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This first volume, containing works written between 1903 and 1932, takes Stein from her first, more traditional fictional works to the exuberant and astonishing experiments of the early Paris years. She was a devoted student of William James, with whom she studied psychology at Radcliffe in the 1890s, and took an early interest in memory and the function of repetition in human character.

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Hainley 1. Gertrude Stein swallowed

the world whole. After sucking it like a
blue lozenge, it became her Adam's

apple. She doted on verbs and

adverbs, questioned the necessity of

"the most the completely most

uninteresting" question mark. ...

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(LOA #99) Vol. 1 : Q. E. D. / Three

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Toklas by Gertrude Stein. Library of

America, The, 1998. Hardcover. Good.

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Gertrude Stein. Writings 1903-1932. Ed. Catharine R. Stimpson and Harriet Chessman. Library of America, 1998. 941 pp. \$40.00; Writings 1932-1946. 844 pp. \$40.00. Gertrude Stein

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(1874-1946) would be pleased to have her writings collected as volumes 99 and 100 in the prestigious Library of America series of masterworks, but she would quibble at ...

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Stein can be an overwhelming presence Fortunately she started off simply enough, and readers are eased into her writing in this volume. The first novella, Q.E.D. , written in 1903 but not published until 1950 (in a limited edition, and under a different title), is a fairly straightforward narrative, straining too hard to follow in nineteenth century tradition.

Writings 1903-1932 - Gertrude Stein - Complete Review

On the other hand, the reader who

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wants to discover what sort of works Stein actually wrote rather than her remarks, anecdotes and aphorisms, her loves and wars among the Lost Generation, will find...

There Is a Lot of Here Here - The New York Times

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Breaking decisively with all previous

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literary traditions and grammatical norms, Gertrude Stein forged a unique idiom—abstract and down-to-earth, playful and subversive, philosophical and erotic by turns—which influenced writers as varied as Ernest Hemingway, William Carlos Williams, Thornton Wilder, and John Ashbery.

Writings 1903–1932 by Gertrude Stein
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This first volume, containing works written between 1903 and 1932, takes Stein from her first, more traditional fictional works to the exuberant and astonishing experiments of the early Paris years. She was a devoted student of William James, with whom she studied psychology at Radcliffe in the 1890s, and took an early interest in memory and the function of repetition in human character.

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The Autobiography of Alice B. Toklas-Gertrude Stein 2000-11-01 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

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Gertrude Stein: Writings 1932-1946 | Library of America

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The *Autobiography of Alice B. Toklas* is a book by Gertrude Stein, written in October and November of 1932 and published in 1933. It employs the form of an autobiography authored by Alice B. Toklas, her life partner. In 1998, Modern Library ranked it as one of the 20 greatest English-language nonfiction books of the 20th century.

The *Autobiography of Alice B. Toklas* -
Wikipedia

Gertrude Stein. *Rose is a rose is a rose is a rose*. first appearance: "Sacred Emily" (1913) collected in: *Geography and Play* (Boston: Four Seas Co., 1922), pp. 178-188. *Selected Writings of Gertrude Stein*, Vintage Books, 1990. *Writings: 1903-1932*, ed. Catharine R. Stimpson and Harriet Chessman (New York: Library of America, 1998), 387-96.

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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.

This Library of America volume, along with its companion, surveys a literary trajectory that from the beginning of the 20th century to the end of World War II marked Gertrude Stein as a fearless and uncompromising experimenter. She was also a master of anecdote and aphorism, many of whose phrases—from “rose is a rose is a rose” to “there is no there there” and “when this you see remember me”—have passed into the language.

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This first volume, containing works written between 1903 and 1932, takes Stein from her first, more traditional fictional works to the exuberant and astonishing experiments of the early Paris years. She was a devoted student of William James, with whom she studied psychology at Radcliffe in the 1890s, and took an early interest in memory and the function of repetition in human character. In her early works, she sought a new kind of realism exemplified here by Q.E.D. (written 1903, published posthumously), a novel about lesbian entanglements at college, and the modern classic *Three Lives* (1909), a set of novellas about the lives of three ordinary women, described in the simplest and most direct of prose. In her brilliant abstract "portraits" Stein uses an extraordinary array of verbal

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techniques to evoke those friends and collaborators—Matisse, Picasso, Apollinaire, Juan Gris, Satie, Mabel Dodge, Carl Van Vechten, Sherwood Anderson, Virgil Thomson—with whom she shared decades of revolutionary ferment in the arts. Her play *Four Saints in Three Acts* (1927), which became the basis for an opera by Virgil Thomson, is written for a freewheeling theater of the mind where everything becomes possible. In *Lifting Belly* and other works she joyously celebrates her lifelong relationship with Alice B. Toklas, one of the most famous domestic partnerships of that century. The *Autobiography of Alice B. Toklas* (1933), Stein's oblique and playful memoir, became an immediate bestseller and sealed Stein's international celebrity. LIBRARY OF

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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.

A compilation of works by the African-American writer includes the author's modernist novel "The Autobiography of an Ex-Colored Man," as well as a selection of his essays, topical editorials from the New York Age, and poetry and lyrics, including "God's

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Trombones."

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.

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However, it attracted criticism, especially from those who appeared in the book and didn't like the way they were depicted.

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

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readers to see how radical Stein's subject was.

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

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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.'

□ 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

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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.

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

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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.

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Students and admirers of Stein will welcome this illuminating new contribution to Stein's oeuvre.

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

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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

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