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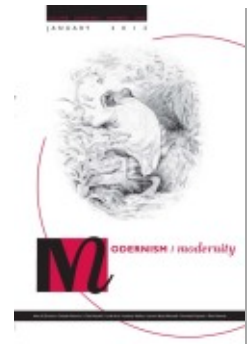
## Interpreting Cézanne: Immanence in Gertrude Stein's First Landscape Play, Lend A Hand or Four Religions

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## Interpreting Cézanne: Immanence in Gertrude Stein's First Landscape Play, *Lend A Hand or Four Religions*

Linda Voris

Gertrude Stein was a woman perennially bothered by the relation of inside and outside. Conventional theater makes a person feel “nervous” she explained in her 1934 lecture “Plays,” because of the lack of congruence between the viewer’s emotion and the unfolding of the play: “your emotion concerning [the] play is always either behind or ahead of the play at which you are looking and to which you are listening.”<sup>1</sup> Stein arrived at a solution to the “problem with plays” through a series of experiments in “landscape plays” she began in 1922 on a visit to the South of France. On a motor trip through the Provence region late in August, Stein and Alice Toklas extended their stay in St.-Rémy through the winter and returned to Paris in March of the following year. In landscape Stein saw a homology for the composition of the play newly imagined as a spatial “formation” much as landscape is a structure of relations: “the landscape not moving but being always in relation, the trees to the hills the hills to the fields the trees to each other any piece of it to any sky. . . .”<sup>2</sup> Spatial relations would replace dramatic development, and the viewer’s emotion would coincide with the play much as a viewer appears to be co-present with landscape that is *simply there*.

We might dismiss Stein’s account of her “landscape plays” as yet another instance of the modernist tendency to explain formal innovation as a novel “way of seeing,” except that even a cursory survey of the work of the early twenties reveals that her compositional methods changed dramatically at the time of her encounter with the landscape of Provence. There she wrote her first “landscape play,” *Lend A Hand or Four Religions* (1922), a

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74 highly successful example of her experiments in playwriting during this period. Eclipsed by the production and notoriety of *Four Saints in Three Acts*, her 1927 opera libretto also modeled on landscape, *Lend A Hand* has received little critical attention and there is no record of a public production.<sup>3</sup> Long after its composition, Stein recognized her achievement and considered the play important in her body of work and an influential example for other writers.<sup>4</sup> This is not merely special pleading on her part. The homology to landscape proved enormously generative in the early twenties, so much so that in an excited burst of composition Stein reprised not only playwriting, but portraiture, elucidation, and the novel with her new method and epistemology.

In what follows, I argue that Stein's first landscape play can be critically read as an investigation of the methods Cézanne developed for creating a quality of immanence in the late landscape paintings, those he painted in the last decade of his life, from 1895 to 1906. There are many reasons to liken Stein's practice to Cézanne's during her "St.-Remy period," not least that she was living in the Provence region, the site of his *motifs*. Her stay there prompted Stein to open her writing to renewed looking at the world, and the homology to landscape, insofar as it is painterly, gave her the basis for "including looking" without resorting to verisimilitude.<sup>5</sup> Stein herself linked *Lend A Hand* to the artist by closing the portrait of Cézanne she wrote the following year with a line much elaborated in the play, "There where the grass can grow nearly four times yearly."<sup>6</sup> Analyzing Stein's methods for evoking presentational force in her first landscape play allows us to follow the experiment of the text as it unfolds in composition, to grasp the stakes of her experiments in landscape plays, and to evaluate her success.

Without diminishing the strangeness of the homology Stein proposes, it seems evident that landscape is discursive when it is landscape *painting* and, indeed, in her claims for landscape Stein appears to treat the physical landscape as pictorial representation. Viewers "read" landscape painting as a particular "kind of language" according to Mark Roskill whose comprehensive study shows that, since its inception, landscape painting has been treated by viewers as a semiotic and intertextual medium, one with historically specific discursive codes for its creation and appreciation.<sup>7</sup> Of course, Stein was the first to suggest painterly analogies to her work and from its earliest reception critics have followed suit, suggesting comparisons to Cubism in particular, and to the innovation of painters she admired such as Cézanne. "Stein's sense of landscape seems more painterly than theatrical," Lyn Hejinian has observed.<sup>8</sup> Jane Palatini Bowers claims that the painterly analogy for playwriting freed Stein from the linear sequencing of narrative and gave her a model for treating words of the play as material and visual objects that occupy space with the simultaneity associated with painting.<sup>9</sup>

Cézanne's work proves a useful critical model because it reveals the incommensurability of seeing and painting, and demonstrates that painting might exploit that incommensurability.<sup>10</sup> This accounts for the anxiety his painting may cause viewers. For her part, Stein was attuned to the "nervousness" she felt on viewing a play as a problem of "syncopation," that is, her awareness of the difference between her sensory experience and conventional illusionism. Like Cézanne, Stein refused to use illusionism to mask differences in kind between sensory experience and representational means. The im-

manence of Cézanne's paintings was appealing because it was the hard won solution to a problem of representation: it resulted from disclosing the divide between sensory experience and "the life of nature" and between sensation and painting, and making the painting from this experience. Of Cézanne's landscapes, Stein claimed,

[t]he landscape looked like a landscape that is to say what is yellow in the landscape looked yellow in the oil painting, and what was blue in the landscape looked blue in the oil painting and if it did not there still was the oil painting, the oil painting by Cezanne. . . . Finished or unfinished it always was what it looked like the very essence of an oil painting because everything was always there, really there.<sup>11</sup>

Following Cézanne's example allowed Stein to maintain her ontological definition of the "problem of plays" as one of experiential incommensurability while framing her solution on a painterly model that creates "real" effects by disclosing the reality and autonomy of its medium. While I will demonstrate that Stein approximates painterly techniques in the play, what she ultimately takes from Cézanne's example is not a set of techniques but a model for imparting compositional force. By imitating Cézanne, Stein conveys a palpable quality of immanence in which events can appear to transpire in the play with an eerie suspension of time.

