

## Gertrude Stein Writings 1903 1932

The Decades of Modern American Drama series provides a comprehensive survey and study of the theatre produced in each decade from the 1930s to 2009 in eight volumes. Each volume equips readers with a detailed understanding of the context from which work emerged: an introduction considers life in the decade with a focus on domestic life and conditions, social changes, culture, media, technology, industry and political events; while a chapter on the theatre of the decade offers a wide-ranging and thorough survey of theatres, companies, dramatists, new movements and developments in response to the economic and political conditions of the day. The work of the four most prominent playwrights from the decade receives in-depth analysis and re-evaluation by a team of experts, together with commentary on their subsequent work and legacy. A final section brings together original documents such as interviews with the playwrights and with directors, drafts of play scenes, and other previously unpublished material. The major playwrights and their works to receive in-depth coverage in this volume include: \* Clifford Odets: *Waiting for Lefty* (1935), *Awake and Sing!* (1935) and *Golden Boy* (1937); \* Lillian Hellman: *The Children's Hour* (1934), *The Little Foxes* (1939), and *Days to Come* (1936); \* Langston Hughes: *Mulatto* (1935), *Mule Bone* (1930, with Zora Neale Hurston) and *Little Ham* (1936); \* Gertrude Stein: *Doctor Faustus Lights the Lights* (1938), *Four Saints in Three Acts* (written in 1927, published in 1932) and *Listen to Me* (1936).

"Word of Mouth brings together the insights of queer and lyric theory to tell the story of how gossip modeled forms of sociality and voice that poets experimented with over the course of the twentieth century. Through a set of case studies of culturally diverse American poets--Gertrude Stein, Langston Hughes, Frank O'Hara, James Merrill, and others--who absorbed and contended with the loose talk that swirled about them and their work, the book argues that gossip became a vehicle for the performance of alternative sexualities and concomitant meditations on alternative modes of poetic practice. At the heart of this argument is a queer revaluation of modern lyric poetry. Attending to gossip's key role in modern and contemporary poetry enables a recognition of the unpredictable ways that conventional understandings of the modern lyric poem--as, for example, an utterance smudging the lines between private and public, knowing and unknowing, intimacy and strangeness--have been shaped by, and afforded a uniquely suitable space for, the expression of queer sensibilities. More than simply mapping a curious poetic mode, then, *Word of Mouth* contributes a crucial, and largely neglected, queer perspective to current lyric studies and its renewed scholarly debate over the practices and forms of lyric poetry. The book presents new and instructive queer contexts for understanding the influential formal achievements of Stein, Hughes, O'Hara, and Merrill, and uncovers the unexpected ways that the history of the modern lyric intertwines with histories of sexuality"--

Back in 1936, Thornton Wilder had warned Gertrude Stein to get her unpublished manuscripts into the safekeeping of the Yale Library because of the danger of another world war's breaking out on French soil. Charmed by the notion that all her work was to be safely harbor-ed for later publication and study, Gertrude packed several cases of manuscripts, letters and miscellany and sent them off. The packing was done with characteristic Steinian abandon: neatly piled manuscripts were dumped into crates, and correspond-ence, carefully alphabetized and filed at the end of each year by Gertrude's amanuensis, Alice Toklas, was pulled out in drawerfuls and overturned into the crates. Finally, all the scraps of paper that Gertrude never threw away, budget lists, garage attendants' instructions about the Fords she owned during the 10's and 20's ("regardez le carburator"), forgotten old dentist's bills, were tossed in, too. Alice re-monstrated about their inclusion, but Gertrude used every hoarder's excuse: "You can never tell whether some laundry list might not be the most important thing." Two packages in brown wrapping paper at the bottom of the armoire, lying among chunks of manuscript of her novel, *The Making of Americans*, fell into the crates along with all the other papers...

Before Gertrude Stein became the twentieth century's preeminent experimental writer, she spent a decade conducting research at Harvard's psychological laboratory and the Johns Hopkins Medical School. This book shows how her extensive scientific training continued to exert a profound influence on the development of her extraordinary literary practices.

