

Peters, Ann M., and Lise Menn. "False Starts and Filler Syllables: Ways to Learn Grammatical

Morphemes." Language (Washington, DC), vol. 69 #4 (december 1993), pp. 742-777.

%% The authors refer to morphological changes in Zazie dans le métro as discussed in an unnamed work by Michael Fortescue.

Petiet, Philippe. Les Fleurs bleues. Raymond Queneau. Paris: Ellipses Marketing, 2000. %%

Petiet's work is similar to others in being aimed at preparing students for an examination question on the baccalaureat exam, but his structure, point of view, and sense of continuity make this text noticeably better than others. His glossary is especially helpful for those working on this novel for the first time. Cf. Astrid Bouygues, "Queneau à l'école (suite)"; Marie-Noëlle Campana, "Les Fleurs bleues, Philippe Petiet"; Anne-Marie Jaton, "Les Fleurs bleues, bilan provisoire."

Pétillon, Monique. "A la poursuite de l'auteur." Le Monde (Paris), an. 47 #14079 (4 mai 1990), "Livres - Idées," p. 33. %% Pétillon reviews Jacques Roubaud's L'Exil d'Hortense, underlining Roubaud's debt to Queneau's Pierrot mon ami.

Pétillon, Monique. "Les «Choses vues» de Georges Perec." Le Monde (Paris), an. 35 #10274 (10 février 1978), p. 17. %% Pétillon reviews Perec's Je me souviens, adding a short inter-view in a sidebar. There Perec mentions Queneau's correcting him in regard to some tennis facts he refers to in the book.

Pétillon, Monique. "Florence Delay, comédienne et romancière." Le Monde (Paris), an. 35 #10262 (27 janvier 1978), pp. 15 and 18. %% Pétillon cites Delay as saying "Et puis j'ai une passion pour Queneau. Le ton de Pierrot mon ami a été déterminant sur un certain mode d'humour-amour que j'ai cherché dans mon second livre. C'est un maître, Queneau. Mais Queneau me ramène aussi à Italo Calvino."

Petit, Edmond. "Naissance d'une littérature aéronautique." Aéro-France (Paris), an. 9 #4 (avril 1957), pp. 51-53. %% This consists of extracts from a talk which Petit gave on this subject. He had consulted Pour une bibliothèque idéale to discover where Antoine de Saint-Exupéry had ranked in the final recapitulation, only to discover that he did not appear there. On the other hand Saint-Ex was mentioned ten times in the individual responses.

Petit, Jean. Cf. Queneau, Les Fleurs bleues: Extrait.

Petit, Roland. Cf. Anonymous, "Echos - projets" and "Raymond Queneau écrit 'La Croqueuse de diamants'"; Claude Baignières, "La 'Revue' de Roland Petit"; Jacques Bourgeois, "Roland Petit crée le super music hall"; Jean-Michel Damase, "Queneau croqué par la 'Croqueuse'"; Daniel Delbreil, "Croquis pour une 'Croqueuse'"; François Guillot de Rode, "Quand Roland Petit fait la part trop belle au théâtre"; Hélène Jourdan-Morhange, CR of Roland Petit's La Revue des Ballets de Paris; Jean-Pierre Longre, Raymond Queneau en scènes, pp. 19 and 118; Olivier Merlin, "La Revue de Roland Petit au Théâtre de Paris"; Frédéric O'Brady, "Dans son appartement de la 50^{ième} rue Edith Piaf offre des frites à Bourvil avant de le présenter aux Américains"; Queneau, "Broadway, leur village," "Gervaise," "Laissez-moi rêver," "Roland Petit et le public américain," and Cher Monsieur Jean-Marie-mon fils: Lettres 1938-1971, pp. 96-97; Al. S., "Léo Ferré, Raymond Queneau, Michel Legrand ont collaboré à la revue des Ballets de Paris de Roland Petit"; Marcel Schneider, "La Revue des Ballets de Paris"; Maurice Tassart, "Roland Petit, Lola Florès"; Amis de Valentin Brû #8 (septembre 1979), emission #5; the New York Times entries for the period. Cf. also the entries for Zizi Jeanmaire and the "Croqueuse de dia-

- mants." There are some sort of manuscripts available at the CDRQ under the titles "Roland Petit aux Etats-Unis" and "Roland Petit et le public américain."
- Le Petit Cheval gris. "Paris au galop." Gazette des lettres (Paris), an. 3 #40 (12 juillet 1947), p. 5. %% The author mentions Queneau in his description of a Friday Gallimard reception. The actual author of this piece would seem to be Marcel Béalu.
- Le Petit Lettré. "Classiques transis." Le Canard enchaîné (Paris), an. 52 #2420 (8 mars 1967), p. 7. %% This is simply two short pastiches of Queneau, with the first one on his name.
- Le Petit Poète. "Vacances pas désuètes." Le Canard enchaîné (Paris), an. 75 #3639 (25 juillet 1990), p. 5. %% This is just a pastiche of "Si tu t'imagines..."
- Petitfaux, Georges. "Note technique à l'usage des inaptes." Cahiers du Collège de 'pataphysique #7 (25 phalle 79 EP [vulg. 4 septembre 1952]), p. 23. %% Petitfaux explains the exact meaning of the "equidomoïde" mentioned in Queneau, "Un Hugo géomètre," and includes an illustration. Cf. Anonymous, "On peut être académicien et satrape."
- Petitjean, André. Cf. Thomas Aron, "D'après Flaubert, avec Proust, via Queneau. Pratiques du pastiche à l'université."
- Petitjean, Armand M. CR of Chêne et chien. Nouvelle Revue française (Paris), vol. 50 #292 (janvier 1938), pp. 124-125. %% Petitjean finds Chêne et chien to be uneven.
- Petitjean, Armand M. "Gueule de Pierre." Nouvelle Revue française (Paris), vol. 44 #259 (avril 1935), pp. 622-625. %% Petitjean finds mythic depths in Queneau's novel. Cf. Michel Lécureur, Raymond Queneau, p. 161.
- Les Petits Pères. "Notre Sifflet et le sien." Canard enchaîné (Paris), an. 38 #1938 (11 décembre 1957), p. 6. %% The author points to a statement by Queneau concerning Roger Vailand's La Loi, a statement with a manner of phrasing that the Canard had created earlier than him.
- Petr, Christian. Cf. Pierre Darmon, "L'Humour dans la poésie de Raymond Queneau."
- Petrakos, Vasiliki. "Raymond Queneau: Joie de vivre, joie de rire." MA thesis at Dalhousie University (Halifax, Nova Scotia), 1989. Director Derek Lawrence. Ottawa: Bibliothèque nationale du Canada, 1989. %% Petrakos concentrates on the subjects of Queneau's humor and his language and how the latter embodies and expresses the former. He uses Le Chiendent, Pierrot mon ami, and especially Zazie dans le métro to illustrate his discussion.
- Pétre, Brigitte. "Exercices de style." Le Jeudi (Luxembourg), an. 4 #40 (5 oktober 2000), p. 38. %% Pétre gives a somewhat extended description of the Mersch symposium begun on this day.
- Petrey, Sandy. "Introduction: Literature, Language, Revolution." Esprit créateur (Lawrence, Kansas), vol. 29 #2 (summer 1989), pp. 5-15. %% Petrey merely cites the René Etiemble article "Les Ecrivains et la Révolution" from vol. 3 of the Histoire des littératures on her page 5.
- Petri, Horst. "Form- und Strukturparallelen in Literatur und Musik." Studium generale (Berlin), vol. 19 #2 (* 1966), pp. 72-84. %% This article merely mentions Exercices de style on pages 75-76.
- Petri, Horst. Literatur und Musik. Form- und Strukturparallelen. Schriften zur Literatur #5. Göttingen: Sachse und Pohl, 1964. %% Petri outlines the structure of Exercices de style in a general way on pages 25-27.

- Petrov, Dmitry S. Cf. Ekaterina A. Valeeva, "Esthétique cinématographique dans les romans de R. Queneau entre les années 1930-1940."
- Petruso, Thomas Francesco. "Characterization in the Novel Since Proust and Joyce." PhD at the University of California (Berkeley), 1989. Director Robert Alter. Dissertation Abstracts International, vol. 51 #5 (november 1990), p. 1605-A. %% Petruso considers works by Queneau, William Faulkner, Italo Calvino, Vladimir Nabokov, Georges Perec, and others in this light.
- Petruso, Thomas Francesco. "Homunculi, homunculà: Meta- and Cosmicharacters, Missing Persons." In his Life Made Real. Characterization in the Novel Since Proust and Joyce. Ann Arbor: University of Michigan Press, 1991, pp. 143-194. %% In a most engaging essay, Petruso considers Queneau's structuring of the novel and his ideas on the nature of a novel's characters in terms of Joyce and Pirandello, using Le Chiendent and Le Vol d'Icare as his major examples. Petruso also mentions Queneau in other places in the book, most notably in regard to the Oulipo and certain influences on Queneau (pp. 86-87) and his thoughts on Faulkner (pp. 90-91).
- Peyre, Henri. The Contemporary French Novel. New York: Oxford University Press, 1955. %% Peyre only makes some superficial mentions of Queneau on pp. 233, 279, 291, and 328.
- Peyre, Henri. CR of Paul Guth's Histoire de la littérature française. French Review (Champaign, Illinois), vol. 56 #1 (october 1982), p. 141. %% Peyre finds this work to be pretentious, irritating, and completely without value.
- Peyre, Henri. "The French Novel at Mid-Century." The New Republic (Washington, DC), vol. 129 #6 [= issue 2024] (7 september 1953), pp. 16-17. %% Peyre reviews the previous 13 years of French novels, Queneau is only a "master of laughter," "a humorous and brilliant renovator of the French language."
- Peyre, Henri. French Novelists of Today. New York: Oxford University Press, 1967. %% Peyre makes some brief and unimportant mentions of Queneau on pp. 193, 268, 353, 354, 435, and 461; a good part of this was influenced by his earlier writing. Cf. Jean V. Alter, CR of Henri Peyre's French Novelists of Today; J. H. Matthews, CR of Henri Peyre's French Novelists of Today.
- Peyre, Henri. "French Poets of Today." Yale French Studies (New Haven, Connecticut), vol. * #21 (spring-summer 1958), pp. 118-134. %% There is a bare mention of Queneau on p. 132.
- Peyre, Henri. "La Littérature en France 1948-49." French Review (Baltimore), vol. 23 #3 (january 1950), pp. 173-197. %% Peyre claims that Queneau sees in Bouvard et Pécuchet a French Faust (p. 190) and states that Queneau "n'a pas moins de facilité, qu'il dépense en pîtreries et en drôleries parfois funèbres: L'Instant fatal est le récent titre de ce poète fécond" (p. 185).
- Peyre, Henri. "Shakespeare's Women - A French View." Yale French Studies (New Haven, Connecticut), vol. * #33 (* 1964), pp. 107-119. %% Peyre only names Zazie (p. 109) in reference to Cressida.
- Peyre, Henri. "The Significance of Surrealism." Yale French Studies (New Haven, Connecticut), vol. * #2 (* 1948), pp. 34-39. %% Peyre just barely touches on Queneau (p. 36).
- Peyre, Henri. "What Greece Means to Modern France." Yale French Studies (New Haven,

Connecticut), vol. * #6 (* 1950), pp. 53-62. %% Peyre says that "it was in Greece ... that Raymond Queneau, hardly an academic writer, conceived the idea of his first book, entitled Le Chiendent."

Pezzini, Isabella. "Raymond Queneau: Segni, cifre e lettere e altri saggi." Alfabeta (Milano), an. 3 #31 (diciembre 1981), p. 13. %% Pezzini merely presents Italo Calvino's Italian translation of Bâtons, chiffres et lettres, Bords, and Voyage en Grèce.

Pfau, Una. Cf. Queneau, "Rêve."

Pfersmann, Andréas. Cf. Jean-François Lecoq, "La Fin de l'histoire et le dernier roman. Les Fleurs bleues de Queneau comme hypertexte."

Ph. "Omajakeno." Le Monde (Paris), an. 24 #6844 (13 janvier 1967), p. 21. %% The author presents the record of this name; cf. Eve Griliquez and Brigitte Sabouraud, "Omajakeno ou 'Si tu t'imagines'."

Philip, Michel. CR of Les Oeuvres complètes de Sally Mara. French Review (Baltimore), vol. 36 #6 (may 1963), pp. 662-663. %% Philip considers the two major works in this collection to be less than worthless.

Philippe, Roger. "Un Ecrivain qui écrit pour ne rien dire: Raymond Queneau." Servir (Lausanne), an. 6 #2 (13 janvier 1949), p. 8. %% While Philippe notes that Queneau had recently published Saint-Glinglin, he muses rather on the nature of Queneau's novel writing, and he shows a rather good understanding of what Queneau is about.

Philippe, Roger. "La France ne ressemble pas à l'Amérique." Servir (Lausanne), an. 5 #9 (4 mars 1948), p. 8. %% Philippe just uses a few lines from Queneau's Si tu t'imagines: "Tant de sueur humaine" to comment on a photo.

Philippe, Roger. "Nouvel Académicien Goncourt Raymond Queneau assure qu'il n'est pas écrivain." Pour tous (Lausanne), an. 7 #13 (27 mars 1951), p. 3. %% Philippe gives a fairly standard account of Queneau.

Philippe, Roger. "Style de quelques écrivains." Journal de Genève (Genève), an. * #85 (10 avril 1949), p. 3. %% Philippe suggest that people believe that since Sartre the quality of French writing has declined. He cites a number of authors, including Queneau, to prove the contrary.

Philippon, Henri. "Au palmarès de l'enquête pour une 'bibliothèque idéale' un seul écrivain vivant: André Malraux." L'Aurore (Paris), an. 15 #3556 (14 février 1956), p. 8. %% Philippon reviews Pour une bibliothèque idéale in a positive manner but lists the reserves of some of the non-participants.

