

GERTRUDE STEIN*

Born: Allegheny, Pennsylvania; February 3, 1874

Died: Paris, France; July 27, 1946

Principal collections

Tender Buttons, 1914; Geography and Plays, 1922; Before the Flowers of Friendship Faded Friendship Faded, 1931; Bee Time Vine and Other Pieces (1913-1927), 1953; Stanzas in Meditation and Other Poems (1929-1933), 1956.

Other literary forms

Most of Gertrude Stein's works did not appear until much later than the date of their completion; the plays, and theoretical writings in the following partial list bear the date of composition rather than of publication. *Q.E.D.* (1903); *Three Lives* (1905-1906); *The Making of Americans* (1906-1910); *Matisse, Picasso and Gertrude Stein* (1911-1913); *Geography and Plays* (1908-1920); "Composition as Explanation" (1926); *Lucy Church Amiably* (1927); *How to Write* (1927-1931); *Operas and Plays* (1913-1931); *The Autobiography of Alice B. Toklas* (1932); *Lectures in America* (1934); *The Geographical History of America* (1935); *What Are Masterpieces* (1922-1936); *Everybody's Autobiography* (1936); *Picasso* (1938); *The World Is Round* (1938); *Paris France* (1939); *Ida: A Novel* (1940); *Wars I Have Seen* (1942-1944); *Brewsie and Willie* (1945). Much of her writing, including novelettes, shorter poems, plays, prayers, novels, and several portraits, appeared posthumously, as did the last two books of poetry noted above, in the Yale Edition of the Unpublished Writings of Gertrude Stein, in eight volumes edited by Carl Van Vechten. A few of her plays have been set to music, the operas have been performed, and the later children's books have been illustrated by various artists. There exists no recent complete bibliographical listing of her complete works, or of scholarly articles about her, except as appendices to major studies, notably by Richard Bridgman and Michael J. Hoffman.

Achievements

Stein's contribution to art, and specifically to writing, is as great as that of Ezra Pound or James Joyce. It is, however, diametrically opposed to that of these figures in style, content, and underlying philosophy of literature. She advanced mimetic representation to its ultimate, doing away progressively with memory, narration, plot, the strictures of formalized language, and the distinction among styles and genres. Her view of life was founded upon a sense of the living present that shunned all theorizing about meaning and purpose, making writing a supreme experience unto itself. For the first fifteen years of her artistic life, she worked at her craft with stubborn persistence while carrying on an active social life among the Parisian avant-garde. She became influential as a person of definite taste and idiosyncratic manners rather than as an artist in her own right. Her parlor became legend, and writers as diverse as Ernest Hemingway and Sherwood Anderson

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profited from her ideas. In the 1920s she was the matron of the American expatriates and her work, by then known to most writers, was either ferociously derided or enthusiastically applauded.

It was the poetry of *Tender Buttons* that first brought Gertrude Stein to the attention of the public, though after 1926, novels, critical essays, and prose portraits increasingly circulated. She secured a place in American letters with the publication of *The Autobiography of Alice B. Toklas* (1933), which was also a commercial success. She did not receive any official recognition during her lifetime, except as a curiosity in the world of letters.

Literary criticism has traditionally simply skirted the "problem" of Gertrude Stein, limiting itself to broad generalizations. There exists a group of Stein devotees responsible for preserving the texts, such as Robert Bartlett Haas, Carl Van Vechten, Donald Gallup, and Leon Katz. Stein's work has been illuminated by two indispensable scholar-critics, Richard Bridgman and Donald Sutherland; and there are useful interpretive suggestions in studies by Rosalind Miller, Allegra Stewart, Norman Weinstein, and Michael J. Hoffman. Stein's major impact has been upon writers of later generations, especially in the late 1950s, through the 1960s, and up to the present time; the poetry of Aram Saroyan, Robert Kelly, Clark Coolidge, Jerome Rothenberg, and Lewis Welch is especially indebted to Stein. New insights into this revolutionary writer in the wake of global revisions of the notion of writing and critical thinking have been offered in short pieces by S. C. Neuman, William H. Gass, and Neil Schmitz. Today, a place of eminence is accorded to Stein's fairy tales and children's stories, the theoretical writings, the major works *The Autobiography of Alice B. Toklas* and *The Making of Americans*, the shorter works *Three Lives* and *Ida*, and finally *Tender Buttons*, considered by many to be a masterpiece of twentieth century literature.

