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**Gertrude Stein**  
**- poems -**

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# Gertrude Stein(3 February 1874 – 27 July 1946)

Gertrude Stein was an American writer, poet and art collector who spent most of her life in France.

## <b>Early Life</b>

Gertrude Stein, the youngest of a family of five children, was born on February 3, 1874, in Allegheny, Pennsylvania (merged with Pittsburgh in 1907) to upper-class German Jewish parents, Daniel and Amelia Stein. Her father was a railroad executive whose investments in streetcar lines and real estate made the family wealthy.

When Gertrude was three years old she and her family moved to Vienna and then Paris. They returned to America in 1878, settling in Oakland, California, where Stein attended First Hebrew Congregation of Oakland's Sabbath school.

Her mother died in 1888, and her father in 1891. Michael, her eldest brother, took over the family business holdings. He arranged for Gertrude, and another sister, Bertha, to live with their mother's family in Baltimore after the deaths of their parents. In 1892, she lived with her uncle David Bachrach.

In Baltimore, Stein met Claribel Cone and Etta Cone, who held Saturday evening salons which she would later emulate in Paris. The Cones shared an appreciation for art and conversation about it, and modeled a domestic division of labor that Stein would replicate in her relationship with Alice B. Toklas.

Stein attended Radcliffe College from 1893 to 1897, and was a student of psychologist William James. With James's supervision, Stein and another student, Leon Mendez Solomons, performed experiments on Normal Motor Automatism, a phenomenon hypothesized to occur in people when their attention is divided between two simultaneous intelligent activities, like writing and speaking.

These experiments yielded examples of writing that appeared to represent "stream of consciousness," a psychological theory often attributed to James, which became a term used to describe the style of modernist authors Virginia Woolf and James Joyce. In 1934, behavioral psychologist B.F. Skinner interpreted Stein's difficult poem Tender Buttons as an example of "normal motor automatism". In a letter Stein wrote during the 1930s, she explained that she never accepted the theory of automatic writing: "there can be automatic movements, but not automatic writing. Writing for the normal person is too

complicated an activity to be indulged in automatically."

At Radcliffe, she began a lifelong friendship with Mabel Foote Weeks, whose correspondence traces much of the progression of Stein's life. In 1897, Stein spent the summer in Woods Hole, Massachusetts studying embryology at the Marine Biological Laboratory, succeeded by two years at Johns Hopkins Medical School. In 1901, she left Johns Hopkins without obtaining a degree.

In 1903, Stein moved to Paris, where she spent the rest of her life. From 1903 to 1914 she lived there with her brother Leo Stein, an art critic. It was during this period that she became well-known.

<b>Art collecting</b>

Much of Gertrude Stein's fame derives from a private modern art gallery she assembled, from 1904 to 1913, with her brother Leo Stein. Carl Van Vechten (music critic for the New York Times and then drama critic for the New York Press), and Henry McBride (art critic for the New York Sun), did much to increase Stein's fame in the USA. Both had wide-circulation newspaper article series in which they frequently exposed Gertrude's name to the public.

Of the art collection at 27 Rue de Fleurus, McBride commented: "in proportion to its size and quality ... [it is] just about the most potent of any that I have ever heard of in history." McBride also made the observation that Gertrude "collected geniuses rather than masterpieces. She recognized them a long way off."The collection soon had a worldwide reputation.

Leo Stein's acquaintances and study of modern art eventually resulted in the famous Stein art collections. Bernard Berenson hosted Gertrude and Leo in his English country house in 1902, and suggested they visit Paul Cézanne and Ambroise Vollard's art gallery.

The joint collection of Gertrude and Leo Stein began in late 1904, when Michael Stein announced that their trust account had accumulated a balance of 8,000 francs. They spent this at Vollard's Gallery, buying Gauguin's Sunflowers and Three Tahitians, Cézanne's Bathers, and two Renoirs.

The art collection increased and the walls at Rue de Fleurus were rearranged continuously to make way for new acquisitions. In "the first half of 1905" the Steins acquired Cézanne's Portrait of Mme Cézanne and Delacroix's Perseus and Andromeda. Shortly after the opening of the Paris Autumn Salon of 1905 (on October 18, 1905), the Steins acquired Matisse's Woman with a Hat and Picasso's

Young Girl with Basket of Flowers.

By early 1906, Leo and Gertrude Stein's studio had many paintings by Henri Manguin, Pierre Bonnard, Pablo Picasso, Paul Cézanne, Pierre-Auguste Renoir, Honoré Daumier, Henri Matisse, and Henri de Toulouse-Lautrec. Their collection was representative of two famous art exhibitions that took place during their residence together in Paris, and to which they contributed, either by lending their art, or by patronizing the featured artists. The Steins' elder brother, Michael, and sister-in-law Sarah (Sally) acquired a large number of Henri Matisse paintings; Gertrude's friends from Baltimore, Claribel and Etta Cone, collected similarly, eventually donating their art collection, virtually intact, to the Baltimore Museum of Art

While numerous artists visited the Stein salon, many of these artists were not represented among the paintings on the walls at 27 Rue de Fleurus. Where Renoir, Cézanne, Matisse, and Picasso's works dominated Leo and Gertrude's collection, the collection of Michael and Sarah Stein emphasized Matisse.

Contemporaries of Leo and Gertrude, Matisse and Picasso became part of their social circle, and were a part of the early Saturday evenings at 27 Rue de Fleurus. Gertrude attributed the beginnings of the Saturday evening salons to Matisse, as "[m]ore and more frequently, people began visiting to see the Matisse paintings-- and the Cézannes: "Matisse brought people, everybody brought somebody, and they came at any time and it began to be a nuisance, and it was in this way that Saturday evenings began."

Among Picasso's acquaintances who frequented the Saturday evenings were: Fernande Olivier (Picasso's mistress), Georges Braque (artist), André Derain (artist), Max Jacob (poet), Guillaume Apollinaire (poet), Marie Laurencin (Apollinaire's mistress and an artist in her own right), Henri Rousseau (painter), and Joseph Stella.

In April 1914 Leo relocated to Settignano, Italy, near Florence, and the art collection was divided. The division of the Steins' art collection was described in a letter by Leo:

"<i>The Cézanne apples have a unique importance to me that nothing can replace. The Picasso landscape is not important in any such sense. We are, as it seems to me on the whole, both so well off now that we needn't repine. The Cézanne's had to be divided. I am willing to leave you the Picasso oeuvre, as you left me the Renoir, and you can have everything except that. I want to keep the few drawings that I have. This leaves no string for me, it is financially equable

either way for estimates are only rough & ready methods, & I'm afraid you'll have to look upon the loss of the apples as an act of God. I have been anxious above all things that each should have in reason all that he wanted, and just as I was glad that Renoir was sufficiently indifferent to you so that you were ready to give them up, so I am glad that Pablo is sufficiently indifferent to me that I am willing to let you have all you want of it.</i>"

The Steins' holdings were dispersed eventually, by various methods and for various reasons.

After Stein's and Leo's households separated in 1914, she continued to collect examples of Picasso's art which had turned to Cubism. At her death, Gertrude's remaining collection emphasized the artwork of Picasso and Juan Gris, having sold most of her other pictures.

### <b>Literary career</b>

While living in Paris, Gertrude began writing for publication. Her earliest writings were mainly retellings of her college experiences. Her first critically acclaimed publication was *Three Lives*. In 1911, Mildred Aldrich introduced Gertrude to Mabel Dodge Luhan and they began a short-lived but fruitful friendship during which a wealthy Mabel Dodge promoted Gertrude's legend in the United States.

Mabel was enthusiastic about Gertrude's sprawling publication *The Makings of Americans* and, at a time when Gertrude had much difficulty selling her writing to publishers, privately published 300 copies of *Portrait of Mabel Dodge* at Villa Curonia,] a copy of which was valued at \$25,000 in 2007. Dodge was also involved in the publicity and planning of the 69th Armory Show in 1913, "the first avant-garde art exhibition in America."

In addition, she wrote the first critical analysis of Gertrude's writing to appear in America, in "Speculations, or Post-Impressionists in Prose", published in a special March 1913 publication of *Arts and Decoration*. Foreshadowing Gertrude's later critical reception, Mabel wrote in "Speculations":

"In Gertrude Stein's writing every word lives and, apart from concept, it is so exquisitely rhythmical and cadenced that if we read it aloud and receive it as pure sound, it is like a kind of sensuous music. Just as one may stop, for once, in a way, before a canvas of Picasso, and, letting one's reason sleep for an instant, may exclaim: "It is a fine pattern!" so, listening to Gertrude Steins' words and forgetting to try to understand what they mean, one submits to their gradual charm."

