

Tender Buttons Gertrude Stein

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[Tender Buttons](#) Univ of California Press
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Gertrude Stein: Writings 1903-1932 (LOA #99) U of Minnesota Press

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.

[Geography and Plays](#) e-artnow

The first publisher of *Tender Buttons* described the book's effect on readers as "something like terror, there are no known precedents to cling to." Written in pencil in a small notebook and barely revised after its first composition, the text caused a sensation and was widely reviewed and discussed on its publication. This edition of Gertrude Stein's transformative work immerses the text in its cultural context. The most opaque of modernist texts, *Tender Buttons* also had modernism's most voluminous and varied response. This Broadview Edition uses the response to *Tender Buttons* as a way of understanding this spectacular moment in publishing history. Stein's text is published alongside its parodies, defenses, publicity brochure, and selections from the hundreds of responses to it in American daily newspapers, which placed it in the context of Cubism, fashion shows, and celebrity culture.

Four-Legged Girl Graywolf Press

Fragmentary, unabashed, erotic?"Lifting Belly" is a singular lesbian love poem from modernist Gertrude Stein (1874–1946) which lays bare desire and easy intimacy—now in a beautifully packaged edition. What is it when it's upset. It isn't in the room. Moonlight and darkness. Sleep and not sleep. We sleep every night. What was it. I said lifting belly. You didn't say it. I said I mean lifting belly. Don't misunderstand me. Do you. Do you lift everybody in that way. No. You are to say No. Lifting belly. How are you. Lifting belly how are you lifting belly. We like a fire and we don't mind if it smokes. Do you. ?From "Lifting Belly" Each palm-size book in the Counterpoints series is meant to stay with you, whether safely in your pocket or long after you turn the last page. From short stories to essays to poems, these little books celebrate our most-beloved writers, whose work encapsulates the spirit of Counterpoint Press: cutting-edge, wide-ranging, and independent.

Tender Buttons Illustrated Verso Books

This book traces the presence of the theatre, both literally and metaphorically, in the plays and poetry of Gertrude Stein and Wallace Stevens.

[Tender Buttons](#) Penguin UK

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. *Tender Buttons* has provoked divided critical responses since its publication. It is renowned for its Modernist approach to portraying the everyday object and has been lauded as a "masterpiece of verbal Cubism." Its

first poem, "A Carafe, That Is a Blind Glass," is arguably its most famous, and is often cited as one of the quintessential works of Cubist literature. The book has also been, however, criticized as "a modernist triumph, a spectacular failure, a collection of confusing gibberish, and an intentional hoax

Reading Gertrude Stein Penguin

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.

Tender Buttons, Tenderly Good Press

"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*.

Stanzas in Meditation Talonbooks

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To Do Penguin

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.

[Gertrude Stein and Her Objects](#) Yale University Press

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Buttons Prabhat Prakashan

Charts the button's evolution through paintings, sculptures, carvings & collages.

Gertrude Stein and the Essence of what Happens Courier Corporation

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Tender Buttons – Objects, Food, Rooms Psychology Press
Jump into extreme language play with *A Little Called Pauline* where young readers will experience Gertrude Stein's playful, mysterious language for the very first time—and delight in a girl named Pauline who lives by the sea with her mom.

Tender Buttons Annotated Catapult

This carefully crafted ebook: "*Tender Buttons – Objects, Food, Rooms*" is formatted for your eReader with a functional and detailed table of contents. *Tender Buttons* is the best known of Gertrude Stein's "hermetic" works. It consists of three sections titled "Objects", "Food", and "Rooms", which are further consisting of multiple poems covering the everyday mundane. Stein's experimental use of language renders the poems unorthodox and their subjects unfamiliar. Its first poem, "A Carafe, That Is a Blind Glass", is arguably the most famous, and is often cited as one of the quintessential works of Cubist literature. Rather than using conventional syntax, Stein experiments with alternative grammar to emphasize the role of rhythm and sound in an object's "moment of consciousness". Gertrude Stein (1874-1946) was an American novelist, poet, playwright and art collector, best known for *Three Lives*, *The Making of Americans* and *Tender Buttons*. Stein moved to Paris in 1903, and made France her home for the remainder of her life. Picasso and Cubism were an important influence on Stein's writing. Her works are compared to James Joyce's *Ulysses* and to Marcel Proust's *In Search of Lost Time*.