Gertrude Stein in Europe

The Autobiography of Alice B. Toklas

Mortality and Form in Late Modernist Literature

On the High Wire

From Gertrude Stein to Conceptual Writing

The True Story of Alice B. Toklas

**Gilbert A. Harrison, for many years editor in chief of the *New Republic*, was one of Stein's publishers. For this volume, he selected excerpts from her essays, novels, plays, poems, lectures, and interviews, to introduce readers to a little-known aspect of her work.**

**A *History of Modernist Poetry* examines innovative anglophone poetics from decadence to the post-war period. The first of its three parts considers formal and contextual issues, including myth, politics, gender, and race, while the second and third parts discuss a wide range of individual poets, including Ezra Pound, T. S. Eliot, W. B. Yeats, Mina Loy, Gertrude Stein, Wallace Stevens, William Carlos Williams, and Marianne Moore, as well as key movements such as Imagism, Objectivism, and the Harlem Renaissance. This book also addresses the impact of both World Wars on experimental poetics and the crucial role of magazines in disseminating and proselytizing on behalf of poetic modernism. The collection concludes with a wide-ranging discussion of the inheritance of modernism in recent writing on both sides of the Atlantic.**

**This wide-ranging study of the late poetry and prose of Virginia Woolf, T. S. Eliot, Gertrude Stein, and Wyndham Lewis brings together works from the 1930s and 1940s - writings composed by authors self-consciously entering middle to old age and living through years when civilization seemed intent on tearing itself to pieces for the second time in their adult lives. Profoundly revising their earlier work, these artists asked how their writing might prove significant in a time that Woolf described, in a diary entry from 1938, as '1914 but without even the illusion of 1914. All slipping consciously into a pit'. This late modern writing explores mortality, the frailties of culture, and the potential consolations and culpabilities of aesthetic form. Such writing is at times horrifying and objectionable and at others deeply moving, different from the earlier works which first won these writers their fame.**

The Ecology of Modernism explores the unexpected absence of an environmental ethic in American modernist and avant-garde poetics, given its keen concern with an environmental aesthetic, and explains why American modernism was never green. Examining the relationships of key modernist writers, poets, and musicians to nature, industrial development, and pollution, Joshua Schuster posits that the curious failure of modernist poets to develop an environmental ethic was a deliberate choice and not an inadvertent omission.

American Environments and Avant-Garde Poetics

The Geographical History of America

Notes of a Native Son / Nobody Knows My Name / The Fire Next Time / No Name in the Street / The Devil Finds Work

Word of Mouth

A Study of Three Autobiographies

Stanzas in Meditation

The first in a two-volume set of works combines fiction with the author's personal experiences in Paris and includes the play *Four Saints in Three Acts* and *Lifting Belly*, in which she documents her wonderful relationship with Alice B. Toklas.

Gertrude Stein, as a college student at Radcliffe and a medical student at Johns Hopkins Medical School, was a privileged woman, but she was surrounded by women who were trapped by poverty, class, and race into lives that offered little choice. Her portraits of Anna and Lena are examples of realistic depictions of immigrant women who had no occupational choice but to become domestic workers. This collection of documents from the history of women's suffrage, medical history, modernist art, and literature enables readers to see how radical Stein's subject was.