But why was Stein "prepared"—to use a word that recurs often in her work of this period—to see plays as landscape and to think that a spatial homology might "resolve the problem with plays," which she had formulated in temporal terms as "the problem of time in relation to emotion"?<sup>12</sup> Stein's visit to the South of France in 1922 was, in fact, a return to a region where she and Toklas had performed war duties during WWI. It was, potentially, a nostalgic trip for other reasons as well. In 1922 Stein was 48 years old. Before leaving Paris, she had completed the manuscript of *Geography And Plays*, her first collection, and submitted it for publication. Her travels put her in contact with old friends, and she wrote "second portraits" of Picasso, Carl Van Vechten, and of Toklas. The landscape homology gave Stein a spatial model for playwriting with significant temporal implications: the immanence of landscape expresses two apparently contradictory time senses, duration and immediacy, and therefore the experiments with plays resulted in an exciting new approach for writing about longstanding intimate relationships without nostalgia. The landscape homology Stein explored in plays of these years turns on the paradox that landscape is both "simply there," a prospect of scenery a viewer comes upon, and evidently, in person or in painting, a view constructed by the viewer. It is because this paradox is compositional that the landscape homology was so generative and became a model for sustaining paradoxes in written composition of a kind that interested Stein. Emotion that invests experience with meaning *takes time*, but in the simultaneity modeled on landscape its expression might seem to hover with the immediacy and intensity Stein associated with "existing."<sup>13</sup>

Even in its etymology the Anglo-Saxon word *landscape* is inextricably linked to painting. Introduced into Britain sometime after the fifth century, the word *landscape* gradually ceased to refer to a "tract of land." It acquired its modern usage, "a view of natural scenery," only when seventeenth century Dutch painters reintroduced it to



Fig. 1. Paul Cézanne, *Mont Sainte-Victoire*, 1902–4, oil on canvas, (73 x 91.9 cm), Philadelphia Museum of Art: The George W. Elkins Collection, 1936. For color image visit <http://www.philamuseum.org/collections/permanent/102997.html>

English speakers in reference to landscape painting.<sup>14</sup> According to John Brinckerhoff Jackson, *landscape* is always an “artificial” composition: “First it meant a picture of a view; then the view itself.”<sup>15</sup> In a dizzying twist, we should also note that landscape painting often employs proscenium space in its composition. For example, in Cézanne’s *The Large Bathers* (Philadelphia Museum of Art, 1899–1906), trees that lean inward from both sides of the canvas frame the bathing figures in a center stage formation. Insofar as her homology was painterly, Stein was drawing an analogy to an art that deliberately staged proscenium space in its representation of spatial relations and perspective. Landscape proved a complex model for Stein insofar as in painting it was *already* representation, disclosing the artifice of proscenium space, and therefore suggestive of new methods for experimenting with the space of theatrical illusionism. To double the senses of “landscape” to refer both to the actual expanse on view and to landscape painting is to understand landscape as both “there, really there” with a quality of immanence that painting might attempt to imitate, and, at the same time, as fundamentally “not-there” in representation as Cézanne’s landscapes disclose the autonomy of the painting.

On view in the Provence region or in painting, landscape provided a spatial model for sustaining the paradox that composition is both received and constructed. Draw-



Fig. 2. Paul Cézanne, *La Montagne Sainte-Victoire*, 1902–06, oil on canvas, (63.5 x 83 cm), Kunsthaus Zürich. ©2010. All rights reserved. For color image visit <http://www.kunsthau.ch/en/the-collection/painting-and-sculptures/impressionism-and-post-impressionism/paul-cezanne/>

ing on Jonathan Crary's study of perception, this paradox can be restated in terms of divergent models of vision: the first is the classical or scenic model of visibility, that of "an ideal relation of self-presence between observer and the world," and the second is a model of subjective vision.<sup>16</sup> According to Crary, the first model held until the period 1810–1840 when scientific research revealed the unreliability of perceptual activity and the classical model was replaced by a "decentered observer" for whom perception is embodied, contingent and selective.<sup>17</sup> On the second model, then, the landscape on view depends on the viewing. In painting, Cézanne could experiment with compositional properties of both frame and flux simultaneously. In *Lend A Hand* Stein tests the implications for playwriting of adopting the scenic mode, staging her experiment within the fictions of co-presence of viewer and view as if their coincidence would solve the temporal problems she associated with plays. This means treating the composition as a space to fill or occupy, but one that exists and can be encountered with the force of landscape only as construction, a dynamic flux of spatial relations.

### Immanence in the Cézanne Landscape

Art historians have long remarked on the "strangely positive force" of Cézanne's landscapes, his ability to render "a representation of the conscientiously and inten-



78 sively examined reality of nature, so to speak in the state of becoming. . . .”<sup>18</sup> Whereas Roskill has identified resonance as a defining feature of landscape painting,<sup>19</sup> what I am calling “immanence” in Cézanne’s landscapes emerges as an expressive dimension of the paintings through their affirmation that the *motif* exists apart from human willing and is, at the same time, dependent on the contingent activity of seeing. Immanence entails a seeming indifference to viewers or viewing, the persistence in space of elements encountered as “a found order,” and, yet it must also be an expression that results from viewing: the view one “comes upon” is evidently “found-as-seen.” An implacable quality, immanence is an elusive property insofar as it is an effect of overall composition. Various aspects of Cézanne’s method in his late landscapes contribute to the impression of immanence, including his complex rendering of space, color and light, and the implications of these on the temporal dimension conveyed.

Art historians have commented on the “flatness” typical of these paintings, the violation of conventional aerial perspective that ties the mountain to the foreground.<sup>20</sup> In place of conventional recession, Cézanne creates surface homogeneity through compositional correspondence, the “nonhierarchical repetition of motifs of color, shape, or directional line.”<sup>21</sup> Elements within the paintings are unified through equivalence in illusionistic depth.<sup>22</sup> However, “flatness” fails to describe the unique volumetric effect that Cézanne accomplishes through color modulation, arranging color planes in a stepwise series of chromatic nuance. According to one art historian, he thereby attains a new kind of solidity for objects: “The volumes attain by means of these tiny, overlapping color planes a solidity different from that attained through mere dark-to-light modeling; it is a solidity based on the protruding character of warm color and the receding tendency of cool.”<sup>23</sup> In this way Cézanne reveals the pressures entailed in folding three-dimensional effects into two dimensions: the overlapping of individual color planes creates three-dimensional effects, while the color throughout maintains two-dimensional character because individual color planes are discrete, unblended and applied parallel to the picture plane. And if it is flat, the picture plane is not still in these late landscapes even while it blocks the kind of movement typical of landscape painting that presents an imaginary passage into and through the picture field. Movement in the viewing of Cézanne’s landscape paintings is of an entirely different order. There is no passage *through*, rather forms in the painting appear to advance and recede simultaneously as a result of the combination of surface and depth effects.<sup>24</sup>

Let me illustrate this treatment of space and form with two of Cézanne’s late landscapes, the *Mont Sainte-Victoire*, 1902–4 in the Philadelphia Museum of Art and *La Montagne Sainte-Victoire*, 1902–6 at the Kunsthaus Zürich. In the *Mont Sainte-Victoire* of the Philadelphia collection, the great mass of the mountain sits above an intensely restless foreground. This version of the scene balances the lighter tones of the mountain peak with a dark foreground, thought to correspond to the tops of trees, which is tightly aligned to the canvas plane. The mountain is tied to the foreground and middle ground through various methods that create surface homogeneity, such as vertical brushstrokes and the repetition of color in the composition. Colors of the foreground including grey-black, blue-black and dark green are painted in loose brush

strokes that recur in color patches dotting the horizontal axis. Depending on its location and orientation, the blue-black color contributes to the effects of recession or outlines the mountain edges. An open parabolic shape of golden ochre, with a few roof outlines to suggest farm houses or structures, seems suffused with light because of its placement in sharp contrast with the dark foreground. This ochre color recurs at the horizon line at the base of the mountain where it is darkened by greens. It recurs again in the middle distance where it is broken up with color patches of emerald green and pale pink. Likewise, emerald greens and jade greens form part of the modeling of the sky above the mountain, unifying the top third of the canvas with the foreground field.