Philippon, Henri. "Le Diderot du XX^{ième} siècle présente son Encyclopédie." L'Aurore (Paris), an. 15 #3558 (16 février 1956), p. 4. %% This is a rather general presentation of L'Encyclopédie de la Pléiade as it began to appear in bookstores.

Philippon, Henri. "Le Temps des encyclopédies. Trois Grandes Publications sont actuellement

en cours." L'Aurore (Paris), an. 14 #3508 (20 décembre 1955), p. 8. %% Philippon gives a short and general description of L'Encyclopédie de la Pléiade along with a few banal words by Queneau.

Philippon, Henri. "Les 3 Grands." In Almanach de St-Germain-des-Prés. Paris: L'Hermitte, 1950, pp. 44-85. %% Queneau is mentioned on pp. 51, 55, 57, 60, 61, 79, and 83, but the only passage of interest is on p. 59, where Philippon describes the origin of the Prix des

Deux-Magots.

- Phillips, E. M. "Marc Bloch: Strange Defeat; Henri Michaux: A Barbarian in Asia; The Maxims of Marcel Proust, ed. Justin O'Brien; Jean-Paul Sartre: Nausea; Louis-Ferdinand Céline: Journey to the End of the Night; Raymond Queneau: The Skin of Dreams." French Studies (Oxford), vol. 4 #2 (april 1950), pp. 175-177. %% Phillips concentrates on denigrating the quality of H. J. Kaplan's translation of The Skin of Dreams but seems to include the original in his description of the novel as "tiresome reading."
- Le Philologue. "Interrogation et inversion." La Gerbe (Paris), an. 4 #152 (23 septembre 1943), p. 7. %% The author just refers to Queneau towards the end of the article.
- Pia, Pascal. "Des bords du Léman aux bords de la Seine." Carrefour (Paris), an. * #1173 (8 mars 1967), pp. 16-17. %% Pia gives a rather positive, if standard, review of Courir les rues.
- Pia, Pascal. "Une Certaine Petite Musique." Carrefour (Paris), an. 14 #667 (26 juin 1957), p. 9. %% Pia has an interesting comment on Queneau's "oral" style in discussing Céline's D'un château l'autre.
- Pia, Pascal. "Domaine public." Carrefour (Paris), an. * #878 (12 juillet 1961), p. 22. %% Pia gives the usual sort of description of Cent Mille Millions de poèmes, then goes on to consider some of its weaknesses and to give a more extended description of Queneau's work.
- Pia, Pascal. "L'Encyclopédie du siècle va naître." Arts (Paris), vol. * #468 (16 juin 1954), p. 10. %% Pia mentions the coming Encyclopédie de la Pléiade but spends most of the article in describing and discussing past encyclopedic ventures.
- Pia, Pascal. "Un 'Goncourt' bien à part." Carrefour (Paris), an. * #1082 (9 juin 1965), pp. 20-21. %% In spite of the title, this is a review of Les Fleurs bleues.
- Pia, Pascal. "Grands Travaux de 'pataphysique.'" Carrefour (Paris), an. 16 #753 (18 février 1959), p. 11. %% Pia goes on at length about the recent Zazie dans le métro, which he is quite enthusiastic about, and gives just a few lines to the Verviers edition of Le Chien à la mandoline.
- Pia, Pascal. "M. Queneau et la manière de s'en servir." Carrefour (Paris), an. * #913 (14 mars 1962), p. 20. %% Pia gives a rather good analysis of the language and style of the two major works in Les Oeuvres complètes de Sally Mara and praises Claude Simonnet's Queneau déchiffré.
- Pia, Pascal. "'Pataphysique et poésie.'" Carrefour (Paris), an. * #1301 (3 septembre 1969), pp. 18-19. %% Pia gives a fairly ordinary review of Fendre les flots, among works by other authors.
- Pia, Pascal. "Les Plaisirs de l'anachronisme." Carrefour (Paris), an. * #1258 (7 novembre 1968), pp. 18-19. %% Pia goes on at length about Le Vol d'Icare without saying much.
- Pia, Pascal. "Propos de table de Messieurs les Goncourt." Carrefour (Paris), an. 6 #369 (10 octobre 1951), p. 9. %% Pia pretends to be a waiter at one of the Goncourt dinners and tells what the members actually talked about at a dinner. For Queneau it is a matter of (not) singing, knowing exactly how many Gallimard brothers there are, etc.
- Pia, Pascal. "Quarante ans après." Carrefour (Paris), an. * #1224 (28 février 1968), pp. 18-19. %% Pia spends most of this article on the memoirs of a former surrealist before presenting Battre la campagne in the usual way.
- Pia, Pascal. "Quevalerie quenellisée." Carrefour (Paris), vol. * #808 (9 mars 1960), p. 20.

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After reviewing another work by Jean Queval, Pia looks at his Essai sur Raymond Queneau; Pia actually considers Queneau himself much more than he does Queval's book on him.

Pia, Pascal. "Recueils." Carrefour (Paris), vol. * #1087 (14 juillet 1965), pp. 18-19. %% Pia reviews Le Chien à la mandoline in his standard manner among works by other authors.

Pia, Pascal, and Christian Mégret. "Entretien sur l'Encyclopédie." In Queneau, Bords: Mathématiciens, précurseurs, encyclopédistes. Ill. Georges Mathieu. Paris: Hermann, 1963, pp. 113-121. %% This is a reprint of their "Raymond Queneau de l'Académie Goncourt directeur de l'Encyclopédie de la Pléiade."

Pia, Pascal, and Christian Mégret. "Raymond Queneau de l'Académie Goncourt directeur de l'Encyclopédie de la Pléiade." Carrefour (Paris), an. 13 #597 (22 février 1956), p. 7. %% Pia and Mégret interview Queneau upon the announcement of the Encyclopédie de la Pléiade. This was reprinted as their "Entretien sur l'Encyclopédie."

Pia, Pascal. Cf. Noël Arnaud, "Mort de Pascal Pia"; Jacques Bens, "Journal intime de Sally Mara" and "On est toujours trop bon avec les femmes"; Laurence Brisset, La NRF de Paulhan; Xavière Gauthier, "Général Dourakine"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 90 and 170; Claude Rameil, "Bibliographie oulipienne relative à Raymond Queneau" and "Lecteur de Queneau."

Piatier, Jacqueline. "Concert pour un déconcertant: Relire Raymond Queneau." Le Monde (Paris), an. 33 #9814 (13 août 1976), p. 7. %% Piatier reviews Andrée Bergens' Raymond Queneau, the Cahier de l'Herne devoted to Queneau, without much to add beyond the usual journalistic blather.

Piatier, Jacqueline. "La Crise de l'Académie Goncourt. Révolution de palais." Le Monde (Paris), an. 28 #8130 (4 mars 1971), p. 14. %% Piatier gives a most concrete and detailed review of the quarrel and sets it in the context of contemporary literary prizes and publishing.

Piatier, Jacqueline. "Crise à l'Académie Goncourt." Le Monde hebdomadaire (Paris), an. 24 #1167 (4 mars 1971), p. 14. %% This same as her "La Crise de l'Académie Goncourt. Révolution de palais," but with about eight explanatory sentences preceding it.

Piatier, Jacqueline. "L'Encyclopédie de la Pléiade." Le Monde (Paris), an. 62 #18988 (10 février 2006), p. 32. %% This consists of about ten sentences chosen and edited from her original article, which appeared exactly 50 years previously.

Piatier, Jacqueline. "L'Engagement d'un joueur." Le Monde (Paris), an. 39 #11545 (12 mars 1982), p. 17. %% This is a general article on Georges Perec, a few days after his death.

Piatier, Jacqueline. "Entre deux 'exercices de style' Raymond Queneau prépare une encyclopédie de quarante volumes." Le Monde (Paris), an. 12 #3178 (13 avril 1955), p. 6. %% Piatier interviews Queneau about the coming Encyclopédie de la Pléiade.

Piatier, Jacqueline. "Les Fleurs bleues de Raymond Queneau." Le Monde (Paris), an. 22 #6372 (10 juillet 1965), p. 11. %% Most of Piatier's review is taken up with the usual description of the plot and style of the work, but there are some flashes of insight here and there.

Piatier, Jacqueline. "M. Raymond Queneau présente l'Encyclopédie de la Pléiade." Le Monde (Paris), an. 13 #3437 (10 février 1956), p. 7. %% Piatier just gives the usual sort of introduction.

- Piatier, Jacqueline. "Panorama de l'année écoulée." Le Monde (Paris), an. 22 #6408 (21 août 1965), p. 7. %% This includes a brief review of Les Fleurs bleues.
- Piatier, Jacqueline. "Le Paris de Queneau: Courir les rues." Le Monde (Paris), an. 24 #6890 (8 mars 1967), pp. i-ii. %% Piatier's review of this collection is short and standard, but she includes "Sous la présidence de Félix Faure" and "Cris de Paris."
- Piatier, Jacqueline. "Pascal Bruckner dans le métro ou un fourieriste qui lit Tintin." Le Monde (Paris), an. 34 #10179 (21 octobre 1977), p. 20. %% This is a review of Bruckner's Allez jouer ailleurs, which takes place in the métro. It has a brief reference to Zazie dans le métro.
- Piatier, Jacqueline. "La Poésie, le rire et la science: Raymond Queneau est mort." Le Monde (Paris), an. 33 #9876 (26 octobre 1976), pp. 1 and 27. %% Piatier offers an obituary tribute in the form of a short summary of Queneau's work.
- Piatier, Jacqueline. "Présentation en forme d'entretien. Le Chien à la mandoline de Raymond Queneau." Le Monde (Paris), an. 22 #6247 (13 février 1965), p. 12. %% Piatier includes four poems from the collection: "Une Nouvelle Conquête des Berberes à Puteaux," "L'Existence tout de même quel problème," "De l'information nulle à une certaine espèce de poésie," and "Le Début et la fin."
- Piatier, Jacqueline. "Quarrels Among the Laurels." The Guardian Weekly (Manchester), vol. 105 #23 (4 december 1971), p. 16. %% This concerns the Académie Goncourt and the problem which caused Queneau to retire from it.
- Piatier, Jacqueline. "Queneau mathématicien." Le Monde (Paris), an. 20 #5786 (24 août 1963), p. 7. %% Piatier reviews Bords positively but not in any depth.
- Piatier, Jacqueline. "Richard Jorif, l'oiseau rare de l'automne." Le Monde (Paris), an. 44 #13268 (25 septembre 1987), "Le Monde des livres," p. 18. %% Piatier reviews Le Navire Argo by Jorif and seems to find something of Queneau in his style.
- Piatier, Jacqueline. "Le Vol d'Icare." Le Monde (Paris), an. 25 #7398 (26 octobre 1968), p. v. %% Piatier's review is the usual sort of thing.
- Piatier, Jacqueline. "Zazie et C^{ie}." Le Monde (Paris), an. 25 #7398 (26 octobre 1968), p. iv. %% This has nothing to do specifically with Zazie dans le métro but is an overview of Queneau's novels.
- Piatier, Jacqueline. Cf. Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," p. 56.
- Piault, Fabrice. "Raymond Queneau, le peintre." Livres-hebdo (Paris), vol. * #524 (5 septembre 2003), p. 61. %% Piault presents and approves of Dominique Charnay's Queneau: Dessins, gouaches et aquarelles.
- Picard, Charles. Cf. Queneau, "Charles Picard: La Vie privée dans la Grèce classique."
- Picard, Gaston. "Monsieur Loup et Rhône mon fleuve." France Europe (Paris), an. 3 #97 (7 juin 1944), p. 4. %% Picard just makes a positive allusion to Pierrot mon ami.
- Picard, Gaston. "Raymond Queneau." Larousse mensuel (Paris), vol. 12 #441 (mai 1951), p. 653. %% This is a rather good encyclopedia entry.
- Picard, Michel. Cf. Anne Clancier, "Psycholecture des romans de Raymond Queneau: Le Chiendent et les problèmes d'identité"; Marie-Claire Mir-Steichen, "Lecture du pôle fémi-

- nin dans les romans de Raymond Queneau."
- Picard, Raymond. CR of Zazie dans le métro. La Pensée française (Paris, New York), an. 18 #5 (mai 1959), pp. 45-46. %% Picard's review recognizes the depth and poetry of the novel far beyond what is usually mentioned in such reviews.
- Picard, Yvonne. Cf. Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," pp. 22, 24-26, 28, and 33.
- Picasso, Pablo. "Le Désir attrapé par la queue." Messages (Paris), "Risques, travaux et modes," vol. * #2 (* 1944), pp. 2-18. %% The notes state that Queneau took the part of "L'Oignon" at the first reading, 19 mars 1944. They add that it was "chez Michel Leiris" and "réglée et présentée par Albert Camus." Jean-Paul Sartre and Simone de Beauvoir were also in the cast. But cf. Aliette Armel, Michel Leiris, pp. 435-436; de Beauvoir, La Force de l'âge, pp. 583-585; Geneviève Breerette, "Jean-Jacques Lebel, artiste et écrivain"; Daniel-Henry Kahnweiler, Entretiens avec Francis Crémieux. Mes Galeries et mes peintures; Michel Lécureur, Raymond Queneau, p. 258; Catherine Oxland, "'Odeur de sainteté, odeur de soufre': The Body as Exhalation of the Soul in Raymond Queneau"; Jean-Michel Pochet, "Queneau, un spectacle?"; and Queneau, "Une Belle Surprise."
- Picasso, Pablo. "Le Désir attrapé par la queue." Paris: Gallimard, 1988. %% In addition to the original text, there are details on the original production (in which Queneau took a part) and a later staging in Saint-Tropez in juillet 1967 (cf. Thomas Quinn Curtiss, "Picasso's 'Desire' Gets to the Stage and Keeps It Ajump" in regard to this latter). Cf. also Georges Raillard, "Humour, rêverie, imaginaire: Les Ecrits de Picasso."
- Pichat, Monique. "Etude de Bâtons, chiffres et lettres de Raymond Queneau." Mémoire de DEA. Directeur Michel Décaudin. Paris: Université de Paris III (Sorbonne nouvelle), 19. %% Pichat presents "une recherche sur la graphie," "une recherche sur le langage," "une recherche sur le chiffre," and "l'application pictographique." [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.]
- Pickford, Cedric Edward. Cf. Stephen Noreiko, "Pierrot mon ami. Themes and an Enigma."
- Picon, Gaëtan. CR of the Encyclopédie de la Pléiade. Mercure de France (Paris), an. 67 #327 (= #1114) (juin 1956), pp. 327-332. %% Picon's review does not mention Queneau but considers first the value of a new encyclopedia and then the presence of various literatures described by particular authors.
- Picon, Gaëtan. CR of Les Temps mêlés. Cahiers du Sud (Marseille), an. 29 #244 (mars 1942), pp. 229-230. %% Picon concentrates more on the style than on the contents.
- Picon, Gaëtan. "De Queneau à Ramuz." Confluences (Lyon), vol. 5 #7 (septembre 1945), pp. 778-782. %% Picon offers a fairly good analysis of the "meaning" of Loin de Rueil as well as looking at another novel. This partially reappears in his "Queneau plutôt à part."
- Picon, Gaëtan. "Eclatement de la narration et mutation de la littérature." Histoire des littératures, vol. III: Littératures françaises, connexes et marginales. Encyclopédie de la Pléiade, vol. VII. Paris: Gallimard, 1978, pp. 1358-1366. %% Picon tries (pp. 1358-1360) to summarize Queneau's contribution to modern French literature.
- Picon, Gaëtan. Panorama de la nouvelle littérature française. Collection "Le Point du Jour." Paris: Gallimard, 1949. %% Pages 102-107 have a rather general presentation of Que-

neau's work up to that time; they include Picon's "Sur Raymond Queneau." Pages 310-319 reproduce selections from Le Chiendent and Loin de Rueil as well as "L'Explication des métaphores" and "Je crains pas ça tellment." There are also five other scattered mentions.