"I'm drenched in cream, marinated in wine, basted in cognac, and thoroughly buttered by the end of *The Alice B. Toklas Cook Book*." —Eula Biss, *New York Times* bestselling author of *Having and Being Had* A beautiful new edition of the classic culinary memoir by Alice B. Toklas, Gertrude Stein's romantic partner, with a new introduction by beloved culinary voice Ruth Reichl. Restaurant kitchens have long been dominated by men, but, as of late, there has been an explosion of interest in the many women chefs who are revolutionizing the culinary game. And, alongside that interest, an accompanying appetite for smart, well-crafted culinary memoirs by female trailblazers in food. Nearly 70 years earlier, there was Alice. When Alice B. Toklas was asked to write a memoir, she initially refused. Instead, she wrote *The Alice B. Toklas Cook Book*, a sharply written, deliciously rich cookbook memorializing meals and recipes shared by Hemingway, Fitzgerald, Wilder, Matisse, and Picasso—and of course by Alice and Gertrude themselves. While *The Autobiography of Alice B. Toklas*—penned by Gertrude Stein—adds vivid detail to Alice's life, this cookbook paints a richer, more joyous depiction: a celebration of a lifetime in pursuit of culinary delights. In this cookbook, Alice supplies recipes inspired by her travels, accompanied by amusing tales of her and Gertrude's lives together. In "Murder in the Kitchen," Alice describes the first carp she killed, after which she immediately lit up a cigarette and waited for the police to come and haul her away; in "Dishes for Artists," she describes her hunt for the perfect recipe to fit Picasso's peculiar diet; and, of course, in "Recipes from Friends," she provides the recipe for "Haschich Fudge," which she notes may often be accompanied by "ecstatic reveries and extensions of one's personality on several simultaneous planes." With a heartwarming introduction from *Gourmet's* famed Editor-in-Chief Ruth Reichl, this much-loved, culinary classic is sure to resonate with food lovers and literary folk alike.

In this original and intriguing study, Anna Linzie examines three mid-twentieth-century texts never before treated as interrelated in a book-length work of literary criticism: Gertrude Stein's *The Autobiography of Alice B. Toklas* (1933) and Alice B. Toklas's *The Alice B. Toklas Cook Book* (1954) and *What Is Remembered* (1963). Taking these three texts as intertexts or as an assemblage of the true story of Alice B. Toklas, Linzie challenges assumptions about primary authorship and singular identity that have continued to limit lesbian and feminist rereadings of autobiography as a genre and of Stein and Toklas as writers and historical figures. *The True Story of Alice B. Toklas* explores how the concept of autobiography as a primarily referential genre is challenged and transformed in relation to autobiographical texts written about the same person, the same life, but differently, by different writers, at different points in time. The concept of one true story is deconstructed in the process as Linzie modifies Homi K. Bhabha's "almost the same but not quite/not white" for the purposes of this particular study as "almost the same but not quite/not straight." The investigation moves simultaneously on the planes of textuality and sexuality in order to provisionally articulate a "lesbian autobiographical subject" in Linzie's reading of these three texts. Linzie's study fills a gap in literary criticism where Stein's companion and her work have been more or less neglected, conceptualizing the Stein-Toklas sexual/textual relationship as fundamentally reciprocal. *The True Story of Alice B. Toklas* provides a new critical perspective on Toklas as indispensable to Stein's literary production, a cultural laborer in her own right, and a writer of her own books. Making a significant contribution to recent lesbian/feminist reconceptualizations of the genre of autobiography, this study will fascinate Stein and Toklas scholars as well as those interested in queer and autobiography studies.

James Baldwin: Collected Essays (LOA #98)

## Three Lives

## Gertrude Stein's America

## Gertrude Stein and the Essence of what Happens

## Gertrude Stein

## Reconfigurations Across Media, Disciplines, and Traditions

The second in a two-volume set furnishes Stein's later literary masterpieces, including Stanzas in Meditation, Lectures in America, and The Geographical History of America, and details her relationship with Picasso and the public figures that inspired her works.

A comprehensive compilation of Baldwin's previously published, nonfiction writings encompasses essays on America's racial divide, the social and political turbulence of his time, and his insights into the poetry of Langston Hughes and the music of Earl Hines.

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.

