure pas. Corneille l'aurait tué. Et je suis même sûr que Racine, avec l'aide de Jean Anouilh, eût armé la main de Nathalie pour l'exécuter.'" Queneau also suggests some possible scenarios concerning Descartes, Kant, and Schopenhauer.

Parinori, César. "Pataglose casuelle à la texture notamment psychophysique de Valentin Brû."

Amis de Valentin Brû #30 (avril 1985), pp. 34-39. %% This concerns the 'identity' of Valentin Brû. "Parinori" is the pseudonym of Guy Ciancia.

Paris, Gabriel. Cf. Isabel Foster Downs, "New Perspectives on the 'livre de peintre': A 'Catalogue raisonné' of the UCSB collection"; Véronique Le Poittevin, "Les Dessins à dessein: Raymond Queneau et ses illustrateurs," "Le Livre artisanal: L'Exemple de Gabriel Paris," and "Représentations de la ville: Du texte à l'image"; Queneau, Exercices de style (1960 edition) and Les Ziaux (1961 edition); Queneau and André Blavier, Lettres croisées 1949-1976, pp. 102, 104, 105, and 353 (note 106); Queneau and Paris, Il pleut.

Paris, Robert L. Cf. Queneau, "Exercices de style."

Parisot, Henry, ed. Le Rire des poètes. Paris: Pierre Belfond, 1969. %% This has Les Ziaux: "Maigrir" and "Pendule" and Le Chien à la mandoline: "Egocentrisme I" and "Egocentrisme II" on pp. 175-178.

Parisot, Henri. Cf. Queneau, Raymond. "De quelques langages animaux imaginaires et notam-

ment du langage chien dans Sylvie et Bruno."

Parquin, Jean. "Sébastien, d'Henri Troyat." La Gazette des lettres (Paris), an. 5 #86 (16 avril 1949), p. 16. %% Parquin really liked the Frères Jacques interpretation of Les Exercices de style.

Parrain, Brice. Cf. Anonymous, "Un Rude Métier"; Emmanuel Boudot-Lamotte, "Quelques Souvenirs d'un lecteur et ami..."; Alban Cerisier, "Queneau, éditeur"; Frank Dobo, "La Petite Histoire ... du Chiendent"; Queneau, "Parler est incertain..." and "La Vie des livres": "Jean Madec."

Parret, Herman. Cf. Liliane Tasmowski-De Ryck, "Impératif et actes de langage."

Parrot, Louis. "David, Bonnard, et C^{ie}." La Nef (Paris), an. 5 #45 (août 1948), pp. 144-146. %% Parrot notes (p. 146) a few words from Queneau's Preface to the catalogue of the Georges Hugnet exposition at the Galerie de l'Orfèvrerie Christofle in Paris (25 juin -- 10 juillet 1948).

Parrot, Louis. "Exercices de style." Les Lettres françaises (Paris), an. 7 #183 (20 novembre 1947), p. 5. %% Parrot considers the Exercices de style plus works by two other authors; his article is quite worthwhile.

Parrot, Louis. "Livres difficiles." Les Lettres françaises (Paris), an. 8 #221 (19 août 1948), p. 3. %% Parrot considers Saint Glinglin along with works by other authors.

Parville, Robert. "De la recurrence des 'Bru' dans la vie apparente de Raymond Queneau." Amis de Valentin Brû #24-25 (décembre 1983), p. 92. %% Parville speaks a bit about Myriam Bru, whom Queneau might have known through the "Tabou" of postwar Saint-Germain-des-Prés.

Parville, Robert. "Hubert Juin." Cahiers Raymond Queneau, vol. * #7 (janvier 1988), pp. 52-54. %% This is the obituary of Hubert Juin.

Pascal, Blaise. Cf. Evert van der Starre, Curiosités de Raymond Queneau. De «L'Encyclopé-

die des Sciences inexactes» aux jeux de la création romanesque, pp. 49-52.

Pascaud, Fabienne. "Exercices de style de Raymond Queneau." Télérama (Paris), an. * #1718 (15 décembre 1982), p. 53. %% Pascaud presents a television screening of the Jacques Seiler's presentation of Les Exercices de style at the Théâtre Montparnasse.

Pascaud, Fabienne. "Le Journal de Sally Mara aux Bouffes parisiens." Télérama (Paris), an. * #1843 (8 mai 1985), "Le Petit Journal" (supplément Paris / Ile-de-France), p. xiv. %% Pascaud does little more than announce the Stéphanie Loïk stage version of Le Journal intime de Sally Mara.

Pascaud, Fabienne. "Tiens-bon la rampe, Stéphanie!" Théâtre à Toulouse (Toulouse), an. 11 #2 (janvier-mars 1986), pp. 2-3. %% Pascaud describes the career of Stéphanie Loïk and how she came to be performing Queneau.

Pasco, Maurizial. "De l'opportunité de reboucher les trous de la rue Lartoil avec des dépliant publicitaires toutes-boîtes." Temps mêlés #150 + 50 (été 1991), pp. 23-30. %% Pasco compares Les Trous de la rue Lartoil of Pascal Samain with Un Rude Hiver.

Pasquino, Andrea. "Alcune Considerazioni sulla poetica di Queneau." In L'Utile, il bello, il vero. Il Dibattito francese sulla funzione della letteratura tra Otto e Novecento. Cuaderni del Seminario di filologia francese, #10. Ed. Tiziana Goruppi and Lionello Sozzi. Pisa: Edizioni ETS / Genève: Editions Slatkine, 2002, pp. 385-390. %% Pasquino considers Queneau's views on the nature of poetry as those views were reflected in his articles appearing in Volontés. She especially touches on his dealing with the thought of André Daumal and André Rolland de Renévill; cf. Claude Debon, "Queneau contre Rolland de Renévill: Définitions de la poésie in 1938" in regard to the latter.

Pasquino, Andrea. "«Les Huns et les autres,» giochi di parole e giochi di senso in Raymond Queneau." In Interpretare e tradurre. Studi in onore di Luigi De Nardis. Ed. V. Carofiglio, A. Castoldi, M. T. Giaveri, G. S. Santangelo, and G. Violato. Collection "Saggi Bibliopolis," #62. Napoli: Bibliopolis, 2000, pp. 527-532. %% Pasquino looks briefly at the basics of wordplay in Queneau, centering on Zazie dans le métro and Les Fleurs bleues.

