
Gertrude Stein

A Portrait in Poems

The Critical Response to Gertrude Stein

How to Write

Everybody's Autobiography

The Great American Pioneer of Avant-garde Letters

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The Poetics and Politics of Modernism
Everybody who was Anybody
The Letters of Gertrude Stein and Carl Van Vechten, 1913-1946
The Homecoming of a Literary Legend
Gertrude Stein
Gertrude Stein Has Arrived
Body, Text, Gnosis

The Letters of Gertrude Stein and Thornton Wilder
Selected Writings of Gertrude Stein

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A Portrait in Poems Modern Library
After the Second World War Gertrude Stein asked a friend's support in securing a visa for Richard Wright to visit Paris. "I've got to help him, she said. You see, we are both members of a minority group." The brief, little-noted friendship of Stein and Wright began in 1945 with a letter. Over the next fifteen months, the two kept up a lively correspondence which culminated in Wright's visit to Paris in May 1946 and ended with Stein's death a few months later. Gertrude Stein

and Richard Wright began their careers as marginals within marginalized groups, and their desire to live peacefully in unorthodox marriages led them away from America and into permanent exile in France. Still the obvious differences between them-in class, ethnic and racial origins, and in artistic expression-beg the question: What was there to talk about? This question opens a window onto each writer's meditations on the influence of racial, ethnic, national origins on the formation of identity in a modern and post-modern world. The intuitive and intellectual affinities between Stein and Wright are illuminated in several works of non-

fiction. Stein's *Paris France* and Wright's *Pagan Spain* are meditations on expatriation and creativity. Their so-called homecoming narratives—Stein's *Everybody's Autobiography* and Wright's *Black Power*—examine concepts of racial and national identity in a post-modernist world. Respectively in *Lectures in America* and *White Man, Listen!* Stein and Wright outline the ways in which the poetics and politics of modernism are inextricably bound. At the close of the twentieth century the meditations of Stein and Wright on the protean quality of individual identity and its artistic, social, and political expression explore the most prescient and pressing issues of our time and beyond. M. Lynn Weiss is an assistant professor of English and African-American literature at

Washington University.
 Columbia University Press
Reading Gertrude Stein traces the evolution of the mind and art of Gertrude Stein from *Three Lives* through *The Making of Americans* to *Tender Buttons*. In a series of close readings, Lisa Ruddick shows how Stein, whom she regards as the first truly modern writer in English, absorbed the influence of several of the major thinkers of her day (particularly William James and Freud), and then developed unique perspectives of her own original language and culture. *The Critical Response to Gertrude Stein* Courier Corporation
 First published in 1931, this volume offers Gertrude Stein's reflections on the art and craft of writing. Although written in her distinctive experimental style, the

book is remarkably accessible and easy to read. The modernist author's characteristic humor is borne out by some of the chapter titles, "Saving the Sentence," "Arthur a Grammar," "Regular Regularly in Narrative," and "Finally George a Vocabulary." Stein's experimental style features elements such as disconnectedness, a love of refrain and rhyme, a search for rhythm and balance, a dislike of punctuation (especially the comma), and a repetition of words and phrases. Those who are unfamiliar with her Stein's work or have found it difficult to understand will discover in *How to Write* an excellent entrée to a unique literary voice and an imaginative approach to language that continues to inspire writers and readers. *How to Write* English Literary Studies,

University of Victoria

"This collection, a retrospective exhibit of the work of a woman who created a unique place for herself in the world of letters, contains a sample of practically every period and every manner in Gertrude Stein's career. It includes *The Autobiography of Alice B. Toklas* in its entirety; selected passages from *The Making of Americans*; "Melanctha" from *Three Lives*; portraits of the painters Cezanne, Matisse, and Picasso; *Tender Buttons*; the opera *Four Saints in Three Acts*; and poem, plays, lectures, articles, sketches, and a generous portion of her famous book on the Occupation of France, *Wars I Have Seen*.