Mabel attributed the end of their friendship to an exchange in the autumn of 1912 when, during lunch, Gertrude sent her "such a good strong look over the table that it seemed to cut across the air to me in a band of electrified steel-- a smile traveling across on it-- powerful-- Heavens!". Alice interpreted the look as a flirtation and left the room, prompting Gertrude to follow, and when Gertrude returned, she said, "[Alice] doesn't want to come lunch ... She feels the heat today." The salon, and the people that came to visit it, provided the inspiration for *The Autobiography of Alice B. Toklas*.

### <b>Books</b>

### <b>Q.E.D. (Not published until after her death)</b>

Gertrude completed Q.E.D. (Quod Erat Demonstrandum) on October 24, 1903. This piece is discussed more completely later in this article at [Lesbian relationships](#).

### <b>Fernhurst (written 1904)</b>

In 1904 Stein began this fictional account of a scandalous three-person romantic affair involving a dean (M. Carey Thomas) and a faculty member (Mary Gwinn) from Bryn Mawr College and a Harvard graduate (Alfred Hodder). Mellow asserts that Fernhurst "is a decidedly minor and awkward piece of writing.". It includes some commentary that Gertrude mentioned in her autobiography when she discussed the "fateful twenty-ninth year" during which:

"<I> All the forces that have been engaged through the years of childhood, adolescence and youth in confused and ferocious combat range themselves in ordered ranks (and during which) the straight and narrow gateway of maturity, and life which was all uproar and confusion narrows down to form and purpose, and we exchange a great dim possibility for a small hard reality. Also in our American life where there is no coercion in custom and it is our right to change our vocation so often as we have desire and opportunity, it is a common experience that our youth extends through the whole first twenty-nine years of our life and it is not till we reach thirty that we find at last that vocation for which we feel ourselves fit and to which we willingly devote continued labor.</i>  
"

Mellow observes that, in 1904, 30-year-old Gertrude "had evidently determined that the 'small hard reality' of her life would be writing".

### <b>Three Lives (written 1905–06)</b>

Among the paintings was a portrait of Madame Cézanne which provided Gertrude with inspiration as she began to write, and which she credited with her evolving writing style illustrated by her early work, *Three Lives*:

*"Gertrude claimed that the stylistic method of (Three Lives) had been influenced by the Cézanne portrait under which she sat writing. The portrait of Madame Cézanne is one of the monumental examples of the artist's method, each exacting, carefully negotiated plane--from the suave reds of the armchair and the gray blues of the sitter's jacket to the vaguely figured wallpaper of the background--having been structured into existence, seeming to fix the subject for all eternity. So it was with Gertrude's repetitive sentences, each one building up, phrase by phrase, the substance of her characters. "*

She began her novel *Three Lives* during the spring of 1905, and finished it the following year.

### <b>The Making of Americans (written 1902–11)</b>

Gertrude Stein stated the date for her writing of *The Making of Americans* was 1906-1908. Her biographer has uncovered evidence that it actually began in 1902 and did not end until compared her work to James Joyce's *Ulysses* and to Marcel Proust's *In Search of Lost Time*. Her critics were less enthusiastic about it. First publication in Alfred Stieglitz's *Camera Work* (August 1912).

### <b>Further publication history</b>

Stein wrote the bulk of the novel between 1903 and 1911, and evidence from her manuscripts suggests three major periods of revision during that time. The manuscript remained mostly hidden from public view until 1924 when, at the urging of Ernest Hemingway, Ford Madox Ford agreed to publish excerpts in the transatlantic review. In 1925, the Paris-based Contact Press published a limited run of the novel consisting of 500 copies. A much-abridged edition was published by Harcourt Brace in 1934, but the full version remained out of print until Something Else Press republished it in 1966. In 1995, a new, definitive edition was published by Dalkey Archive Press with a foreword by William Gass.

Gertrude's Matisse and Picasso descriptive essays appeared in Alfred Stieglitz's August 1912 edition of *Camera Work*, a special edition devoted to Picasso and Matisse, and represented her very first publication. Of this publication, Gertrude

said, "[h]e was the first one that ever printed anything that I had done. And you can imagine what that meant to me or to any one."

### <b>Word Portraits (written 1908–1913)</b>

Gertrude's descriptive essays apparently began with her essay of Alice B. Toklas, "a little prose vignette, a kind of happy inspiration that had detached itself from the torrential prose of *The Making of Americans*". Gertrude's early efforts at word portraits are catalogued in Mellow, 1974, p. 129-37 and under individual's names in Kellner, 1988. Matisse and Picasso were subjects of early essays, later collected and published in *Geography and Plays* (published 1922) and *Portraits and Prayers* (published 1934).

Her subjects included several ultimately famous personages, and her subjects provided a description of what she observed in her Saturday salons at 27 Rue de Fleurus: "Ada" (Alice B. Toklas), "Two Women" (The Cone Sisters) (Claribel Cone and Etta Cone), Miss Furr and Miss Skeene (Ethel Mars and Maud Hunt Squire), "Men" (Hutchins Hapgood, Peter David Edstrom, Maurice Sterne), "Matisse" (1909) (Henri Matisse), "Picasso" (1909) (Pablo Picasso), "Portrait of Mabel Dodge at the Villa Curonia" (1911) (Mabel Dodge Luhan), and "Guillaume Apollinaire" (1913).

### <b>Tender Buttons (written 1912)</b>

*Tender Buttons* is the best known of Gertrude Stein's "hermetic" works. It is a small book separated into three sections - Food, Objects and Rooms each containing prose under subtitles. Its publication in 1914 caused a great dispute between Mabel Dodge Luhan and Gertrude, because Mabel had been working to have it published by another publisher. Mabel wrote at length about the bad choice of publishing it with the press Gertrude selected. Evans wrote Gertrude:

Claire Marie Press ... is absolutely third rate, & in bad odor here, being called for the most part 'decadent' and Broadwayish and that sort of thing. ... I think it would be a pity to publish with [Claire Marie Press] if it will emphasize the idea in the opinion of the public, that there is something degenerate & effete & decadent about the whole of the cubist movement which they all connect you with, because, hang it all, as long as they don't understand a thing they think all sorts of things. My feeling in this is quite strong.

Stein ignored Mabel's exhortations, and eventually Mabel, and published 1,000 copies of the book, in 1914. (An antiquarian copy was valued at over \$1,200 in 2007). It is currently in print.



Stein's poems in *Tender Buttons* are very stylised and hermetic, as she preferred for sound rather than sense.

**Alice B. Toklas**

Stein met her life partner Alice B. Toklas on September 8, 1907, on Toklas' first day in Paris, at Sarah and Michael Stein's apartment. On meeting Stein, Toklas wrote:

"**She was a golden brown presence, burned by the Tuscan sun and with a golden glint in her warm brown hair. She was dressed in a warm brown corduroy suit. She wore a large round coral brooch and when she talked, very little, or laughed, a good deal, I thought her voice came from this brooch. It was unlike anyone else's voice-- deep, full, velvety, like a great contralto's, like two voices.**"

Soon thereafter, Stein introduced Toklas to Pablo Picasso at his studio, where he was at work on *Les Femmes d'Alger (O. J. R. M.)*.

In 1908, they summered in Fiesole, Italy, Toklas staying with Harriet Lane Levy, the companion of her trip from the United States, and her housemate until Alice moved in with Stein and Leo in 1910. That summer, Stein stayed with Michael and Sarah Stein, their son Allan, and Leo in a nearby villa. Gertrude and Alice's summer of 1908 is memorialized in images of the two of them in Venice, at the piazza in front of Saint Mark's.

Toklas arrived in 1907 with Harriet Levy, with Toklas maintaining living arrangements with Levy until she moved to 27 Rue de Fleurus in 1910. In an essay written at the time, Stein discussed the complex efforts humorously, involving much letter writing and Victorian niceties, to extricate Levy from Toklas' living arrangements. In "Harriet", Stein considers Levy's nonexistent plans for the summer, following her nonexistent plans for the winter:

"**She said she did not have any plans for the summer. No one was interested in this thing in whether she had any plans for the summer. That is not the complete history of this thing, some were interested in this thing in her not having any plans for the summer..... Some who were not interested in her not having made plans for the summer were interested in her not having made plans for the following winter. She had not made plans for the summer and she had not made plans for the following winter.... There was then coming to be the end of the summer and she was then not answering anything when any one asked**

her what were her plans for the winter.</b>”

During the early summer of 1914, Gertrude bought three paintings by Juan Gris: *Roses, Glass and Bottle*, and *Book and Glasses*. Soon after she purchased them from Daniel-Henry Kahnweiler's gallery, the Great War began, Kahnweiler's stock was confiscated and he was not allowed to return to Paris. Gris, who before the war had entered a binding contract with Kahnweiler for his output, was left without income. Gertrude attempted to enter an ancillary arrangement in which she would forward Gris living expenses in exchange for future pictures. Stein and Toklas had plans to visit England to sign a contract for the publication of *Three Lives*, to spend a few weeks there, and then journey to Spain. They left Paris on July 6, 1914 and returned on October 17. When Britain declared war on Germany, Stein and Toklas were visiting Alfred North Whitehead in England. After a supposed three-week trip to England that stretched to three months due to the War, they returned to France, where they spent the first winter of the war.