Pasquino, Andrea. Raymond Queneau. Collection "Il Castello di Atlante," #13. Reggio Emilia (Italia): Edizioni Diabasis, 1996. %% Pasquino gives a rather general and popular overview of Queneau's life, ideas, and works.

Pasquino, Andrea. Il Teorema di Queneau: Il concetto matematico come struttura narrativa e investimento estetico. Napoli: Ligouri, 2003. %% While Pasquino cites and refers to Queneau often, he is just one of a number of authors she bases her reflections on: the work is indeed on "struttura narrativa e investimento estetico."

La Passante. "Visages de Paris." Gazette des lettres (Paris), an. 7 #7 (15 avril 1951), p. 113. %% The author gives a popular description of the awarding of the Claire Belon prize. Queneau was present as the author of the Preface to the prize-winning L'Honneur de Pédonzigue of Roger Rabiniaux. Cf. the note at the end of subject entry for "Prizes."

Pasteur, Claude. "La Petite Histoire des grands ménages." Elle (Paris), vol. * #1147 (14 décembre 1967), pp. 18-19. %% Pasteur gives just the most darling picture of the Queneaus' adorable home life! Diabetics abstain.

Patchen, Keith. "Alexandre Kojève: Moscow's Mandarin Marxist Mole in France." National Observer (Melbourne, Australia), vol. * #58 (spring 2003), pp. 37-48. %% Patchen de-

- scribes Kojève's life and his role as a Soviet agent in the West. Queneau is only mentioned in the bibliography. Cf. also Anonymous, "Alexandre Kojève, KGB Spy."
- Patri, Aimé. "Adieu Chansons par Janine Queneau." Monde nouveau / Paru (Paris), an. 7 #53-54 (* 1951), pp. 137-138. %% Patri gives a pleasant and positive review of this collection.
- Patri, Aimé. "L'Appel de Raymond Queneau." Cf. Jacques Carat, "Crise de l'imprimerie."
- Patri, Aimé. CR of Chiffres, bâtons et lettres (sic). Monde nouveau (Paris), an. 7 #48 (* 1951), pp. 70-71. %% Patri includes a paragraph on the Petite Cosmogonie portative in this rather standard review of Bâtons, chiffres et lettres.
- Patri, Aimé. CR of Kojève's Introduction à la lecture de Hegel. Paru (Paris / Monaco), vol. * #34 (septembre 1947), pp. 98-99. %% Patri merely mentions Queneau as taking these notes and editing them: most of his review concerns what Kojève has to say.
- Patri, Aimé. CR of Les Petits Romantiques français. Paru (Paris / Monaco), an. 9 #57 (janvier 1950), pp. 66-68. %% Patri mentions the inclusion of Queneau's "Defontenay" in this anthology, an issue of Les Cahiers du Sud, saying that Defontenay could hardly be considered a romantic author.
- Patri, Aimé. "Exercices de style par Raymond Queneau." Paru (Paris / Monaco), vol. * #37 (décembre 1947), p. 64. %% Patri is brief and slightly patronizing.
- Patri, Aimé. "Dialectique du maître et de l'esclave." Le Contrat social (Paris), vol. 5 #4 (juillet-août 1961), pp. 231-235. %% This just mentions (p. 234) Queneau's editing Kojève.
- Patri, Aimé. "Jeux sauvages ou les prix littéraires." Monde nouveau (Paris), an. 8 #55 (* 1952), pp. 59-61. %% Patri discusses Queneau's election to the Académie Goncourt and the first subsequent choice of a prize author.
- Patron, Sylvie. Critique 1946-1996: Une Encyclopédie de l'esprit moderne. Collection "L'Édition contemporaine." Paris: Editions de l'IMEC, 2000. %% Patron concentrates on the magazine and barely does more than mention Queneau's name in about nine places.
- Patzios, Ursula. Cf. Anonymous, ed., Juan Miró der Lithograph.
- Pauchant, Caroline. Exercices de style: "Apocopes". In Typographics 1: The Art of Typography from Digital to Dyeline. Ed. Roger Walton. New York: Hearst Books International, 1995, p. 30. %% Pauchant has produced a lithograph based on Queneau's text.
- Paul, Elliot. The Life and Death of a Spanish Town. New York: Random House, 1937. %% Blavier said that the three Queneaus appear in this book somewhere; if this is true, it would be on pp. 219 and 270. Cf. Aliette Armel, Michel Leiris; Michel Leiris and Jean Paulhan, Correspondance 1926 - 1962; Claude Simonnet, Queneau déchiffré, p. 27.
- Paul, G. "A la vitrine du libraire." Chez soi (Colmar), an. 15 #18 (15 septembre 1961), p. 35. %% Paul does little more than describe Cent Mille Millions de poèmes and repeat part of Queneau's own presentation of the work.
- Paulet, Dominique. "Humour et structures anthropologiques de l'imaginaire dans Le Chiendent de Queneau." Recherches sur l'imaginaire (Angers), vol. * #13 (* 1985), pp. 289-310. %% Paulet concentrates on the archetypal role of the characters and symbols.
- Paulhan, Claire. "Hélène Bessette, furieusement moderne." Le Monde (Paris), an. 62 #19214 (3 novembre 2006), "Le Monde des livres," p. 4. %% In announcing the publication of a new novel, Paulhan gives some background on Bessette's life and career.

Paulhan, Claire. "Jean Lescure, poète, homme de lettres et pionnier du cinéma d'art et d'essai."

Le Monde (Paris), an. 61 #18891 (20 octobre 2005), p. 22. %% Paulhan gives a very nice summary of Lescure's life 3 days after he died.

Paulhan, Claire. Cf. Jean Grenier, Sous l'Occupation; Jean Héliou, A Perte de vue, suivi de Choses revues.