Careless Water Cornell University Press

This 1915 work exhibits the distinct prose style and thought-provoking experimental techniques for which its author is famous. One of Stein's most accessible and influential works.

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

An illustrated edition of Gertrude Stein's most well-known work, *The Autobiography of Alice B. Toklas*, bursting with the bright, sophisticated, and fanciful images of artist Maira Kalman. Considered one of the richest and most irreverent biographies in history, *The Autobiography of Alice B. Toklas* was written by Gertrude Stein in the style and voice of her life partner, Alice B. Toklas. Published in 1933 and narrated by Alice, this autobiography begins with her initial move to France in 1907, the day after which she meets Gertrude, sparking a relationship that lasts for nearly four decades. Recounting the vibrant and literary life the two make for themselves among the Parisian avant-garde, Alice opens the doors to the prominent salons they held in their home at rue de Fleurus, hosting fellow expatriate American writers such as Ernest Hemingway, T. S. Eliot, and Ezra Pound as well as artists Pablo Picasso, Henri Matisse, and Man Ray, and speaks of the twilight of the Paris belle époque. In this edition, the wildly talented Maira Kalman brings this glittering Parisian world to life, and celebrates Stein and Toklas in vivid color. Her whimsical and inimitable illustrations complement the wit and humor of Stein's narrative, and elevate the exciting intrigues of these famous women and their friends. Inviting readers to experience this book in a completely new way, the illustrated edition of *The Autobiography of Alice B. Toklas* will prompt a contemporary reading of this cherished and singular classic.

Selected Writings of Gertrude Stein Independently Published

An enlightening examination of the relationship between poetry and the information technologies increasingly used to read and write it Many poets and their readers believe poetry helps us escape straightforward, logical ways of thinking. But what happens when poems confront the extraordinarily rational information technologies that are everywhere in the academy, not to mention everyday life? Examining a broad array of electronics—including the radio, telephone, tape recorder, Cold War — era computers, and modern-day web browsers—Seth Perlow considers how these technologies transform poems that we don't normally consider "digital." From fetishistic attachments to digital images of Emily Dickinson's manuscripts to Jackson Mac Low's appropriation of a huge book of random numbers originally used to design thermonuclear weapons, these investigations take Perlow through a revealingly eclectic array of work, offering both exciting new voices and reevaluations of poets we thought we knew. With close readings of Gertrude Stein, Frank

O ' Hara, Amiri Baraka, and many others, The Poem Electric constructs a distinctive lineage of experimental writers, from the 1860s to today.

Ultimately, Perlow mounts an important investigation into how electronic media allows us to distinguish poetic thought from rationalism. Posing a necessary challenge to the privilege of information in the digital humanities, The Poem Electric develops new ways of reading poetry, alongside and against the electronic equipment that is now ubiquitous in our world.

Three Lives Tender Buttons Illustrated 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 Tender Buttons

Gertrude Stein gave her second published collection of poetry the title Tender Buttons in 1914. The poems which make up the collection inside are every bit as offbeat and unexpected as the title. Of course, the literary world has another name for such a choice: avant-garde. Tender Buttons is a title which perfectly complements the central avant-garde thrust behind the poems; one that consistently pushes toward re-investing meaning into entities which have that element. The collection is divided into three part: Objects, Food, and Rooms. Within each section, Stein devotes a series dense verse that take on the appearance of prose paragraphs more than standard poetry. Each poem is a musing filled with the power of repetition, wordplay and the space for recreation created by ambiguity of intent. That ambiguity affords the opportunity for interpretation that can range from the biographical issues of Stein's homosexuality to psychological explanations such as B.F. Skinner's contention that the volume represented a demonstration of "automatic writing" that seeks to connect the hand directly to the subconscious, thus bypassing the natural censor of the conscious mind. Knowing Stein's inspiration may help some readers to make more sense of the highly suggestive, but often unclear connotations the poems seek to make. Cubist art was revolutionizing the art world and in the process casting an awkward shadow over the value of pure representation of what the eye sees. The eye is very much at work in Tender Buttons, but it is a vision produced by a keen desire to penetrate beyond surface appearance. In particular, Stein was fascinated by the possibilities of doing with words what Cubist montage managed to do with images. Just as striking contrasts between seemingly unrelated images in a montage can stimulate new meaning based on contextual relationship, so is context through association at the heart of not just the contents of Tender Buttons, but the very title of the collection.

Bad Gays Vanderbilt University Press

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