With money acquired from the sale of Stein's last Matisse *Woman with a Hat* to her brother Michael, she and Toklas vacationed in Spain from May 1915, through the spring of 1916. During their interlude in Majorca, Spain, Gertrude continued her correspondence with Mildred Aldrich who kept her apprised of the War's progression, and eventually inspired Gertrude and Alice to return to France to join the war effort.

Toklas and Stein returned to Paris in June 1916, and acquired a Ford automobile with the help of associates in the United States; Gertrude learned to drive it with the help of her friend William Edwards Cook. Gertrude and Alice then volunteered to drive supplies to French hospitals, in the Ford they named Auntie, "after Gertrude's aunt Pauline, 'who always behaved admirably in emergencies and behaved fairly well most times if she was flattered.'"

During the 1920s, her salon at 27 Rue de Fleurus, with walls covered by avant-garde paintings, attracted many of the great writers of the time, including Ernest Hemingway, <a href="http://www.poemhunter.com/ezra-pound/">Ezra Pound</a> Thornton Wilder, and Sherwood Anderson. While she has been credited with inventing the term "Lost Generation" for some of these expatriate American writers, at least three versions of the story that led to the phrase are on record, two by Ernest Hemingway and one by Gertrude Stein. During the 1920s, she became friends with writer Mina Loy, and the two would remain lifelong friends. Extremely charming, eloquent, and cheerful, she had many friends and promoted herself often. Her judgments of literature and art were influential. She was Ernest Hemingway's mentor, and upon the birth of his son he asked her to be the godmother of his child. During the summer of 1931, Stein

advised the young composer and writer Paul Bowles to go to Tangier, where she and Alice had vacationed.

During the 1930s, Stein and Toklas became famous with the 1933 mass market publication of *The Autobiography of Alice B. Toklas*. She and Alice had an extended lecture tour in the United States during this decade. They also spent several summers in Bilignin, France, and doted on a famous poodle named "Basket" whose successor, "Basket II", comforted Alice in the years after Gertrude's death.

With the outbreak of World War II, Stein and Toklas relocated to a country home that they had rented for many years previously in Bilignin, Ain, in the Rhône-Alpes region. Gertrude and Alice, who were both Jewish, escaped persecution probably because of their friendship to Bernard Faÿ who was a collaborator with the Vichy regime and had connections to the Gestapo, or possibly because Gertrude was an American and a famous author. Gertrude's book *"Wars I Have Seen"* written before the German surrender and before the liberation of German concentration camps, likened the German army to Keystone cops. When Faÿ was sentenced to hard labor for life after the war, Gertrude and Alice campaigned for his release. Several years later, Toklas would contribute money to Faÿ's escape from prison.

After the war, Stein was visited by many young American soldiers. Her preface written for a 1945 Paris exhibition for Spanish painter Francisco Riba Rovira "is one of Gertrude Stein's last texts" on her vision of the painting art, approximately one year before her death. In it she expressed her opinions of Picasso, Cézanne, Matisse and Juan Gris as well as Riba-Rovira, a familiar artist of her salon at rue de Fleurus.

The following is a translation from Stein's preface to the exhibition by Francisco Riba Rovira at Roquepine Gallery in May 1945:

*<i>It is inevitable that when we really need someone we find him. The person you need attracts you like a magnet. I returned to Paris, after these long years spent in the countryside and I needed a young painter, a young painter who would awaken me. Paris was magnificent, but where was the young painter? I looked everywhere: at my contemporaries and their followers. I walked a lot, I looked everywhere, in all the galleries, but the young painter was not there. Yes, I walk a lot, a lot at the edge of the Seine where we fish, where we paint, where we walk dogs (I am of those who walk their dogs). Not a single young painter! One day, on the corner of a street, in one of these small streets in my district, I saw a man painting. I looked at him; at him and at his painting, as I always look at everybody who creates something I have an indefatigable curiosity to look and*

I was moved. Yes, a young painter! We began to speak, because we speak easily, as easily as in country roads, in the small streets of the district. His story was the sad story of the young people of our time .A young Spaniard who studied in fine arts in Barcelona: civil war; exile; a concentration camp;escape .Gestapo, another prison, another escape... Eight lost years! If they were lost, who knows? And now a little misery, but all the same the painting. Why did I find that it was him the young painter, why? I visited his drawings, his painting :we speak. I explained that for me, all modern painting is based on what Cézanne nearly made, instead of basing itself on what he almost managed to make. When he could not make a thing, he hijacked it and left it. He insisted on showing his incapacity: he spread his lack of success: showing what he could not do, became an obsession for him .People influenced by him were also obsessed by the things which they could not reach and they began the system of camouflage. It was natural to do so, even inevitable:that soon became an art, in peace and in war, and Matisse concealed and insisted at the same time on that Cézanne could not realize, and Picasso concealed, played and tormented all these things. The only one who wanted to insist on this problem, was Juan Gris. He persisted by deepening the things which Cézanne wanted to do, but it was too hard a task for him: it killed him. And now here we are, I find a young painter who does not follow the tendency to play with what Cézanne could not do, but who attacks any right the things which he tried to make, to create the objects which have to exist, for, and in themselves, and not in relation. This young painter has his weaknesses and his strengths. His force will push him in this road. I am fascinated and that is why he is the young painter who I needed. He is Francisco Riba Rovira

### **Lesbian relationships**

Stein is the author of one of the earliest coming out stories, Q.E.D. (published in 1950 as *Things as They Are*), written in 1903 and suppressed by the author. The story, written during travels after leaving college, is based on a three-person romantic affair she joined while studying at Johns Hopkins in Baltimore. The affair was complicated, as Stein was less experienced with the social dynamics of romantic friendship as well as her own sexuality and any moral dilemmas regarding it. Stein maintained at the time that she detested "passion in its many disguised forms". The relationships of Stein's acquaintances Mabel Haynes and Grace Lounsbury ended as Haynes started one with Mary Bookstaver (also known as May Bookstaver). Stein became enamored of Bookstaver but was unsuccessful in advancing their relationship. Bookstaver, Haynes, and Lounsbury all later married men.

Stein began to accept and define her pseudo-masculinity through the ideas of

Otto Weininger's *Sex and Character* (1906). Weininger, though Jewish by birth, considered Jewish men effeminate and women as incapable of selfhood and genius, except for female homosexuals who may approximate masculinity. As Stein equated genius with masculinity, her position as a female and an intellectual becomes difficult to synthesize and modern feminist interpretations of her work have been called into question.

More positive affirmations of Stein's sexuality began with her relationship with Alice B. Toklas. Ernest Hemingway describes how Alice was Gertrude's "wife" in that Stein rarely addressed his (Hemingway's) wife, and he treated Alice the same, leaving the two "wives" to chat. Alice was 4'11" tall, and Gertrude was 5'1"

The more affirming essay "Miss Furr and Miss Skeene" is one of the first homosexual revelation stories to be published. The work, like *Q.E.D.*, is informed by Stein's growing involvement with a homosexual community though it is based on lesbian partners Maud Hunt Squire and Ethel Mars. The work contains the word "gay" over one hundred times, perhaps the first published use of the word "gay" in reference to same-sex relationships and those who have them, and, thus, uninformed readers missed the lesbian content. A similar essay of homosexual men begins more obviously with the line "Sometimes men are kissing" but is less well known.

In *Tender Buttons* Stein comments on lesbian sexuality and the work abounds with "highly condensed layers of public and private meanings" created by wordplay including puns on the words "box", "cow", and in titles such as "tender buttons".

**Political views**

Stein was politically conservative, though the nature of her opinions is debated. According to Janet Malcolm's *Two Lives: Gertrude and Alice*, Stein was a life-long Republican and vocal critic of Franklin Delano Roosevelt and the New Deal. She publicly endorsed General Francisco Franco during the Spanish Civil War and admired Vichy leader Marshal Philippe Pétain, translating some of the latter's speeches into English. These unpublished translations included a favorable introduction in which she compared him to George Washington. Some have argued for a more nuanced view of Stein's collaborationist activity, arguing that it was rooted in her wartime predicament and status as a Jew in Nazi-occupied France. Prior to World War II she remarked in an interview with the *New York Times Magazine* that Adolf Hitler should be awarded the Nobel Peace Prize. "I say that Hitler ought to have the peace prize, because he is removing all the

elements of contest and of struggle from Germany. By driving out the Jews and the democratic and Left element, he is driving out everything that conduces to activity. That means peace.... By suppressing Jews... he was ending struggle in Germany," (New York Times Magazine, May 6, 1934). Stein used clear irony in this statement, as she herself was both a Jew and a leftist and opposed the "peace" promised by Hitler. As Stein explains later in the same interview: "Building a Chinese wall is always bad. Protection, paternalism and suppression of natural activity and competition lead to dullness and stagnation. It is true in politics, in literature, in art. Everything in life needs constant stimulation. It needs activity, new blood." Similarly, Stein commented at 1938 on Benito Mussolini, Adolf Hitler, Franklin D. Roosevelt, Joseph Stalin and Leon Trotsky: "There is too much fathering going on just now and there is no doubt about it fathers are depressing."