- Picon, Gaëtan. Panorama de la nouvelle littérature française. Nouvelle édition. Paris: Gallimard, 1960. %% Pages 121-125 have a very general and superficial presentation of Queneau and his work, but he is also mentioned in very minor ways on pp. 10, 42, 89, 244, 300, and 307-308.
- Picon, Gaëtan. Panorama de la nouvelle littérature française. Paris: Gallimard, 1976. %% Picon devotes pp. 148-153 to Queneau but also refers to him in a minimal manner on pp. 8, 16, 48, and 276.
- Picon, Gaëtan. Panorama de la nouvelle littérature française. Pref. Jean Starobinski. Collection "Tel," #138. Paris: Gallimard, 1988. %% The Queneau section (pp. 148-153) is identical to that in the 1976 edition.
- Picon, Gaëtan. "Queneau plutôt à part." In Raymond Queneau. Cahier de l'Herne #29. Ed. Andrée Bergens. Paris: Editions de l'Herne, 1975, pp. 69-73. %% Part of this is taken from Picon's "De Queneau à Ramuz." This article reappeared in the 1999 edition.
- Picon, Gaëtan. "Situation de la jeune poésie. I." Mercure de France (Paris), vol. * #1127 (juillet 1957), pp. 495-500. %% Picon just cites several verses from Queneau's "Explication des métaphores."
- Picon, Gaëtan. "Sur Raymond Queneau." La Gazette des lettres (Paris), an. 2 #44 (6 septembre 1947), pp. 8-14. %% This was reprinted in Picon's Panorama de la nouvelle littérature française.
- Picon, Gaëtan. Cf. Queneau, "Prééminence de l'oral sur l'écrit"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 145 and 155-157.
- Picon, Pierre. CR of Alexandre Kojève's Introduction à la lecture de Hegel. Fontaine (Paris), vol. 11 #62 (octobre 1947), pp. 670-671. %% Picon gives a fairly solid presentation of the book, with some cautions about Queneau's contribution.
- Piechotta, Hans Joachim. Cf. Wolfram Nitsch, "Engagierte Spiele. Formen des nachexistentialistischen Romans in Frankreich."
- Pieiller, Evelyne. "Raymond Queneau: Les Enfants du Limon." Magazine littéraire (Paris), vol. * #317 (janvier 1994), p. 95. %% Pieiller has some interesting ideas about this novel.
- Piel, Jean. "Connaissons-nous mieux Queneau?" Critique (Paris), vol. 47 #535 (décembre 1991), pp. 988-989. %% Piel gives a nuanced review of Emmanuël Souchier's Raymond Queneau.
- Piel, Jean. "Connaissons-nous Queneau?" Critique (Paris), vol. 42 #475 (décembre 1986), pp. 1235-1237. %% Piel reviews Queneau's Journal 1939-1940 primarily by looking at the religious aspects.
- Piel, Jean. "Georges Bataille et Raymond Queneau pendant les années 30-40." In Georges Bataille et Raymond Queneau 1930-1940. Ed. Anonymous. Billom, Puy-de-Dôme: Association Billom-Bataille, 1982, pp. 3-9. %% This is a general history of the relationship between Queneau and Bataille, with some unique details. Cf. Michel Beaujour, "Eros and Nonsense: Georges Bataille"; Henri Béhar, André Breton; Boris Souvarine, "Prologue."

- Piel, Jean. La Rencontre et la différence. Paris: Fayard, 1982. %% Pages 61-83, 107-108, and 123-124 offer interesting lights on Queneau's first years in Paris. Cf. Francine de Martinoir, "Le Directeur de Critique se souvient"; Josué V. Harari, CR of Jean Piel's La Rencontre et la différence.
- Piel, Jean. Cf. Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," pp. 46 and 62; Christian Delacampagne, "Jean Piel et ses 'pierres rares'"; Francine de Martinoir, "Le Directeur de Critique se souvient."
- Pieplu, Claude. Cf. Queneau, Zazie dans le métro.
- Pierhal, Armand. "L'Alliance du disque et de la scène." La Croix (Paris), an. 76 #22028 (24 juin 1955), p. 4. %% Pierhal just mentions, in regard to a recent Frères Jacques' recording, Queneau's L'Instant fatal: "La Pendule."
- Pierhal, Armand. "L'Alliance du livre et du disque." La Croix (Paris), an. 76 #21885 (7 janvier 1955), "Loisirs," p. 7. %% Pierhal thinks a great deal of the recording of the Frères Jacques' Les Exercices de style, specially arranged for this embodiment.
- Pierhal, Armand. "L'Auteur et son public." La Croix (Paris), an. 77 #22421 (29 septembre 1956), p. 3. %% Pierhal reports on the PEN Club's annual meeting and refers to Queneau twice, once in regard to Pour une bibliothèque idéale and once in regard to Péguy.
- Pierre, José. André Breton et la peinture. Lausanne: Editions l'Age d'Homme, 1987. %% Pierre takes a rather acid look at Queneau's views on Miró not being a surrealist painter (pp. 331-332) and at Queneau's idea of Breton's view of one of Miró's paintings (p. 341).
- Pierre, José. "La Clef de l'existentialisme est une pie." La Brèche (Paris), vol. * #8 (novembre 1965), pp. 36-43. %% Pierre claims that a telephone operator at Gallimard claimed that Queneau claimed to have said "La pie de Sartre sera un jour aussi célèbre que le cheval de Caligula."
- Pierre, José, ed. Investigating Sex: Surrealist Discussions 1928-1932. Trans. Malcolm Imrie. Postface Dawn Ades. London: Verso, 1992. %% This is a translation of Pierre's original work, but it also includes the postface and several appendices, among which "An Inquiry into Striptease (1958-1959)" and "An Inquiry into Erotic Representations (1964-1965)." Cf. Ulick O'Connor, "All Talk."
- Pierre, José, ed. Recherches sur la sexualité. Pref. and notes José Pierre. Vol. IV of Archives du surréalisme. Paris: Gallimard, 1991. %% Out of 12 "séances" between 27 janvier 1928 and 1^{ier} août 1932 where the surrealists discussed sexual practices, preferences, and attitudes, Queneau participated in #1 (27 janvier 1928), #2 (31 janvier 1928), #5 (7, 17, or 27 février 1928), and #6 (3 mars 1928). This text gives the complete transcripts of all 12 of the meetings. His break with the surrealists came not long after. Cf. Michel Boué, "L'In-telligence en érection"; Queneau et al., "Recherches sur la sexualité." The other volumes in the series are Marguerite Bonnet, ed., Adhérer au parti communiste? Septembre-dé- cembre 1926 and Vers l'action politique; Emmanuel Garrigues, ed., Les Jeux surréalistes: mars 1921 -- septembre 1962; and Paule Thévenin, ed., Bureau de recherches surréalistes.
- Pierre and Pierrette. "Allo, Allo! Opéra 65-00?" L'Aurore (Paris), an. 11 #2311 (16-17 février 1952), p. 4. %% The authors report a "bon mot" of Queneau in regard to censored literature passing the frontier.
- Pierre-Sylvestre. "La Fête quenienne: Innocence et folie." In Raymond Queneau. Cahier de

l'Herne #29. Ed. Andrée Bergens. Paris: Editions de l'Herne, 1975, pp. 154-162. %%
Pierre-Sylvestre reviews the appearance of the cinema as recreation in Queneau's works.
This article reappeared in the 1999 edition.

Pierssens, Michel. Cf. Michel Braudeau, "Raymond Queneau et le vertige de la folie littéraire";

Anne Herschberg-Pierrot, "De Bouvard et Pécuchet aux Enfants du Limon"; Pierssens, Michel. Cf. Jean-François Jeandillou, "Ce que *je* ne sait pas."

Pietzsch, Ingeborg. "Im Aufwind." Theater der Zeit (Berlin), vol. 38 #7 (16 juli - 15 august 1983), pp. 59-62. %% This is apparently a review of a theater version of Exercices de style in Budapest.

Pignarre, R. CR of Jean Queval's Essai sur Raymond Queneau. Les Livres (Paris), vol. * #7 (octobre 1960), p. 23. %% Pignarre has some hesitations about the value of this work.

Pilard, Philippe. "Zazie dans le métro." Image et son (Paris), vol. * #172 (avril 1964), pp. 65-90. %% This is a rather complete and technical précis of the film, including criticism.

Pilard, Philippe. "Zazie dans le métro." Revue du cinéma / Image et son / Ecran (Paris), vol. * #274 (juillet-août 1973), pp. 161-167. %% This is a simple reprint of the original.

Pilarová, Eva. "Drobná kní_ka velkého humoru." Nové Knihy (Praha), vol. * #7 (* února 1973), p. 4. %% This seems to be a review of Dimanche de la vie written in Czech.

Pilcher, Ian. "Ambiguity and Parody in Three Novels by Raymond Queneau." Doctoral disser-

tation. Director Walter Redfern. Reading, England: University of Reading, 1984. %%
The novels in question are Le Chiendent, Pierrot mon ami, and Les Fleurs bleues.

Pilcher, Ian. "Aspects de la parodie dans les romans de Queneau." Temps mêlés #150 + 17/19 (avril 1983), pp. 67-75. %% Pilcher presents exactly what his title suggests.

Pilcher, Ian. "Une Source de la création littéraire: L'Influence de la bande dessinée sur la composition de Les Fleurs bleues." Temps mêlés #150 + 11 (février 1981), pp. 23-31. %%
Pilcher does a good job of fulfilling the promise of the title.

Pillaudin, Roger. "Gros Plan sur Raymond Queneau." Micro et caméra (Paris), vol. * #2 (octobre 1965), pp. 11 and 22. %% This magazine is an organ of the ORTF, so Pillaudin's interview naturally concentrates on Queneau's radio work and his involvement with music. Quite interesting. Cf. Pierre Hahn, "Comme il vous plaira Raymond Queneau"; Jean-Pierre Longre, Raymond Queneau en scènes, p. 98; Marcelle Michel, "A l'écoute de France-Culture" and "Comme il vous plaira Raymond Queneau."

Pillaudin, Roger. Loin de Rueil. "Comédie musicale d'après le roman de Raymond Queneau."

"Collection du répertoire." Paris: Théâtre national populaire, 1961. %% This turns out to be little more than a trivial reduction of the novel into a "comédie de boulevard." This text does not include the music, written by Maurice Jarre.

Pillaudin, Roger. Loin de Rueil. "Comédie musicale d'après le roman de Raymond Queneau."

Pref. Queneau. Paris: Gallimard, 1962. %% This is significantly different from the TNP version of the previous year.