Biography

Gertrude Stein was born in Allegheny, Pennsylvania, on February 3, 1874. Her grandfather, Michael Stein, came from Austria in 1841, married Hanna Seliger, and settled in Baltimore. One of his sons, Daniel, Gertrude's father, was in the wholesale wool and clothing industry. Daniel was mildly successful and very temperamental. He married Amelia Keyser in 1864, and had five children, Michael (born in 1865), Simon (1867), Bertha (1870), Leo (1872) and Gertrude (1874). In 1875, the family moved to Vienna, and three years later Daniel returned to America, leaving his family for a one-year stay in Paris. In 1879, the family moved back to the United States and spent a year in Baltimore with Amelia Keyser's family. In 1880, Daniel found work in California, and the family relocated again, in Oakland. Memories of these early moves would dot Gertrude's mature works. Leo and Gertrude found that they had much in common, took drawing and music lessons together, frequented the Oakland and San Francisco public libraries, and had time to devote to their intellectual and aesthetic interests. When in 1888 their mother died of cancer. Leo and Gertrude found themselves more and more detached from the rest of the family. In 1892, Daniel Stein died and the eldest son, Michael, took the family back to Baltimore; but the Steins began to scatter. In 1892 Leo entered Harvard, while Gertrude and Bertha stayed with their aunt, Fannie Bachrach. Michael, always patriarchal and the image of stability, married Sarah Samuels and later moved to Paris, where he became a respected member of the intellectual elite, maintaining a Saturday night open house at their apartment in rue Madame. Matisse's portrait of Michael is now in San Francisco.

Gertrude was a cuddled and protected child. At sixteen she weighed 135 pounds and later in college she hired a boy to box with her every day to help her reduce. Her niece, Gertrude Stein Raffel, recalls that her heaviness "was not unbecoming. She was round, roly-poly, and angelic looking." During her adolescent years she became very introspective and critical, and was often depressed and concerned with death. Already emotionally independent, owing to her mother's

protracted invalidism and her father's neglect and false representation of authority, Gertrude saw in her brother Leo her only friend. Their bond would not be broken for another twenty years, and she would follow him everywhere, the two delving into matters of mutual interest.

In 1893, Gertrude Stein entered the Harvard Annex, renamed Radcliffe College the following year. She gravitated toward philosophy and psychology, and took courses with such luminaries as George Santayana, Josiah Royce, Herbert Palmer, and William James. In 1894 she worked in the Harvard Psychological Laboratory with Hugo Münsterberg. Her interest in psychology expanded and in 1896 she published, together with Leon Solomons, a paper on "Normal Motor Automatism" which appeared in the *Psychological Review*. A second article "Cultivated Motor Automatism," appeared two years later.

In 1897, Gertrude followed her brother to The Johns Hopkins University and began the study of medicine. She specialized in brain research and was encouraged to continue, even though by 1901 her dedication had waned. She attempted four examinations, failed them, and withdrew without a degree.