<b>Literary style</b>

Stein's writing can be placed in three categories: "hermetic" works that have gone largely unread, best illustrated by *The Making of Americans: The Hersland Family*; popularized writing such as *The Autobiography of Alice B. Toklas*; and speech writing and more accessible autobiographical writing of later years, of which *Brewsie and Willie* is a good example. Her works include novels, plays, stories, libretti and poems written in a highly idiosyncratic, playful, repetitive, and humorous style. Typical quotes are: "Rose is a rose is a rose is a rose"; "Out of kindness comes redness and out of rudeness comes rapid same question, out of an eye comes research, out of selection comes painful cattle"; about her childhood home in Oakland, "There is no there there"; and "The change of color is likely and a difference a very little difference is prepared. Sugar is not a vegetable."

These stream-of-consciousness experiments, rhythmical essays or "portraits", were designed to evoke "the excitingness of pure being" and can be seen as literature's answer to Cubism, plasticity, and collage. Many of the experimental works such as *Tender Buttons* have since been interpreted by critics as a feminist reworking of patriarchal language. These works were well-received by avant-garde critics but did not initially achieve mainstream success. Despite Stein's work on automatic writing with William James, she did not see her work as automatic, but as an 'excess of consciousness'.

Though Gertrude collected cubist paintings, especially those of Picasso, the largest visual influence on her work is that of Cézanne. Particularly, he influenced her idea of equality, distinguished from universality: "the whole field of the canvas is important" . Rather than a figure/ground relationship, "Stein in her

work with words used the entire text as a field in which every element mattered as much as any other." It is a subjective relationship that includes multiple viewpoints. Stein explained: "The important thing is that you must have deep down as the deepest thing in you a sense of equality."

Her use of repetition is ascribed to her search for descriptions of the "bottom nature" of her characters, such as in *The Making of Americans* where the narrator is described through the repetition of narrative phrases such as "As I was saying" and "There will be now a history of her." Stein used many Anglo-Saxon words and avoided words with "too much association". Social judgement is absent in her writing, so the reader is given the power to decide how to think and feel about the writing. Anxiety, fear and anger are also absent, and her work is harmonic and integrative.

Stein predominantly used the present progressive tense, creating a continuous present in her work, which Grahn argues is a consequence of the previous principles, especially commonality and centeredness. Grahn describes "play" as the granting of autonomy and agency to the readers or audience: "rather than the emotional manipulation that is a characteristic of linear writing, Stein uses play." In addition Stein's work is funny, and multilayered, allowing a variety of interpretations and engagements. Lastly Grahn argues that one must "instantiate ... engage with the work, to mix with it in an active engagement, rather than 'figuring it out.' Figure it in."

In 1932, using an accessible style to appeal to a wider audience, she wrote *The Autobiography of Alice B. Toklas*; the book would become her first best-seller. Despite the title, it was actually Stein's autobiography. The style was quite similar to that of *The Alice B. Toklas Cookbook*, which was written by Toklas.

Several of Stein's writings have been set to music by composers, including Virgil Thomson's operas *Four Saints in Three Acts* and *The Mother of Us All*, and James Tenney's setting of *Rose is a rose is a rose is a rose* as a canon dedicated to Philip Corner, beginning with "a" on an upbeat and continuing so that each repetition shuffles the words, e.g. "a/rose is a rose/is a rose is/a rose is a/rose."

<b>Critical reception</b>

"<i>For me the work of Gertrude Stein consists in a rebuilding, an entirely new recasting of life, in the city of words. Here is one artist who has been able to accept ridicule, who has even forgone the privilege of writing the great American novel, uplifting our English speaking stage, and wearing the bays of the great poets to go live among the little housekeeping words, the swaggering bullying

street-corner words, the honest working, money saving words and all the other forgotten and neglected citizens of the sacred and half forgotten city. □

In a private letter to his brother Karl, Anderson said,  
As for Stein, I do not think her too important. I do think she had an important thing to do, not for the public, but for the artist who happens to work with words as his material.

Other critics took a more negative view of Stein's work. F. W. Dupee (1990, p. IX) defines "Steinese" as "gnomic, repetitive, illogical, sparsely punctuated...a scandal and a delight, lending itself equally to derisory parody and fierce denunciation."

Composer Constant Lambert (1936) compares Stravinsky's choice of "the drabest and least significant phrases" in *L'Histoire du Soldat* to Gertrude Stein's in "Helen Furr and Georgine Skeene" (1922), specifically: "[E]veryday they were gay there, they were regularly gay there everyday." He writes that the "effect would be equally appreciated by someone with no knowledge of English whatsoever", apparently missing the pun frequently employed by Stein.

James Thurber wrote:

"*Anyone who reads at all diversely during these bizarre 1920s cannot escape the conclusion that a number of crazy men and women are writing stuff which remarkably passes for important composition among certain persons who should know better. Stuart P. Sherman, however, refused to be numbered among those who stand in awe and admiration of one of the most eminent of the idiots, Gertrude Stein. He reviews her *Geography and Plays* in the August 11 issue of the *Literary Review* of the *New York Evening Post* and arrives at the conviction that it is a marvellous and painstaking achievement in setting down approximately 80,000 words which mean nothing at all.*"

(From *Collecting Himself*, Michael Rosen, ed.)

## **Death**

Stein died at the age of 72 from stomach cancer in Neuilly-sur-Seine on July 27, 1946, and was interred in Paris in the Père Lachaise cemetery. When Stein was being wheeled into the operating room for surgery on her stomach, she asked Toklas, "What is the answer?" When Toklas did not reply, Stein said, "In that case, what is the question?" Stein named writer and photographer Carl Van Vechten as her literary executor, and he helped to publish works of hers which remained unpublished at the time of her death. There is a monument to Stein on the Upper Terrace of Bryant Park, New York.



## <b>Legacy and commemoration</b>

Gertrude Stein has been the subject of many artistic works. In the 1998 Latin American literary classic "Yo-Yo Boing!," novelist Giannina Braschi pays homage to Stein as an imaginary mentor. In 2005, playwright/actor Jade Esteban Estrada portrayed Stein in the solo musical ICONS: The Lesbian and Gay History of the World, Vol. 1 at Princeton University. Loving Repeating is a musical by Stephen Flaherty based on the writings of Gertrude Stein. Stein and Alice B. Toklas are both characters in the eight person show. Stein is a central character in Nick Bertozzi's 2007 graphic novel The Salon. The posthumously-published Journals of Ayn Rand contain several highly hostile references to Gertrude Stein. From Rand's working notes for her novel "The Fountainhead", it is clear that the character Lois Cook in that book was intended as a caricature of Stein. Stein was also portrayed in the 2011 Woody Allen film Midnight in Paris by Kathy Bates.

# 21

I love my love with a v  
Because it is like that  
I love my love with a b  
Because I am beside that  
A king.  
I love my love with an a  
Because she is a queen  
I love my love and a a is the best of them  
Think well and be a king,  
Think more and think again  
I love my love with a dress and a hat  
I love my love and not with this or with that  
I love my love with a y because she is my bride  
I love her with a d because she is my love beside  
Thank you for being there  
Nobody has to care  
Thank you for being here  
Because you are not there.

And with and without me which is and without she she can be late and then and  
how and all around we think and found that it is time to cry she and I.

Gertrude Stein

# A Blue Coat

A blue coat is guided guided away, guided and guided away, that is the particular color that is used for that length and not any width not even more than a shadow.

Gertrude Stein

# A Frightful Release

A BAG which was left and not only taken but turned away was not found. The place was shown to be very like the last time. A piece was not exchanged, not a bit of it, a piece was left over. The rest was mismanaged.

Gertrude Stein

# A Long Dress

That is the current that makes machinery, that makes it crackle, what is the current that presents a long line and a necessary waist. What is this current.

What is the wind, what is it.

Where is the serene length, it is there and a dark place is not a dark place, only a white and red are black, only a yellow and green are blue, a pink is scarlet, a bow is every color. A line distinguishes it. A line just distinguishes it.

Gertrude Stein

# A Mounted Umbrella

WHAT was the use of not leaving it there where it would hang what was the use if there was no chance of ever seeing it come there and show that it was handsome and right in the way it showed it. The lesson is to learn that it does show it, that it shows it and that nothing, that there is nothing, that there is no more to do about it and just so much more is there plenty of reason for making an exchange.

