

Stein, Hemingway, Porter

Everything is the same except composition and as the composition is different and always going to be different everything is not the same. Everything is not the same as the time when of the composition and the time in the composition is different. The composition is different, that is certain.

Composition is the thing seen by every one living in the living they are doing, they are that composing of the composition that at the time they are living is the composition of the time in which they are living....

In the beginning writing I wrote a book called *THREE LIVES* this was written in 1905. I wrote a negro story called *Melanctha*. In that there was a constant recurring and beginning there was a marked direction in the direction of being in the present although naturally I had been accustomed to past present and future, and why, because the composition forming around me was a prolonged present.

Stein, "Composition as Explanation" (1926), in *Writings 1903-1932*, edited by Catharine R. Stimpson and Harriet Chessman (New York: Library of America, 1998), 522-24.

It is the central story, that of *Melanctha*, the Negro girl, which is the most original and compelling of the three. In this history the ins and outs of an unhappy love affair are explored with a ruthless energy which gives evidence, were any required, that Miss Stein was once a favorite pupil of William James. Into this tale she has brushed a pretty complete understanding of human frailty. It has a further claim to distinction. It is perhaps the first American story in which the Negro is regarded as a human being and not as an object for condescending compassion or derision.

Carl Van Vechten, introduction to *Three Lives* (New York: Modern Library, 1933), x, HathiTrust.

It had been a fruitful winter. In the long struggle with the portrait of Gertrude Stein, Picasso passed from the Harlequin, the charming early italian period to the intensive struggle which was to end in cubism. Gertrude Stein had written the story of *Melanctha* the negress, the second story of *Three Lives* which was the first definite step away from the nineteenth century and into the twentieth century in literature. Matisse had painted the *Bonheur de Vivre* and had created the new school of colour which was soon to leave its mark on everything.

Stein, *The Autobiography of Alice B. Toklas* (1933), in *Writings 1903-1932*, 714.

1874	GS b. Allegheny, in Jewish middle-class family; raised in Oakland
1890	Callie Russell Porter b. Indian Creek, TX
1899	EH b. Oak Park, Illinois
1903	GS moves in with brother Leo in Paris
1909	<i>Three Lives</i> (New York: Grafton)
1918	EH volunteers in Italy; wounded
1920	KAP first reports from Mexico
1921	EH moves to Paris
1924	<i>in our time</i> (Paris: William Bird)
1925	<i>In Our Time</i> (New York: Liveright)
1930	"Flowering Judas," <i>Hound & Horn</i>
1930	<i>Flowering Judas</i> (New York: Harcourt, Brace)
1932	"Hacienda," <i>Virginia Quarterly Review</i>
1934	<i>Hacienda</i> (New York: Harrison of Paris) ¹
1935	<i>Flowering Judas</i> , expanded ed. (New York: Harcourt, Brace)

1. "Harrison of Paris was a fine press run by Barbara Harrison [later Wescott] and Monroe Wheeler. Established in Paris in 1930, it took as its goal the production of limited editions of belle-lettres texts, principally contemporary....In 1934, shortly before the marriage of Barbara Harrison to Glenway Wescott's younger brother, Lloyd, the press was relocated to New York, where it brought out a final title, Katherine Anne Porter's *Hacienda*." Timothy G. Young, "Guide to the Harrison of Paris Records," Beinecke Rare Book and Manuscript Library, Yale University, 2001.



Figure 1: Pablo Picasso, *Gertrude Stein*, 1905–6, oil on canvas, 39 3/8 × 32 in, Metropolitan Museum.



Figure 2: Henri Matisse, *Le Bonheur de vivre*, 1905–6, oil on canvas, 69 1/2 × 94 3/4 in, Barnes Foundation.