

If I Told Him

By Gertrude Stein

If I told him would he like it. Would he like it if I told him.

Would he like it would Napoleon would Napoleon would would he like it.

If Napoleon if I told him if I told him if Napoleon. Would he like it if I told him if I told him if Napoleon. Would he like it if Napoleon if Napoleon if I told him. If I told him if Napoleon if Napoleon if I told him. If I told him would he like it would he like it if I told him.

Now.

Not now.

And now.

Now.

Exactly as as kings.

Feeling full for it.

Exactitude as kings.

So to beseech you as full as for it.

Exactly or as kings.

Shutters shut and open so do queens. Shutters shut and shutters and so shutters shut and shutters and so and so shutters and so shutters shut and so shutters shut and shutters and so. And so shutters shut and so and also. And also and so and so and also.

Exact resemblance to exact resemblance the exact resemblance as exact resemblance, exactly as resembling, exactly resembling, exactly in resemblance exactly and resemblance. For this is so. Because.

Now actively repeat at all, now actively repeat at all, now actively repeat at all.

Have hold and hear, actively repeat at all.

I judge judge.

As a resemblance to him.

Who comes first. Napoleon the first.

Who comes too coming coming too, who goes there, as they go they share, who shares all, all is as all as as yet or as yet.

Now to date now to date. Now and now and date and the date.

Who came first Napoleon at first. Who came first Napoleon the first. Who came first, Napoleon first.

Presently.

Exactly do they do.

First exactly.

Exactly do they do.

First exactly.

And first exactly.

Exactly do they do.
And first exactly and exactly.
And do they do.
At first exactly and first exactly and do they do.
The first exactly.
And do they do.
The first exactly.
At first exactly.
First as exactly.
As first as exactly.
Presently
As presently.
As as presently.

He he he he and he and he and and he and he and he and as and as
he and as he and he. He is and as he is, and as he is and he is, he is and as he
and he and as he is and he and he and and he and he.

Can curls rob can curls quote, quotable.

As presently.
As exactitude.
As trains.
Has trains.
Has trains.
As trains.
As trains.
Presently.
Proportions.
Presently.

As proportions as presently.
Farther and whether.

Was there was there was there what was there was there what was there
was there there was there.

Whether and in there.
As even say so.

One.
I land.
Two.
I land.
Three.
The land.
Three
The land.
Three.
The land.

Two
I land.
Two
I land.
One
I land.
Two
I land.
As a so.
The cannot.
A note.
They cannot
A float.
They cannot.
They dote.
They cannot.
They as denote.
Miracles play.
Play fairly.
Play fairly well.
A well.
As well.
As or as presently.
Let me recite what history teaches. History teaches.

[1923]

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Gertrude Stein 1874–1946

From the time she moved to France in 1903 until her death in Neuilly-sur-Seine in 1946, American writer Gertrude Stein was a central figure in the Parisian art world. An advocate of the avant garde, Stein helped shape an artistic movement that demanded a novel form of expression and a conscious break with the past. The salon at 27 rue de



Fleurus that she shared with Alice B. Toklas, her lifelong companion and secretary, became a gathering place for the "new moderns," as the talented young artists supporting this movement came to be called. Among those whose careers she helped launch were painters Henri Matisse, Juan Gris, and Pablo Picasso. What these creators achieved in the visual arts, Stein attempted in her writing. A bold experimenter and self-proclaimed genius, she rejected

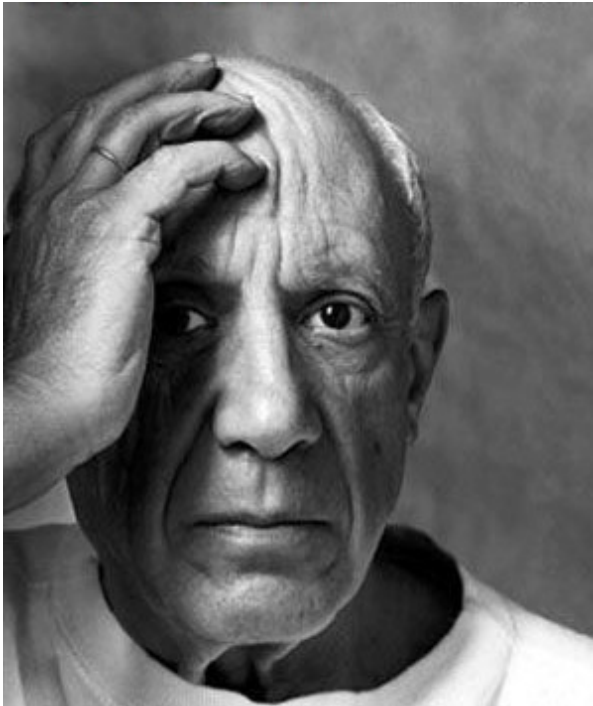
the linear, time-oriented writing characteristic of the nineteenth century for a spatial, process-oriented, specifically twentieth-century literature. The results were dense poems and fictions, often devoid of plot or dialogue, which yielded memorable phrases ("Rose is a rose is a rose") but were not commercially successful books. In fact, her only bestseller, *The Autobiography of Alice B. Toklas*, a memoir of Stein's life written in the person of Toklas, was a standard narrative, conventionally composed.