Pillaudin, Roger. Cf. Anonymous, "Comme il vous plaira, Raymond Queneau"; J.-C. Jaubert, "Du rêve à l'aventure"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 162, 172, 210, 362 (note 182), and 368 (note 250); Claude Rameil, La TSF de Raymond Que-

- neau, pp. 153-155.
- Pillault, R. Cf. Anonymous, Minutes of the Conseil d'Administration, Société française d'archéologie, séance du 21 mai 1958.
- Pillement, Georges. CR of Un Rude Hiver. Nación (Buenos Aires), an. 71 #24598 (7 enero 1940), "Artes-Letras," p. 4. %% Pillement primarily gives a brief resume of the plot of the original version of this novel.
- Pillement, Georges. "Regards sur Paris." La Revue de Paris (Paris), vol. 75 #10 (octobre 1968), pp. 132-133. %% This is a review of a book by this title put out by the Académie Goncourt members. Cf. Queneau, "Paris qui bouge."
- Pillement, Georges. Cf. Maurice Lemaître, Le Théâtre dadaïste et surréaliste.
- Pineau, Guylaine. Cf. Georges Kliebenstein and Guylaine Pineau, "Queneau et la 'poligraphie'."
- Pinette, G. CR of Les Oeuvres complètes de Sally Mara. Books Abroad (Norman, Oklahoma), vol. 37 #2 (spring 1963), p. 170. %% Pinette finds the two major works in this collection to be merely vulgar and seems to suggest that Queneau wrote them only because of the success Zazie dans le métro...!
- Pingaud, Bernard. "Le Chardon sans pitié." Le Matin (Paris), vol. * #293 (7 février 1978), p. 22. %% Pingaud gives a positive and rather insightful review of Les Derniers jours.
- Pingaud, Bernard. "Le Parfait Banlieusard." L'Arc (Aix-en-Provence), vol. * #28 (* 1966), pp. 7-10. %% This is a rather general but very good article.
- Pingaud, Bernard. "Quels ont été pour vous les événements marquants de 1959 sur les plans littéraire, artistique, culturel?" Les Lettres nouvelles (Paris), an. 7 #36 (30 décembre 1959), pp. 32-35. %% Pingaud's answer includes, of course, Zazie dans le métro.
- Pingaud, Bernard. "Zazie dans le métro." Esprit (Paris), vol. 27 #3 (= #271) (mars 1959), pp. 531-533. %% Pingaud does a fairly good review of Queneau's novel for this early in it's career.
- Pingaud, Bernard. Cf. Queneau and André Blavier, Lettres croisées 1949-1976, pp. 270-271 and 298.
- Pinguilly, Yves. Cf. Queneau, "Exercices de style" and "Pour un art poétique."
- del Piombo, Akbar. This was the pseudonym of Norman Rubington, an American painter in Paris on the GI Bill who was a major part of Maurice Girodias' Olympia Press. He wrote eight books for Girodias as well as co-translating Zazie dans le métro into English with Eric Kahane. Cf. Terry Hale, "Raymond Queneau 1903-1976"; Zazie dans le métro (Olympia Press edition).
- Pippin, Robert B. "Being, Time, and Politics: The Strauss-Kojève Debate." History and Theory (Middletown, Connecticut), vol. 32 #2 (may 1993), pp. 138-161. %% Pippin just makes a reference (page 146, note) to Queneau's "Premières Confrontations avec Hegel."
- Pirandello, Luigi. Cf. Jean-Pierre Longre, Raymond Queneau en scènes, pp. 25, 52, 133, and 205.
- Piras, Anna. "Circolarità e saggezza in Pierrot mon ami di Raymond Queneau." Mémoire de maîtrise. Director Giovanna Melis. Cagliari, Italia: Università degli studi, 1975. %% While Piras does consider circularity and "sagesse," she also includes other issues which would be difficult to summarize accurately.
- Pirenne, Maurice. Cf. Queneau and André Blavier, Lettres croisées 1949-1976, pp. 37, 38, 53, 62, 63, 64, 73, 96, 134, 200, 202, 292, 301, 308-311, 317, 326, 331, 346 (note 19), 349

(note 53), 350 (note 69), 357 (note 143), 382 (note 363), and 383 (notes 375 and 389). Blavier dedicated Temps mêlés #34-35 (20 décembre 1958) to Pirenne; that issue contained nothing but about 58 of his "dessins."

Pire, François. Cf. Jacques Dubois, Francis Edeline, Jean-Marie Klinkenberg, Philippe Minguet, François Pire, and Hadelin Triron, A General Rhetoric and Rhétorique générale.

Pirier, René, ed. Les Fleurs de la verte espérance. Paris: Grund, 1956. %% This merely has L'Instant fatal: "Ballade en proverbes du vieux temps" and "Fable" on pp. 285-286.

Piron, Maurice. "Médaillon pour le souvenir de Robert Grafé." Marche romane (Liège), an. 18 #2 (* 1968), pp. 47-50. %% Piron just mentions that Queneau had memorized some of Grafé's poetry.

Piroué, Georges. "Zazie dans le métro." L'Impartial (Les Andelys), an. # (21 mai 1959), p. 11. %% Piroué gets beyond the usual review of Zazie dans le métro to consider Queneau's style and, one might almost say, realism.

Pitt-Rivers, Sonia. "Queneau Underground." London Magazine (London), vol. 7 #11 (november 1960), pp. 74-80. %% Pitt-Rivers discusses a number of aspects of Queneau in the framework of a rather negative review of Barbara Wright's translation of Zazie; there was correspondence on the subject (to be found in the Lilly Library in Bloomington, Indiana). Cf. Lindsay Duguid, "Grief and Gaiety."

Pi_u, Luca. Cf. Queneau, Exercitii de stil and Zazie în metrou.

Pivano, Fernanda. Cf. Queneau, Il Pantano.

Pividal, Raphaël. "Les Mathématiques à travers Queneau." L'Express (Paris), vol. * #644 (17 octobre 1963), p. 47. %% In his review of Bords, Pividal concentrates on the fun of knowing and teaching which inspires Queneau in this and other of his works.

Pivot, Bernard. "Les Anciens Combattants du surréalisme rendent hommage à André Breton."

Le Figaro littéraire (Paris), an.* #1095 (13 avril 1967), p. 2. %% The only point at which Pividal touches Queneau is an extract from Queneau's "Erutaretil."

Pivot, Bernard. "Quand le nouveau roman demande qu'on l'éclaire sur ses obscurités." Le Figaro littéraire (Paris), an. 20 #991 (15 avril 1965), p. 2. %% Pivot describes a contest arranged by "Travail et Culture" and cites the question that Queneau asks in regard to Zazie dans le métro. Cf. Anonymous, "Un Concours."

Pivot, Bernard. "Queneau s'autocritique." Le Figaro littéraire (Paris), an. * #1200 (5 mai 1969), p. 20. %% Pivot points to Queneau's "Errata" and explains what was in question.

Pivot, Bernard. Cf. Pierre Assouline, "Quand les Dix censurent"; Jean Chalon and Bernard Pivot, "Restaurants littéraires"; Dominique Dhombres, "Malraux et Pivot"; Patrick Rambaud, Bernard Pivot reçoit...

Plangg, Guntram. Cf. Johannes Georg Brüstle, "Le Français tel qu'on le parle dans Raymond Queneau: Zazie dans le métro."

Plante, Jean-René. "Pierrot mon ami ou la mise en question du romanesque." Master's thesis.

Montréal: McGill University, 1971. %% Plante looks at Pierrot mon ami in terms of Queneau's subversion of the usual elements constituting a novel.

Plard, Henri. "Sur les limites du traduisible: Zazie dans le métro en anglais et en allemand."

In

Communiquer et traduire: Hommages à Jean Dierickx. Ed. G. Debusscher and J. P. Van

- Noppen. Bruxelles: Université libre de Bruxelles, 1985, pp. 65-74. %% This article discusses the differences between the translations of Eugen Helmlé and Barbara Wright. Cf. Patricia von Münchow, "Queneau ou le vertige du sens: Réflexions critiques sur la traduction du Chiendent en allemand et en anglais."
- von Platen, Alexander. Cf. Queneau, Mathematik von morgen.
- Plénat, Marc. CR of Benoît de Cornulier's Théorie du vers. Revue romane (Kobnhaven), vol. 18 #2 (* 1983), pp. 311-317. %% This is a rather thoughtful review which briefly mentions some "faults" in Queneau's Petite Cosmogonie portative.
- Plénat, Marc. "Lotulenoque sur la lorphologiemique du loucherbem de Layrondmuche Le-neauques." Cahiers de grammaire (Toulouse), vol. * #8 (novembre 1984), pp. 173-202. %% Plénat discusses in great scientific detail Queneau's use of the form of language modification known as "loucherbem." Cf. Christiane Bastard-Gruel, "Loucherbem et largonji"; Barbara E. Bullock, "Popular Derivation and Linguistic Inquiry: Les Javanais"; Jacques Cellard, Anthologie de la littérature argotique des origines à nos jours.
- Plénat, Marc. "Morphologie d'un 'langage secret': Le Javanais de Queneau." Cahiers de grammaire (Toulouse), vol. * #6 (juin 1983), pp. 150-194. %% This is on the "javanais" Queneau used in one of his "exercices de style."
- Plisnier, Lucienne. "A nous, Zazie." Pourquoi pas (Bruxelles), an. 72 #3326 (26 août 1982), p. 111. %% Plisnier merely announces the upcoming first symposium in Verviers.
- Plot, M. R. "Défense de Queneau." France observateur (Paris), vol. 10 #462 (12 mars 1959), p. 16. %% Plot writes a letter to the editor protesting the comments of another reader who had accused Queneau of being pornographic in Zazie dans le métro. Cf. M^{me} Hodi-guet, "Queneau pornographe?"
- Plottel, Jeanine P. "The Mathematics of Surrealism." Romanic Review (New York), vol. 71 #3 (may 1980), pp. 319-329. %% There is only a reference (pp. 319-320 and note) to Exercices de style: "Dans un parallélépipède rectangle..."
- Plottel, Jeanine Parisier. Cf. Mary Ann Caws, "Whatever is Fitting in a Text (On Being Buttoned in a Scene)."
- Pluche, Bernard. "Vodaine et Queneau." Plein Chant (Bassac, France), vol. * #57-58 (hiver-printemps 1995), pp. 25-26. %% Pluche explains how Vodaine came to create the Variations typographiques sur deux poèmes de Raymond Queneau.
- Plume, Christian. "Zazie dénaturée." Arts (Paris), vol. * #752 (9 décembre 1959), p. 14. %% Plume gives a rather negative critique of a stage version of Zazie dans le métro.
- Plumyène, Jean. "Luigi Malerba: Une Révolution de la syntaxe." Magazine littéraire (Paris), vol. * #48 (janvier 1971), p. 36. %% This only has a statement that Malerba likes Queneau, especially Les Fleurs bleues.
- Pobel, Didier. "Doukilécridonktan?" Le Dauphiné libéré (Grenoble), an. # (20 mai 2002), p. . %% Pobel gives a rather average review of Michel Lécureur's biography of Queneau.
- Pochet, Jean-Michel. "André Blavier." Le Mensuel littéraire et poétique (Bruxelles), vol. * #293 (juillet 2001), p. 2. %% Pochet offers an obituary that manages to be as joyous as Blavier himself and far more detailed and precise than is usual. He gives a much better idea of Blavier than most presentations do.
- Pochet, Jean-Michel. "Antonymes, l'intime divertissement de l'urbanité." Amis de Valentin Brû

#40-42 (décembre 2005), pp. 127-134. %% Pochet offers some rambling musings on the subject of the "Solennel Emmerdement de la ruralité" colloquium (Saint-Epain, 13-15 septembre 2003) and certain related manuscripts.

Pochet, Jean-Michel. CR of Dominique Charnay's Raymond Queneau: Dessins, gouaches et aquarelles. Amis de Valentin Brû #34-35 (juillet 2004), pp. 109-110. %% Pochet's review should be enough to make just about anyone wish to read and study this work. Cf. Amis de Valentin Brû #34-35 (juillet 2004), p. 52.

Pochet, Jean-Michel. "Eponge Queneau?" Australian Journal of French Studies (Clayton, Victoria), vol. 40 #1-2 (january 2003), pp. 224-233. %% Pochet discusses Queneau's mastery of literature as he shows how a poem which Queneau contributed to a radio show has been treated by researchers. Cf. Anonymous, "Centons de province"; Michel Laclos, "Ohé! les centonniers!"; Antoine Mercoeur, "La Radio. Nice en direct."

Pochet, Jean-Michel. "Face à face à préface à machines." In Trois Sculptures, machines à lire les "Cent Mille Millions de poèmes" de Queneau by Robert Kayser. Amay (Belgique): La Maison de la poésie d'Amay, 1999, pp. 7-10. %% Pochet gives a somewhat whimsical-poetical introduction to Kayser's three sculpture-machines and the project which they embody.

Pochet, Jean-Michel. "Georges Simenon et Raymond Queneau." Cahiers Simenon (Bruxelles), vol. * #17 (décembre 2003), pp. 171-178. %% Pochet provides a number of details about their contacts and their points in common, including the correction of a misapprehension in a relatively recent newspaper article. Very valuable for understanding what Queneau thought about Simenon.

Pochet, Jean-Michel. "Une Petite Gare..." Amis de Valentin Brû #34-35 (juillet 2004), pp. 141-142. %% Pochet presents an exhibition of Robert Kayser's three Cent Mille Millions de poèmes machines (tour-gyron, mètre-cube, monstre combinatoire) in the semi-abandoned railway station of Watermael-Boisfort in the Brussels suburbs. He mentions other aspects of the exhibition as well, adding that the entire event had been organized by Florence Géhéniau. Cf. Huguette de Broqueville, "Queneau. Watermael-Boisfort. Gare. 16 mars 2003."

Pochet, Jean-Michel. "Queneau-Blavier: 'Lettres mêlées de deux fous de littérature'." Amis de Valentin Brû #34-35 (juillet 2004), p. 130. %% Pochet gives a short account of a dinner-theater presentation that took place at the Théâtre-Poème in Brussels on 27 septembre 2003. Cf. also Amis de Valentin Brû #34-35 (juillet 2004), p. 54.

Pochet, Jean-Michel. "Queneau, personnage? personne? ou Queneau dissymétrique." In Le Personnage dans l'oeuvre de Queneau. Ed. Daniel Delbreil. Paris: Presses de la Sorbonne nouvelle, 2000, pp. 17-31. %% Pochet has a series of comments, reflections, and facts centered loosely around passages or statements from Queneau's Journaux (1914-1965). His point seems to be that this work (and others concerning Queneau's life and ideas) are not as clear, complete, and accurate as one might think.

Pochet, Jean-Michel. "Queneau, un spectacle?" Amis de Valentin Brû #28-31 (juillet 2003), pp. 317-325. %% Pochet presents his own "spectacle Queneau," which is here the commentary he gave for a series of slides he showed at the "Raymond Queneau et les spec-

tacles" symposium (Mersch, 5-7 octobre 2000) as well as for a number of particular editions of various Queneau works which he had brought with him. He also has some worth-while details about Queneau's apartment in Neuilly and his grave in Juvisy-sur-Orge (the commune next to Epinay-sur-Orge, where his parents lived).

Pochet, Jean-Michel. "Robert Queneau." Trousse-Livres (Paris), vol. * #55 (décembre 1984), pp. 30-31. %% This piece is on the collision between Queneau and the dictionary as to its subject, Queneau's poetry, and permutations thereof; it's hard to be more precise.