Paulhan, Jean. Choix de lettres. Vol. II, 1937-1945: "Traité des jours sombres." Ed. Dominique Aury and Jean-Claude Zylberstein. Paris: Gallimard, 1992. %% Paulhan praises Queneau's Chêne et chien (p. 42) and says that Queneau was in part responsible for the end of the "Collège de sociologie" (p. 173; cf. Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," pp. 21 and 25; Denis Hollier, Le Collège de sociologie; Isabelle Rieusset, "Le Collège de sociologie: Georges Bataille et la question de mythe, de l'ethnologie à l'anthropologie: Un Décentrement épistémologique"); Gisèle Sapir, La Guerre des écrivains). The other ten references are of minimal interest.

Paulhan, Jean. 226 Lettres inédites de Jean Paulhan: Contribution à l'étude du mouvement littéraire en France. Ed. Jeannine Kohn-Etiemble. Paris: Klincksieck, 1975. %% In a letter dated 1950, Paulhan suggests including Queneau on the jury for a proposed literary prize (pp. 285-286). Cf. Pierre Assouline, Gaston Gallimard: Un Demi-siècle d'édition française, p. 351.

Paulhan, Jean. "Les Figures ou la rhétorique décryptée." Cahiers du Sud (Marseille), an. 36 #295 (1^{er} semestre 1949), pp. 361-395. %% Paulhan just uses Queneau twice for examples.

Paulhan, Jean, and Francis Ponge. Correspondance 1923-1968. Ed. and notes Claire Boaretto. 2 vol. Paris: Gallimard, 1986. %% Letters 261, 268, 285, 325, 333, 388, 481ter, and 697 and their notes make brief and unimportant mentions of Queneau but are interesting as documentation on his life.

Paulhan, Jean. "Jean Guérin" was the "pseudonyme de Jean Paulhan ou de Marcel Arland, comme directeurs de la N. R. F.": cf. Paulhan, 226 Lettres inédites de Jean Paulhan, p. 469.

Paulhan, Jean. Cf. Anonymous, "Un Rude Métier"; Noël Arnaud, "L'Oecuménisme de Raymond Queneau"; Jacques Audiberti, Lettres à Jean Paulhan 1933-1965; Bernard Baillaud, "Les Enfants du Limon, roman d'autorité"; James Bone, "Woman Unveiled as Porn Author"; Emmanuel Boudot-Lamotte, "Quelques Souvenirs d'un lecteur et ami..."; Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," p. 21; Paul Braffort, "Les Quatre Petites Filles"; Laurence Brisset, La NRF de Paulhan; Alban Cerisier, "Queneau, éditeur"; James Cordon-Pipelet, "Paris Potins"; John De St. Jorre, "The Unmasking of O"; Julien Dieudonné and Marianne Jakobi, ed., Correspondance Dubuffet-Paulhan (1944-1968); Luc Estang, "La Poésie"; Alvin Eustis, "The Paradoxes of Language: Jean Paulhan"; Frederic Grover, "Les Années 30 dans la correspondance Gide-Paulhan"; Jean Héliou, A Perte de vue, suivi de Choses revues; Michel Lécureur, Raymond Queneau, index; Michel Leiris and Jean Paulhan, Correspondance 1926 - 1962; Pierre Leyris, Pour Mémoire; Michel Mohrt, Ma Vie à la NRF; Warren Motte, "Raymond Queneau and the Early Oulipo"; Maurice Nadeau, Grâces leur soient rendues; Queneau, "Lettres à Jean Paulhan"; Queneau and André

- Blavier, Lettres croisées 1949-1976, pp. 53, 66, 121, 126, 283, and 349 (note 59); Carol Sanders, "Les Fleurs bleues de Tarbes: Que-neau et Paulhan"; Gisèle Sapiro, La Guerre des écrivains.
- Paulos, John Allen. "Last Word: Beyond the Fringe." The Guardian (Manchester), vol. * # * (14 april 2005), "G2: Science Pages," p. 9. %% Paulos describes the Oulipo and some of its practices, then suggests how one might apply these practices in using the internet...
- Paulos, John Allen. "Oulipo --- Mathematics in Literature." In his Beyond Numeracy. New York: Alfred A. Knopf, 1991, pp. 166-168. %% Paulos gives a brief summary of the Oulipo's work with some interesting comments, not all of them positive. He mentions Queneau's Cent Mille Milliards de poèmes among other sorts of Oulipo works.
- Pauls, Jürgen. "Les Fleurs bleues" von Raymond Queneau: Eine Analyse des Romans unter besonderer Berücksichtigung der Symbolik. Hamburger romanistische Dissertationen [or: Studien], 10. Hamburg: Romanisches Seminar der Universität Hamburg, 1973. %% Cf. Alain Calame, "Echange de fleurs"; Mechthild Cranston, "Jürgen Pauls: 'Les Fleurs bleues' von Raymond Queneau: Eine Analyse des Romans unter besonderer Berücksichtigung der Symbolik"; Anne-Marie Jatton, "Les Fleurs bleues, bilan provisoire"; Carol Sanders, CR of Jürgen Pauls' "Les Fleurs bleues" von Raymond Queneau: Eine Analyse des Romans unter besonderer Berücksichtigung der Symbolik.
- Pauls, Jürgen. "Une Visite rue Sébastien-Bottin." Temps mêlés #150 + 2 (été 1978), p. 36. %% This centers on Pauls' feelings during an interview with Queneau.
- Paulson, William. "Computers, Minds, and Texts: Preliminary Reflections." New Literary History (Baltimore), vol. 20 #2 (winter 1989), pp. 291-303. %% Paulson just mentions Queneau's Cent Mille Milliards de poèmes and the Oulipo works similar to it (p. 297).
- Pauwels, Louis. "Ecrivains et éditeurs protestent contre le projet de domaine public payant." Combat (Paris), an. 7 #1104 (24 janvier 1948), pp. 1 and 5. %% Queneau protests against the imposition of a 6% surtax on public domain works. Cf. Michel Lécureur, Raymond Queneau, p. 274, as well as the items listed in the "Comité national des écrivains" subject listing.
- Pavel, Constantin. CR of Val Panaitescu's Umorul lui Queneau. Oeuvres et critiques (Paris), vol.13 #1 (* 1988), pp. 132-134. %% Pavel summarizes Panaitescu's history of involvement with Queneau before considering Panaitescu's work chapter by chapter. This is a review of the 1979 work of this name.
- Pavlov, I. V. Cf. Queneau, "I. V. Pavlov: Les Réflexes conditionnels. Etudes objectives de l'activité nerveuse supérieure des animaux."
- Pawlikowska, Ewa. "Une Biographie intertextuelle: Autoréférences et citations dans W et dans La Vie mode d'emploi." Textuel (Paris), vol. * #21 (* 1988), pp. 73-84. %% Pawlikowska relates Georges Perec's W to the death of Bébé Toutout in Le Chiendent (p. 81).
- Payne, Tom. "Circle of Clichés." The Daily Telegraph (London), vol. * #46, 393 (7 august 2004), "Arts and Books," pp. 1-2. %% Payne does just a bit more than advert to a passage from Les Exercices de style.
- Pazos Varela, Xosé Manuel. Cf. Henrique Harguindy and Xosé Manuel Pazos Varela, Estilo de ejercicios, para "Ejercicios de estilo"; Queneau, Ejercicios de estilo.
- Pechár, Jirí. "Poznámka." In Queneau's Korení Zivota. Praha: Odeon, 1972, pp. 215-219.
- Pechar, Jirí. Cf. Queneau, Odile.