In the 1950s, Yale University Press published a number of Gertrude Stein's posthumous works, among them her incomparable "Stanzas in Meditation." Since that time, scholars have discovered that Stein's poem exists in several versions: a manuscript that Stein wrote and two typescripts that her partner Alice B. Toklas prepared. Toklas's work on the second typescript changed the poem when, enraged upon detecting in it references to a former lover, she not only adjusted the typescript but insisted that Stein make revisions in the original manuscript. This edition of "Stanzas in Meditation" is the first to confront the complicated story of its composition and revision. Through meticulous archival work, the editors present a reliable reading text of Stein's original manuscript, as well as an appendix with the textual variants among the poem's several versions. This record of Stein's multi-layered revisions enables readers to engage more fully with the author's radically experimental poem and also to detect the literary impact of Stein's relationship with Toklas. The editors' preface and poet Joan Retallack's introduction offer insight into the complexities of reading Stein's poetry and the innovative modes of reading that her works require and generate. Students and admirers of Stein will welcome this illuminating new contribution to Stein's oeuvre.

Virgil Thomson: Music Chronicles 1940-1954 (LOA #258)

Modern American Drama: Playwriting in the 1930s

A Novel

How to Write

Gertrude and Alice

Wars I Have Seen

Information overload is a subject of vital, ubiquitous concern in our time. *The Poetics of Information Overload* reveals a fascinating genealogy of information saturation through the literary lens of American modernism. Although technology has typically been viewed as hostile or foreign to poetry, Paul Stephens outlines a countertradition within twentieth- and twenty-first-century literature in which avant-garde poets are centrally involved with technologies of communication, data storage, and bureaucratic control. Beginning with Gertrude Stein and Bob Brown, Stephens explores how writers have been preoccupied with the effects of new media since the advent of modernism. He continues with the postwar writing of Charles Olson, John Cage, Bern Porter, Hannah Weiner, Bernadette Mayer, Lyn Hejinian, and Bruce Andrews, and concludes with a discussion of conceptual writing produced in the past decade. By reading these works in the context of information systems, Stephens shows how the poetry of the past century has had, as a primary focus, the role of data in human life.

Matched only by Hemingway's *A Moveable Feast*, *Paris France* is a "fresh and sagacious" (*The New Yorker*) classic of prewar France and its unforgettable literary eminences. Celebrated for her innovative literary bravura, Gertrude Stein (1874-1946) settled into a bustling Paris at the turn of the twentieth century, never again to return to her native America. While in Paris, she not only surrounded herself with—and tirelessly championed the careers of—a remarkable group of young expatriate artists but also solidified herself as "one of the most controversial figures of American letters" (*New York Times*). In *Paris France* (1940)—published here with a new introduction from Adam Gopnik—Stein unites her childhood memories of Paris with her observations about everything from art and war to love and cooking. The result is an unforgettable glimpse into a bygone era, one on the brink of revolutionary change.

*Tender Buttons* is a 1914 book by American writer Gertrude Stein consisting of three sections titled "Objects", "Food", and "Rooms". While the short book consists of multiple poems covering the everyday mundane, Stein's experimental use of language renders the poems unorthodox and their subjects unfamiliar. Stein began composition of the book in 1912 with multiple short prose poems in an effort to "create a word relationship between the word and the things seen" using a "realist" perspective. She then published it in three sections as her second book in 1914

Gertrude Stein: Writings 1903-1932 (LOA #99) Q.E.D. / Three Lives / Portraits and Other Short Works / The Autobiography of Alice B. Toklas

Paris France

The World Is Round

Four Lectures

The Language of Inquiry

Woman without Qualities

First published in 1936, *The Geographical History of America* compiles prose pieces, dialogues, philosophical meditations, and playlets by one of the century's most influential writers. In

this work, Stein sets forth her view of the human mind: what it is, how it works, and how it is different from - and more interesting than - human nature.

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.

A memoir of the Nazi occupation—and the Allied liberation—of France, from the iconic author of Tender Buttons and The Autobiography of Alice B. Toklas Intimate friends of Gertrude Stein, aware of her indomitable courage and resourcefulness, were not at all surprised when she emerged unscathed from the Nazi occupation of France, her Picasso collection intact and her poodle, Basket, wagging his tail contentedly at her heels. But Stein had her full share of troubles and excitement in those four years, and it is this unbelievable period that she documents in full in this most graphic and revealing of all her books. Written in longhand under the very noses of the Nazis, Wars I Have Seen is the on-the-spot story of what the people of France endured. From the early days, in which Stein was more concerned with foraging food for her dogs than with the fate of democracy, to the coming of the Americans, which gave her the thrill of a lifetime, Stein depicts the heroic exploits of the French Resistance fighters and the excitement of the battle for liberation with all of her signature literary panache.