Pochet, Jean-Michel. "Victor Huguéau & Raymond Queno. H & Q." Recherches et travaux (Grenoble), vol. * #62 (* 2003), pp. 167-175. %% Pochet traces a number of points of congruence and contact between Queneau and Victor Hugo. Pochet originally presented this at the "Construire une chimère, rêver avec Victor Hugo" conference at the université Stendhal in Valence (10-11 octobre 2002).

Pöckl, Wolfgang. "Fachjargon mit Narrenhut: Anmerkungen zum verfremdeten Technolekt Raymond Queneaus." In Literatur und Wissenschaft: Beguennung und Integration. Festschrift für Rudolf Baehr. Ed. Brigitte Winklehner. Tübingen: Stauffenburg Verlag, 1987, pp. 159-174. %% This article seems to concern the influence of science and mathematics on Queneau's work.

Pöckl, Wolfgang. "Raymond Queneaus Petite Cosmogonie portative --- Epos des Computerzeitalters?" In Das Epos in der Romanen: Festschrift für Dieter Kremers zum '65 Geburtstag. Ed. Susanne Knaller and Edith Mara. Tübingen: Narr, 1986, pp. 309-324.

Pöckl, Wolfgang. Cf. Jörn Albrecht, "Zazie dans le métro italienisch und deutsch: Zum Problem der Übersetzung von Texten grosser sozio-stilistischer Variabilität"; Klaus Lichem, "Innersprachliche Mehrsprachigkeit und deren Übersetzungsproblem in Zazie dans le métro von Queneau."

Podak, Klaus. "Wo es Wörter hagelt. Queneaus Hundszahn -- nach 40 Jahren auf deutsch." Süddeutsche Zeitung (München), an. * #284 (9 dezember 1972), "SZ am Wochenende," p. 5. %% CR of Eugen Helmlé's German translation of Der Hundszahn

P_dör, László. "Raymond Queneau." In Queneau, Zazie a Metrón. Budapest: Magvetó, 1973, pp. 5-17.

Podrzucka, Katarzyna. "L'Humour dans l'oeuvre romanesque de Raymond Queneau et Boris Vian." Mémoire de maîtrise. Directrice Claude Debon. Paris: Université de Paris III (Sorbonne nouvelle), 1989. %% Podrzucka treat "humour comme perversion du langage," "humour sur le plan de la logique," "type du personnage humoristique," and "humour comme cache-sens." [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.]

Poe, Edgar Allan. Cf. Queneau, "Poe et l'analyse" and "Sur 'Le Double Assassinat dans la rue Morgue' et autres contes d'Edgar Poe."

van der Poel, Ieme. "Franse Schrijvers in Oulipo-groep spelen in Nederland met taal." Nieuwe

Rotterdamse Courant (Rotterdam), an. 13 #177 (28 april 1983), p. 16. %% Van der Poel seems to be describing the Oulipo and its history and aims on the occasion of a number of Oulipians coming to Amsterdam to give a workshop. Cf. Anonymous, "Franse Schrijvers op bezoek."

- Poelstra, Wardy. "Forme et sens de Saint-Glinglin." Leyden, Holland: Université de Leyde, 1986. %% This is apparently a seminar paper; it is held in the Verviers archives.
- "Les Poémiens." (No title). Music by Alain Roizenblat. 33 rpm LP record. Disques Mouloudji EM 13501. %% Along with twenty other poems by Fort, Cendrars, Whitman, Apollinaire, and others, they offer Queneau's L'Instant fatal: "Trains dans la banlieue ouest."
- "Les Poémiens." (No title). Music by Alain Roizenblat. 33 rpm LP record. Festival FLDZ 414. %% Along with twelve other poems by Rosnay, Aragon, Michaux, Hugo, and others, they present Queneau's Chêne et chien: "La Fête au village."
- Poggi, Edoardo. "Ma 'Finnegans wake!' è un grido di battaglia." Il Piccolo (Trieste), vol. # (7 settembre 1984), p. %% This is a general article on Queneau, with some attention to On est toujours trop bon avec les femmes.
- Pogonialo, A. G. Cf. Alexandre Kojève, Vvedenie v chtenie Gegelia: Lektsii po Fenomenologii dukha, chitavshiesia s 1933 po 1939.
- Poier-Bernhard, Astrid. "Oulipotische Rekurse auf das Sonett." In L'Etat de la poésie aujourd'hui (Perspektiven französisch spracher Gegenswartslyrik). Ed. Gisela Febel and Hans Grote. Frankfurt-am-Main: Lang, 2003, pp. 151-165.
- Poirié, François. "Raymond Queneau, la solitude de l'encyclopédiste." Art Press (Paris), vol. *
#171 (juillet-août 1992), pp. 57-62. %% Poirié presents a very interesting interview of Emmanuël Souchier upon the appearance of his book, Raymond Queneau, in which Souchier covers a number of diverse topics.
- Poirier, Jacques. Littérature et psychanalyse: Les Ecrivains français face au freudisme (1914-1944). Collection "Figures libres." Dijon: Editions universitaires de Dijon, 1998. %% Poirier considers Queneau on pp. 68-83, and he gives a rather exhaustive review and interpretation of all the psychoanalytic aspects of Queneau's life and works. Poirier's presentation is quite thought-provoking. He also traces Queneau's relationship with Mme Lowtsky. Cf. Antonella Conti, "La Mission complexe de Jacques Poirier."
- Poirier, Jacques. "Zizanie dans l'ego: Queneau, philosophe et voyou." In Le Chant de Minerve. Les Ecrivains et leurs lectures philosophiques. Ed. Bruno Curatolo. Paris: Editions L'Harmattan, 1996, pp. 127-138. %% Poirier reviews Queneau's ideas on philosophy as shown in many of his works and especially his involvement with Hegel and Descartes. This is a very thorough and detailed summary of the question, even if Poirier does not pretend to pierce through to Queneau's actual personal philosophy. This volume contains the papers presented at a seminar, Les Ecrivains et leurs lectures philosophiques, held at the Université de Bourgogne on 3-4 février 1995.
- Poirot-Delpech, Bertrand. "Un Bricoleur de génie." Le Monde (Paris), an. 39 #11539 (5 mars 1982), pp. 1 and 18. %% This is an announcement of Georges Perec's death.
- Poirot-Delpech, Bertrand. "Contre l'esprit de système." Le Monde (Paris), an. 30 #8779 (5 avril 1973), p. 17. %% Poirot-Delpech finds that the articles collected in Le Voyage en Grèce have not aged well.
- Poirot-Delpech, Bertrand. "Cours inaugural de M. Merleau-Ponty." Le Monde (Paris), an. 59 #18034 (17 janvier 2003), p. 32. %% This is an abbreviated version of a column he had written 50 years previously: cf. B. D., "M. Merleau-Ponty a magistralement commencé

son cours de philosophie."

- Poirot-Delpech, Bertrand. "Du danger de trop expliquer." Le Monde (Paris), an. 39 #11569 (9 avril 1982), p. 19. %% There is merely a brief mention of Queneau.
- Poirot-Delpech, Bertrand. "L'écriture buissonnière: Queneau, Pividal." Le Monde (Paris), an. 35 #10292 (3 mars 1978), pp. 17 and 20. %% This presents the reissue of Les Fleurs bleues.
- Poirot-Delpech, Bertrand. "La Femme et ses images, de Pascal Lainé." Le Monde (Paris), an. 31#9285 (22 novembre 1974), p. 15. %% Poirot-Delpech discusses the style of Pascal Lainé, especially as seen in this book and two of his preceding works. He states that Lainé intended to attach "son prochain roman, Tourisme, aux recherches formelles de Raymond Queneau et de Georges Perec connues sous le nom, saugrenu comme elle, d'«Oulipo.»
- Poirot-Delpech, Bertrand. "Un Fiston à Queneau." Le Monde (Paris), an. 35 #10387 (23 juin 1978), p. 15. %% Poirot-Delpech, theoretically reviewing Pascal Lainé's Si on partait..., considers how Lainé's style resembles Queneau's. Poirot-Delpech is not deep but is of some value.
- Poirot-Delpech, Bertrand. "L'Honneur des poètes." Le Monde (Paris), an. 51 #15774 (13 octobre 1995), "Le Monde des livres," p. xi. %% Poirot reviews Francine de Martinoir's La Littérature occupée, les années de guerre (1939-1945) and claims that she lumps Queneau with Colette, Leiris, and Bataille as "silencieux" when it came to resisting the German occupation.
- Poirot-Delpech, Bertrand. "Il n'y a pas de grandes personnes." Le Monde (Paris), an. 50 #14978 (24 mars 1993), p. 25. %% Poirot-Delpech claims that Zazie instinctively knows that adults lie constantly, which causes her to lose her desire to grow up.
- Poirot-Delpech, Bertrand. "Impossible ici!" Le Monde (Paris), an. 55 #16791 (20 janvier 1999), p. 15. %% In discussing current political divisions in France, Poirot-Delpech refers primarily to Impossible ici, Queneau's translation of Sinclair Lewis's It Can't Happen Here.
- Poirot-Delpech, Bertrand. "Journal 1939-1940 de Raymond Queneau: Pas si drôle que ça, la guerre!" Le Monde (Paris), an. 43 #12880 (27 juin 1986), pp. 15 and 21. %% Poirot-Delpech's review of Queneau's Journal 1939-1940 is far from standard, although his analysis of Queneau's state of mind might not be as profound as he thinks it to be.
- Poirot-Delpech, Bertrand. "Journal 1939-1940 de Raymond Queneau: Pas si drôle que ça, la guerre!" Le Monde hebdomadaire (Paris), an. * #1965 (26 juin 1986), p. 12. %% This is the same as the other.
- Poirot-Delpech, Bertrand. "Loin de Rueil, au T.N.P. d'après Raymond Queneau." Le Monde (Paris), an. 18 #5231 (11 novembre 1961), p. 12. %% Poirot-Delpech discusses the musical theater situation in Paris and then gives a mixed review to this production.
- Poirot-Delpech, Bertrand. "Manuel de Saint-Germain-des-Prés, de Boris Vian." Le Monde (Paris), an. 31 #9172 (12 juillet 1974), p. 11. %% Poirot-Delpech mentions Queneau in a manner and context that you don't see very often.
- Poirot-Delpech, Bertrand. "Le Moelleux des mots: Morale élémentaire de Raymond Queneau." Le Monde (Paris), an. 32 #9596 (28 novembre 1975), p. 17. %% Poirot-Delpech's review is positive but vague.
- Poirot-Delpech, Bertrand. "L'Oeil de Clara." Le Monde (Paris), an. 52 #16123 (27 novembre

- 1996), p. 14. %% Poirot-Delpech mentions a comment which Queneau made to André Malraux about the latter's style and gives Malraux's response.
- Poirot-Delpech, Bertrand. "On en apprend de belles!" Le Monde (Paris), an. 58 #17846 (12 juin 2002), p. 19. %% Poirot-Delpech refers to the fact that Queneau seems to have attended Mass regularly even though a devout atheist, at least according to what he reads in Queneau's Journaux (1914-1965).
- Poirot-Delpech, Bertrand. "Queneau mon ami." Le Monde (Paris), an. 33 #9879 (29 octobre 1976), p. 17. %% This is a rather interesting tribute following Queneau's death.
- Poirot-Delpech, Bernard. "Queneau mon ami." In his Feuilletons 1972-1982. Paris: Gallimard, 1982, pp. 134-138. %% This is the same as his original text.
- Poirot-Delpech, Bertrand. "La Silicose de l'artiste." Le Monde (Paris), an. 39 #11515 (5 février 1982), p. 15. %% This has only a brief mention of Queneau.
- Poirot-Delpech, Bertrand. "Sous la plage, des pavés?" Le Monde (Paris), an. 30 #8868 (19 juillet 1973), p. 13. %% Poirot-Delpech presents Change magazine, which was interested in language and literature. He makes reference to the P.A.L.F. of Marcel Bénabou and Georges Perec.
- Poirot-Delpech, Bertrand, and Philippe Sollers. "Que pensent ceux dont la renommée n'attend pas le nombre des années?" Les Nouvelles littéraires (Paris), an. 38 #1666 (6 août 1959), pp. 1 and 8. %% There is merely the mention of Zazie's name.
- Polac, Michel. "Haine de soi." Charlie-hebdo (Paris), vol. * #290 (7 janvier 1998), p. 14. %% Polac has a severe attitude problem, and in vilifying the atmosphere in Paris? the Gallimard house? he uses Queneau and Les Derniers Jours as concrete talking points.
- Polac, Michel. Journal (1980-1998). Ed. Pierre-Emmanuel Dauzat. Collection "Perspectives critiques." Paris: Presses universitaires de France, 1999. %% Polac (juin 1986, p. 139) did not like the man Queneau and thought that his Journal 1939-1940 was not worth being published. Polac also comments (16 décembre 1990, p. 237) on the "Recherches sur la sexualité," finding that Queneau was the most "normal" of the group and somewhat rebellious towards Breton.
- Poli, Annarosa. "Rassegna di letteratura francese." Letterature moderne (Bologna), vol. 11 #6 (novembre-décembre 1961), pp. 780-784. %% There is merely a statement on p. 782 that Queneau was present at a congress on "Formes et techniques du roman français depuis 1940."
- Poli, Gianni. "A propos de certaines représentations des Exercices de style et du Vol d'Icare en Italie." Amis de Valentin Brû #28-31 (juillet 2003), pp. 191-199. %% Poli describes in some detail two dramatic adaptations of Les Exercices de style done in Italy as well as indicating two theater works done there based on Le Vol d'Icare, one of which he describes fairly thoroughly. He adds a list, which he admits is incomplete, of the stage presentations of Queneau in Italy.
- Poli, Gianni. CR of Les Exercices de style. Francofonia (Bologna), an. 16 #30 (primavera 1996), pp. 153-154. %% Poli reviews the 1995 Folio plus edition in a most detailed and positive manner.
- Poli, Gianni. CR of Michel Lécureur's Raymond Queneau. Belfagor (Firenze), an. 58 #3 (31 maggio 2003), pp. 367-370. %% Poli is generally quite positive, but at root all he does is summarize the contents of the book.
- Poli, Gianni. CR of Queneau's Cher Monsieur-Jean-Marie-mon fils: Lettres 1938-1971. Bel-