Everybody's Autobiography W. W. Norton & Company

Letters trace the friendship between

Stein and Wilder from late 1934 until Stein's death in 1946

The Great American Pioneer of Avant-garde Letters Routledge

Gertrude Stein frequently called herself a genius, but what did this term really mean for her? Stein's claims to genius are legendary, appearing frequently throughout her texts and public lectures. Were they the signs of excessive egotism, of desperate self-advertisement, or of something else entirely? This book examines the centrality and the specificity of the idea of 'genius' to Stein's work and to the aesthetic ideals and contradictory intellectual affiliations of high modernism in general. Through a chronological reading, it maps Stein's move from an early investment in an

essential and essentializing notion of 'genius' to her later use of the term to describe an anti-essentialist, democratic textual process. It considers how this revisionary idea of 'genius' came to correspond with Stein's identification of herself as Jewish, queer and American. And it ends with Stein's seemingly paradoxical decision to call a text about being a genius in America, *Everybody's Autobiography*. Drawing upon a wide range of literary theory, cultural criticism and historical evidence, and offering new readings of previously unexamined texts by Stein, Barbara Will challenges received understandings of Stein's claims to 'genius' and of modernist literary hermeticism by reconceptualising the textual practice of this exemplary modernist writer. Key

Features: *A scholarly study of a writer who is receiving ever-increasing critical attention *The first major scholarly study to deal with Gertrude Stein's central claim to being a genius *Offers new insight into debates over modernism, mass culture, and postmodernism *Combines a historical approach with a theoretical reading inflected by postmodern thinking *Original, theoretically informed and consistently well-written Gertrude Stein, Modernism, and the Problem of 'Genius' was winner of the Choice Outstanding Academic Title award in 2001.

The Autobiography of Alice B. Toklas Courier Corporation

The author describes her friendship with Picasso, traces the artist's life and

career, and analyzes his approach to painting

Gertrude Stein in Pieces Cornell University Press

Reviews Stein's life and times, discusses her major works, and looks at important themes in her fiction and poetry

Tender Buttons Northwestern University Press

The Autobiography of Alice B. Toklas was written in 1933 by Gertrude Stein in the guise of an autobiography authored by Alice B. Toklas, who was her lover. It is a fascinating insight into the art scene in Paris as the couple were friends with Paul Cezanne, Henri Matisse and Pablo Picasso. They begin the war years in England but return to France, volunteering for the American Fund for the French Wounded, driving around

France, helping the wounded and homeless. After the war Gertrude has an argument with T. S. Eliot after he finds one of her writings inappropriate. They become friends with Sherwood Anderson and Ernest Hemingway. It was written to make money and was indeed a commercial success. However, it attracted criticism, especially from those who appeared in the book and didn't like the way they were depicted.

Gertrude Stein and the Making of an American Celebrity Harper Design

Excerpts from her essays, novels, plays, poems, lectures and interviews, showing the author's deep feeling for the American idiom.

Gertrude Stein Yale University Press
Toklas—the true power behind the throne.

A Primer for the Gradual Understanding of Gertrude Stein

Courier Corporation

The first of Gertrude Stein's publications, this accessible 1909 volume was an experimntal work for its time and established the author's reputation as a master of language and a voice for women. In three separate tales, Stein invests the lives of three working class women with extraordinary insights into race, sex, gender, and other feminist issues.

Gertrude Stein Edinburgh University Press

"One of the best introductions to Gertrude Stein's work I've ever read. Joan Retallack's research is thorough and impressive, and she has done an outstanding job of assembling a valuable

and interesting collection of Stein's writings."--Hank Lazer, author of *Lyric & Spirit* "This exquisitely edited volume of Gertrude Stein's writings is far more informative than the usual 'selected works.' Out of the immense opus that Stein produced over a long and prolific career, Joan Retallack has chosen telling pieces, so as to show both the extraordinary thematic, generic, and stylistic variety, and the coherence of her life's work. Meanwhile, Retallack's delightful and informative introduction can stand on its own as a luminous contribution to our understanding of Gertrude Stein's work and her place in literary history. The fascinating documents that end the book can be regarded as the sweet at the end of a fully satisfying and memorable

experience. This is an essential book for both new and long-term discoverers of the wonder of Gertrude Stein's writings."--Lyn Hejinian, author of *The Language of Inquiry* "Retallack's illuminating introduction is a vital contribution to our knowledge of Stein, revelatory of such issues as racism while viewing Stein's presence on the page and in the ear as performative play that creates a sensual apprehension of a new time (a perception of the activity of happiness). The selections and introduction demonstrate how Stein changed reading and perceiving."--Leslie Scalapino, author of *It's go in horizontal* [Matisse, Picasso, and Gertrude Stein, with Two Shorter Stories](#) Samuel French, Inc.