A novel of Paris in the 1930s from the eyes of the Vietnamese cook employed by Gertrude Stein and Alice B. Toklas, by the author of The Sweetest Fruits. Viewing his famous mesdames and their entourage from the kitchen of their rue de Fleurus home, Binh observes their domestic entanglements while seeking his own place in the world. In a mesmerizing tale of yearning and betrayal, Monique Truong explores Paris from the salons of its artists to the dark nightlife of its outsiders and exiles. She takes us back to Binh's youthful servitude in Saigon under colonial rule, to his life as a galley hand at sea, to his brief, fateful encounters in Paris with Paul Robeson and the young Ho Chi Minh. Winner of the New York Public Library Young Lions Fiction Award A Best Book of the Year: New York Times, Village Voice, Seattle Times, Miami Herald, San Jose Mercury News, and others “ An irresistible, scrupulously engineered confection that weaves together history, art, and human nature...a veritable feast. ” —Los Angeles Times “ A debut novel of pungent sensuousness and intricate, inspired imagination...a marvelous tale. ” —Elle “ Addictive...Deliciously written...Both eloquent and original. ” —Entertainment Weekly “ A mesmerizing narrative voice, an insider's view of a fabled literary household and the slow revelation of heartbreaking secrets contribute to the visceral impact of this first novel. ” —Publishers Weekly, starred review

Tender Buttons Illustrated

Writings

Everybody's Autobiography

Selections

Irresistible Dictation

The Notebooks of Gertrude Stein

This book offers a bold critical method for reading Gertrude Stein's work on its own terms by forgoing conventional explanation and adopting Stein's radical approach to meaning and knowledge. Inspired by the immanence of landscape, both of Provence where she travelled in the 1920s and the spatial relations of landscape painting, Stein presents a new model of meaning whereby making sense is an activity distributed in a text and across successive texts. From love poetry, to plays and portraiture, Linda Voris offers close readings of Stein's most anthologized and less known writing in a case study of a new method of interpretation. By practicing Stein's innovative means of making sense, Voris reveals the excitement of her discoveries and the startling implications for knowledge, identity, and intimacy.

How had the pair of elderly Jewish lesbians survived the Nazis?" Janet Malcolm asks at the beginning of this extraordinary work of literary biography and investigative journalism. The pair, of course, is Gertrude Stein, the modernist master "whose charm was as conspicuous as her fatness" and "thin, plain, tense, sour" Alice B. Toklas, the "worker bee" who ministered to Stein's needs throughout their forty-year expatriate "marriage." As Malcolm pursues the truth of the couple's charmed life in a village in Vichy France, her subject becomes the larger question of biographical truth. "The instability of human knowledge is one of our few certainties," she writes. The portrait of the legendary couple that emerges from this work is unexpectedly charged. The two world wars Stein and Toklas lived through together are paralleled by the private war that went on between them. This war, as Malcolm learned, sometimes flared into bitter combat. Two Lives is also a work of literary criticism. "Even the most hermetic of [Stein's] writings are works of submerged autobiography," Malcolm writes. "The key of 'I' will not unlock the door to their meaning—you need a crowbar for that—but will sometimes admit you to a kind of anteroom of suggestion." Whether unpacking the accessible Autobiography of Alice B. Toklas, in which Stein "solves the koan of autobiography," or wrestling with The Making of Americans, a masterwork of "magisterial disorder," Malcolm is stunningly perceptive. Praise for the author: "[Janet Malcolm] is among the most intellectually provocative of authors . . . able to turn epiphanies of perception into explosions of insight."—David Lehman, Boston Globe "Not since Virginia Woolf has anyone thought so trenchantly about the strange art of biography."—Christopher Benfey