Gertrude Stein

# A Red Hat

A dark grey, a very dark grey, a quite dark grey is monstrous ordinarily, it is so monstrous because there is no red in it. If red is in everything it is not necessary. Is that not an argument for any use of it and even so is there any place that is better, is there any place that has so much stretched out.

Gertrude Stein

# America

Once in English they said America. Was it English to them.  
Once they said Belgian.  
We like a fog.  
Do you for weather.  
Are we brave.  
Are we true.  
Have we the national colour.  
Can we stand ditches.  
Can we mean well.  
Do we talk together.  
Have we red cross.  
A great many people speak of feet.  
And socks.

Gertrude Stein



# Cézanne

The Irish lady can say, that to-day is every day. Caesar can say that every day is to-day and they say that every day is as they say. In this way we have a place to stay and he was not met because he was settled to stay. When I said settled I meant settled to stay. When I said settled to stay I meant settled to stay Saturday. In this way a mouth is a mouth. In this way if in as a mouth if in as a mouth where, if in as a mouth where and there. Believe they have water too. Believe they have that water too and blue when you see blue, is all blue precious too, is all that that is precious too is all that and they meant to absolve you. In this way Cézanne nearly did nearly in this way. Cézanne nearly did nearly did and nearly did. And was I surprised. Was I very surprised. Was I surprised. I was surprised and in that patient, are you patient when you find bees. Bees in a garden make a specialty of honey and so does honey. Honey and prayer. Honey and there. There where the grass can grow nearly four times yearly.

Gertrude Stein

# Daughter

Why is the world at peace.

This may astonish you a little but when you realise how easily Mrs. Charles Bianco sells the work of American painters to American millionaires you will recognize that authorities are constrained to be relieved. Let me tell you a story. A painter loved a woman. A musician did not sing. A South African loved books. An American was a woman and needed help. Are Americans the same as incubators. But this is the rest of the story. He became an authority.

Gertrude Stein

# From Four Saints In Three Acts

Pigeons on the grass alas.

Pigeons on the grass alas.

Short longer grass short longer longer shorter yellow grass. Pigeons large pigeons on the shorter longer yellow grass alas pigeons on the grass.

If they were not pigeons what were they.

If they were not pigeons on the grass alas what were they. He had heard of a third and he asked about if it was a magpie in the sky.

If a magpie in the sky on the sky can not cry if the pigeon on the grass alas can alas and to pass the pigeon on the grass alas and the magpie in the sky on the sky and to try and to try alas on the grass alas the pigeon on the grass the pigeon on the grass and alas.

They might be very well they might be very well very well they might be.

Let Lucy Lily Lily Lucy Lucy let Lucy Lucy Lily Lily Lily Lily Lily let Lily Lucy Lucy let Lily. Let Lucy Lily.

Gertrude Stein

# Guillaume Apollinaire

Give known or pin ware.

Fancy teeth, gas strips.

Elbow elect, sour stout pore, pore caesar, pour state at.

Leave eye lessons I. Leave I. Lessons. I. Leave I lessons, I.

Gertrude Stein

# Idem the Same: A Valentine to Sherwood Anderson

I knew too that through them I knew too that he was through, I knew too that he threw them. I knew too that they were through, I knew too I knew too, I knew I knew them.

I knew to them.

If they tear a hunter through, if they tear through a hunter, if they tear through a hunt and a hunter, if they tear through different sizes of the six, the different sizes of the six which are these, a woman with a white package under one arm and a black package under the other arm and dressed in brown with a white blouse, the second Saint Joseph the third a hunter in a blue coat and black garters and a plaid cap, a fourth a knife grinder who is full faced and a very little woman with black hair and a yellow hat and an excellently smiling appropriate soldier. All these as you please.

In the meantime examples of the same lily. In this way please have you rung.

WHAT DO I SEE?

A very little snail.

A medium sized turkey.

A small band of sheep.

A fair orange tree.

All nice wives are like that.

Listen to them from here.

Oh.

You did not have an answer.

Here.

Yes.

## A VERY VALENTINE.

Very fine is my valentine.

Very fine and very mine.

Very mine is my valentine very mine and very fine.

Very fine is my valentine and mine, very fine very mine and mine is my valentine.

## WHY DO YOU FEEL DIFFERENTLY.

Why do you feel differently about a very little snail and a big one.

Why do you feel differently about a medium sized turkey and a very large one.

Why do you feel differently about a small band of sheep and several sheep that are riding.

Why do you feel differently about a fair orange tree and one that has blossoms as well.

Oh very well.

All nice wives are like that.

To Be

No Please.

To Be

They can please

Not to be

Do they please.

Not to be

Do they not please

Yes please.

Do they please

No please.

Do they not please

No please.

Do they please.

Please.

If you please.

And if you please.

And if they please

And they please.

To be pleased

Not to be pleased.

Not to be displeased.

To be pleased and to please.

## KNEELING

One two three four five six seven eight nine and ten.

The tenth is a little one kneeling and giving away a rooster with this feeling.

I have mentioned one, four five seven eight and nine.

Two is also giving away an animal.

Three is changed as to disposition.

Six is in question if we mean mother and daughter, black and black caught her, and she offers to be three she offers it to me.

That is very right and should come out below and just so.

BUNDLES FOR THEM.

A HISTORY OF GIVING BUNDLES.

We are able to notice that each one in a way carried a bundle, they were not a trouble to them nor were they all bundles as some of them were chickens some of them pheasants some of them sheep and some of them bundles, they were not a trouble to them and then indeed we learned that it was the principal recreation and they were so arranged that they were not given away, and to-day they were given away.

I will not look at them again.

They will not look for them again.

They have not seen them here again.

They are in there and we hear them again.

In which way are stars brighter than they are. When we have come to this decision. We mention many thousands of buds. And when I close my eyes I see them.

If you hear her snore

It is not before you love her



You love her so that to be her beau is very lovely

She is sweetly there and her curly hair is very lovely

She is sweetly here and I am very near and that is very lovely.

She is my tender sweet and her little feet are stretched out well which is a treat and very lovely

Her little tender nose is between her little eyes which close and are very lovely.

She is very lovely and mine which is very lovely.

ON HER WAY.

If you can see why she feel that she kneels if you can see why he knows that he shows what he bestows, if you can see why they share what they share, need we question that there is no doubt that by this time if they had intended to come they would have sent some notice of such intention. She and they and indeed the decision itself is not early dissatisfaction.

IN THIS WAY.

Keys please, it is useless to alarm any one it is useless to alarm some one it is useless to be alarming and to get fertility in gardens in salads in heliotrope and in dishes. Dishes and wishes are mentioned and dishes and wishes are not capable of darkness. We like sheep. And so does he.

LET US DESCRIBE.

Let us describe how they went. It was a very windy night and the road although in excellent condition and extremely well graded has many turnings and although the curves are not sharp the rise is considerable. It was a very windy night and some of the larger vehicles found it more prudent not to venture. In consequence some of those who had planned to go were unable to do so. Many others did go and there was a sacrifice, of what shall we, a sheep, a hen, a cock, a village, a ruin, and all that and then that having been blessed let us bless it.



# Negligible Old Star

NEGLIGIBLE old star.  
Pour even.  
It was a sad per cent.  
Does on sun day.  
Watch or water.  
So soon a moon or a old heavy press.

Gertrude Stein

# New

We knew.  
Anne to come.  
Anne to come.  
Be new.  
Be new too.  
Anne to come  
Anne to come  
Be new  
Be new too.  
And anew.  
Anne to come.  
Anne anew.  
Anne do come.  
Anne do come too, to come and to come not to come and as to  
and new, and new too.  
Anne do come.  
Anne knew.  
Anne to come.  
Anne anew.  
Anne to come.  
And as new.  
Anne to come to come too.  
Half of it.  
Was she  
Windows  
Was she  
Or mine  
Was she  
Or as she  
For she or she or sure.  
Enable her to say.  
And enable her to say.  
Or half way.  
Sitting down.  
Half sitting down.  
And another way.  
Their ships  
And please.  
As the other side.

And another side  
Incoming  
Favorable and be fought.  
Adds to it.  
In half.  
Take the place of take the place of take the place of taking  
place.  
Take the place of in places.  
Take the place of taken in place of places.  
Take the place of it, she takes it in the place of it. In the way  
of arches architecture.  
Who has seen shown  
You do.  
Hoodoo.  
If can in countenance to countenance a countenance as in as  
seen.  
Change it.  
Not nearly so much.  
He had.  
She had.  
Had she.  
He had nearly very nearly as much.  
She had very nearly as much as had had.  
Had she.  
She had.  
Loose loosen, Loose losten to losten, to lose.  
Many.  
If a little if as little if as little as that.  
If as little as that, if it is as little as that that is if it is very nearly all of it, her  
dear her dear does not mention a ball at all.  
Actually.  
As to this.  
Actually as to this.  
High or do you do it.  
Actually as to this high or do you do it.  
Not how do you do it.  
Actually as to this.  
Not having been or not having been nor having been or not  
having been.  
Interrupted.  
All of this makes it unanxiously.  
Feel so.