According to Lawrence Gowing, color in the painting ceases to be primarily representational and linear marks are expository rather than descriptive: the “affinity and correspondence” that establishes compositional unity has become paramount and replaces mimetic representation.<sup>25</sup> At the center of the painting, stretching toward and including the mountain, the canvas appears to be in motion, composed of a field of dynamic color relations. Patches of sharply contrasting colors including various greens, dark blues and ochre interact vigorously in localized areas of the canvas. A light green is cooler relative to a warmer ochre and seems to recede, but where ochre is laid next to an indigo blue it appears to move forward, seemingly touched by light. Rather than fixing recession, the overlapping color patches create pronounced rhythms and that rhythmical motion unifies the picture plane.

The color patches proved an entirely new method to render form. According to Gowing: “the detail of the landscape was reimagined in bands of color modulation, with sharp contrasts that gave an effect of pleated surfaces like folding screens arrayed across the plain. . . .”<sup>26</sup> Although the mountain is roughly outlined, it is the color patches that lend it sculptural form. Where the mountain crests, a light sky blue block of vertical brushstrokes tilts to the right, so that the top of the brushstrokes supports and defines the edge. Underneath the light blue patch, a series of highly varied color patches cascades, including light sienna, blue iris, white and more sky blue, forming the front of the mountain. The overlapping of these color patches at the crest creates the impression that the mountain protrudes forward even as the light color values recede in relation to the darker greens and blues of the mountain slopes. This rendering imparts a sense of an imposing presence combined with a quality of lightness.

Turning to the Zürich *La Montagne Sainte-Victoire* helps to define Cézanne’s method further since here his method is more abstract. In this version, blunt color patches unify the composition without suggesting mimetic correspondence to details of the landscape.<sup>27</sup> The “calculated precision” of the color patches is a means to insist on the autonomy of the canvas and on its capacity to create an equivalent of perceptual apprehension and a harmony parallel to that of the observed world. Gowing writes:

Cézanne’s patches do not represent materials or facets or variations of tint. In themselves they do not represent anything. It is the relationships between them—relationships of affinity and contrast, the progression from tone to tone in a color scale, and the modulations from scale to scale—that parallel the apprehension of the world. The sense of these color patches rests on their juxtapositions and their alignments one with another, so that they



imply not only volumes but axes, armatures at right angles to the chromatic progressions which state the rounded surfaces of forms.<sup>28</sup>

The juxtaposition of color patches in the Zürich painting is striking and clearly reveals how this method contributes to the spatial illusion. In the foreground, bands of gray-black color patches advance and curve into the center of the canvas, yet directly behind these bands in the middle distance at the left-hand side vivid emerald color patches retain the flatness of the picture plane. At the center and to the right of the parabolic curve, the vertical color patches, emerald green at bottom and tinged gray or near-black at the top of the stroke, line up against the picture plane and recede to the horizon line. The spatial illusion of the picture, including the impression of proximity or distance of the mountain, changes as one moves across the canvas on the horizontal axis, or follows the layers of vertical color patches that advance and recede on the vertical axis. Each axis is determined and complicated by the alignment of the vertical brushstrokes.

The Zürich version imparts the sense of an “emerging order,” one that perpetually forms and dissolves as viewers establish shifting impressions of the scene. “We are still not altogether accustomed to this kind of representation,” Gowing claims.<sup>29</sup> That is, a systematic use of color that corresponds to the perception of the landscape on view (*réalisation*) and results in neither conventional verisimilitude nor pure abstraction. The “logic” of Cézanne’s color patches traces the perceptual apprehension of the world and, because Cézanne assumes that there is an order to apprehend even as he registers the contingency and instability of perception, the paintings impart a potent sense of the immanence of the landscape.

As Picasso and Braque recognized, Cézanne’s method enabled him to create a volumetric space or sculptural presence that is not tied to conventional representation and movement that is not “movement through” or passage. For Stein, as I argue, the immanence of Cézanne’s landscapes presented a spatial model for replacing narrative and descriptive aspects of theatrical illusionism with an expressive dimension in composition. The quality of immanence in landscape plays would convey the “essence of what happened” as an *effect* of composition and as presentational force thus resolving “the problem of time in relation to emotion” that troubled Stein in conventional plays.<sup>30</sup> As we will see in the experiment of *Lend A Hand*, the spatial homology results in an oddly expansive time sense, one of duration without dramatic development, as though time hovered or were suspended in the unfolding space of the text.

### **Immanence in *Lend A Hand* or *Four Religions***

Stein wrote *Lend A Hand Or Four Religions* during her prolonged stay in St.-Rémy. Although their traveling companions went on ahead, and their hotel was not particularly comfortable, Stein and Toklas stayed on through the winter. They visited Roman ruins in the area, including those in nearby Les Baux, the Roman theater and arena in Arles, and went shopping occasionally in Avignon. But for the most part, they were content to stay in the village of St.-Rémy where daily life was occupying. Based on her

retrospective account, Stein was impressed by repetitive movement in the landscape, both her own explorations of the region, and the streaming motion of flocks of sheep on the mountains.<sup>31</sup>

For the title, *Lend A Hand*, Stein drew on a phrase from her childhood in Oakland when as schoolchildren she and her brother, Leo, were asked to report instances of having “lent a hand” at home, but, as Stein observed, since they “spent [their] time at home mostly eating fruit and reading books, [they] never could remember how we had lent a hand.”<sup>32</sup> The play begins by weaving this phrase remembered from childhood with another idiomatic expression in what appears to be a primer of sorts regarding direction.

Look up and not down look right and not left look forward and not back and lend a hand.  
We lend you lend they lend he lends they lend you lend we lend he lends.  
And then they tell to-day they tell it to-day they tell it to-day and yesterday and to-morrow.<sup>33</sup>

This opening preamble underscores that “the problem with plays” stems from a mixing of time senses and suggests that the solution might be a matter of establishing relative (and reversible) position rather than fixing temporal chronology. If events of the play can transpire with the simultaneity and self-containment Stein associated with landscape then the viewer can be in accord with the time sense of the play.