- fagor (Firenze), an. 59 #1 (31 gennaio 2004), pp. 124-125. %% Poli gives a positive presentation, nothing more.
- Poli, Gianni. CR of Queneau's Les Derniers Jours. Francofonia (Bologna), an. 18 #35 (autunno 1998), pp. 113-116. %% Poli, supposedly reviewing a recent re-edition of Les Derniers Jours, actually considers the whole original work. He offers a refreshing new look at this novel.
- Poli, Gianni. CR of Queneau's Segni, cifre e lettere e altri saggi. Il Ponte (Firenze), vol. 39 #6-9 (giugno-settembre 1983), pp. 747-749. %% Poli tries to note most of the areas covered by Queneau in the three collections combined here by Italo Calvino, at least in terms of the basic concerns.
- Poli, Gianni. CR of Queneau's Traité des vertus démocratiques. Studi francesi (Torino), an. 38 #113 (maggio-agosto 1994), p. 389. %% Poli comments especially on Queneau's state of mind as he produced this and the accompanying works.
- Poli, Gianni. CR of Temps mêlés #150 + 65-68 (printemps 1996): Pleurire avec Raymond Queneau. Colloque de Thionville 1994. Francofonia (Bologna), vol. 16 #31 (autunno 1996), pp. 147-149. %% Poli lists each of the contributors to these acts of the 1994 colloquium in Thionville and gives a general review of the main themes.
- Poli, Gianni. "Il Dialogo drammatico di Raymond Queneau: Una Tangenza teatrale." Il Castello di Elsinore (Torino), an. 8 #2 (* 1995), pp. 5-33. %% Poli analyzes Queneau's "Aux Enfers," "Saint-Siméon," and "En passant" as well the theatrical aspects of Le Chiendent, Les Temps mêlés, Le Vol d'Icare, and his surrealism. Cf. Poli, "A propos de certaines représentations des Exercices de style et du Vol d'Icare en Italie."
- Poli, Gianni. "Du Havre dans Un Rude Hiver et d'autres villes: Document et poésie." Cahiers Raymond Queneau #17-19 (juin 1991), pp. 203-211. %% Poli considers Le Havre, especially as seen in Un Rude Hiver.
- Poli, Gianni. "Figli del limo." Lettura (Milano), an. 47 #485 (marzo 1992), pp. 218-220. %% Poli's review of the Bruno Pedretti translation of Les Enfants du Limon is fairly ordinary.
- Poli, Gianni. Invito alla lettura di Raymond Queneau. Collection "Invito alla lettura," sezione straniera #59. Milano: Ugo Mursia, 1995. %% Poli's book is one of popularization and has sections devoted to Queneau's life, his 18 major works (individually), themes and language, and criticism. Cf. Astrid Bouygues and Antonella Conti, "Queneau chez les Etrusques."
- Poli, Gianni. "Le Langage quenien en scène et ailleurs." Temps mêlés #150 + 57/60 (automne 1993), pp. 204-215. %% Poli's thesis is that Queneau's poetic discourse is best revealed in his various dialogues, notably those of a dramatic cast. Cf. Poli, "A propos de certaines représentations des Exercices de style et du Vol d'Icare en Italie."
- Poli, Gianni. "Lettere e diario in parallelo." Lettura (Milano), an. 53 #546 (aprilo 1998), p. 47.
- %% Poli gives a positive and solid --- but relatively popular --- review of Maria Sebregon-di's anthology, Centomila miliardi di baci : A Janine e Jean-Marie dalla 'strana guerra'.
- Poli, Gianni. "Perec e Queneau costruttori di linguaggi." Il Ponte (Firenze), an. 53 #12 (dicembre 1997), pp. 157-161. %% Poli is... hard to summarize here.

- Poli, Gianni. "Politica e letteratura della 'saggezza' in un inedito di Queneau." Micromégas (Roma), an. 20 ##1-3 (= ##56-58)(gennaio - dicembre 1993), pp. 175-177. %% Poli gives an analysis of the contents, direction, and style of Queneau's Traité des vertus démocratiques.
- Poli, Gianni. "Queneau artigiano della poesia." Il Ponte (Firenze), an. 50 #11-12 (novembre-dicembre 1994), pp. 108-127. %% This article consists of pages from Poli's Invito alla lettura di Queneau. Poli gives the usual sort of presentation of Queneau's poetry: his concentration on language, how it reflects his life, the aptness of certain passages, etc.
- Poli, Gianni. "R. Queneau: Romanzi." Francofonia (Bologna), an. 12 #23 (autunno 1992), pp. 129-132. %% Poli reviews the Italian "Pléiade" collection of Queneau's novels and Exercices de style at some length and with some judicious commentary on the translations.
- Poli, Gianni. "Raymond Queneau (1903-1976): Il Rigore del gioco." Letture (Milano), vol. 41 #425 (marzo 1986), pp. 195-212. %% This is only a rather general article, ten years after Queneau's death.
- Poli, Gianni. "Raymond Queneau et les langages. Colloque de Thionville." Francofonia (Bologna), an. 14 #27 (autunno 1994), pp. 125-128. %% Poli lists and discusses the presentations of the 1993 Thionville colloquium (as presented in Temps mêlés #150 + 57-60) and comments on Michel Bigot's "Zazie dans le métro" de Raymond Queneau. Cf. Astrid Bouygues and Antonella Conti, "Queneau chez les Etrusques."
- Poli, Gianni. "Romanzi ." Letture (Milano), an. 48 #494 (febbraio 1993), pp. 120-132. %% Poli considers the Einaudi collection of the translations of Queneau's novels into Italian entitled Romanzi.
- Poli, Gianni. "Saint-Siméon, sacré nom d'un chat!" Temps mêlés #150 + 65/68 (printemps 1996), pp. 209-217. %% Poli analyzes "Saint-Siméon," an unpublished play of Queneau.
- Poli, Gianni. "Verso un nuovo 'grado zero' del romanzo francese?" Il Ponte (Firenze), vol. 57 #2 (febbraio 2001), pp. 136-143. %% Poli mentions Queneau on p. 142 and touches on his Chiendent and Chêne et chien on p. 138.
- Poli, Paolo. Cf. Paolo Lagario, "In Autobus"; Giuseppina Manin, "Anche le suore ballano su 'Bus' di Poli"; Marta Morazzoni, "Bus"; Gianni Poli, "A propos de certaines représentations des Exercices de style et du Vol d'Icare en Italie"; Gabriella Rettura, "Les Exercices de style di Raymond Queneau: Il Testo moltiplicato."
- Pollack, Wolfgang. Cf. Renate Thaller, "Eine linguistische Analyse von Raymond Queneaus Chêne et chien."
- Polillo, Roberto. "Lo Strumento invadente." In Attenzione al potenziale. Il Gioco della lettura. Ed. Brunella Eruli. Firenze: Marco Nardi Editore, 1994, pp. 189-208. %% While Polillo begins by writing an article on the theoretical influence of the writing instrument on the author, he rather quickly moves into what is only a presentation and evaluation of various interactive authoring systems.
- Polizzotti, Mark. André Breton. Trad. Jean-François Sené. Paris: Gallimard, 1999. %% His treatment of Queneau (p. 357) is fairly ordinary, and the rest of the time it is merely a matter of mentioning Queneau's name.
- Polizzotti, Mark. Cf. Queneau, "Preface."
- Pomerand, Gabriel. "Quelques vérités essentielles." La Dictature lettriste (Paris), vol. * #1 (* 1946), pp. 48-56. %% Pomerand expects that Queneau will abandon Joyce and convert to lettrism. Cf. François Caradec, "Queneau et le lettrisme."

- Pomian, Joanna, and Emmanuël Souchier. "Cattleya': Intelligence artificielle et critique littéraire." Textuel (Paris), vol. * #17 (octobre 1985), pp. 69-76. %% This concerns the development of a computer program to evaluate literature, and Exercices de style was used as a test subject.
- Pomian, Joanna, and Emmanuël Souchier. "Les Machines écrivantes ou l'écriture virtuelle." Traverses (Paris), vol. * #44-45 (septembre 1988), pp. 108-119. %% This concerns the Oulipo and its methods. Cf. also Traverses #43 (février 1988) for "Informatique et pratiques écrivantes," an article by the same authors that might be of interest without actually touching Queneau.
- Pommerand, Gabriel. Cf. Viviane Papote, "Etre ou ne pas être."
- Pompili, Bruno. Breton, Aragon. Problemi del surrealismo. Bari: Sindia, 1972. %% Pompili cites Dionys Mascolo (p. 145) as saying that surrealism had at first been ahead of its time but that it had become outdated. The reference is to Mascolo's Le Communisme.
- Poncelet, Dominique. CR of Raymond Queneau and André Blavier's Lettres croisées. Lettres romanes (Louvain-la-neuve, Belgium), vol. 47 #4 (* 1993), pp. 327-329. %% Poncelet describes this text and gives it a most positive evaluation.
- Poncin, Jean-Michel. "La Citation chez Raymond Queneau: Une Systématique de la réénonciation --- la déception du discours." Mémoire de licence. Directeur Jean-Marie Klinkenberg. Liège: Université de Liège, 1980. %% Poncin does a careful analysis of the nature and use of citations in Queneau's works.
- Ponge, Francis. Cf. Anonymous, (no title); Chris Andrews, Poetry and Cosmogony: Science in the Writing of Queneau and Ponge; Christopher Stuart Andrews, "Poetry and Cosmogony: Science in the Writing of Queneau and Ponge"; Ludovic Janvier, "Plaine-langue"; Jean Paulhan and Francis Ponge, Correspondance 1923-1968; Pierre Vilar, "Queneau et Leiris, sous x."
- Pontalis, Jean-Bertrand. Cf. Sarane Alexandrian, "Les Structures de l'imaginaire chez Raymond Queneau"; Chris Andrews, "Hide and Seek: Autobiographical Secrets in the Work of Queneau and Perec."
- Ponty, Jean-Michel. Cf. Queneau, Floc, flac.
- Pop, Ian. Cf. Queneau, "Moral_ elementar_."
- Popkin, Henry. "The Famous and Infamous Wares of Monsieur Girodias." New York Times (New York), vol. 109 #37339 (17 avril 1960), "New York Times Book Review" (vol. 65 #16), p. 4. %% Popkin gives a general view of the history, practice, and goals of the Olympia Press, and he refers to Zazie dans le métro several times. Cf. John Appleton, "Olympia Press."
- Popova, Alina. Cf. Queneau, Les Exercices de style.
- Popovic, Pierre. "Hommages collatéraux. Archéologie d'une catégorie indiscreète: Le Fou littéraire, l'excentrique (Nodier, Champfleury, Queneau, Blavier)." In Que vaut la littérature? Ed. Denis Saint-Jacques. Collection "Les Cahiers du centre de recherche en littérature québécoise," #26. Québec: Nota Bene, 2000, pp. 161-185. %% Popovic describes and considers the nature of the "fou littéraire" not only historically but also by comparison of various authors who have worked on the question in the past 150 years.
- Porché, François. "La Chronique littéraire." L'Epoque (Paris), an. 3 #901 (27 novembre 1939), p. 4. %% Porché reviews Un Rude Hiver by looking at Queneau's humor and lan-

- guage in a general sort of way; he also reviews novels by other authors.
- Porset, Charles. Cf. Michel Raimond, "Queneau et le jeu romanesque dans Pierrot mon ami." Portugal, Anne. Cf. Michael Sheringham, "Dans le quotidien. Immersion, résistance, liberté. Raymond Queneau, Anne Portugal."
- Porzio, Domenico. "La Terribile Bambina Zazie." Oggi (Milano), an. 16 #34 (25 agosto 1960), p. 55. %% Porzio praises Zazie nel metrò, which had recently appeared in Franco Fortini's translation.
- Pos, Sonja. "Blauwe Bloempjes van Queneau." Litterair Paspoort (Amsterdam), an. 21 #201 (december 1966), pp. 235-236. %% This seems to be a review of Les Fleurs bleues.
- Poslaniec, Christian, ed. Poèmes tout frais pour les enfants de la dernière pluie. ? : La Farandole, 1993. %% Poslaniec includes Le Chien à la mandoline: "Le Début et la fin" (p. 44).
- Postel and Duchâtel. Pandore et l'ouvre-boîte. Paris: Denoël, 1999. %% The authors (with no first names in sight) nod to Queneau several times in this novel, including characters who have an intimation that they are fictional, Laverdure and a Prince Luigi making an appearance as characters, and references in the notes to certain publications of the Collège de 'Pataphysique. Cf. Amis de Valentin Brû #19-20 (juillet 2000), p. 41.
- Postrov, Serge Alexandrovitch. "Un Plagiat par anticipation des Cent Mille Millions de poèmes." Amis de Valentin Brû #31 (juin 1985), pp. 29-32. %% This is a question of a Russian text from the early 19th century.
- Poteet, Susan. "Selected Novels by Raymond Queneau: An Annotated Bibliography of Critical Works." Master's thesis. Director David Gobert. Carbondale, Illinois: Southern Illinois University, 1984. %% This bibliography chronologically lists the works giving critical attention to Le Chiendent, Le Dimanche de la vie, Les Fleurs bleues, Odile, Pierrot mon ami, and Zazie dans le métro.
- Potin, Céline. "Les Dérapages de la parole dans les romans de Queneau: «Rumeurs, ragots, potinset 'can-qu'en dira-t-on'»." Directeur Daniel Delbreil. Mémoire de maîtrise de Lettres modernes. Paris: Université de Paris III (Sorbonne nouvelle), 2000. %% Potin considers not only the sorts of oral messages which move through the text but also the sorts of perturbations which they undergo and the results of such traffic. [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.]
- Poucel, Jean-Jacques. Cf. Jacques Roubaud, "Perecquian Oulipo."
- Pouilloux, Jean-Yves. "Les Fleurs bleues" de Raymond Queneau. III. Eric Provoost. Collection "Foliothèque," #5. Paris: Gallimard, 1991. %% This seems to be a student's textbook, but it is still a very good source book for those interested in reading this novel. Cf. Anne-Marie Jaton, "Les Fleurs bleues, bilan provisoire"; Jean-Pierre Longre, "Entre Chiendent et Fleurs bleues, la culture du titre chez Raymond Queneau."
- Pouilloux, Jean-Yves. "Les Fleurs bleues" de Raymond Queneau. Collection "Foliothèque," #5. Paris: Folio, 1999.
- Pouilloux, Jean-Yves. "Histoires d'E." Magazine littéraire (Paris), vol. * #193 (mars 1983), pp. 24-25. %% Pouilloux considers Georges Perec's basic take on writing in principally considering his La Disparition.
- Pouilloux, Jean-Yves. "Notice." In Queneau, Oeuvres complètes, vol. III. Paris: Gallimard,