Add to it.  
As add to it.  
He.  
He.  
As add to it.  
As add to it.  
As he  
As he as add to it.  
He.  
As he  
Add to it.  
Not so far.  
Constantly as seen.  
Not as far as to mean.  
I mean I mean.  
Constantly.  
As far.  
So far.  
Forbore.  
He forbore.  
To forbear.  
Their forbears.  
Plainly.  
In so far.  
Instance.  
For instance.  
In so far.

Gertrude Stein

# Red Faces

Red flags the reason for pretty flags.  
And ribbons.  
Ribbons of flags  
And wearing material  
Reason for wearing material.  
Give pleasure.  
Can you give me the regions.  
The regions and the land.  
The regions and wheels.  
All wheels are perfect.  
Enthusiasm.

Gertrude Stein

## Stanzas In Meditation

She may count three little daisies very well  
By multiplying to either six nine or fourteen  
Or she can be well mentioned as twelve  
Which they may like which they can like soon  
Or more than ever which they wish as a button  
Just as much as they arrange which they wish  
Or they can attire where they need as which say  
Can they call a hat or a hat a day  
Made merry because it is so.

Gertrude Stein



# Stanzas In Meditation: Stanza I

I caught a bird which made a ball  
And they thought better of it.  
But it is all of which they taught  
That they were in a hurry yet  
In a kind of a way they meant it best  
That they should change in and on account  
But they must not stare when they manage  
Whatever they are occasionally liable to do  
It is often easy to pursue them once in a while  
And in a way there is no repose  
They like it as well as they ever did  
But it is very often just by the time  
That they are able to separate  
In which case in effect they could  
Not only be very often present perfectly  
In each way whichever they chose.  
All of this never matters in authority  
But this which they need as they are alike  
Or in an especial case they will fulfill  
Not only what they have at their instigation  
Made for it as a decision in its entirety  
Made that they minded as well as blinded  
Lengthened for them welcome in repose  
But which they open as a chance  
But made it be perfectly their allowance  
All which they antagonise as once for all  
Kindly have it joined as they mind

Gertrude Stein

## Stanzas In Meditation: Stanza II

I think very well of Susan but I do not know her name  
I think very well of Ellen but which is not the same  
I think very well of Paul I tell him not to do so  
I think very well of Francis Charles but do I do so  
I think very well of Thomas but I do not not do so  
I think very well of not very well of William  
I think very well of any very well of him  
I think very well of him.  
It is remarkable how quickly they learn  
But if they learn and it is very remarkable how quickly they learn  
It makes not only but by and by  
And they may not only be not here  
But not there  
Which after all makes no difference  
After all this does not make any does not make any difference  
I add added it to it.  
I could rather be rather be here.

Gertrude Stein

## Stanzas In Meditation: Stanza Lxxxiii

Why am I if I am uncertain reasons may inclose.  
Remain remain propose repose chose.  
I call carelessly that the door is open  
Which if they may refuse to open  
No one can rush to close.  
Let them be mine therefor.  
Everybody knows that I chose.  
Therefor if therefore before I close.  
I will therefore offer therefore I offer this.  
Which if I refuse to miss may be miss is mine.  
I will be well welcome when I come.  
Because I am coming.  
Certainly I come having come.  
These stanzas are done.

Gertrude Stein

## Stanzas In Meditation: Stanza V

Why can pansies be their aid or paths.  
He said paths she had said paths  
All like to do their best with half of the time  
A sweeter sweetener came and came in time  
Tell him what happened then only to go  
He nervous as you add only not only as they angry were  
Be kind to half the time that they shall say  
It is undoubtedly of them for them for every one any one  
They thought quietly that Sunday any day she might not come  
In half a way of coining that they wish it  
Let it be only known as please which they can underrate  
They try once to destroy once to destroy as often  
Better have it changed to pigeons now if the room smokes  
Not only if it does but happens to happens to have the room smoke all the time.  
In their way not in their way it can be all arranged  
Not now we are waiting.  
I have read that they wish if land is there  
Land is there if they wish land is there  
Yes hardly if they wish land is there  
It is no thought of enterprise there trying  
Might they claim as well as reclaim.  
Did she mean that she had nothing.  
We say he and I that we do not cry  
Because we have just seen him and called him back  
He meant to go away  
Once now I will tell all which they tell lightly.  
How were we when we met.  
All of which nobody not we know  
But it is so. They cannot be allied  
They can be close and chosen.  
Once in a while they wait.  
He likes it that there is no chance to misunderstand pansies.

Gertrude Stein

## Stanzas In Meditation: Stanza Xiii

There may be pink with white or white with rose  
Or there may be white with rose and pink with mauve  
Or even there may be white with yellow and yellow with blue  
Or even if even it is rose with white and blue  
And so there is no yellow there but by accident.

Gertrude Stein

## Stanzas In Meditation: Stanza Xiv

She need not be selfish but he may add  
They like my way it is partly mine  
In which case for them to foil or not please  
Come which they may they may in June.  
Not having all made plenty by their wish  
In their array all which they plan  
Should they be called covered by which  
It is fortunately their stay that they may  
In which and because it suits them to fan  
Not only not with clover but with may it matter  
That not only at a distance and with nearly  
That they ran for which they will not only plan  
But may be rain can be caught by the hills  
Just as well as they can with what they have  
And they may have it not only because of this  
But because they may be here.  
Or is it at all likely that they arrange what they like.  
Nohody knows just why they are or are not anxious  
While they sit and watch the horse which rests  
Not because he is tired but because they are waiting  
To say will they wait with them in their way  
Only to say it relieves them that they go away  
This is what they feel when they like it  
Most of them do or which  
It is very often their need not to be either  
Just why they are after all made quickly faster  
Just as they might do.  
It is what they did say when they mentioned it  
Or this.  
It is very well to go up and down and look more  
Than they could please that they see where  
It is better that they are there

Gertrude Stein

## Stanzas In Meditation: Stanza Xv

Should they may be they might if they delight  
In why they must see it be there not only necessarily  
But which they might in which they might  
For which they might delight if they look there  
And they see there that they look there  
To see it be there which it is if it is  
Which may be where where it is  
If they do not occasion it to be different  
From what it is.  
In one direction there is the sun and the moon  
In the other direction there are cumulus clouds and the sky  
In the other direction there is why  
They look at what they see  
They look very long while they talk along  
And they may be said to see that at which they look  
Whenever there is no chance of its not being warmer  
Than if they wish which they were.  
They see that they have what is there may there  
Be there also what is to be there if they may care  
They care for it of course they care for it.  
Now only think three times roses green and blue  
And vegetables and pumpkins and pansies too  
Which they like as they are very likely not to be  
Reminded that it is more than ever necessary  
That they should never be surprised at any one time  
At just what they have been given by taking what they have  
Which they are very careful not to add with  
As they may easily indulge in the fragrance  
Not only of which but by which they know  
That they tell them so.

Gertrude Stein

# Study Nature

I do.  
Victim.  
Sales  
Met  
Wipe  
Her  
Less.  
Was a disappointment  
We say it.  
Study nature.  
Or  
Who  
Towering.  
Mispronounced  
Spelling.  
She  
Was  
Astonishing  
To  
No  
One  
For  
Fun  
Study from nature.  
I  
Am  
Pleased  
Thoroughly  
I  
Am  
Thoroughly  
Pleased.  
By.  
It.  
It is very likely.  
They said so.  
Oh.  
I want.  
To do.



What  
Is  
Later  
To  
Be  
Refined.  
By  
Turning.  
Of turning around.  
I will wait.

Gertrude Stein

# Susie Asado

Sweet sweet sweet sweet sweet tea.

Susie Asado.

Sweet sweet sweet sweet sweet tea.

Susie Asado.

Susie Asado which is a told tray sure.

A lean on the shoe this means slips slips hers.

When the ancient light grey is clean it is yellow, it is a silver seller.

This is a please this is a please there are the saids to jelly.

These are the wets these say the sets to leave a crown to Incy.

Incy is short of incubus.

A pot. A pot is a beginning of a rare bit of trees. Trees tremble,  
the old vats are in bobbles, bobbles which shade and shove and  
render clean, render clean must.

Drink pups.

Drink pups drink pups lease a sash hold, see it shine and a bobolink  
has pins. It shows a nail.

What is a nail. A nail is unison.

Sweet sweet sweet sweet sweet tea.

Gertrude Stein

# Tender Buttons [a Box]

A BOX.

A large box is handily made of what is necessary to replace any substance. Suppose an example is necessary, the plainer it is made the more reason there is for some outward recognition that there is a result.

A box is made sometimes and them to see to see to it neatly and to have the holes stopped up makes it necessary to use paper.