I felt that if a play was exactly like a landscape then there would be no difficulty about the emotion of the person looking on at the play being behind or ahead of the play because the landscape does not have to make acquaintance. You may have to make acquaintance with it, but it does not with you, it is there. . . .<sup>34</sup>

Reading the play we step into a new world, or better, one of energetic “world-making.” No listed characters, no given setting or time frame. How would it be performed we wonder? In marked contrast to Stein’s voice plays of the teens with their busy movement and witty exchanges, this first landscape play is characterized by steady repetition and stillness. The play proceeds by testing compositional elements and their effects, namely, whether sight or sound (or their mixture) most contributes to the emotional delay for the viewer, or, as Stein asked, “Is the thing seen or the thing heard the thing that makes most of its impression upon you at the theatre.”<sup>35</sup> The first half of the play emphasizes visual effects, and the main problem is how to bring elements into view. Sound emerges in the latter half of the play with a clap of thunder: “If she should hear and wonder would she wonder if she heard and there was thunder.”<sup>36</sup>

The dominant image in the opening pages of the play is of a woman kneeling by water; evidently what she does is of little importance, what is striking is the marvelous way in which she comes into view. The woman emerges gradually by means of speaking parts that rotate among four anonymous religions, designated only as “First religion,” “Second Religion” and so on. But are they speaking parts? Since Stein does not adhere to conventions of playwriting in which the side text consistently designates speaking parts for characters, it is unclear how we are meant to read the lines assigned the four religions. Are these four “voices” speaking in succession, or, since the focus is on the

82 visual, might we regard these as four contradictory and overlapping viewpoints that occur simultaneously?

- |                 |   |
|-----------------|---|
| First religion  | advances and then sees some one she advances and then she sees some one.                                |
| Second religion | Second religion they advance and they see some one, they advance and they see some one as they advance. |
| Third religion  | She advances and she sees some one, she sees some one or she advances.                                  |
| Fourth religion | As she advances she sees some one. Some one is seen by her as she advances. <sup>37</sup>               |

From one line to the next, each of the four views differs from the previous so that while they may share an object it is not ever the “same” object. Exchanges among the four religions replace conventional framing devices, stripping away the ground for dramatic action and substituting an abstract, fugal framework. We do well to focus our attention on the results of this innovation: while we might expect the enumerated religions to designate discrete speaking parts, what they actually do is direct our attention to *what is seen*. In the opening pages, the four religions “advance and see some one,” a woman, who in turn also advances and “sees some one.” In this way, our perspective as viewers is pre-empted by abstract figures in the play who themselves “see some one.” Stein has neatly recast the problem of “making acquaintance” that so troubled her as a problem *within* the play for its set of viewers.

Shifting to the spatial dimension of the text, Stein attempts to block the temporal unfolding that ordinarily accompanies sequence or succession. While scenes or passages that form through reiteration would appear to “take time,” each scene seems to unfold and take shape in a single, self-contained frame. Following Stein’s observations about the stillness of landscape, Lyn Hejinian has likened the arrested motion of landscape to a *tableau vivant*: “In essence the landscape, by virtue of its own laws, is transformed under attention into a tableau, a *tableau vivant*; episodes become qualities.”<sup>38</sup> Stein creates this effect in part by exaggerating the problem of “making acquaintance” that troubled her in watching plays. She demonstrates that there is no reference point from which to ascertain which elements are “following” and which “leading” when both the religions and the woman they see are simultaneously advancing. The viewer’s introduction to characters has been replaced by the religions’ efforts to determine the relative places of constituent elements and these efforts form the space of the play. The four religions present their questions with a tone of utter simplicity that can dip into a wide affective range—coolly insouciant, slightly portentous, mildly brooding, by turns sentimental.

Then, too, the actions assigned to the woman and by means of which she emerges are unusual, neutral and incomplete; they do not develop dramatic action in any ordinary way. Potential actions are typically offered in the future conditional tense, and often immediately cancelled: she may or may not advance or be led, see some one, furnish a house, or kneel beside water. Often these proposed activities aren’t actions at all, but potential ideation (as Wendy Steiner has observed about Stein’s early portraits) includ-

ing questions about what the woman knows or believes she knows. We see Stein hard at work in the opening of the play, trying to get the woman to come into view through questions posed by the four religions, and then working to bring the religions themselves in from around the edges of the frame into the picture. Perhaps the exertion of willing the woman into existence, along with a bid for a sense of well being, accounts for the opening word play on “well” and “will.”

Clearly, landscape painting was on Stein’s mind. She treats the text as a pictorial plane or flat surface that she has made and where she can put *things*. Later she would write to Virgil Thomson about the effort required to make the saints appear in *Four Saints in Three Acts*: “I think I have got St. Therese onto the stage, it has been an awful struggle and I think I can keep her on and gradually by the second act get St. Ignatius on and then they will both be on together but not at once in the third act.”<sup>39</sup> *Lend A Hand* is Stein’s first experiment in rendering a pronounced spatial dimension in a play. She creates not material figures *per se* but figures that materialize enough to occupy the space that they create, and proceeds as if questions of composition were now painterly, a matter of what to put *here* as counterpoint to *that* in place of what happens next. The painterly mode serves as an antidote to narrative with its ready identifications. In the play Stein collects together an odd assortment of elements, including the four religions, an Italian stableman, a [C]hinese Christian, among others. Underscoring their artifice, these are pieces drawn from different drawers which refuse to cohere neatly, nor are they images that will form a decorative motif, or describe a particular landscape. They are slotted into the picture plane of the play without losing their awkward strangeness, forming a “compound of separate images” as T.J. Clark describes the bathers in Cézanne’s painting, *Bathers at Rest* (Barnes Foundation, 1875–77).<sup>40</sup>

It is tempting to suggest that the woman figure who “kneels beside the water” in *Lend A Hand* echoes the figures in Cézanne’s *Bathers* sequence (1895–1906). Stein and her brother, Leo, saw Cézanne’s *Three Bathers* at the 1904 Salon d’Automne where it was on loan by Matisse. That year they purchased Cézanne’s *Bathers* (1898–1900), a small study related to the *Bathers* sequence, a *Group of Bathers* (1892–94), a composition of male nudes, and two lithographs related to the *Bathers* series.<sup>41</sup> Gertrude kept the *Bathers* picture after she and Leo divided the collection, and in a 1922 Man Ray photograph of 27 rue de Fleures it is visible to one side of the fireplace.<sup>42</sup> By this time, Leo had sold the *Group of Bathers* to Dr. Albert Barnes and it became part of the Barnes Foundation collection. In 1923 Stein might have seen the notice in *Les Arts à Paris* of the Pennsylvania state charter for the Barnes’ “educational institution” along with mention of the paintings housed there.<sup>43</sup> Connections to Cézanne’s paintings are speculative, of course, and if there is compositional affinity between Stein’s play and Cézanne’s painting it primarily concerns method not subject matter. In Cézanne’s paintings, the many bathers are crudely painted; the same hatch mark technique used to render their bodies is used for the landscape. Their bodies are ungainly because they are shaped by modulating pictorial elements rather than plastic modeling, and therefore, in a manner that seems disquieting for bodies, they remain “open to preserve a relationship with the pre-representational values of tone and contrast.”<sup>44</sup> The deliber-

84 ate “rhyming and repetition” of bodily poses that renders the figures interchangeable flattens the picture plane, suppressing narrative and dispelling illusionism. According to Clark, “[p]oses and gestures are locked together on the picture surface and repeated and repeated until the dullest viewer gets the point.”<sup>45</sup>

Likewise, Stein signals a rupture of illusionism by means of the paratactic repetitions that make a woman appear in the “landscape” of her play. In place of narrative sequence, the play proceeds through paratactic accumulation, rehearsing prior questions or assertions with variation until a given passage builds to a sense of satisfaction or exhaustion.