In 1902 Gertrude traveled, first to Italy, then to London, where she met Bertrand Russell. She spent much time in the British Museum Library studying the Elizabethans, especially William Shakespeare. In the meantime, Leo also abandoned his studies, reverting to an earlier passion for history. A specialist in Renaissance costume, he was drawn to contemporary art, and when, in 1904, he and Gertrude saw a Paul Cézanne exhibit in Florence, they started buying paintings; Leo became a major collector of Henri Matisse. The two settled in the now-famous apartment at 27 rue de Fleurus, where Gertrude Stein's literary career began, though her first sustained effort, *Q. E. D.*, written in 1903, would remain unpublished until 1950. In 1905, while working on a translation of Gustave Flaubert's *Trois contes*, she wrote *Three Lives*. During that period she met Pablo Picasso, who would be very influential in her thinking about art, and with whom she would remain friends for decades. The following year he painted the famous portrait now at the Metropolitan Museum. These days of intense work and thinking saw Gertrude Stein fast at work on her first major long novel, *The Making of Americans*, which she completed in 1910.

Her trips abroad and throughout France from the home base in Paris became an essential part of her existence. In 1907 her brother Michael introduced Gertrude to Alice B. Toklas, who soon became her secretary, going to work on the proofs of *Three Lives*. Alice learned to use a typewriter and the following year, in Fiesole, Italy, she began to copy parts of the manuscript of *The Making of Americans*. Leo, intellectually independent, was moving toward his own aesthetic, though he was still busy promoting new American and French talents. As a painter Leo was not successful, and he came eventually to dislike all contemporary painters except the Cubists. In 1913 he moved from the rue de Fleurus apartment, and with him went all of the Renoirs and most of the Matisse and Cézannes, while Gertrude kept the Picassos. Leo's place had been taken by Alice, who stayed with Gertrude until her death in 1946.

The writer first began to be noticed as a result of Alfred Stieglitz's publication of her "portraits" of Matisse and Picasso in *Camera Work* in 1912. That year she spent the summer in Spain, capturing the sense of her idea of the relationship between object and space, with which she had been struggling. Here she began the prose poem *Tender Buttons*, which brought her to the attention of most of her contemporaries, eliciting varying reactions. She continued to write "portraits" while visiting Mabel Dodge in Florence, at the Villa Curonia. At the Armory Show in New York in 1913, Gertrude was responsible for the presentation of the Pablo Picasso exhibit. When the war broke out, she was in London, where she met the philosopher Alfred North Whitehead. She continued to work intensely, mostly on poetry and plays, and visited Barcelona and Palma de Majorca. In 1916 Gertrude and Alice returned to France and the next year did voluntary

war relief work in the South. In 1922 she was awarded a "Medaille de la Reconnaissance Francaise."

With the appearance of her first collected volume, *Geography and Plays*, in 1922, her fame among the cognoscenti was assured, together with a lively controversy over her truly original style. She was invariably visited by the younger expatriate artists from America, and her parlor became a focal point for the exchange of ideas. Sherwood Anderson introduced her to Hemingway in 1922, and the younger writer learned much from her about the craft of writing. Hemingway was influential in securing publication of parts of *The Making of Americans* in Ford Maddox Ford's magazine, *Transatlantic Review*. (The nine-hundred-page work was later abridged to half its size by her translator into French, and the shorter version was published in 1925 by Contact Editions, Paris.) Her relationship with Hemingway, however, because of conflicting temperaments, was short-lived; their friendship soon degenerated into bickering.

Gertrude Stein entered another phase of her life when she was asked to lecture in Oxford and Cambridge in 1926. The text of the conference, entitled "Composition as Explanation," constituted her first critical statement on the art of writing; she subsequently returned to a personal exposition of her ideas in *How to Write* (1931), breaking new ground at the stylistic level. This period of major intellectual and thematic upheaval witnessed several transformations in her art. She began to devote more time to the theater, and eventually tackled the difficult task of writing about ideas in the little known *Stanzas in Meditation and Other Poems* (written in 1932 but not published until 1956). In 1929 she left Paris and moved to Bilignin. Her *Lucy Church Amiably* (written in 1927) had not pleased her, but *Four Saints in Three Acts* (1934), with music by Virgil Thomson, was successfully produced in New York. After publication of the well-received *The Autobiography of Alice B. Toklas* (1933), she traveled to America for a lecture tour. Her *Lectures in America* (1935) dealt with her philosophy of composition.