A custom which is necessary when a box is used and taken is that a large part of the time there are three which have different connections. The one is on the table. The two are on the table. The three are on the table. The one, one is the same length as is shown by the cover being longer. The other is different there is more cover that shows it. The other is different and that makes the corners have the same shade the eight are in singular arrangement to make four necessary.

Lax, to have corners, to be lighter than some weight, to indicate a wedding journey, to last brown and not curious, to be wealthy, cigarettes are established by length and by doubling.

Left open, to be left pounded, to be left closed, to be circulating in summer and winter, and sick color that is grey that is not dusty and red shows, to be sure cigarettes do measure an empty length sooner than a choice in color.

Winged, to be winged means that white is yellow and pieces pieces that are brown are dust color if dust is washed off, then it is choice that is to say it is fitting cigarettes sooner than paper.

An increase why is an increase idle, why is silver cloister, why is the spark brighter, if it is brighter is there any result, hardly more than ever.

Gertrude Stein

# Tender Buttons [a Chair]

A CHAIR.

A widow in a wise veil and more garments shows that shadows are even. It addresses no more, it shadows the stage and learning. A regular arrangement, the severest and the most preserved is that which has the arrangement not more than always authorised.

A suitable establishment, well housed, practical, patient and staring, a suitable bedding, very suitable and not more particularly than complaining, anything suitable is so necessary.

A fact is that when the direction is just like that, no more, longer, sudden and at the same time not any sofa, the main action is that without a blaming there is no custody.

Practice measurement, practice the sign that means that really means a necessary betrayal, in showing that there is wearing.

Hope, what is a spectacle, a spectacle is the resemblance between the circular side place and nothing else, nothing else.

To choose it is ended, it is actual and more than that it has it certainly has the same treat, and a seat all that is practiced and more easily much more easily ordinarily.

Pick a barn, a whole barn, and bend more slender accents than have ever been necessary, shine in the darkness necessarily. Actually not aching, actually not aching, a stubborn bloom is so artificial and even more than that, it is a spectacle, it is a binding accident, it is animosity and accentuation.

If the chance to dirty diminishing is necessary, if it is why is there no complexion, why is there no rubbing, why is there no special protection.

Gertrude Stein

# Tender Buttons [a Light In The Moon]

## A LIGHT IN THE MOON

A light in the moon the only light is on Sunday. What was the sensible decision. The sensible decision was that notwithstanding many declarations and more music, not even notwithstanding the choice and a torch and a collection, notwithstanding the celebrating hat and a vacation and even more noise than cutting, notwithstanding Europe and Asia and being overbearing, not even notwithstanding an elephant and a strict occasion, not even withstanding more cultivation and some seasoning, not even with drowning and with the ocean being encircling, not even with more likeness and any cloud, not even with terrific sacrifice of pedestrianism and a special resolution, not even more likely to be pleasing. The care with which the rain is wrong and the green is wrong and the white is wrong, the care with which there is a chair and plenty of breathing. The care with which there is incredible justice and likeness, all this makes a magnificent asparagus, and also a fountain.

Gertrude Stein

## Tender Buttons [A Long Dress]

What is the current that makes machinery, that makes it crackle, what is the current that presents a long line and a necessary waist. What is this current.

What is the wind, what is it.

Where is the serene length, it is there and a dark place is not a dark place, only a white and red are black, only a yellow and green are blue, a pink is scarlet, a bow is every color. A line distinguishes it. A line just distinguishes it.

Gertrude Stein

# Tender Buttons [a Plate]

An occasion for a plate, an occasional resource is in buying and how soon does washing enable a selection of the same thing neater. If the party is small a clever song is in order.

Plates and a dinner set of colored china. Pack together a string and enough with it to protect the centre, cause a considerable haste and gather more as it is cooling, collect more trembling and not any even trembling, cause a whole thing to be a church.

A sad size a size that is not sad is blue as every bit of blue is precocious. A kind of green a game in green and nothing flat nothing quite flat and more round, nothing a particular color strangely, nothing breaking the losing of no little piece.

A splendid address a really splendid address is not shown by giving a flower freely, it is not shown by a mark or by wetting.

Cut cut in white, cut in white so lately. Cut more than any other and show it. Show it in the stem and in starting and in evening coming complication.

A lamp is not the only sign of glass. The lamp and the cake are not the only sign of stone. The lamp and the cake and the cover are not the only necessity altogether.

A plan a hearty plan, a compressed disease and no coffee, not even a card or a change to incline each way, a plan that has that excess and that break is the one that shows filling.

Gertrude Stein

# Tender Buttons [apple]

APPLE

Apple plum, carpet steak, seed clam, colored wine, calm seen, cold cream, best shake, potato, potato and no no gold work with pet, a green seen is called bake and change sweet is bready, a little piece a little piece please.

A little piece please. Cane again to the presupposed and ready eucalyptus tree, count out sherry and ripe plates and little corners of a kind of ham. This is use.

Gertrude Stein



# Tender Buttons [chicken]

CHICKEN.

Pheasant and chicken, chicken is a peculiar third.

CHICKEN.

Alas a dirty word, alas a dirty third alas a dirty third, alas a dirty bird.

CHICKEN.

Alas a doubt in case of more go to say what it is cress. What is it. Mean. Why.  
Potato. Loaves.

CHICKEN.

Stick stick call then, stick stick sticking, sticking with a chicken. Sticking in a  
extra succession, sticking in.

Gertrude Stein

## Tender Buttons [objects]□

A CARAFE, THAT IS A BLIND GLASS.

A kind in glass and a cousin, a spectacle and nothing strange a single hurt color and an arrangement in a system to pointing. All this and not ordinary, not unordered in not resembling. The difference is spreading.

GLAZED GLITTER.

Nickel, what is nickel, it is originally rid of a cover.

The change in that is that red weakens an hour. The change has come. There is no search. But there is, there is that hope and that interpretation and sometime, surely any is unwelcome, sometime there is breath and there will be a sinecure and charming very charming is that clean and cleansing. Certainly glittering is handsome and convincing.

There is no gratitude in mercy and in medicine. There can be breakages in Japanese. That is no programme. That is no color chosen. It was chosen yesterday, that showed spitting and perhaps washing and polishing. It certainly showed no obligation and perhaps if borrowing is not natural there is some use in giving.

A SUBSTANCE IN A CUSHION.

The change of color is likely and a difference a very little difference is prepared. Sugar is not a vegetable.

Callous is something that hardening leaves behind what will be soft if there is a genuine interest in there being present as many girls as men. Does this change. It shows that dirt is clean when there is a volume.

A cushion has that cover. Supposing you do not like to change, supposing it is very clean that there is no change in appearance, supposing that there is regularity and a costume is that any the worse than an oyster and an exchange. Come to season that is there any extreme use in feather and cotton. Is there not much more joy in a table and more chairs and very likely roundness and a place to put them.

A circle of fine card board and a chance to see a tassel.

What is the use of a violent kind of delightfulness if there is no pleasure in not getting tired of it. The question does not come before there is a quotation. In any kind of place there is a top to covering and it is a pleasure at any rate there is some venturing in refusing to believe nonsense. It shows what use there is in a whole piece if one uses it and it is extreme and very likely the little things could be dearer but in any case there is a bargain and if there is the best thing to do is to take it away and wear it and then be reckless be reckless and resolved on returning gratitude.

Light blue and the same red with purple makes a change. It shows that there is no mistake. Any pink shows that and very likely it is reasonable. Very likely there should not be a finer fancy present. Some increase means a calamity and this is the best preparation for three and more being together. A little calm is so ordinary and in any case there is sweetness and some of that.

A seal and matches and a swan and ivy and a suit.

A closet, a closet does not connect under the bed. The band if it is white and black, the band has a green string. A sight a whole sight and a little groan grinding makes a trimming such a sweet singing trimming and a red thing not a round thing but a white thing, a red thing and a white thing.

The disgrace is not in carelessness nor even in sewing it comes out out of the way.

What is the sash like. The sash is not like anything mustard it is not like a same thing that has stripes, it is not even more hurt than that, it has a little top.

A BOX.

Out of kindness comes redness and out of rudeness comes rapid same question, out of an eye comes research, out of selection comes painful cattle. So then the order is that a white way of being round is something suggesting a pin and is it disappointing, it is not, it is so rudimentary to be analysed and see a fine substance strangely, it is so earnest to have a green point not to red but to point again.

A PIECE OF COFFEE.

More of double.

A place in no new table.

A single image is not splendor. Dirty is yellow. A sign of more in not mentioned. A piece of coffee is not a detainer. The resemblance to yellow is dirtier and distincter. The clean mixture is whiter and not coal color, never more coal color than altogether.

The sight of a reason, the same sight slighter, the sight of a simpler negative answer, the same sore sounder, the intention to wishing, the same splendor, the same furniture.