Fourth religion	Does she furnish a house as well.
Fourth religion	Are grasses grown and does she observe that the others remove them. Are grasses grown four times yearly. Does she see the grasses that are grown four times yearly. Does she very nearly remove them. Does she remove them and do they very nearly grow four times yearly. Does she as she sees some one does she advance and does she very nearly remove the green grasses that grow nearly four times yearly. In this country they do.
Third religion	Does she very nearly or does she see the green grasses grow four times yearly. Does she remove them or does she know that they do grow four times yearly. Does she see some one as she advances or does she kneel there where the water is flowing or does she furnish a house as well. Does she nearly remove them.
Second religion	Do they see the grasses grow four times yearly and do they remove them and do they advance and see some one and do they touch it and do they lose it and do they see them grow almost four times yearly nearly four times nearly. <sup>46</sup>

Assertions so reiterated concerning furnishing a house or advancing are rendered impersonal and Stein’s method of presentation flaunts the artifice of the action. These assertions clearly don’t advance a narrative—they advance a particular style. The stacking of layers and layers of possible action accrues density as the play unfolds. Evidently, this layering draws on the method of the portraits Stein wrote between the years 1908 and 1911, including the portraits of Picasso and Matisse that joined her name with Cubism for the first time when these were published in *Camera Work* in 1912. The early portraits typically develop through the repetition of key phrases tellingly modified by subtle variation and, as in *Lend A Hand*, this method creates marked spatial effects. The Picasso portrait begins:

One whom some were certainly following was one who was completely charming. One whom some were certainly following was one who was charming. One whom some were following was one who was completely charming. One whom some were following was one who was certainly completely charming.

Some were certainly following and were certain that the one they were then following was one working and was one bringing out of himself then something. Some were certainly following and were certain that the one they were then following was one bringing out of himself then something that was coming to be a heavy thing, a solid thing and a complete thing.<sup>47</sup>

Stein achieves “Cubist spatial energies” in portraits of this early style, as Charles Altieri has explained, through repetitions and variations that create semantic heft; through the “intricate interrelationships” of sentences whereby “meanings appear to lock together, like facets turning in a four-dimensional space;” and in their use of grammar as an “implicit scenic background.”<sup>48</sup> Likewise, the complex layering of questions and assertions in *Lend A Hand* creates a spatial illusion formed by the relation of the assertions as if these materialized and were suspended in the space they appear to occupy. There are other formal similarities between the early portraits and the first landscape play as well. In Altieri’s analysis, Stein achieves a complex portrait of Picasso by means of shifting viewpoints, either by complicating the sequence of its “simple two-sentence structure” or by changing perspective from the “one” followed to the “some” following. To some extent Stein replays this method in the fugal, multidimensional perspective generated by the four religions in *Lend A Hand*. But there are important differences as well. The play makes a greater rupture with conventional representational practices than the early portraits as Stein mines theatrical illusionism for all it’s worth to get the effects she’s after.

I began by claiming that with this play Stein is “world-making” and to support this I have to explain how she handles illusionism, the devices by which worlds are ordinarily made. Stein creates the special effects of the landscape play by revealing the play *to be a play* at every moment: such improbable and impossible scenarios can only exist in a play. Surely we are invited to “see” a woman in the landscape and the pastoral tone of the play depends to some extent on her presence and the grass that (may or may not) grow “nearly four times yearly.” But the play is not “about” the woman and her choice of religion in any ordinary way. Stein’s method is indifferent to details of place or character that would be distinguishing characteristics in a conventional play. This is similar in effect to the way in which Cézanne’s hatch mark technique, applied to every subject equally, renders objects of the painting equivalent. As Shiff explains, “One and the same mark was as effective in animating a composition of bathers as in articulating the bends, angles, and planes of a still life.”<sup>49</sup> In Stein’s play, nothing given remains constant or becomes figural in relation to other movement. The four religions whose questions initially form the play’s framework become in turn elements of the play themselves, speaking in the first person and themselves undergoing the provisional action of the play. The woman emerges and becomes a palpable presence not by means of descriptive or narrative illusionism but through increasingly complex layers of questions about whether she “advances” or is “led.” These are elements in a play of movement and stillness that has been aptly likened to “choreography.”<sup>50</sup> In her unrelenting focus on the operation of framing devices and modalities of presentation, Stein reveals the devices of theatrical illusionism to be just so many ways of making a play.<sup>51</sup>

The dominant effect of the play, the effect it performs obsessively, is the perpetual effort to align elements relative to one another—the woman “advancing” or “kneeling” while the four religions remain in place or also advance—combined with dogged correction of each of its statements. “Are grasses grown four times yearly” (or not) and does “she see” the grasses, and “does she remove them” and so on. Terribly awkward phrasing about attachment (“First religion attaches it first religion attaches it”) reveals



86 this preoccupation with the “mechanics of illusionism,” the set of devices or the apparatus that joins things, in this case in lateral relation.<sup>52</sup> Later passages describe the relation of elements that are “added” or “passed” or “folded.”<sup>53</sup> It is a method of doing and undoing, always leaving open the possibility of revising or retracting the report of an action or aligning it with another. This renders the action entirely potential or abstract, and in place of developing action the play evokes an illusion of spatial dimension through the dense relations that develop in the layering that comprises a particular episode and in the relation of one episode to another. This preoccupation with the alignment of shifting assertions is a verbal approximation of the spatial dimensions Cézanne achieves through color modulation: “The sense of these color patches rests on their juxtapositions and their alignments one with another, so that they imply not only volumes but axes, armatures at right angles to the chromatic progressions which state the rounded surfaces of forms.”<sup>54</sup>

Stein achieves volumetric effects as a result of the odd way in which scenes appear, expand and dissolve in the play. In her early portraits the placement of a word made all the difference in meaning, indeed the portraits form by means of subtle differences in the sense of words as they shift in grammatical function. The grounds for asserting “certainly” become less certain in the Picasso portrait, for example. But in *Lend A Hand*, neither word order nor the sequence of reported actions seems to matter. The exaggerated method of reiteration is systematic, but not in the service of advancing plot or dramatic action. The goal, as in Cézanne’s landscape painting, is to establish an impression of space as an effect of a unified compositional field. In the play, Stein creates surface homogeneity through the repetition of paratactic questions much as Cézanne achieves compositional unity through the repetition of color and the use of vertical brushstrokes. Individual questions or assertions are not independently meaningful, nor is their sequence developmental or narrative. The unrelenting focus of the method is on the hinging of statements, the near-material effect of their articulation. Negations are not final, they may not even be negations; in the developing landscape everything (and nothing) is possible.