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.*

Selected by the Modern Library as one of the 100 best nonfiction books of all time 'I always wanted to be historical,' Gertrude Stein once quipped. In 1932, Stein began writing the 'autobiography' of her longtime friend and companion, Alice B. Toklas. The book, an immediate bestseller, guaranteed them both a place in history. An account of their life together in Paris before, during, and after World War I, it is full of the atmosphere of the changing life of the city and of idiosyncratic glimpses of such figures as Matisse, Picasso, Braque, Cocteau, Apollinaire, Pound, Eliot, Hemingway, and other luminaries and aspirants who were their close friends. But at the center of the narrative there is always the titanic figure of Gertrude Stein, the self-proclaimed 'first-class genius' who some dismissed as the 'Mother Goose of Montparnasse,' presiding over her celebrated residence-salon-art gallery at 27, rue de Fleurus. William Troy remarked about her: 'It is not flippant to say that if she had not come to exist . . . it would be necessary to invent Miss Gertrude Stein.'

Voices, Documents, New Interpretations

Gertrude Stein: Writings 1903-1932 (LOA #99)

Q.E.D. / Three Lives / Portraits and Other Short Works / The Autobiography of Alice B. Toklas

Or the Relation of Human Nature to the Human Mind

Writings, 1932-1946

The Poetics of Information Overload

Revisit the Golden Age of classical music in America through the witty and adventurous reviews of our greatest critic-composer: For fourteen memorable years Virgil Thomson surveyed the worlds of opera and classical music as the chief music critic for the New York Herald Tribune. An accomplished composer who knew music from the inside, Thomson communicated its pleasures and complexities to a wide readership in a hugely entertaining, authoritative style, and his daily reviews and Sunday articles set a high-water mark in American cultural journalism. Thomson collected his newspaper columns in four volumes: *The Musical Scene*, *The Art of Judging Music*, *Music Right and Left*, and *Music Reviewed*. All are gathered here, together with a generous selection of Thomson's uncollected writings. The result is a singular chronicle of a magical time when an unrivaled roster of great conductors (Koussevitzky, Toscanini, Beecham, Stokowski) and legendary performers (Horowitz, Rubinstein, Heifetz, Stern) presented new masters (Copland, Stravinsky, Britten, Bernstein) and re-introduced the classics to a rapt American audience. LIBRARY OF AMERICA is an independent nonprofit cultural organization founded in 1979 to preserve our nation's literary heritage by publishing, and keeping permanently in print, America's best and most significant writing. The Library of America series includes more than 300 volumes to date, authoritative editions that average 1,000 pages in length, feature cloth covers, sewn bindings, and ribbon markers, and are printed on premium acid-free paper that will last for centuries.

Lyn Hejinian is among the most prominent of contemporary American poets. Her autobiographical poem *My Life*, a best-selling book of innovative American poetry, has garnered accolades and fans inside and outside academia. *The Language of Inquiry* is a comprehensive and wonderfully readable collection of her essays, and its publication promises to be an important event for American literary culture. Here, Hejinian brings together twenty essays written over a span of almost twenty-five years. Like many of the Language Poets with whom she has been associated since the mid-1970s, Hejinian turns to language as a social space, a site of both philosophical inquiry and political address. Central to these essays are the themes of time and knowledge, consciousness and perception. Hejinian's interests cover a range of texts and figures. Prominent among them are Sir Francis Bacon and Enlightenment-era explorers; Faust and Sheherazade; Viktor Shklovsky and Russian formalism; William James, Hannah Arendt, and Martin Heidegger. But perhaps the most important literary presence in the essays is Gertrude Stein; the volume includes Hejinian's influential "Two Stein Talks," as well as two more recent essays on Stein's writings. "Alice B. Toklas wrote hers and now everybody will write theirs." In 1933 Gertrude Stein's *The Autobiography of Alice B. Toklas* skyrocketed to the top of the bestseller lists, and the author found herself a celebrity. *Everybody's Autobiography* is the very Steinian account of her soul-satisfying next five years in France, England, and America, where she made a triumphant tour of the country. Here are Stein's devastating analyses of some of the major figures of the day whom she met—among them Dashiell Hammett, Charlie Chaplin, Pablo Picasso, Marianne Moore, Mrs. Roosevelt, and Sherwood Anderson—and also of her own life and work.