Compelled to close her apartment at rue de Fleurus shortly after her return to France, Gertrude and Alice moved to rue Christine; with the onset of the war in 1939, however, they returned to Bilignin. During the war, the two women lived for a time in Culoz, where they first witnessed the German occupation and then the arrival of the Americans that would be experiences recounted in *Wars I Have Seen* (1945). In December, 1944, she returned to Paris, only to leave soon afterward to entertain American troops stationed in occupied Germany. Her views on the American soldier and the society that produced him changed considerably during these two years. In October, 1945, she traveled to Bruxelles to lecture. Weary and tired, she decided to visit her friend Bernard Fay in the country. Her trip was abruptly interrupted by her illness and she entered the American Hospital in Paris, where, after an unsuccessful cancer operation, she died on July 27, 1946.

Analysis

It is customary to refer to Gertrude Stein's poetry -- and her work in general -- with the qualifiers "abstract," "repetitive," and "nonsensical," terms which, in view of the predominance of multilayered levels of signification in twentieth century art, do little if any justice to a most remarkable literary achievement. The proper evaluation of Stein's work requires a willingness to rethink certain basic notions concerning art, discourse, and life, a task that is perhaps as difficult as the reading of Stein's voluminous production itself. Her work, however, is really not excessively abstract, especially when one considers that her poetic rests upon the fundamental axiom of "immediate existing." Nothing could be more concrete than that. Whatever she may be describing, each unit is sure to be a complete, separate assertion, a reality immediately given in the *present*, the only time there is.

Repetition is insistence: a rose is a rose is a rose is a rose: each time it is new, different, unique, because the experience of the word is unique each time it is uttered. Stylistically, this entails the predominance of parataxis and asyndeton, words being "so nextily" in their unfolding. Repetition of the same is often supplanted by repetition of the *different*, where the juxtaposition is in kind and quality. An example of the latter is the following passage from *A Long Gay Book* (1932):

All the pudding has the same flow and the sauce is painful, the tunes are played, the crinkling paper is burning, the pot has cover and the standard is excellence.

Whether operating at the syntagmatic or at the paradigmatic level, as above, the repetition serves the purpose of emphasizing and isolating *a* thing, not simply *anything*. The break with all previous associations forces one to consider *this* pudding and *this* sauce, allowing a concretization of the experience in this particular frame of the present. If the content appears to have no "logical" coherence, it is because it is not meant to, since the experience of the immediate does not warrant ratiocination or understanding of any sort. Art in Gertrude Stein is perception of the immediate, a capturing of the instantaneity of the word as event, sense, or object. The notion is clearly nonreferential in that art does not need a world to know that it exists. Although it occasionally -- one might argue, inevitably, -- refers to it, *it does not have to*. In fact, the less it does, the better. What is of paramount importance is that this self-contained entity comes alive in the continuous present of one's experience of it, and only then. The influence of Stein's painter friends was unequivocal. Not all discourse that links the work of art to history and other realms of life is, properly speaking, a preoccupation of the artist: it does not constitute an aesthetic experience, remaining just that -- criticism, sociology, and philosophy. Meaning is something that comes *after* the experience, thanks to reflection, to the mediation of reason, and the standardization of logic and grammar; it is never given in the immediacy of the poetic expression. Gertrude Stein's writings attempt to produce the feeling of something happening or being lived -- in short, to give things (objects, emotions, ideas, words) a sense that is new and unique and momentary, independent and defiant of what an afterthought may claim to be the "true" meaning or sense of an experience or artistic event. From this perspective, can it still be honestly said that Stein's work is "nonsense," with all the negative implications usually associated with the epithet?