First religion	Does she almost see the grasses grow four times yearly does she see the green grasses grow four times yearly and is she nearly kneeling beside the water where the water is flowing. Does she touch it and does she remove it and does she see the green grasses grow nearly four times yearly. Does she see some one as she advances and does she kneel by the water is she kneeling by the water where the water is flowing. I do not think so. She is feeling that the green grasses grow nearly four times yearly. <sup>55</sup>
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Bands of similarly phrased assertions both constitute the developing homogeneous surface and create pronounced spatial effects as one band of assertions meets another. The illusion of space in Stein’s play results from the elaborate articulation and co-penetration of these bands much as Cézanne creates spatial dimension as an effect of color modulation—“an effect of pleated surfaces like folding screens arrayed across

the plain.” As in Cézanne’s use of color patches, what matters in Stein’s play are the elaborate relations that accrue between statements even as these remain discrete, “relationships of affinity and contrast, the progression from tone to tone in a color scale, and the modulations from scale to scale. . . .” In the play, Stein creates spatial impressions as well as impressions of movement by means of the complex relations developing among shifting and multiple possibilities in statement, including affirmation or negation, declaration or query, shifts in subject as well as the shifting senses of modifiers as these exchange places. The assertion “four times yearly” is modified to become “nearly four times yearly” and then shifts to modify the woman’s position, “is she nearly kneeling.” In a method approximating that of Cézanne’s hatch marks, the sense of each assertion is indeterminate and nonrepresentational; assertions instead enter into an intricate set of localized relations among neighboring statements and across the composition.

In making the painterly homology, I mean to suggest that Stein sets each statement into relation with others by treating it materially as though the statement were an individual mark or brushstroke in imitation of Cézanne’s mark-by-mark technique. No doubt this will seem a rather mechanistic analogy, and one that ignores (as Stein did) that a sentence is not a brushstroke. Ultimately, however, Stein’s homology depends less on whether she can imitate discrete painterly methods in a verbal medium, but on her ability to interpret Cézanne’s method so as to achieve similar overall compositional effects. The most striking aspect of the play is the emergence of the woman in the space of the play without dramatic development, and this Stein achieves as a direct result of successfully imitating Cézanne’s ability to create spatial dimensions without conventional representation. None of the play’s individual assertions need be determinate so long as in composition their articulation renders a quality of immanence from which the woman can appear to emerge. This was the force of Cézanne’s method according to Merleau-Ponty, “it is Cézanne’s genius that when the over-all composition of the picture is seen globally, perspectival distortions are no longer visible in their own right but contribute, as they do in natural vision, to the impression of an emerging order, of an object in the act of appearing, organizing itself before our eyes.”<sup>56</sup> Likewise, Stein creates a volumetric dimension in the text by means of distortion, holding open a space for contradictory emotions and implausible configurations to exist, and it is in this space that the woman materializes. She emerges as a result of the impression of immanence forcefully conveyed by the overall composition of the play much as Mont Sainte-Victoire emerges and exists in Cézanne’s painting as an expression of compositional unity.

As aforementioned, before leaving Paris for the South of France Stein finished editing the first collection of her work and gave it the title, *Geography And Plays*. We might ask, then, what is the geography or topography of this landscape play? As I have suggested, this first landscape play seems a multidimensional elaboration of Stein’s initial “simple two-sentence” portrait method: the four religions reiterate assertions of similar phrasing which together form a tableau, and each tableau is itself only one of many such tableaux. A new tableau forms as the four religions introduce new terms into rotation, gradually replacing the previous set of terms. But what is the relation

88 of the many tableaux in the play overall? In the opening pages of the play, questions concerning advancing and leading are displaced first by questions concerning attachment, and then by questions about furnishing a house, followed by questions concerning the grass growing. Evidently the tableaux are episodic rather than developmental, and if they compose a space, which I think they do, how do we visualize their relation in space? Do we imagine that an individual tableau is formed, elaborated and dissolved only to be replaced by another that emerges in the same “space,” or that variations on the individual tableau, each slightly different than the previous, hang in the contiguous space of the developing landscape, stretching outwards in a line to infinity like a panorama or mural? Or, perhaps that there is only ever one scene, “beginning again and again,” and the play demonstrates the kind and amount of iteration necessary to form the pictorial surface for this scene, building up sufficient volume through dense layering so that the scene will appear to materialize. To put it simply: do we move to the “next” scene or do we begin again?

I don't think we can answer this question with any finality because there are no fixed reference points from which to mark perspective, but what really matters is what Stein manages to make of this indeterminacy in the very structure of the play. The woman appears in the play with a quality of revelation, as though she were revealed through the fugal structure of the four religions, revealed through the simultaneous and varied possibilities that instantiate her presence. This revelation is the indescribable aspect of the play, it cannot be localized and yet it is also the feature that impresses itself upon the reader most forcibly. It is conveyed through the expressive dimension that Stein creates in the play, replacing theatrical illusionism with the “essence of what happened.” And, in contrast to the style of the early portraits in which the interlocking of gerundive sentences tends to create a cramped, closed space, the quality of revelation and affirmation expressed in the play occurs in a space that seems to be filled with air and light.

This is the play's great achievement and, as I hope to have made evident, it is this quality of immanence that makes *Lend A Hand* a landscape play. To summarize its methods, then, the play imparts a quality of immanence by creating intensive and inter-related compositional properties. One method is to make a developing scene appear to spread laterally, in imitation of a painterly “mark-by-mark technique,” simultaneously creating the space it will fill. This spatial dimension of the text combined with our inability to determine with any certainty how ensuing scenes relate means also that figures come into view at an indeterminate distance from the viewer and from the four religions, the play's unstable frame. The multiple and shifting perspectives of the four religions perpetually widen or close the distance between elements on view, complicating the relation of figure to ground or of foreground to background. We might expect that properties of the text that evoke a spatial dimension are those that most strongly suggest immanence. In the play, this is a depthless space, but one that nonetheless conveys sufficient plasticity so that the woman can be seen to advance, to kneel, to prepare and to stay.