Born in Allegheny, Pennsylvania, in 1874, Stein moved frequently and was exposed to three different languages before mastering one. When she was six months old, her parents took her and her two older brothers, Michael and Leo, abroad for a five-year European sojourn. Upon their return, they settled in Oakland, California, where Stein grew up. At eighteen, she followed her brother Leo to Baltimore, and while he attended Harvard, she enrolled in the Harvard Annex (renamed Radcliffe College before she graduated). At this time Stein's primary interest was the study of psychology under noted psychologist William James. With his encouragement, she published two research papers in the Harvard *Psychological Review* and enrolled in the Johns Hopkins Medical School. After failing several courses, Stein quit the program without earning a degree. Instead she followed Leo first to London, and then to Paris, where he had settled early in 1903 to pursue a career as an artist. "Paris was the place," Stein is quoted in Gilbert A. Harrison's *Gertrude Stein's America*, "that suited us who were to create the twentieth century art and literature."

As soon as she arrived, Stein submerged herself in the bohemian community of the avant garde, described by her brother Leo as an "atmosphere of propaganda." With guidance from her eldest brother Michael—an art collector who lived just a few blocks away—Stein began to amass a modern art collection of her own. She also, at age twenty-nine, dedicated herself in earnest to her writing.

SOURCE: <http://www.poetryfoundation.org/bio/gertrude-stein>

Pablo Picasso 1881-1973



Picasso was a Spanish painter, draughtsman, and sculptor. He is one of the most recognized figures in 20th-century art. He is best known for co-founding the Cubist movement and for the wide variety of styles embodied in his work.

Among most famous Pablo Picasso paintings are the proto-Cubist [Les Femmes d'Alger \(O. J. R. Version O\)](#) (1907) and [Guernica](#) (1937), his portrayal of the German bombing of Guernica during the Spanish Civil War.

Picasso demonstrated uncanny artistic talent in his early years, painting in a realistic manner through his childhood and adolescence; during the first decade of the twentieth century his style changed as he experimented with different theories, techniques, and ideas. Picasso creativity manifested itself in numerous mediums, including oil paintings, sculpture, drawing,

and architecture. His revolutionary artistic accomplishments brought him universal renown and immense fortunes throughout his life, making him the best-known figure in twentieth century art.

To say that Pablo Picasso dominated Western art in the 20th century is, by now, the merest commonplace. Before his 50th birthday, the little Spaniard from Malaga had become the very prototype of the modern artist as public figure. No painter before him had had a mass audience in his own lifetime. The total public for Titian in the 16th century or Velazquez in the 17th was probably no more than a few thousand people - though that included most of the crowned heads, nobility and intelligentsia of Europe. Picasso's audience - meaning people who had heard of him and seen his work, at least in reproduction - was in the tens, possibly hundreds, of millions. He and his work were the subjects of unending analysis, gossip, dislike, adoration and rumor.

SOURCE: <http://www.pablocicasso.org/>

Cubism

Cubism was one of the most influential visual art styles of the early twentieth century. It was created by [Pablo Picasso](#) (Spanish, 1881–1973) and Georges Braque (French, 1882–1963) in Paris between 1907 and 1914. The French art critic Louis Vauxcelles coined the term Cubism after seeing the landscapes Braque had painted in 1908 at L'Estaque in emulation of [Cézanne](#). Vauxcelles called the geometric forms in the highly abstracted works "cubes." Other influences on early Cubism have been linked to Primitivism and non-Western sources. The stylization and distortion of Picasso's ground-breaking *Les Femmes d'Alger (O.J. Version O)* (Museum of Modern Art, New York), painted in 1907, came from African art. Picasso had first seen African art when, in May or June 1907, he visited the ethnographic museum in the Palais du Trocadéro in Paris.

The Cubist painters rejected the inherited concept that art should copy nature, or that they should adopt the traditional techniques of perspective, modeling, and foreshortening. They wanted instead to emphasize the two-dimensionality of the canvas. So they reduced and fractured objects into geometric forms, and then realigned these within a shallow, relieflike space. They also used multiple or contrasting vantage points.

Cubist work up to 1910, the subject of a picture was usually discernible. Although figures and objects were dissected or "analyzed" into a multitude of small facets, these were then reassembled, after a fashion, to evoke those same figures or objects. During "high" Analytic Cubism (1910–12), also called "hermetic," Picasso and Braque so abstracted their works that they were reduced to just a series of overlapping planes and facets mostly in near-monochromatic browns, grays, or blacks. In their work from this period, Picasso and Braque frequently combined representational motifs with letters. Their favorite motifs were still lifes with musical instruments, bottles, pitchers, glasses, newspapers, playing cards and the human face and figure. Landscapes were rare.

SOURCE: http://www.metmuseum.org/toah/hd/cube/hd_cube.htm