- 2006, pp. 1719-1746. %% Pouilloux's essay concerns Les Oeuvres complètes de Sally Mara (which includes Queneau's Preface, On est toujours trop bon avec les femmes, Journal intime de Sally Mara, and "Sally plus intime"). After discussing the curious nature of the three works comprising the basis of Les Oeuvres complètes de Sally Mara (not the "Preface"), as well as their disparity, Pouilloux addresses the creation of each of the three texts. He then considers such topics as "Sally and Joyce" and the "poétique de l'allusion et du contre-pied" before passing to a consideration of the reception of each of the works, as short bibliography, a note on each of the texts, and textual notations.
- Pouilloux, Yves. "Préface." In Queneau, Je naquis au Havre un 21 février 1903, pp. 5-7. %% Pouilloux is very positive and very general but doesn't really go anywhere.
- Pouilloux, Jean-Yves. Cf. Anonymous, "Les Fleurs bleues de Raymond Queneau. Table ronde animée par Jean-Yves Pouilloux avec la participation de Mario Fusco, Jirí Pelán, Manuel Serrat Crespo, and Jan Pieter van der Sterre"; Juliette Joste, "L'Auteur oulipien."
- Poujol, Jacques. "Jacques Prévert ou le langage en procès." French Review (Baltimore), vol. 31 #5 (avril 1958), pp. 387-395. %% Poujol refers to and cites Queneau's "Jacques Prévert, le bon génie" (p. 391).
- Poulaille, Henry. Cf. Jérôme Meizoz, "L'Age du roman parlant, 1919-1939 (Queneau, Céline, Ramuz, Giono, Cendrars, Poulaille)."
- Poulain, Henri. "Les Cent Visages de la ruée vers l'or." La Gerbe (Paris), an. 5 #207 (29 juin 1944), p. 4. %% Poulain is reviewing a book by Léon Lemonnier, who states that Queneau had given him the idea for it.
- Poulanges, Alain, and Janine Marc-Pezet. Le Théâtre des 3 Baudets. Paris: Du May, 1994. %% In this primarily pictorial history of the "3 Baudets" theater, Queneau appears only in regard to the presentation of Zazie dans le métro staged there in the fall of 1959; cf. pp. 66-67 and 79-80.
- Poulet, Robert. "Faux Snobs de l'ordurier." Carrefour (Paris), an. 16 #766 (20 mai 1959), p. 22. %% Poulet gives a review of Zazie dans le métro, with insistence on the "dirty" language.
- Poulet, Robert. "Une Page gaie, une triste page." Rivarol (Paris), vol. * #426 (12 mars 1959), p. 12. %% This is a rather thoughtful review of Zazie dans le métro.
- Poulet, Robert. "Qu'on laisse tranquille les petites filles." Carrefour (Paris), an. 16 #792 (18 novembre 1959), p. 21. %% This is more or less a discussion of young girls in fiction who lose of their virginity, with a bare mention of Zazie dans le métro.
- Poulet, Robert. "Zazie au lutrin." Rivarol (Paris), vol. * #1179 (15 août 1973), p. 11. %% Poulet gives a rather interesting review of Queneau's Le Voyage en Grèce.
- Pound, Ezra. Cf. Michel Lécureur, Raymond Queneau, p. 222; Queneau, "Guide to kulchur par Ezra Pound"; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 91-93.
- Poupet, Georges. "Nouveaux Romains." Le Jour (Paris), an. 8 #6 (6 janvier 1940), p. 2. %% Very brief, only a summary of Un Rude hiver.
- Pourchet, Maurice. CR of Loin de Rueil and Exercices de style. La Nef (Paris), an. 4 #36 (novembre 1947), pp. 144-145. %% Pourchet spends most of his review in comparing Queneau to Paul-Jean Toulet.
- Pourrat, Annette. "L'Aventure est au bout de la rue." La Montagne (Clermont-Ferrand), an. 39 #12582 (20 février 1959), p. 8. %% Pourrat merely presents and approves of Zazie

dans le métro.

- Pous, Claire. "Les Personnages de Raymond Queneau: Entre Tradition et modernité." *Mémoire de lettres modernes*. Perpignan: 1998.
- Pouy, Jean-Bernard. "Combien ça fait en euros?" *Amis de Valentin Brû* #26-27 (octobre 2002), pp. 52-53. %% This is an "exercice de style" prepared for the radio. It is based on Queneau's " " and concentrates on changing old francs to new and then to euros. Cf. Astrid Bouygues, "Queneau chez les Papous."
- Pouy, Jean-Bernard. *Pierre de Gondol. 1280 âmes*. Paris: Editions Baleine, 2000. %% Pouy's novel is the story of a literary detective searching for 5 missing characters. Queneau is mentioned on pages 12 and 28. Cf. Christine Méry, "Deux Lettres."
- Pouy, Jean-Bernard. Cf. Bertrand Tassou, "Les Enfants de Raymond."
- Powell, Nicholas. Cf. Paul Webster and Nicholas Powell, *Saint-Germain-des-Prés*.
- Powrie, Phil. Cf. Trista Selous, "Marguerite and the Mountain."
- Pozzi, Giovanni. Cf. Christiane Castella, "Pediculés chez Queneau dans *Loin de Rueil*."
- van Praag, Siegfried E. "Fransche Literatuur van 1940 tot 1945." *Critisch Bulletin* ('sGravenhage, Holland), vol. 13 #* (maart 1946), pp. 97-100; #* (april 1946), pp. 145-150; and #* (mei 1946), pp. 193-198. %% Van Praag just mentions Queneau's *Pierrot mon ami* on p. 196.
- Praeger, Rick. Cf. Linda Ashton, "Queneau News is Good News."
- Praegger, Michèle. "Self-translation as Self-confrontation: Beckett's *Mercier et/and Camier*." *Mosaic* (Winnipeg, Manitoba), vol. 25 #2 (spring 1992), pp. 91-105. %% Praegger makes a bare reference to Queneau's "Connaissez-vous le chinook?" on p. 96.
- Prassinis, Mario. "Bonjour Meussieu Queneau." In *Bibliothèque municipale du Havre, Raymond Queneau*, p. 12. %% This is merely a homage-type poem.
- Prassinis, Mario. "Picasso en prison." *L'Arc* (Aix-en-Provence), vol. * #82 (décembre 1981), pp. 70-72. %% Prassinis recounts a visit that he and Queneau made to Picasso "après la défaite."
- Prasteau, Jean. "Queneau devant l'absurde." *Le Figaro littéraire* (Paris), an. 15 #753 (24 septembre 1960), p. 2. %% Queneau and Marcel Aymé went to see Raymond Devos perform; they loved him.
- Prasteau, Jean. "Raymond Queneau à l'Académie Goncourt." *Le Figaro* (Paris), an. 125 #2025 (13 mars 1951), pp. 1 and 7. %% Prasteau announces the election, describes the other members arriving before the balloting, and relates an interview at Queneau's apartment without doing any real commentary.
- Prasteau, Jean. "Soixante-dix Romans cette année au menu des Goncourt." *Le Figaro littéraire* (Paris), an. 6 #286 (13 octobre 1951), p. 1. %% Queneau comments on how he feels on his first chance to help select a winner for the Prix Goncourt.
- Prasteau, Jean. "Veillée d'armes chez les Goncourt." *Le Soir* (Bruxelles), an. 69 #336 (3 décembre 1955), p. 6. %% Prasteau presents each of the ten academicians in a light and superficial manner. For Queneau he highlights *Pierrot mon ami* and Greco's rendition of "Si tu t'imagines."
- Prasteau, Jean, and André Geril. "Les 'Goncourt' sur le sentier de la guerre..." *Le Figaro* (Paris), an. 131 #4110 (23-24 novembre 1957), pp. 1 and 15. %% This concerns a Goncourt

crisis but does not mention Queneau.

Prasteau, Jean. Cf. Jean Chalon and Jean Prasteau, "Le Tour du monde de la littérature."

Prato Caruso, Leonella. Cf. Queneau, Il Diario intimo di Sally Mara.

Prédal, René. Louis Malle. Paris: Edelig, 1989. %% Prédal gives a fairly detailed look at just what was involved in creating the film version of Zazie dans le métro. Very definitely a help in understanding the transition from novel to film. Cf. Robert M. Webster, CR of René Prédal's Louis Malle.

Preisendanz, Wolfgang. Cf. Siegfried J. Schmidt, "Komik im Beschreibungsmodell kommunikativer Handlungsspiele."

Premoli, Marina. Cf. Alexandre Kojève, "I Romanzi della saggezza."

Presle, Michel. This is a pseudonym Queneau used. Cf. Queneau, On est toujours trop bon avec les femmes.

Presle, Micheline. L'Arrière-mémoire. Paris: Flammarion, 1994. %% Presle describes her relation to Queneau (pp. 191-193).

Presle, Micheline. Cf. Queneau, "Hommage à Micheline Presle."

Prévert, Jacques. "Rue du Château." In Queneau by Jacques Bens. Paris: Gallimard, 1962, pp. 13-16. %% This interview goes from telling of Queneau's early years in Paris (including the story of Queneau giving lessons in French to an American drug dealer) to a general tribute.

Prévert, Jacques. Cf. Jean-Marie Catonné, Queneau.

Prévost, André. Cf. Queneau, "André Prévost: Cieux nouveaux ou quatre hommes dans la lune."

Prévost, Jean. Cf. Pierre Lafue, "Nouveaux Psychologues"; Queneau, "Le Souvenir du match Hemingway-Prévost."

Prévost, J.-L. CR of Les Fleurs bleues. Livres et lectures (Issy-les-Moulineaux), vol. * #203 (octobre 1965), p. 467. %% Prévost summarizes the plot and examines the language, then decides that the novel's value is questionable.

Příbyl, Zdeněk. Cf. Queneau, Zazie v metru.

Price, R. G. G. "New Novels." Punch (London), vol. 255 #6676 (21 august 1968), p. 274. %% Price's review seems to entirely miss the point of Barbara Wright's translation of The Bark Tree.

Price, Sally, and Jean Jamin. "A Conversation with Michel Leiris." Current Anthropology (Uxbridge, Middlesex, UK), vol. 29 #1 (february 1988), pp. 157-174. %% The authors just mention Queneau's name in a note on p. 169.

Prieto, Jenaro. Cf. Danièle Gasiglia-Laster, "'Mon Associé M. Davis.' Du Roman de Jenaro Prieto au scénario de Raymond Queneau."

Prieur, Jérôme. Cf. Queneau, Saint-Glinglin: Extract.

Prigent, Christian. Ceux qui merdent. Paris: P.O.L., 1991. %% Prigent's view of Queneau's poetry is far from standard and gives pause for thought.

Prince, Gerald. CR of Walter Redfern's Zazie dans le métro. French Review (Champaign, Illinois), vol. 55 #4 (march 1982), pp. 559-560. %% Prince lists the contents and gives a word of praise.

