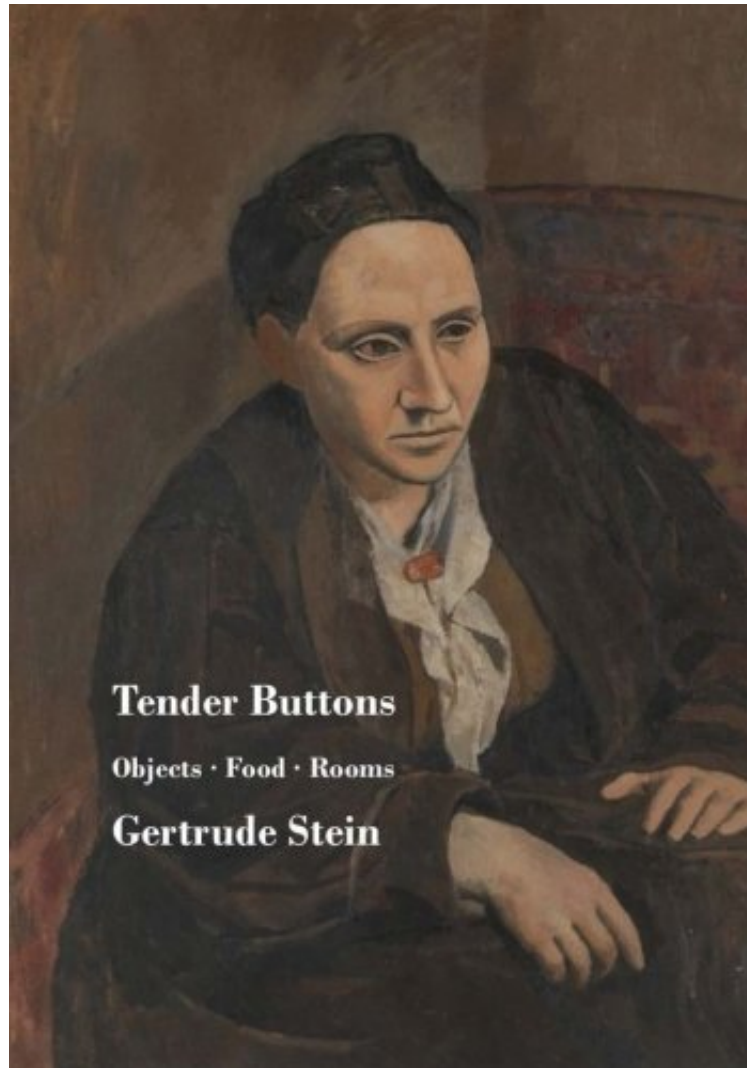


[Free and download] Tender Buttons: Objects - Food - Rooms

## Tender Buttons: Objects - Food - Rooms

*Gertrude Stein*

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**Gertrude Stein : Tender Buttons: Objects - Food - Rooms** before purchasing it in order to gage whether or not it would be worth my time, and all praised Tender Buttons: Objects - Food - Rooms:

2 of 2 people found the following review helpful. Intended as experimentBy JimThis book was probably not written for casual readers, or maybe not even anyone but Stein's artist friends. It's about the collapse of language and playing around with what words mean to us, removing that meaning, and seeing what results.The pace and rhythm makes great reading for poets, or for prose writers who want to think of adding more turns and music to their sentences. If anything, it's a bit like the prose poems of the 90s/00s that you see with Lydia Davis and Charles Simic.A crazy little book that works well as an idea (what if words don't always mean what we want them to mean?) but is not necessarily

meant to be read cover to cover. Glance into it for inspiration or challenge. 0 of 4 people found the following review helpful. Beyond parody By Simon Barrett 'Il Penseroso' Another reviewer nails it ('overly experimentative'). Stripped of the iconic status she enjoys in the US, Stein the writer (as opposed to the connoisseur) is just a rich(ish) crank

**Tender Buttons - Objects · Food · Rooms - Gertrude Stein - 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".

**From the Back Cover** 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. About the Author Leonard Diepeveen is George Munro Professor in Literature and Rhetoric in English at Dalhousie University.