The time to show a message is when too late and later there is no hanging in a blight.

A not torn rose-wood color. If it is not dangerous then a pleasure and more than any other if it is cheap is not cheaper. The amusing side is that the sooner there are no fewer the more certain is the necessity dwindled. Supposing that the case contained rose-wood and a color. Supposing that there was no reason for a distress and more likely for a number, supposing that there was no astonishment, is it not necessary to mingle astonishment.

The settling of stationing cleaning is one way not to shatter scatter and scattering. The one way to use custom is to use soap and silk for cleaning. The one way to see cotton is to have a design concentrating the illusion and the illustration. The perfect way is to accustom the thing to have a lining and the shape of a ribbon and to be solid, quite solid in standing and to use heaviness in morning. It is light enough in that. It has that shape nicely. Very nicely may not be exaggerating. Very strongly may be sincerely fainting. May be strangely flattering. May not be strange in everything. May not be strange to.

DIRT AND NOT COPPER.

Dirt and not copper makes a color darker. It makes the shape so heavy and makes no melody harder.

It makes mercy and relaxation and even a strength to spread a table fuller. There are more places not empty. They see cover.

NOTHING ELEGANT.

A charm a single charm is doubtful. If the red is rose and there is a gate surrounding it, if inside is let in and there places change then certainly something

is upright. It is earnest.

#### MILDRED'S UMBRELLA.

A cause and no curve, a cause and loud enough, a cause and extra a loud clash  
and an extra wagon, a sign of extra, a sac a small sac and an established color  
and cunning, a slender grey and no ribbon, this means a loss a great loss a  
restitution.

#### A METHOD OF A CLOAK.

A single climb to a line, a straight exchange to a cane, a desperate adventure  
and courage and a clock, all this which is a system, which has feeling, which has  
resignation and success, all makes an attractive black silver.

#### A RED STAMP.

If lilies are lily white if they exhaust noise and distance and even dust, if they  
dusty will dirt a surface that has no extreme grace, if they do this and it is not  
necessary it is not at all necessary if they do this they need a catalogue.

Gertrude Stein

# The House Was Just Twinkling In The Moon Light

The house was just twinkling in the moon light,  
And inside it twinkling with delight,  
Is my baby bright.  
Twinkling with delight in the house twinkling  
with the moonlight,  
Bless my baby bless my baby bright,  
Bless my baby twinkling with delight,  
In the house twinkling in the moon light,  
Her hubby dear loves to cheer when he thinks  
and he always thinks when he knows and he always  
knows that his blessed baby wifey is all here and he  
is all hers, and sticks to her like burrs, blessed baby

Gertrude Stein

# Yet Dish

I

Put a sun in Sunday, Sunday.  
Eleven please ten hoop. Hoop.  
Cousin coarse in coarse in soap.  
Cousin coarse in soap sew up. soap.  
Cousin coarse in sew up soap.

II

A lea ender stow sole lightly.  
Not a bet beggar.  
Nearer a true set jump hum,  
A lamp lander so seen poor lip.

III

Never so round.  
A is a guess and a piece.  
A is a sweet cent sender.  
A is a kiss slow cheese.  
A is for age jet.

IV

New deck stairs.  
Little in den little in dear den.

V

Polar pole.  
Dust winder.  
Core see.  
A bale a bale o a bale.

VI

Extravagant new or noise peal extravagant.

VII

S a glass.  
Roll ups.

VIII

Powder in wails, powder in sails, powder is all next to it is does

wait sack rate all goals like chain in clear.

IX

Negligible old star.

Pour even.

It was a sad per cent.

Does on sun day.

Watch or water.

So soon a moon or a old heavy press.

X

Pearl cat or cat or pill or pour check.

New sit or little.

New sat or little not a wad yet.

Heavy toe heavy sit on head.

XI

Ex, ex, ex.

Bull it bull it bull it bull it.

Ex Ex Ex.

XII

Cousin plates pour a y shawl hood hair.

No see eat.

XIII

They are getting, bad left log lope, should a court say stream, not  
a dare long beat a soon port.

XIV

Colored will he.

Calamity.

Colored will he

Is it a soon. Is it a soon. Is it a soon. soon. Is it a soon. soon.

XV

Nobody's ice.

Nobody's ice to be knuckles.

Nobody's nut soon.

Nobody's seven picks.

Picks soap stacks.



Six in set on seven in seven told, to top.

XVI

A spread chin shone.

A set spread chin shone.

XVII

No people so sat.

Not an eider.

Not either. Not either either.

XVIII

Neglect, neglect use such.

Use such a man.

Neglect use such a man.

Such some here.

XIX

Note tie a stem bone single pair so itching.

XX

Little lane in lay in a circular crest.

XXI

Peace while peace while toast.

Paper eight paper eight or, paper eight ore white.

XXII

Coop pour.

Never a single ham.

Charlie. Charlie.

XXIII

Neglect or.

A be wade.

Earnest care lease.

Least ball sup.

XXIV

Meal dread.

Meal dread so or.

Meal dread so or bounce.

Meal dread so or bounce two sales. Meal dread so or bounce two  
sails. Not a rice. No nor a pray seat, not a little muscle, not a  
nor noble, not a cool right more than a song in every period  
of nails and pieces pieces places of places.

XXV

Neat know.  
Play in horizontal pet soap.

XXVI

Nice pose.  
Supper bell.  
Pull a rope pressed.  
Color glass.

XXVII

Nice oil pail.  
No gold go at.  
Nice oil pail.  
Near a paper lag sought.  
What is an astonishing won door. A please spoon.

XXVIII

Nice knee nick ear.  
Not a well pair in day.  
Nice knee neck core.  
What is a skin pour in day.

XXIX

Climb climb max.  
Hundred in wait.  
Paper cat or deliver

XXX

Little drawers of center.  
Neighbor of dot light.  
Shorter place to make a boom set.  
Marches to be bright.

XXXI

Suppose a do sat.

Suppose a negligence.  
Suppose a cold character.

XXXII

Suppose a negligence.  
Suppose a sell.  
Suppose a neck tie.

XXXIII

Suppose a cloth cape.  
Suppose letter suppose let a paper.  
Suppose soon.

XXXIV

A prim a prim prize.  
A sea pin.  
A prim a prim prize  
A sea pin.

XXXV

Witness a way go.  
Witness a way go. Witness a way go. Wetness.  
Wetness.

XXXVI

Lessons lettuce.  
Let us peer let us polite let us pour, let us polite. Let us polite.

XXXVII

Neither is blessings bean.

XXXVIII

Dew Dew Drops.  
Leaves kindly Lasts.  
Dew Dew Drops.

XXXIX

A R. nuisance.  
Not a regular plate.  
Are, not a regular plate.

XL

Lock out sandy.  
Lock out sandy boot trees.  
Lock out sandy boot trees knit glass.  
Lock out sandy boot trees knit glass.

XLI

A R not new since.  
New since.  
Are new since bows less.

XLII

A jell cake.  
A jelly cake.  
A jelly cake.

XLIII

Peace say ray comb pomp  
Peace say ray comb pump  
Peace say ray comb pomp  
Peace say ray comb pomp.

XLIV

XLV

Copying Copying it in.

XLVI

Never second scent never second scent in stand. Never second  
scent in stand box or show. Or show me sales. Or show me  
sales oak. Oak pet. Oak pet stall.

XLVII

Not a mixed stick or not a mixed stick or glass. Not a mend stone  
bender, not a mend stone bender or stain.

XLVIII

Polish polish is it a hand, polish is it a hand or all, or all poles sick,  
or all poles sick.

XLIX

Rush in rush in slice.

L

Little gem in little gem in an. Extra.

LI

In the between egg in, in the between egg or on.

LII

Leaves of gas, leaves of get a towel louder.

LIII

Not stretch.

LIV

Tea Fulls.

Pit it pit it little saddle pear say.

LV

Let me see wheat air blossom.

Let me see tea.

LVI

Nestle in glass, nestle in walk, nestle in fur a lining.

LVII

Pale eaten best seek.

Pale eaten best seek, neither has met is a glance.

LVIII

Suppose it is a s. Suppose it is a seal. Suppose it is a recognised  
opera

LIX

Not a sell inch, not a boil not a never seeking cellar.

LX

Little gem in in little gem in an. Extra.

LXI

Catch as catch as coal up.

LXII

Necklaces, neck laces, necklaces, neck laces.

LXIII

Little in in in in.

LXIV

Next or Sunday, next or sunday check.

LXV

Wide in swim, wide in swim pansy.

LXVI

Next to hear next to hear old boat seak, old boat seak next to hear

LXVII

Ape pail ape pail to glow.

LXVIII

It was in on an each tuck. It was in on an each tuck.

LXIX

Wire lean string, wire lean string excellent miss on one pepper  
cute. Open so mister soil in to close not a see wind not seat  
glass.

Gertrude Stein