- Pecker, Jean-Claude. Cf. Queneau, Petite Cosmogonie portative: Extraits.
- Pedersen, Otto Jul. Cf. Queneau, Stiløvelser.
- Pedretti, Bruno. Cf. Queneau, Figli del limo.
- Pedro, Manuel. Cf. Queneau, Pierrot meu amigo.
- Pedron, François. "Josianne Bost, la Zazie du vélo, fêtée dans son village." Paris-match (Paris), vol. * #1478 (23 septembre 1977), pp. 29-30. %% This has barely more than the title and the fact that she speaks like a 21-year-old Zazie to relate her to Queneau.
- Peeters, Benoît. "Echafaudages." Cahiers Georges Perec (Paris), vol. * #1 (septembre 1985), pp. 178-192. %% Although primarily on Perec's La Vie mode d'emploi, Peeters also considers Le Chiendent and mentions Queneau's Entretiens avec Georges Charbonnier and Claude Simonnet's Queneau déchiffré. This volume is the collection of the papers from the 1984 Perec symposium in Cerisy.
- Peeters, Léopold. La Roulette aux mots. Paris: La Pensée universelle, 1975. %% Pages 236-239 touch on Queneau in a rather general manner, mentioning Chêne et chien, Instant fatal, and Cent Mille Millions de poèmes among works by other authors.
- Peillard, Léonce, ed. Cent Ecrivains français répondent au 'questionnaire Marcel Proust'." Pref. Léonce Peillard. Paris: Editions Albin Michel, 1969. %% This includes, among other items, Peillard's preface (pp. 7-12), Proust's answers to the questionnaire at age 14 (pp. 13-14) and again at about 20 (pp. 14-16), and Queneau's answers, given sometime between 1952 and 1960 (pp. 242-243). Cf. Anonymous, "L'Héroïne de Queneau: Zazie? Non! Jeanne d'Arc!"; Queneau, "Une Image de Raymond Queneau à travers le questionnaire Marcel Proust," for another printing of Queneau's answers.
- Peillet, Emmanuel. Peillet took the pseudonyms of "Anne Latis," "Sainmont," and "Sandomir";
 cf. Queneau and André Blavier, Lettres croisées 1949-1976, p. 342 (note 6). Cf. also Raphaël Sorin, "Les Révélations d'Henri Thomas." There is some sort of manuscript available at the CDRQ under the title "Peillet."
- Pélachaud, Gaëlle. Cf. Queneau, Pierrot mon ami: Extracts; Françoise Seince, "Spécial SAGA."
- Pelán, Jirí. "Románové vety Raymonda Queneaua." In Queneau's Modré Kvety. Praha: Práce, 1993, pp. 176-191.
- Pelán, Jirí. Cf. Anonymous, "Les Fleurs bleues de Raymond Queneau. Table ronde animée par Jean-Yves Pouilloux avec la participation de Mario Fusco, Jirí Pelán, Manuel Serrat Cres-po, and Jan Pieter van der Sterre"; Queneau, Svízel.
- Pelaudeix, M. "Queneau, pas seulement Zazie." Echo du Centre (Limoges), an. 41 #12222 (2 mars 1984), p. 11. %% Pelaudeix gives a brief overview of the 1984 Limoges colloquium.
- Pelckmans, Paul. Cf. Sjef Houppermans, "D'un Raymond l'autre: Faits divers chez Roussel et Queneau."
- Pelegi, Gianpiero. "Alcuni Esercizi di Raymond Queneau." In Actas del primer coloquio internacional de traductología (Universitat de València, 2-4 mayo 1989). Ed. Brigitte Lepinette, Amparo Olivares Pardo, and Emma Sopeña Balordi. València: Universitat de Va-