This seems necessary for what Stein had in mind, but more critical still for creating and sustaining the quality of immanence is the play of movement and stillness. There

are several kinds of movement at work: a gentle to-and-fro motion of figures “advancing” as toward the picture plane; a lateral unfurling of proximate scenes emerging and fading; and an impression of arrested motion or stillness when a scene comes to completion. It is only when Stein evokes movement within the space she has also created that she shows the space *as space* to occupy, much as in Cézanne’s painting “the spatial structure vibrates as it is formed.”<sup>57</sup> Movement as an intensive property of the composition is the real reward of this highly worked structure insofar as it allows Stein to convey the “essence of what happened” as a compositional effect and therefore resolve the discontinuity in the viewer’s experience. As she later explained in relation to *Four Saints in Three Acts*, “the movement in it was like a movement in and out with which anybody looking on can keep in time.”<sup>58</sup>

Experiments with movement in space have consequences for time sense as Stein well knew. Ultimately, Stein’s interpretation of Cézannean immanence depends upon the play’s expression of a peculiar time sense. Describing Cézanne’s *Mont Sainte-Victoire* of the Philadelphia collection, the art historian Max Raphael has analyzed the way in which the color modulation which shapes spatial dimension eliminates “the perception of time” for viewers.

Let us consider the nearest plane: a dark area made up of various violets and greens. One color (violet) is decomposed into a warm (reddish) tone and a cold (bluish) tone; the first comes forward, the second recedes. This creates a tension which sets these tones apart yet relates them to each other, so that they seem to belong to distinct layers although there is no perceptible space between them. The number of layers employing the same color varies, but whether the contrast involves two or more layers, our actual perception is one not of movement but of tension. In consequence, perception of time is eliminated from our perception of three-dimensionality; or, to be more exact, we do not perceive time as elapsing while we become aware of a multiplicity of layers.<sup>59</sup>

In a similar manner, Stein evokes a pronounced atemporal quality by imparting a sense of duration that does not seem to transpire, but occurs with the immediacy associated with simultaneity. Assertions or questions in the play are worded in the present tense or future conditional, yet nothing *happens* in the present moment because the many possibilities proposed are so thoroughly vetted and often cancelled. While they don’t determine action or tell a story, the reiterated assertions, each set related to the next and yet discrete, impart a sense of duration that accords with lived experience. When rendered lateral to others, assertions made in the present tense do not become past relative to proximate statements, they seem instead to persist in an eerie suspension of time. Stein not only arrests “theatrical time,” but she creates a novel expression of time sense that combines a startling sense of immediacy with a sense of duration that does not depend upon the passage of time. This is the time sense of immanence, and, because it is an expression of composition rather than dramatic illusionism, viewers of the play can “keep time” with the affective tone of the play, an expression in this play of quiet affirmation.

90 The combined effects of time and space make the play a self-contained “world” with the autonomy of modern painting Stein so admired, and this perhaps helps account for the repeated instances of the word “furnish” in the play. It appears first as the possibility that the woman will “furnish a house,” later as “furnish the religion,” and later still as “do you fairly furnish a reason.”<sup>60</sup> Without putting too much pressure on a single word, the problem Stein sets out to solve is how to “furnish” a play as a picture plane or landscape. Artaud wrote, “but theater resides in a certain way of furnishing and animating the air of the stage. . . .”<sup>61</sup> With this bid to “furnish” the play we are not so far from its metaphorical structure. What the revelation of the play enacts—or, the series of revelations each time the woman emerges anew—is the emanation of choice freed of the accidents of particulars. It is a valiant and I think for the most part successful effort to render the willingness to inhabit the world (to “furnish” a house or a reason) as the articulation and expression of an unfurling picture plane. No doubt this will seem an overly poetic claim, but to test its validity readers need only compare the first part of the play with the second. Shifting from a focus on sight to sound, the play seems to direct our attention from visual impressions of the woman and setting to aspects of her affective state. Or so it seems. But the string of rhymes in passages that follow is actually thin gruel compared to the subtle range of emotion conveyed in the first part of the play through formal means. The following is characteristic:

First religion	Can you refuse me can you confuse me can you amuse me can you use me. She said can you. Sweet neat complete tender mender defend her joy alloy and then say that. <sup>62</sup>
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The simple statement that emerges, “[s]he will stay, she will not leave she will say she will stay,” is anticlimactic now that we have seen this intention take form in the opening pages of the play.<sup>63</sup> I don’t mean to fault Stein for this unevenness in the play; on the contrary, I take it that the pronounced differences in style between roughly the first and second halves of the play—differences that any reader must observe—reveal Stein’s experiment in progress. By dividing “things seen” from “things heard” she tested whether sight or sound contributes most to the emotional impact of the play and therefore to the disarming sense that one is “out of sync” with its dramatic action. The surprising discovery of this play is that experiments with the visual dimension are more vivid, presumably eliciting more emotional response, than experiments that emphasize sound properties.

Stein’s first landscape play was not her first attempt to open her work to the world. Her 1912 stay in Spain resulted in the stylistic breakthrough of *Tender Buttons*, a highly visual and also painterly text. What Stein saw in the landscape of the Provence region was composition and for her *composition* was always that of painting, whether landscape or still life. With the landscape homology Stein grasped a new approach for radically restructuring the play as a prospect, a space comprised by the unfolding of accordion-like motion. By imitating the immanence Cézanne achieves, Stein creates a landscape play in which heightened artifice makes events of the play take shape and seem to materialize before our eyes.

## Notes

I am grateful for a Mellon Research Award from the College of Arts and Sciences of American University that made it possible to include an illustration, and for the permission granted by The Philadelphia Museum of Art.

1. Gertrude Stein, "Plays," in *Gertrude Stein: Writings 1932–1946* (New York: The Library of America, 1998), 244.

2. *Ibid.*, 264–5.

3. Dates cited for the plays are dates of composition. Book-length studies of Stein's plays include Jane Palatini Bowers' *They Watch Me As They Watch This: Gertrude Stein's Metadrama* (Philadelphia: University of Pennsylvania Press, 1991); Sarah Bay-Cheng's, *Mama Dada: Gertrude Stein's Avant-Garde Theater* (New York: Routledge, 2004); Leslie Atkins Durham's, *Staging Gertrude Stein: Absence, Culture, and the Landscape of American Alternative Theatre* (New York: Palgrave Macmillan, 2005); and Betsy Alayne Ryan's *Gertrude Stein's Theatre of the Absolute* (Ann Arbor: UMI Research Press, 1984).

4. Stein, *The Autobiography of Alice B. Toklas in Gertrude Stein: Writings 1903–1932* (New York: The Library of America, 1998), 864. Stein sent *Lend A Hand* on T.S. Eliot's request for a submission to the *Criterion* in 1924, but it was rejected. Ulla Dydo, *Gertrude Stein: The Language That Rises, 1923–1934* (Evanston, IL: Northwestern UP, 2003), 106.

5. Stein, "Portraits and Repetition," in *Gertrude Stein: Writings 1932–1946*, 301.

6. Ulla Dydo has described the Cézanne portrait as a "verbal landscape" in *A Stein Reader*, ed. Dydo (Evanston, IL: Northwestern UP, 1993), 427.

7. Mark Roskill, *The Languages of Landscape* (Philadelphia: Pennsylvania State UP, 1997), 8–9.

8. Lyn Hejinian, "Grammar and Landscape," one of "Two Stein Talks" in *The Language of Inquiry* (Berkeley: University of California Press, 2000), 116.