Gertrude Stein had from very early in her career a keen sense of the distance that naturally exists between objects and feelings as perceived, and their transposition into conventional formalized speech. Her first novel, *Q.E.D. (Quod Erat Demonstrandum)*, written in 1903 and known after 1950 as *Things as They Are*, while it dealt with the then taboo topic of lesbianism in a *ménage à trois* of three women, is already shorn of such typical narrative features as symbolism, character development, climax, and descriptions of setting, though it is cast in an intelligible variation of standard prose. At the limits of the Jamesian novel, what happens among the characters and the space of emotional relatedness is more important than the characters as characters. The focal point is the introspection of these human natures, while all elaborations and complications of feelings remain internal, intimate, within the consciousness of the individual being described or, most often, within the dialectic of the relationship. Doing away with all contingent background material meant zooming in on the poetic process itself; but for all practical purposes the author is still struggling within the precincts of the most sophisticated naturalism: she is still representing, in the tradition of Henry James and Gustave Flaubert, two authors whom she admired greatly. The characters are at odds with the author: they are white American college women constantly preoccupied with the propriety of their very relationship and therefore demand of the author a polite, cultivated, and literary realization.

The problem of the language to employ in writing is dealt with in the next work, *Three Lives*, where the progressive abandonment of inherited expressive forms is much stronger and can

be said to constitute a first milestone in Gertrude Stein's stylistic development, especially in "Melanchta," the last of the three stories.

Here Stein describes a love story set among lower-class blacks where she can explore the intensity of "uneducated" speech and where, as Donald Sutherland quite aptly points out, there exists "a direct relationship between feeling and word." Typical of her entire literary career, at the time of publication the printer inquired whether the author really knew English! In *Three Lives*, Stein was "groping for a continuous present and for using everything again and again," This continuous present is immediate and partakes of the human mind as it exists at any given moment when confronted with the object of writing. It is different from the prolonged present of duration, as in Henri Bergson, where aspects of human nature may enter. At the stylistic level, punctuation is rare and the present participle is employed as a substantive for its value in retaining the sense of process, of continuity in a present mode that knows no before and no after. This "subjective time" of writing is paralleled by similar developments in the visual and plastic arts, from which Stein drew copiously. Her admiration and appreciation of what Cézanne had done for painting was matched by the unrelenting support that she bestowed upon the upcoming younger generation of artists, such as Picasso, Matisse, Juan Gris, and Francis Picabia. Cézanne had taught her that there are no less important areas on a canvas vis à vis the theme or figure that traditionally dominated representational painting, and he returned to "basics," such as color, tone, distribution, and the underlying abstractions, reaching out for those essentials in the welter of external detail in order to capture a sense without which there would be no painting. Picasso went even further, forsaking three-dimensional composition for the surface purity of place geometry, ushering in Cubism. For Stein, perception takes place against the *tabula rasa* of immediate consciousness, and Cubism offered the flatness of an interior time which could be brought to absolute elementalism, simplicity, and finality.

Q. E. D. and *Three Lives*, for all their stylistic experimentation, are clearly works of prose. In *Tender Buttons*, however, Stein blurs the distinction between prose and poetry. She works with "meaningless" babble, puns, games, rhymes, and repetitions. Much as in Lewis Carroll and Tristram Tzara, the word itself is seen as magic. In a world of pure existence, dialogue disappears, replaced by word lists and one-word utterances. Interactions of characters are no longer tenable, and people give way to objects. The portrait is supplanted by the still life, and the technique of composition is reminiscent of Picasso's collages, *not* of automatic writing. The intention seems to be to give the work its autonomy independent of both writer and reader: one sees and reads what one sees and reads, the rest being reconstruction from memory or projections of the viewer's intellect. The effort is ambitious: to see language being born. Disparate critical ideas have been invoked to "interpret" *Tender Buttons*, and it is likely that Norman Weinstein (*Gertrude Stein and the Literature of Modern Consciousness*, 1970), comes closest when he summons the studies of Jean Piaget, the Sapir-Whorf language hypothesis, R. D. Laing, and the dimension of schizophrenia. On the opposite bank, Allegra Stewart (*Gertrude Stein and the Present*, 1967) reads the work as a Jungian mandala and relates the alchemical correspondences to all of the literary movements of the epoch, such as Dada, Futurism, and so on.