- lència (Departemento de Filología francesa e italiana), 1991, p. 171. %% Pelegi compares the ways in which Umberto Eco and Antonio Fernández Ferrer translated Les Exercices de style into Italian and Spanish.
- Pelgrand, Alain. "Landru permet à Clemenceau et à Mandel de se retrouver." Paris-jour (Paris), an. 18 #876 (13 juillet 1962), p. 16. %% Pelgrand explains the basic idea of the "Lan-dru" film and presents Queneau as playing the role of Clemenceau.
- Pelorsion, Georges. According to Jane Alison Hale, The Lyric Encyclopedia of Raymond Queneau, p. 15, he changed his name to Georges Belmont. Cf. Linda Ashton, "Queneau News is Good News"; Paul Braffort, "Les Quatre Petites Filles"; Alban Cerisier, "Queneau, éditeur"; Maurice Girodias, Les Jardins d'éros; Vincent Giroud, "Transition to Vichy: The Case of Georges Pelorsion"; Queneau, Cher Monsieur-Jean-Marie-mon fils: Lettres 1938-1971; Gisèle Sapiro, La Guerre des écrivains, p. 458. The Ransom Center in Austin (Texas) has 14 of Queneau's letters to him.
- Pellegrin, Jean. "Les Ineffables." Poétique (Paris), vol. * #37 (février 1979), pp. 1-9. %% In an article on the use of "in-" and "un-" expressions, there are only two quotations from Le Chiendent (pp. 6 and 8) among many citations from other authors.
- Peltier, Marcel. "Le Lituus de Raymond Queneau ou Hypothèse pour essayer de pénétrer dans un espace temporel (et spatial) de Raymond Queneau en fonction de données élémentaires." Temps mêlés #150 + 50 (été 1991), pp. 16-22. %% Peltier sketches out a mathematical-geometrical figure (the "lituus") which he thinks might explain some of Queneau's poetry.
- Pennac, Daniel. Cf. Kirsten Halling, "'Et comme il n'y a rien d'autre à faire, je me marre.' Humor and Pathos in the Writings of Daniel Pennac."
- Penzenstadler, Franz. "Die Poetik der Gruppe Oulipo und deren literarische Praxis in Georges Perecs La Disparition." Zeitschrift für französische Sprache und Literatur (Stuttgart), vol. 104 #2 (* 1994), pp. 163-182. %% Penzenstadler begins by trying to determine and situate the oulipian regard for poetic constraint, then applies this concept to Perec's La Disparition.
- Peperstraete, Maurice. Cf. Queneau, Zazie dans le métro: Extract.
- Perceval, Francine. Cf. René Magritte, Lettres à André Bosmans 1958-1967.
- Percheron, Daniel. Cf. Anonymous, "Les Inconnus de la rentrée."
- Perdriset, Cécile. "La Méchanceté chez Raymond Queneau." Mémoire de maîtrise (lettres modernes). Université de Bourgogne: Dijon, 2001.
- Perec, Georges. A Void. Trans. Gilbert Adair. London: Harvill, 1994. %% This is a translation of Perec's La Disparition. Cf. Jonathan Bing, "Oulipo Service."
- Perec, Georges. "Apprendre à bredouiller." In Attenzione al potenziale. Il Gioco della lettura. Ed. Brunella Eruli. Firenze: Marco Nardi Editore, 1994, pp. 59-69. %% This is the same text as the unpublished original, but here there is a running Italian translation.
- Perec, Georges. La Clôture et autres poèmes. Paris: Hachette, 1980. %% Perec includes two poems in the "quennet" form which Queneau created in the first part of Cent Mille Millions de poèmes: "Le Principe de Roubaud" and "Le Corpus de Mathews" (pp. 71 and 72).
- Perec, Georges. "Cocktail Queneau." Hors commerce. Paris: P. O. L., 1981. %% This would appear to be the same text as in the following item. Amis de Valentin Brû #19 (juin 1982), p. 53 indicates that there were only 200 copies printed, all of them signed by Perec.

- Perc, Georges. "Cocktail Queneau." Faire-part (Valence), vol. * #1 (automne 1982), pp. 5-26. %% Perc gives 37 Queneau titles, 37 short paragraphs (which are riddles), and finally the titles to these paragraphs, homophonic equivalents of Queneau's titles.
- Perc, Georges. La Disparition. Paris: Denoël, 1969. %% The main interest in an otherwise decent novel is the fact that it is written without the letter 'e'; in this it is similar to the 50,000-word 1939 American novel Gadsby written by Ernest V. Wright. Cf. Georges Perc's other novel, Les Revenentes, which is exactly the opposite. Cf. also Domenico D'Oria, "Lipogrammi: Disparizioni/Apparizioni"; Martin Gardner, "The Flip-strip Sonnet, the Lipogram, and Other Mad Modes of Wordplay," p. 123; Gérard Genette, "Jeux oulipiques"; Jacques Jouet, "Les Sept Règles de Perc"; John Lee, "NB: On Translating Georges Perc"; Alexandre Lorian, "Lipogrammatie et linguistique"; Bernard Magné, "Quelques Pièces pour un blason"; Warren Motte, "Eradications"; Jean-Yves Pouilloux, "Histoires d'E"; Queneau and André Blavier, Lettres croisées 1949-1976, p. 328; Mireille Ribière, "'Maudit bic!' ou la maldiction"; Jacques Roubaud, "Percquian Oulipo"; Emman-uël Souchier, "Quand lire c'est écrire. Mais comment lire cet écrit?"
- Perc, Georges. "Emprunts à Flaubert." L'Arc (Aix-en-Provence), vol. * #79 (* 1980), pp. 49-50. %% There is a mere mention of Queneau's name on p. 50.
- Perc, Georges. "Emprunts à Queneau." Amis de Valentin Brû #13-14 (novembre 1980), pp. 42-45. %% Perc lists and gives some commentary on his copious citation of or allusion to Queneau in his own La Vie mode d'emploi. Cf. Pascal Ibrahim Lefevre, "Emprunts à Queneau ter: Etudes intertextuelle des romans de Raymond Queneau dans La Vie mode d'emploi de Georges Perc à partir de 'Emprunts à Queneau', article paru dans le numéro 13-14 de la revue Les Amis de Valentin Brû"; Bernard Magné, "Emprunts à Queneau (bis)" and "Quelques Pièces pour un blason."
- Perc, Georges. "Epithalames." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Vol. 2. Paris: Ramsay, 1987, pp. 1-23. %% These are real and literary epithalamia. This was reprinted in the 3-vol. Seghers edition, vol. 2, pp. 1-23.
- Perc, Georges. "Histoire du lipogramme." In La Littérature potentielle (Créations Re-Créations Récréations). Collection "Idées," #289. Paris: Gallimard, 1973, pp. 77-93. %% This is just what Perc announces in his title. There is an English translation indexed under "Hi-story of the Lipogram."
- Perc, Georges. "History of the Lipogram." In Oulipo: A Primer of Potential Literature. Ed. and trans. Warren F. Motte. Lincoln: University of Nebraska Press, 1986, pp. 97-108. %% This was originally published as "Histoire du lipogramme."
- Perc, Georges. Life: A User's Manual. Trans. David Bellos. London: Collins Harvill, 1987. %% Cf. Lanie Goodman, "Fiction at Play: Welcome to the Fun House"; Gabriel Josipovici, "Celebrations in a House of Fiction."
- Perc, Georges. "Un Petit Peu plus de quatre mille poèmes en prose pour Fabrizio Clerici." Action poétique (Paris), vol. * #85 (septembre 1981), pp. 65-72. %% This is done in the manner of Queneau's Cent Mille Millions de poèmes.
- Perc, Georges. "Qu'est-ce que la littérature potentielle?" Magazine littéraire (Paris), vol. * #94 (novembre 1974), pp. 22-23. %% Perc refuses to do the usual sort of presentation but instead lists and exemplifies (all in less than two pages) some 34 oulipian "constraints." Cf. Krzysztof Sobczynski, "Contraintes, je vous haïsme."
- Perc, Georges. Les Revenentes. Paris: Julliard, 1972. %% The interesting aspect of this

book

is that the only vowel it contains is 'e,' as opposed to the complete absence of this letter in Perec's previous novel, La Disparition. Cf. Queneau and André Blavier, Lettres croisées 1949-1976, p. 328.