9. Bowers, 26.

10. Richard Shiff, "Lucky Cézanne (*Cézanne Tychique*)" in *Cézanne and Beyond*, [exhibition catalog], (Philadelphia Museum of Art, 2009), 60. See also John C. Gilmour, "Improvisation in Cézanne's Late Landscapes" in *The Journal of Aesthetics and Art Criticism* 58:2 (Spring 2000) 191–204.

11. Stein, "Pictures," in *Gertrude Stein: Writings 1932–1946*, 235.

12. Stein, "Plays," 251.

13. Stein, "Portraits and Repetition," in *Gertrude Stein: Writings 1932–1946*, 293.

14. Bowers, 26.

15. John Brinckerhoff Jackson, *Discovering the Vernacular Landscape* (New Haven: Yale UP, 1986), 3.

16. Jonathan Crary, *Suspensions of Perception: Attention, Spectacle, and Modern Culture* (Cambridge: MIT Press, 1999), 25.

17. *Ibid.*, 11–12.

18. F. Novotny, "The Late Landscape Paintings," in *Cézanne: The Late Work*, ed. William Rubin (New York: The Museum of Modern Art, 1977), 108.

19. Roskill, 4.

20. Yve-Alain Bois observes that "this type of violent denial of aerial perspective is frequent from the 1880s onward, notably in the first of the Sainte-Victoires," in "Cézanne: Words and Deeds," *October* 84 (Spring 1998), 32.

21. Richard Shiff, *Cézanne and the End of Impressionism: A Study of the Theory, Technique, and Critical Evaluation of Modern Art* (Chicago: University of Chicago Press, 1984), 215.

22. Stein commented: "Cézanne conceived the idea that in composition one thing was as important as another thing. Each part is as important as the whole and that impressed me enormously" in *What Are Masterpieces* (New York: Pitman, 1970), 98.

23. Erle Loran, *Cézanne's Composition, Analysis of His Form with Diagrams and Photographs of His Motifs* (Berkeley: University of California Press, 1970), 25.

24. Shiff, *Cézanne and the End of Impressionism*, 122.

25. Lawrence Gowing, "The Logic of Organized Sensations," in *Cézanne: The Late Work*, 68.

26. *Ibid.*



- 92 27. Art historians debate whether the color patches in paintings such as this one are representational and how much the use of color determines form. Since John Rewald photographed some of Cézanne's motifs others have sought out the sites of his motifs in studies that generally find the paintings faithful to the physical landscape even if Cézanne has altered the perspective or colors. See Rewald, *Paul Cézanne* (London: Spring Books, 1959); Erle Loran, *Cézanne's Composition, Analysis of His Form with Diagrams and Photographs of His Motifs*; and Pavel Machotka, *Cézanne: Landscape into Art* (New Haven: Yale UP, 1996).
28. Gowing, 66.
29. *Ibid.*
30. Stein, "Plays," 262.
31. Stein, *The Autobiography of Alice B. Toklas*, 863–64.
32. Stein, *Everybody's Autobiography* (New York: Vintage Books, 1973) 86.
33. Stein, *Lend A Hand or Four Religions in Useful Knowledge* (New York: Station Hill Press, 1988), 170.
34. Stein, "Plays," 263.
35. Stein, "Plays," 249.
36. Stein, *Useful Knowledge*, 185–6.
37. *Ibid.*, 170.
38. Hejninian, 114.
39. Gertrude Stein to Virgil Thomson, 30 March 1927, YCAL, quoted in Richard Bridgman, *Gertrude Stein In Pieces* (New York: Oxford University Press, 1970), 179.
40. T.J. Clark, *Farewell To An Idea: Episodes from a History of Modernism* (New Haven: Yale University Press, 1999), 141. See also Shiff on the painting's lack of illusionistic depth in *Cézanne and the End of Impressionism*, 169.
41. Leo Stein bought the collection's first Cézanne painting, *The Spring House* (c. 1879, Barnes Foundation) in 1903. The Cézanne lithographs Stein and her brother owned were *Bathers in Landscape* (c. 1890–97) and *Bathers* (1899). The most complete list of the Stein collection is *The Steins Collect: Matisse, Picasso and the Parisian Avant-Garde*, exhibition catalog, eds. Janet Bishop, Cécile Debray, Rebecca Rabinow, (New Haven and London: San Francisco Museum of Modern Art in association with Yale UP, 2011). Earlier lists include: *Four Americans in Paris: The Collections of Gertrude Stein and Her Family*, [exhibition catalog, The Museum of Modern Art], (New Haven, CT: Eastern Press, 1970) and John Rewald, *Cézanne: The Steins And Their Circle* (London: Thames and Hudson, 1986).
42. Stein kept the *Bathers* painting until 1926 when she sold it to Etta Cone. It is now in The Cone Collection at The Baltimore Museum of Art. Cone purchased the *Bathers* lithograph from Gertrude and Leo in 1906. Leo sold the Cézanne *Group of Bathers* to Dr. Albert Barnes in 1915.
43. *Matisse Picasso*, [exhibition catalog, The Museum of Modern Art, New York], (London: Tate Publishing, 2002), 372.
44. Gottfried Boehm, "A Paradise Created By Painting: Observation on Cézanne's Bathers, in Mary L. Krumrine, *Paul Cézanne: The Bathers* (London: Thames and Hudson, 1989), 25.
45. Clark, 161.
46. Stein, *Useful Knowledge*, 173–4.
47. Stein, "Picasso," in *A Stein Reader*, 142.
48. Charles Altieri, *Painterly Abstraction in Modernist American Poetry*, (Pennsylvania: Pennsylvania State UP, 1995), 241–2.
49. Shiff, "Lucky Cézanne (Cézanne Tychique)," 64.
50. Sutherland, 107.
51. Here I am modifying T.J. Clark's "ways of making a painting," in *Farewell To An Idea*, 180.
52. Questions about how things are attached or "joined" appear in many Stein texts of 1922–23.
53. Stein, *Useful Knowledge*, 177 and 179.
54. Gowing, 66.
55. Stein, *Useful Knowledge*, 174.
56. Maurice Merleau-Ponty, "Cézanne's Doubt," in *Sense and Non-Sense*, translated by Hubert L. Dreyfus and Patricia Allen Dreyfus (Chicago: Northwestern UP, 1964), 14.

57. Merleau-Ponty, 15.
58. Stein, "Plays," 269.
59. Max Raphael, "The World of Art and the Model in Nature," in *The Demands of Art* (London: Routledge & Kegan Paul, 1968), 21–22, quoted in Yve-Alain Bois, 40.
60. Stein, *Useful Knowledge*, 199 and 205.
61. Antonin Artaud, *The Theatre and Its Double*, translated by Mary Caroline Richards, (New York: Grove Weidenfeld, 1958), 108.
62. Stein, *Useful Knowledge*, 186.
63. Stein, "Plays," 193.