"A jack in kill her, a jack in, makes a meadowed king, makes a to let." The plastic use of language permits the bypassing of the rule where, for example, a substantive is the object of a preposition. The infinitive "to let" appears as the object of a verb and is modified by the indefinite article "a." If critical analysis can make us aware of the dislocation, or the derangement, of standard usage, suggesting that alternative modes of expression are possible and even revealing, no matter how unwieldy, it should also foreground how in her writing "events" are situated in an atemporal framework, where even nouns are objects that do not need the passing of ages to be what they are. Sense, if not altogether certain meanings, can be obtained only in the suspended perception of the reading, especially aloud.

This effort to see and write in the "continuous present" requires, Stein said, a passionate identification with the thing to be described: a steady, trancelike concentration upon the object will first of all divest it of all its customary appellations and then permit the issuing forth of words and structures that alone can speak *as that* thing in front of the observer. In "Poetry and Grammar" (1935), Stein says: "Poetry is concerned with using with abusing, with losing with wanting, with denying with avoiding with adoring with replacing the noun. . . . Poetry is doing nothing but using losing refusing and pleasing and betraying and caressing nouns." In this spirit of reevaluation of the nature and process of naming things she will then go all out in making sure that the things she looks at will by themselves elicit the way they are to be called, never being for a moment worried that such a process may be at odds with the limited range of possibilities offered by conventional reality; she did not only want to rename things, but to "find out how to know that they were there by their names or by replacing their names." As Shakespeare had done in *Arden*, the goal was to create "a forest without mentioning the things that make a forest."

With this new discovery, for the ensuing twenty years she kept busy revisiting timeworn forms and models of poetic expression, charging them with fresh blood and impetus. The underlying magic would be constant: "looking at anything until something that was not the name of that thing but was in a way that actual thing would come to be written." This process was possible because Stein had arrived at a particular conception of the essence of language: it is not "imitation either of sounds or colors or emotions," but fundamentally an "intellectual recreation." The problem of mimesis and representation was forever behind her, and the idea of play became fundamental in her work.

The third stage of Stein's poetry came in the late 1920s and early 1930s, at a time when she was both very happy at receiving some recognition, and much depressed about some new problems of her craft. Of the three materials that she felt art had to deal with, sight, sound, and sense, corresponding to the spatial, the temporal, and the conceptual dimensions of the mind, she had up to then worked intensely on the first two, relegating the third to the background by ignoring it or by simply rejecting it as a response to conventional grammatical and logical sense. At times, she handled the problem of sense by mediating it through her theoretical writings, especially after 1925. With the ending of the "Roaring Twenties," however, much of the spatiality in literature also disappeared. Painting became intellectual, poets became religious or political, and the newer waves did not seem to hold much promise. Stein had also reached a conclusion concerning works of art: that there are no masterpieces containing ideas; in philosophy, there are no masterpieces. Ideas and philosophy require almost by definition a mediated, sequential array of items over time and in history, ideas being *about* something or other. For a poetic of the unique, concrete thing -- again, against all claims that Stein's is a poetic of the abstract -- the task of dealing with ideas, which are by nature abstract, posed no small problem. Still, owing also to her attention to religious thought and the artistic implications of meditation, communion, trance, and revelation, she felt the need to come to terms with this hitherto untrodden ground. Stein set about writing a poem of ideas without all of the historical and philosophical underpinnings and referents that accompany words, such as we find in Ezra Pound's *The Cantos* (1925-1972) and T. S. Eliot's *The Waste Land* (1922). True to the credo that art is immanent and immediate, she wrote the "Stanzas in Meditation," a long poem made up of five parts and running to 163 stanzas, some a line long, others extending over several pages.