Newly famous in the wake of the publication of her groundbreaking *Autobiography of Alice B. Toklas*, Gertrude Stein delivered her *Narration* lectures to packed audiences at the University of Chicago in 1935. Stein had not been back to her home country since departing for France in 1903, and her remarks reflect on the changes in American culture after thirty years abroad. In Stein's trademark experimental prose, *Narration* reveals the legendary writer's thoughts about the energy and mobility of the American people, the effect of modernism on literary form, the nature of history and its recording, and the inventiveness of the English language—in particular, its American variant. Stein also discusses her ambivalence toward her own literary fame as well as the destabilizing effect that notoriety had on her daily life. Restored to print for a new generation of readers to discover, these vital lectures will delight students and scholars of modernism and twentieth-century literature. "Narration is a treasure waiting to be rediscovered and to be pirated by jolly marauders of sparkling texts."—Catharine Stimpson, NYU

The Composition of Sense in Gertrude Stein's Landscape Writing

Two Lives

Narration

Gertrude Stein and the Correlations of Writing and Science

Brewsie and willie

Gossip and American Poetry

"On the High Wire is fascinating to read. You will learn about the man, his work, his passion, his tenacity and lucidity" (Marcel Marceau) In this poetic handbook, written when he was just twenty-three, the world-famous high-wire artist Philippe Petit offers a window into the world of his craft. Petit masterfully explains how preparation and self-control contributed to such feats as walking between the towers of Notre Dame and the World Trade Center. Addressing such topics as the rigging of the wire, the walker's first steps, his salute and exercises, and the work of other renowned high-wire artists, Petit offers us a book about the ecstasy of conquering our fears and reaching for the stars.

Although often hailed as a 'quintessentially American' writer, the modernist poet, novelist and playwright Gertrude Stein (1874-1946) spent most of her life in France. With chapters written by leading international scholars, Gertrude Stein in Europe is the first sustained exploration of the European artistic and intellectual networks in which Stein's work was first developed and circulated. Along the way, the book investigates the European contexts of Stein's writing, how her own work intersected with European thought, including phenomenology and the vitalist work of Henri Bergson, and ultimately how it was received by scholars and artists across the continent. Gertrude Stein in Europe opens up new perspectives on Stein as a writer and on the centrality of artistic and intellectual networks to European modernism.

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"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

The Book of Salt

Improvisation and the Making of American Literary Modernism

A History of Modernist Poetry

The Ecology of Modernism

The Alice B. Toklas Cook Book

***Watson traces Gertrude Stein's (1874-1946) growing fascination with the cognitive and political ramifications of conversation and how that interest influenced her writing over the course of her career.***

***In her provocative study of Gertrude Stein, G.F. Mitrano argues that Stein's particular take on modernity has special relevance for today. Tracing what she describes as Stein's deeply modernist story of transformation from a nineteenth-century American woman to the disquieting muse of avant-garde culture portrayed in Picasso's famous portrait, Mitrano illuminates Stein's immense appetite for life, her love of thinking, and her craving for recognition. Her approach is innovative, combining the exegetical, the visual, and the theoretical, to emphasize Stein's struggle for individuality and public achievement as a profoundly historical struggle involving personal choices linked, for example, to her sexuality or the uses of her physical appearance. Stein continues to attract attention, Mitrano contends, because she anticipates many contemporary concerns, especially in the field of critical thinking: from the question of subjectivity, to the status of the writer as a laborer among many, to the meaning of fame and the private/public divide.***