Perec, Georges. "Ulcérations." In La Bibliothèque oulipienne. Ed. Jacques Roubaud. Paris: Slatkine, 1981, pp. 1-15. %% This is an oulipo poem, in which (I think) the only letters used are those in the title; these are the 11 most common letters in the French language. An extract was reprinted in Oulipo, Atlas de littérature potentielle, p. 337. The whole work was reprinted in the 2-vol. Ramsay edition, vol. 1, pp. 1-15, and in the 3-vol. Seghers edition, vol. 1, pp. 1-15. Cf. Martin Gardner, "The Flip-strip Sonnet, the Lipogram, and Other Mad Modes of Wordplay."

Perec, Georges. La Vie mode d'emploi. Paris: Hachette, 1978. %% This book is dedicated to Queneau; be sure to see Perec's "Emprunts à Queneau." Cf. Antonio Altarriba and Luis Royo, "El Puerto de Gijón, modo de empleo"; Chris Andrews, "Hide and Seek: Autobiographical Secrets in the Work of Queneau and Perec."; Claude Berge, "Matematica e letteratura. Nuove interferenze"; Daniel Compère, "L'Oulipo. Ecriture et critique du roman"; Gabriel Josipovici, "Celebrations in a House of Fiction"; Warren F. Motte, "Le Puzzle de/dans La Vie mode d'emploi de Georges Perec"; Stephen Noreiko, "La Vie mode d'emploi: Mode d'emploi"; Benoît Peeters, "Echafaudages"; Jacques Roubaud, "Perec-quian Oulipo"; Robert Taylor, "Creating a Puzzle Out of Genius"; Noah Wardrip-Fruin, "Writing Networks. New Media, Potential Literature."

Perec, Georges. "X prend y pour z." In Oulipo, Atlas de littérature potentielle. Paris: Gallimard, 1981, pp. 174-180. %% Perec applies Queneau's function to several scenarios and produces texts on that basis. Cf. Jacques de la Cloche, "La Relation a prend b pour c."

Perec, Georges. 53 Jours. Cf. Thierry Altman and Michel Paquot, "Jacques Roubaud: 'Nous n'avons pas terminé 53 Jours'"; Christine Méry, "Deux Lettres."

Perec, Paulette. Cf. Bernard Magné, "Quelques Pièces pour un blason."

Pereira dos Santos, Nelson. Cf. Patrick Labesse, "La Drôle de guerre de Queneau."

Péret, Benjamin. Cf. Anonymous, "Au Cimetière des Batignolles"; Queneau et al., "Le Dialogue en 1928" and "Recherches sur la sexualité."

Perez, Michel. "Loin de Rueil: La Comédie musicale entre guillemets." Combat (Paris), an. * #5405 (10 novembre 1961), p. 8. %% Perez gives a negative but gentle review of the Maurice Jarre production of Loin de Rueil.

Perez, Michel. "Sur un contresens." Combat (Paris), an. * #5427 (6 décembre 1961), p. 8. %% Perez admires Zizi Jeanmaire and says that she would be perfect for Jean Vilar's TNP production of Loin de Rueil but that the French public is not ready for such of fusion of skill and setting.

Perez, Michel. "Une Volée de bois vert." Combat (Paris), an. * #5397 (1^{ier} novembre 1961), p.

8. %% Perez looks forward to two musical presentations, one of which is Queneau's Loin de Rueil at the TNP. He thinks that this is a good choice of a work to make a musical of.

Perez-Minik, Domingo. "La Novela extranjera en España: Zazie en el metro de Raymond Queneau." Insula (Madrid), vol. 33 #384 (noviembre 1978), p. 7. %% Perez-Minik reviews Queneau in some depth as he looks at Zazie dans le métro.

Perissinotto, Nicole. "Une Composition à base de structures: Les Fleurs bleues de Raymond

Queneau." Mémoire de licence. Bruxelles: Université libre de Bruxelles, 1970. %% Perissinotto considers the structure of the novel, the structure of space, the familial spaces of Cidrolin and the Duc, secondary characters, and the "préoccupations" of the two major characters.

Perkins, Merle L. CR of Germaine Brée and Charles Carlut's France de nos jours. French Review (Baltimore), vol. 31 #6 (may 1958), pp. 589-590. %% Perkins gives a rather positive review of this text but only mentions Queneau and the name of the selection taken from his works, "Le Farouest" (from Loin de Rueil).

Pernoo-Bécache, Marianne. Cf. Françoise Muller, "L'Intégration et la valorisation de fonds littéraires dans les services communs de la documentation: L'Exemple du fonds Raymond Queneau au SCDU de Bourgogne."

Péron, Denise. Cf. Dominique Jamet, "Zazie dans le porno."

Perrier, Jean-Claude. "Honorable Progéniture." Le Figaro (Paris), an. * #18494 (22 janvier 2004), "Figaro littéraire," p. 28. %% This is theoretically a review of Queneau's Cher Monsieur-Jean-Marie-mon fils: Lettres 1938-1971, but it tends to center more on Jean-Marie, whom Perrier interviewed. Quite interesting.

Perrier, Jean-Claude. "Quand les écrivains descendent dans l'arène." Le Figaro (Paris), an. * #18003 (11 juillet 2002), p. 2. %% Perrier just says that Leiris drew his friends, including Queneau, to the bullfights in Nîmes.

Perrier, Jean-Claude. "Queneau, père et peintre." Revue des deux mondes (Paris), vol. * #* (mars 2004), pp. 173-175. %% Perrier reviews Dominique Charnay's Raymond Queneau: Dessins, gouaches et aquarelles and Queneau's Cher Monsieur-Jean-Marie-mon fils: Lettres 1938-1971. There is nothing particularly interesting in what he has to say about either of them.