Artikelen van en over het werk van

Gertrude Stein.

Three Lives Los Angeles : Black Sparrow Press

This book argues that Gertrude Stein shifted the thrust of the genre of autobiography away from involvement in the past and the creation of the self as an artifact and towards a consciousness, on the part of both writer and reader, of knowing and writing as ongoing process.

Paris France W. W. Norton & Company

Published to commemorate its 75th anniversary, *The World Is Round* brings back into print the classic story created by Gertrude Stein and Clement Hurd.

Written in her unique prose style, Gertrude Stein's *The World Is Round* chronicles the adventures of a young girl named Rose—a whimsical tale that delights in wordplay and sound while

exploring the ideas of personal identity and individuality. This stunning volume replicates the original 1939 edition to a T, including all of Clement Hurd's original blue-and-white art printed on the rose-pink paper that Stein insisted upon. Also featured here are two essays that provide an inside view to the making of the book. The first, a foreword by Clement Hurd's son, author and illustrator Thacher Hurd, includes previously unpublished photographs and sheds light on a creative family life in Vermont, where his father and mother, author Edith Thacher Hurd, often collaborated on children's books. The second essay, an afterword by Edith Thacher Hurd, takes readers behind the scenes of the making of *The World Is Round*, including the numerous letters

exchanged between Hurd and Stein as well as images of Stein with the real-life Rose and her white poodle, Love.

Gertrude Stein Vintage

This important collection presents Gertrude Stein for the first time in her brilliant modernity. Ulla E. Dydo's textual scholarship demonstrates Stein's constant questioning of convention, and *A Stein Reader* changes the balance of work in print, concentrating on Stein's experimental work and including many key works that are virtually unknown or unavailable. *A Stein Reader* includes unpublished work, such as the portrait "Article"; shows the astonishing stylistic change in the neglected "A Long Gay Book"; draws attention to the many unknown plays such as "Reread Another;" and offers fascinating portraits

of Matisse, Picasso, and Sitwell.

Illuminating headnotes bring out connections between pieces and provide invaluable keys to Stein's motifs and thought patterns.

Objects, Food, Rooms Courier Dover Publications

"The play begins just after the death of Gertrude Stein. Her ghost returns to Alice B. Toklas and the genesis and development of their relationship is richly portrayed. Mr. Wells has truly captured the feeling, art, music and literature of Paris of those years, when Pablo and Ernest and Henri and all of Gertrude's friends spent their free time in the great writer's salon. This play is a director's dream. It flits back and forth in time as the actors play not only Gertrude and Alice but a host of famous people

who were part of their lives."--Publisher's website.

The Notebooks of Gertrude Stein Kids
Can Press Ltd

Gertrude Stein came from unassuming beginnings in Pennsylvania to become a central figure in the birth and development of Modern Art. She was friends with many of the leading painters and writers of multiple generations, as well as being on the sidelines of several of the 20th century's most profound events, namely both world wars. Her writing evolved from juvenilia to dense, repetitive, experimental, prose, and then finally to an autobiographical phase near the end of her life. She waited many years for the mainstream of society to recognize her genius, but when they did, her fame was almost unmatched. This

biography looks at the life, times and career of Gertrude Stein.

[The Autobiography of Alice B. Toklas](#)
Yale University Press

This book is a cultural history of Stein's rise to fame and the function of literary celebrity in America from 1910 to 1935. By examining not the ways that Stein portrayed the popular in her work, but the ways the popular portrayed her, this study shows that there was an intimate relationship between literary modernism and mainstream culture and that modernist writers and texts were much more well-known than has been previously acknowledged. Specifically, Leick reveals through the case study of Stein that the relationship between mass culture and modernism in America was less antagonistic, more productive and

integrated than previous studies have suggested.

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