Remarkably little has been written about this forgotten but truly major composition, for the difficulty once again is the unpreparedness of criticism to deal with another of Stein's innovations: instead of writing *about* ideas, she writes *the* ideas: thinking, in other words, does not occur in the mind *after* reading the words on the page, but the words themselves are the ideas, making ideas partake of the human mind instead of human nature. The old reliable technique of stopping the

momentous thoughts on the page as consciousness becomes aware of them creates once again the typical situation with Stein's art: one experiences ideas as one reads; one cannot lean back and expect to put together a "coherent" whole. There are in fact no philosophical terms in the traditional sense and no organization as such. Norman Weinstein writes that "The poem is not *about* philosophy, but is philosophy set into motion by verbal action." The disembodied, fragmentary, and discontinuous vision of the Cubists is here interweaved with the process-philosophy of William James and Alfred North Whitehead. Stylistically, each line tends to be objective and stable and corresponds to what in prose is the sentence. As the lines build up into a stanza, they swell with tension, and, like the paragraph, constitute a specific unit of attention. The poem will occasionally evidence images and allow symbols, but these are accidental, perhaps because the idea itself can best or only be expressed in that particular fashion. According to Sutherland, the poem can be entered in a tradition that lists Plato, Pindar, the English Metaphysicals and Gerard Manley Hopkins. The poem can be read by simply beginning at random, which is perhaps the best way for the uninitiated to get a "sense" of it and familiarize themselves with the tope, lyricism, and surprisingly deceiving content. The technique of repetition is still present, revealing new contexts for given words, and Stein coins new expressions for ancient truisms. The text is a gold mine of brilliant aphorisms: "There is no hope or use in all," or "That which they like they knew."

From the time of the appearance of *The Autobiography of Alice B. Toklas* (1933) to the publication, shortly before her death, of *The Gertrude Stein First Reader & Three Plays* (1946), thirteen other books come out, among which were the highly successful and important *The Geographical History of America* (1936) and *Everybody's Autobiography* (1937). During these years Stein's major efforts were directed to the problem of self-presentation and the formal structure of autobiography. She put the Writer on the same ground as the Reader, ending the privileged position of both biographer and autobiographer. She continued to elaborate the poetic of impersonal, timeless, and spaceless writing, assuring that experience, flow, and place remain within the confines of the continuous present of perception. Her poetry during this period was chiefly written for children, rhymed and chanted and playful, with no pretense at being anything more than a momentary flash in the continuum of life, a diversion, a game. Many of these works were published either as limited editions or posthumously in the Yale Edition of her uncollected writings, where they can now be read in chronological sequence.

Major publications other than poetry

NOVELS: *The Making of Americans*, 1925; *Lucy Church Amiably*, 1930; *A Long Gay Book*, 1932; *The World Is Round*, 1938; *Ida: A Novel*, 1941; *Brewsie and Willie*, 1946; *Blood on the Dining-Room Floor*, 1948; *Things as They Are*, 1950 (originally known as Q. E. D.); *Mrs. Reynolds and Five Earlier Novelettes* (1931-1942), 1952; *As Fine as Melanctha*, 1954; *A Novel of Thank You*, 1958.

SHORT FICTION: *Three Lives*, 1909; *Portraits and Prayers*, 1934.

PLAYS: *Geography and Plays*, 1922; *Capital Capitals*, 1929, 1968 (published); *Operas and Plays*, 1932; *Four Saints in Three Acts*, 1934; *The Gertrude Stein First Reader and Three Plays*, 1946; *Yes Is for a Very Young Man*, 1946; *The Mother of Us All*, 1947 (opera).

NONFICTION: "Composition as Explanation," 1926; *How to Write*, 1931; *The Autobiography of Alice B. Toklas*, 1933; *Lectures in America*, 1935; *Narration*, 1935; *The Geographical History of America*, 1936; *Everybody's Autobiography*, 1937; *Picasso*, 1938; *Paris France*, 1940; *What Are Masterpieces*, 1940; *Wars I Have Seen*, 1945; *Four in America*, 1947.

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