Perrier, Jean-Louis. "Le Maître-féticheur en panne de bouteille." Le Monde (Paris), an. 58 #17934 (21 septembre 2002), p. 20. %% Perrier reviews a stage version of Amos Tutuola's Ivrogne dans la brousse but only barely mentions Queneau.

Perrin, Michel. "Père de Zazie, encyclopédiste et poète, Queneau avait été zouave pendant deux ans." Télé 7 Jours (Paris), an. * #975 (3 février 1979), pp. 66-67. %% Perrin's very general presentation of Queneau gives a setting for the television broadcast of Pierrot mon ami.

Perrin, Michel. "Queneau-sur-scène." Les Nouvelles littéraires (Paris), an. 44 #2007 (17 févri-

er 1966), p. 13. %% Perrin announces the Queneau presentation at the Gaité-Montparnasse.

Perrin-Naffakh, Anne-Marie. Le Cliché de style en français moderne. Nature linguistique et rhétorique, fonction littéraire. Lille: Atelier national de reproduction des thèses and Bordeaux: Presses universitaires de Bordeaux, 1985. %% This work is clearly a dissertation, but the name of the director, the name of the university, and the date are all missing from the book. The author just uses Le Chiendent, Pierrot mon ami, and Zazie dans le métro (as well as one brief mention of Les Exercices de style) among many other works to exemplify what she has to say about her subject.

Perrin-Naffakh, Anne-Marie. "Queneau: Le Chiendent." In her Stylistique: Pratique du commentaire. Paris: Presses universitaires de France, 1989, pp. 81-90. %% Perrin-Naffakh just analyzes in rhetorical detail the scene in which Mme Cloche waits for an accident to

happen (chapter 1).

Perros, Georges. "Queneau." In his Papiers collés II. Paris: Gallimard, 1973, pp. 343-351. %% This is on Queneau's poetry and includes Perros' poetry on Queneau. This is the same text as his "Queneau poète," except that the first few lines of that text have been dropped here.

Perros, Georges. "Queneau poète." L'Arc (Aix-en-Provence), vol. * #28 (* 1966) pp. 52-58. %% Perros is lyrical about Queneau as a poet, to the point of writing more than half of this article in verse.

Perros, Georges. "Raymond Queneau: Zazie dans le métro." Nouvelle Revue française (Paris), vol. 13 #76 (avril 1959), pp. 724-726. %% Perros, in an early review, does little more than rehearse the plot.

Perros, Georges. "Raymond Queneau: Zazie dans le métro." In his Lectures. Cognac: Le Temps qu'il fait, 1981, pp. 88-91. %% This is an anthologisation of his earlier review in the NRF.

Perros, Georges. Cf. Jean Roudaut, Georges Perros.

Pesquet, Henri. "A Clermont-Ferrand, les cérémonies du tricentenaire ont mis en évidence l'actualité de Pascal." Le Monde (Paris), an. 19 #5407 (7 juin 1962), p. 10. %% Pesquet describes a display of calculating machines at this gathering, one of which was randomly generating poems based on Cent Mille Milliards de poèmes.

Pestureau, Gilbert. "Les Amours cinématographiques de Raymond Queneau." Amis de Valentin Brû #8 (septembre 1997), pp. 27-39. %% Pestureau gives a very detailed and concrete review of Alice Faye and Queneau's interest in her, including how she appeared in his Temps mêlés. Cf. Hong Adèle Zhu, "Les Techniques romanesques de Raymond Queneau et leurs rapports avec l'art cinématographique (l'exemple du Chiendent)."

Pestureau, Gilbert. "The Art of the Novel in Saint-Glinglin." Trans. Mary Campbell-Sposito.

Review of Contemporary Fiction (Elmwood Park, Illinois), vol. 17 #3 (septembre 1997), pp. 46-53. %% Pestureau looks at Saint-Glinglin in terms of language, and especially as affected by Joyce. This is a quite interesting consideration of at one of the specifically textual aspects of Queneau's work.

Pestureau, Gilbert. "Le Bon, le bidasse et l'écrivain." Lectures de Raymond Queneau (Limoges), vol. * #1 (décembre 1987), pp. 121-126. %% Pestureau comments and reflects on Queneau's Journal 1939-1940 rather than analyzing it as if it were a work of pure literature.

Pestureau, Gilbert. "Cent Mille Milliards de bretzels dans la biosphère ou 'Grignoter des bretzels distrait bien des colloques'." Temps mêlés #150 + 25/28 (mai 1985), pp. 40-53. %% Pestureau looks at Cent Mille Milliards de poèmes in a most interesting manner, including summaries of each of the "original" sonnets and a sample of the "Phane Armé" function.

Pestureau, Gilbert. "El Cid Al-Umera." Amis de Valentin Brû (Paris) #1 (new series) (septem-

bre 1994), pp. 21-22. %% This is a poem resembling Queneau's "Don Evané Marquy," but Pestureau has used Rameil's name instead.