Prince, Gerald. Guide du roman de langue française (1901-1950). Lanham, Maryland: Univer-

sity Press of America, 2002. %% Prince offers summaries of and brief commentaries on

- Le Chiendent (pp. 189-190), Pierrot mon ami (pp. 242-243), Loin de Rueil (pp. 254-255), and Saint-Glinglin (pp. 289-290). He also mentions Queneau on pp. 193, 276, and 304.
- Prince, Gerald. "Jean-Philippe Toussaint." Sites: The Journal of Twentieth/Century Contemporary French Studies (Connecticut), vol. 3 #1 (spring 1999), pp. 157-161. %% This is an electronic journal [www.sites.uconn.edu/Archive/], and you apparently need to subscribe in order to read it.
- Prince, Gerald. "Noms équivoques dans l'oeuvre romanesque de Queneau." Romance Notes (Chapel Hill, North Carolina), vol. 11 #1 (autumn 1969), pp. 1-3. %% Prince lists the relevant characters' names with little analysis.
- Prince, Gerald. "Queneau et l'anti-roman." Neophilologus (Gröningen), vol. 55 #1 (january 1971), pp. 33-40. %% Prince basically lists the non-traditional elements in Queneau's novels.
- Prince, Gerald. Cf. Betty Jeannine Slowinski, "Trois Etapes de la modernité de l'écriture de Raymond Queneau: Loin de Rueil, Le Chiendent, et Saint-Glinglin."
- Prist, Paul. "Sur le front des lettres: De l'hôtel Massa à la Place Gaillon." La Flandre libérale (Gand), an. 77 #76 (17 mars 1951), p. 3. %% Prist notes that Queneau's election to the Académie Goncourt marks a revolution in French literature.
- Prokop, Jan. "Raymond Queneau ou la présence au monde." Kwartalnik Neofilologiczny (Warszawa), vol. 18 #1 (* 1971), pp. 11-24. %% Prokop discusses Queneau's poetic perspective. Cf. Jerzy Falicki, "Amplification du code poétique dans Courir les rues de Raymond Queneau."
- Prokosch, Frederic. Cf. Gore Vidal, "Pornography."
- Le Promeneur de la Seine. "R. Queneau: Exercice de rire." Gazette de Lausanne (Lausanne), an. 162 #31 (7-8 février 1959), "Magazine littéraire," p. 10. %% The author gives a positive but superficial review of Zazie dans le métro.
- Le Promeneur de la Seine. "Rive gauche, rive droite." Gazette de Lausanne (Lausanne), an. 163 #165 (16 juillet 1960), p. 10. %% The author does not like Zazie dans le métro and cites The London Observer (cf. J. G. Weightman, "A Quainter Lolita") as finding Queneau to be only "un écrivain habile, mais secondaire" (a "clever minor writer"). Weightman's review concerns Barbara Wright's translation and is far more nuanced than the "prome-neur" indicates.
- Prot, Robert. "A propos de Queneau." Confluent (Rennes), vol. * #2 (février 1974), p. 19. %% Prot reviews three Queneau films, "La Mort en ce jardin," "Le Chant du styrène," and "Zazie dans le métro." His comments on the first are of some interest, an interest which the other two commentaries do not completely lack.
- Provoost, Eric. Cf. Queneau, Le Chiendent, Les Derniers Jours, Le Dimanche de la vie, Les Fleurs bleues, Loin de Rueil, On est toujours trop bon avec les femmes, Pierrot mon ami, and Le Vol d'Icare.
- Pruna, Domingo. Cf. Queneau, Zazie en el "metro".
- Pryce-Jones, David. Cf. Queneau, "A World of Fantasy."
- Pudlowski, Gilles. "L'Envers et l'endroit." Les Nouvelles littéraires (Paris), an. 55 #2631 (13 avril 1978), p. 32. %% Pudlowski does little more than present Jean-Pierre Dauphin, ed., Raymond Queneau plus intime.
- Pudlowski, Gilles. "Un Homme absent du monde." Les Nouvelles littéraires (Paris), an. 55 #2631 (13 avril 1978), p. 32. %% This has some very interesting comments by Jean-

Marie Queneau on his father. This is not the same as the previous entry, in spite of the fact that they appear on the same page.

- Pudlowski, Gilles. "Le Polar est bouffé aux mythes." Les Nouvelles littéraires (Paris), an. 58 #2757 (9 octobre 1980), p. 28. %% Pudlowski just speaks of a Zazie-like figure in a new detective novel.
- Puech, Henri-Charles. "Préface." In his En Quête de la gnose. Vol. I. Paris: Gallimard, 1978, pp. ix-xxx. %% Puech is grateful (p. xxx) for Queneau's friendship and his support for the publication of this work.
- Puech, Henri-Charles. Cf. Bernard Baillaud, "Raymond Queneau autour d'Une Histoire modèle: L'Histoire, le malheur, le récit (I)"; Jacques Birnberg, "Battre la campagne: Est-ce le fait de Queneau ou de ses exégètes?"; Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," pp. 20 and 47-48; Stanley Fertig, "Une Ecriture encyclopoétique: Formation et transformation chez Raymond Queneau," pp. 17-19; Jean-François Lecoq, "La Fin de l'histoire et le dernier roman. Les Fleurs bleues de Queneau comme hypertexte"; Donna Clare Tyman, "Le Thème de la fausse science dans Saint-Glinglin. Etude théologico-historique de trois romans du T.S. Raymond Queneau." Cf. also the note at the end of the "Gnosticism" subject entry. And there are some sort of manuscripts available at the CDRQ under the titles "Arius," "Denys," "Gnose," "Irenée," "Manichéisme," and "Textes du Fayyom."
- Puffmore, Henry. "Under Review." Bookseller (London), vol. * # 2843 (18 june 1960), pp. 276-278. %% Puffmore does not review Barbara Wright's translation of Zazie as much as he refers to four other English-language reviews (Weightman, Jameson, Raymond, and Alsop).
- Puffmore, Henry. "Under Review." Bookseller (London), vol. * #3189 (4 february 1967), pp. 348-350. %% Puffmore summarizes five English-language reviews of Barbara Wright's translation of Between Blue and Blue (Les Fleurs bleues), those of Berridge, Wordsworth, Brooke-Rose, Heppenstall, and Mortimer.
- Pugh, Anthony. "Teaching 'nouveaux romans'." Paragraph (Cambridge, England), vol. 1 #1 (march 1983), pp. 29-43. %% Pugh offers an overview of the question as well as some specific formulas for success in this area. He mentions Queneau as one of the earliest and most demanding authors of a "nouveau roman" and suggests the Exercices de style as a good tool to introduce students to the nature of style.
- Puig, Manuel. Cf. Robert Alter, "Mimesis and the Motive for Fiction."
- Pujo, Jacqueline. Cf. Maryse Brumoni, Dominique Le Guen, and Jacqueline Pujo, "Lire, c'est relire avec un projet de lecture."
- Punday, Daniel. "Toying with the Parser: Aesthetic Materiality in Electronic Writing." The Journal of Aesthetics and Art Criticism (Cleveland), vol. 61 #2 (spring 2003), pp. 105-119. %% Punday cites Aarseth's Cybertext (p. 109) in regard to Queneau's Cent Mille Millions de poèmes; this is the same passage that Aarseth uses in his prior article.
- Purves, Alan C. "That Sunny Dome: Those Caves of Ice: A Model for Research in Reader Response." College English (Urbana, Illinois), vol. 40 #7 (march 1979), pp. 802-812. %% Purves uses the Exercices de style (p. 805) to illustrate a point he is making about the possible persistence of "meaning" across changes in the text of a work.
- Puttemans, Pierre. "Lettres croisées." Mensuel littéraire et poétique (Bruxelles), vol. * #173 (février 1989), p. 8. %% Puttemans gives a very positive review of Queneau and Blavier's

Lettres croisées.

- Pyle, Fergus. "Queneau's Wake." Irish Times (Dublin), an. * #38860 (21 february 1981), p. 12. %% Pyle's review of We Always Treat Women Too Well contains some interesting information on the work's origin.
- Pyle, Fergus. "1916 French Style." Irish Times (Dublin), an. * #35950 (27 august 1971), p. 8. %% Pyle interviews Queneau three months after the debut of the film version of On est toujours trop bon avec les femmes. Pyle concentrates on Sally Mara, covers Queneau's Irish connections, and lets Queneau reflect on regional literatures in France and Ireland. Cf. Carol O'Sullivan, "Retranslating Ireland: Orality and Authenticity in French and German Translations of Blasket Island Autobiography"; Queneau, Cher Monsieur-Jean-Marie-mon fils: Lettres 1938-1971, p. 270.
- Quemada, B. Cf. Pierre Léon, "Phonétisme, graphisme, et zazisme"; Queneau, "L'Analyse matricielle du langage."
- Queneau, A. I. This is Anne Isabelle, the wife of Jean-Marie Queneau.
- Queneau, Anne-Isabelle, ed. Album Raymond Queneau. Collection "Albums de la Pléiade," #41. Paris: Gallimard, 2002. %% This work is one of a kind. It is composed of a single text by Anne-Isabelle Queneau which describes in some detail Queneau's life and its "petite histoire" without being a true biography. It is liberally adorned with photos and partial reproductions of some documents, which is why the title of "album" is appropriate. The combination of text and illustrations is both charming and illuminating. Cf. Norbert Czar-ny, "Fleur bleue et chiendent"; Jacques de Decker, "C'est la fête à Queneau!"; Hervé Le Tellier, CR of Queneau, Oeuvres complètes vol. II (Romans I) and Anne-Isabelle Queneau, ed., Album Raymond Queneau; Laurent Lemire, "L'Esprit Queneau."
- Queneau, Anne-Isabelle. Cf. Claire Devarrieux, "Que nos héritiers se débrouillent"; Queneau, Cher Monsieur-Jean-Marie-mon fils: Lettres 1938-1971, Journal 1939-1940 and Journaux: 1914-1965.
- Queneau, Janine. Adieu chansons. Avec une illustration par Joan Miró. Collection "PS," #105 (cahiers bimensuels). Paris: P. Seghers, 1951. %% This volume has 19 poems. Cf. Anonymous, CR of Janine Queneau's Adieu Chansons; Anonymous, "Janine Queneau, poète"; Emmanuel Boudot-Lamotte, "Quelques Souvenirs d'un lecteur ami..."; André Brissaud, "Poètes d'aujourd'hui, poètes de demain"; Luc Estang, "La Poésie"; L., CR of Janine Queneau's Adieu Chansons; Armand Lanoux, CR of Janine Queneau's Adieu Chansons; Marcel Lobet, "Deux Femmes sur sept ont fait de bons vers"; Aimé Patri, "Adieu Chan- sons par Janine Queneau"; Queneau, Le Voyage en Grèce, epigraph; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 36, 300, and 346 (note 17); Claude Vareilles, "Les Poètes d'aujourd'hui sont les chantres de la nuit."
- Queneau, Janine. "Adieu chansons." Phare dimanche (Bruxelles), an. 7 #318 (3 février 1952), p. 6. %% This consists of an introduction and her "Adieu."
- Queneau, Janine. "Chansons." La Bouteille à la mer (Paris), vol. * #72 (1^{er} trimestre 1952), pp. 25-26. %% Neither of these poems ("Sur le Macadam" and "Angéline") are in her Adieu chansons, but the first was reprinted with Jean Egen's "L'Insaisissable Raymond Queneau."
- Queneau, Janine. "Chansons." Temps mêlés #150 + 3 (automne 1979), pp. 5-45. %% These poems are not the same ones mentioned in her other entries.

Queneau, Janine. Be sure to see Michel Lécureur, Raymond Queneau. Cf. Aliette Armel, Michel Leiris (pp. 38 and 41); Antonin Artaud, "Lettres à Janine"; Deirdre Bair, Simone de Beauvoir: A Biography; Simone de Beauvoir, La Force de l'âge; Astrid Bouygues and Daniel Delbreil, "Claude Simonnet face à l'homme Raymond Queneau," pp. 36, 46, and 57; Jean-Marie Catonné, Queneau; Anne Clancier, "Mes Rencontres avec Raymond Queneau"; Jean Egen, "L'Insaisissable Raymond Queneau"; Max Jacob, "Lettres à Raymond Queneau"; Michel Mohrt, Ma Vie à la NRF; Maurice Nadeau, Grâces leur soient rendues; Jean-Michel Pochet, "Que-neau, personnage? personne? ou Queneau dissymétrique"; Queneau, Centomila miliardi di baci : A Janine e Jean-Marie dalla 'strana guerra' and Le Voyage en Grèce; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 36, 301, and 379 (note 342); Claude Rameil, La TSF de Raymond Queneau, p. 51; Véronique Robert and Lucette Destouches, Céline secret; Charles Ronsac, Trois Noms pour une vie; Elisabeth Roudinesco, Jacques Lacan; Emmanuël Souchier, "Raymond Queneau"; Paule Thévenin, ed., Bureau de recherches surréalistes; Amis de Valentin Brû #8 (septembre 1979), emission #4. There is some sort of manuscripts available at the CDRQ under the title "Janine."

Queneau, Jean-Marie. Be sure to see Michel Lécureur, Raymond Queneau. For a bit of his biography, cf. the entirety of Temps mêlés #150 + 5 (octobre 1979). For several letters from Raymond Queneau to his son, cf. Amis de Valentin Brû #30 (avril 1985), pp. 5-26. Cf. also Claude Debon, "André Blavier et Raymond Queneau"; Claire Devarrieux, "Colette et Raymond"; Pascale Haubruge, "Une Personnalité des plus complexe"; Pascal Lainé, "Les Images silencieuses de Jean-Marie Queneau"; Jean-Hugues Malineau, "Le Petit «Kickshaws» qui fait la différence"; René Micha, "Lettre de Paris"; Francis Mizio, "Queneau interdit de Web"; Maurice Nadeau, "Queneau"; Rodolphe Pailliez, "Kickshaws"; Jean-Claude Perrier, "Honorable Progéniture"; Gilles Pudlowski, "Un Homme absent du monde"; Queneau, Centomila miliardi di baci : A Janine e Jean-Marie dalla 'strana guerra' and Cher Monsieur-Jean-Marie-mon fils: Lettres 1938-1971; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 57, 100-102, 106, 129-130, 282-283, 301, 325-326, 331-332, 337, 380 (note 349), and 385 (note 414); Henri Raynal, "Jean-Marie Queneau"; Charles Ronsac, Trois Noms pour une vie.

Queneau, Lesly. This was the name of Jean-Marie's first wife as it appeared when she illustrated Marcel Aymé's Derniers Contes du chat perché (Gallimard, 1958). Her maiden name, however, was Arlette Lesly, and Jean-Marie married her on 25 février 1956; cf. CDRQ, pièce #273. Cf. also Michel Lécureur, Raymond Queneau, p. 410; Queneau, Cher Monsieur-Jean-Marie-mon fils: Lettres 1938-1971, pp. 145-203 and 240; Queneau and André Blavier, Lettres croisées 1949-1976, pp. 129-130.

Quéreux-Sbaï, Delphine. Cf. Queneau, "Délire typographique."

Quesnel, Alain. Premières Leçons sur "Les Fleurs bleues" de Raymond Queneau. Collection "Bibliothèque major," #20. Paris: Presses universitaires françaises, 1999. %% Quesnel is constrained by the form, a short manual for students who are preparing for the bac, and so is limited to the most superficial treatment. He manages to overcome this limitation, however, and offer a smoother and more readable presentation of Queneau's novel than a number of such manuals do. Cf. Astrid Bouygues, "Queneau à l'école (suite)"; Ursule Bec-quet, "A Propos des Fleurs bleues"; Astrid Bouygues, "Queneau à l'école" and "Queneau à l'école (suite)"; Christine Méry, "En Sortant de l'école."