- Pestureau, Gilbert. "Le Double Protagoniste: Cidauge." Roman 20-50 (Lille), vol. * #4 (décembre 1987), pp. 15-22. %% Pestureau discusses how the Duc and Cidrolin seem to be two textual faces of a single character.
- Pestureau, Gilbert. "Les Fleurs... (suite)." Cahiers Raymond Queneau #24-25 (mai 1993), pp. 62-63. %% Pestureau writes in reference to some comments of Emmanuël Souchier in Cahiers Raymond Queneau (décembre 1991), on pp. 69-70. Pestureau discusses a possible connection between Novalis, Gaston Bachelard, and the writing of Les Fleurs bleues but denies the likelihood of such a link.
- Pestureau, Gilbert. "Jeu et poésie de Don Evané Marquy." Trousse-Livres (Paris), vol. * #55 (décembre 1984), pp. 17-19. %% Pestureau speaks of the playfulness which Queneau shows in his poetry.
- Pestureau, Gilbert. "Le Havre: Porte du rêve pour Raymond Queneau et quelques autres." In Les Quais sont toujours beaux. Ed. Régis Antoine and Gérard A. Jaeger. Thonon-les-Bains (Haute-Savoie): Editions de l'Albaron, 1990, pp. 29-38. %% Pestureau looks at the presence of Le Havre in a number of Queneau's works.
- Pestureau, Gilbert. "Le Marquy et le Bison: Fable 'pataphysique vécue.'" Temps mêlés #150 + 33/36 (juillet 1987), pp. 213-226. %% This is on the Queneau-Vian relationship ("Bison ravi" being an anagram of "Boris Vian").
- Pestureau, Gilbert. "Les Modèles anglo-saxons et le renouvellement des styles dans la littérature française (1940-1960)." Thèse pour le doctorat d'état. Directeur Pierre Brunel. Paris: Université de Paris IV (Sorbonne), 1980. %% Pestureau offers a long and detailed work here which traces all the anglo-american sources and influences which did or could have influenced Queneau, Vian, and a number of other French authors. The wide scope of this work does not thus permit a detailed consideration of any single influence but does allow a breadth of vision which reveals the truly amazing effect of anglo-american culture and literature on the French in this part of the twentieth century.
- Pestureau, Gilbert. "Morale élémentaire d'Un Rude Hiver." Temps mêlés #150 + 41/44 (hiver 1989 - printemps 1990), pp. 111-117. %% This article concentrates on Un Rude Hiver in a thematic manner.
- Pestureau, Gilbert. "Mythes croisés: France-Amérique." In Mythes et mythologie en histoire de la langue et de la civilisation. Ed. Daniel Briolet. Nantes: Presses de l'Université de Nantes, 1992, pp. 138-151. %% Pestureau treats of how Henry Miller and Woody Allen portrayed France and how Boris Vian and Queneau did the same for America. In Queneau's case, Pestureau centers on Alice Phaye (Saint-Glinglin) and preceding glimpses of bathing beauties in Fendre les flots and a surrealist text. This volume contains the "Actes du Huitième Colloque organisé en commun avec le 'Romanisches Seminar' de l'Université Heinrich Heine de Düsseldorf," Nantes, 14-16 mars 1991.
- Pestureau, Gilbert. "Notice." In Queneau's Oeuvres complètes, vol. II. Ed. and pref. Henri Godard. Bibliothèque de la Pléiade. Paris: Gallimard, 2002, pp. 1699-1717. %% Pestureau begins with a consideration of how Pierrot mon ami was composed, but only in general and without much reference to manuscripts, and ends with how the novel was received when published. The center of his presentation, however, turns about the nature of Pierrot's character, the recurrence of numbers and initials, the balance between "jeu" and myth, the relation between nature and philosophy, and a passage "du scepticisme à la liberté."

- Pestureau, Gilbert. "Notique génétule: Christophe et Queneau, Baron de Cramoisy et Duc d'Auge." Cahiers Raymond Queneau #20-21 (décembre 1991), pp. 57-60. %% Pestureau shows how Christophe's last (and unfinished) cartoon series influenced Queneau's Fleurs bleues. Cf. Queneau and André Blavier, Lettres croisées 1949-1976, p. 270.
- Pestureau, Gilbert. "Petit Guide pour Zazie dans le métro." Temps mêlés #150 + 22/24 (avril 1984), pp. 27-49. %% Pestureau stresses the ambiguity of the text, the "heros," the myth of Paris, and philosophy.
- Pestureau, Gilbert. "Petite Contribution à l'étude de l'hérité de Valentin Brû." Amis de Valentin Brû #30 (avril 1985), pp. 30-31. %% This concerns the origin of the name "Brû."
- Pestureau, Gilbert. "Prévert, Queneau, Vian et les 'mouvizes'." In Trois fous du langage: Vian, Queneau, Prévert. Ed. Marc Lapprand. Nancy: Presses universitaires, 1993, pp. 191-201. %% Pestureau reviews the background in the cinema which the three shared and how they put it into effect in certain ways.
- Pestureau, Gilbert. "Queneau et Robbe-Grillet: Femme-flamme et autres jeux." Amis de Valentin Brû #18 (février 2000), pp. 9-18. %% Pestureau presents some most interesting points of intersection between Queneau and Alain Robbe-Grillet, especially in terms of James Joyce, Saint-Glinglin, and Les Fleurs bleues.
- Pestureau, Gilbert. "Raymond l'ancien et Queneau le nouveau ou invraisemblables recettes d'un alchimiste facétieux." In Tradition und Modernität. Aspekte der Auseinandersetzung zwishen "Anciens" und "Modernes". Ed. Volker Roloff. Actes du Colloque de Dusseldorf. Collection "Kulture und Erkenntnis," #6. Essen: Reimar Hobbing, 1989, pp. 133-146. %% Pestureau passes most of Queneau's major works in review as he discusses how Queneau could be both "ancien" and "moderne."
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- Pestureau, Gilbert. "La Star chez Raymond Queneau." In Le Personnage dans l'oeuvre de Queneau. Ed. Daniel Delbreil. Paris: Presses de la Sorbonne nouvelle, 2000, pp. 255-268. %% Pestureau considers the role of movie stars not only in Queneau's work but also in his life, speaking primarily of Jean Harlow and Alice Faye. His information is rich and his insights valuable.
- Pestureau, Gilbert. "Les Techniques anglo-saxonnes et l'art romanesque de Raymond Queneau." Europe (Paris), an. 61 #650-651 (juin-juillet 1983), pp. 110-115. %% Pestureau reviews the anglophone influences on Queneau. Cf. Alistair Rolls, "Into or Out of the Metro? Defining a Carrollinian Space in Raymond Queneau and Louis Malle's Zazie dans le métro."
- Pestureau, Gilbert. Cf. Anonymous, "Pierre-Gilbert Pestureau" and "Spécialiste de Vian et de Queneau"; Claude Debon, "Gilbert Pestureau"; Nathalie Drouard, "La Figure du double dans l'oeuvre romanesque de Raymond Queneau"; Pascale Hellegouarc'h, "L'Incertitude dans Zazie dans le métro de Raymond Queneau et dans Les Aventures d'Alice au pays de merveilles et De l'autre côté du miroir de Lewis Carroll"; Queneau, Oeuvres complètes.

