

Tender Buttons: Objects, Food, Rooms Study Guide

**Tender Buttons: Objects, Food, Rooms by Gertrude
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Objects

Objects Summary

"A Carafe, That Is A Blind Glass" states that the carafe is a cousin to the glass, but it is not ordinary. The difference is between the two spreads. In "Glazed Glitter," a nickel is originally rid of a cover. The change has come; there is no gratitude in mercy, and no color is chosen. It shows an obligation, and if borrowing is not natural, then there is some use in giving. "A Substance In A Cushion" details that the change of color is likely, and very little difference is prepared. In "A Box," order is a way of being round. It is rudimentary to be analyzed. "A Piece Of Coffee" is not a detainer; the resemblance to yellow is dirtier and more distinct. "Dirt And Not Copper" makes color darker and makes the shape heavy. No melody is harder. In "Nothing Elegant", a single charm is doubtful. "Mildred's Umbrella" is a cause with no curve. It is a sign of extra. "A Method Of A Cloak" is a single climb to a line. "A Red Stamp" states that lilies are lily white and exhaust noise, distance and dirt.

"A Box" is made out of what is necessary to replace any substance. "A Plate" shows an occasion for buying a set of colored china. In "A Seltzer Bottle," neglect leads to cracking. This makes what is "lead in color and certainly discolored in silver." "A Long Dress" questions what this current wind is and where the length is. In "A Red Hat," dark grey is ordinary and monstrous because there is no red in it. "A Blue Coat" is guided away. This particular color is used for length, not even more than a shadow. "A Piano" has no color; it shuts and lifts, and its center is in standing. "A Chair" is part of a regular arrangement in a suitable establishment. In "A Frightful Release," the bag was left and not found. "A Purse" is not green or straw colored; it is hardly seen and the chain is not misplaced.

In "A Mounted Umbrella," the narrator ponders the use of leaving it where it would hang. "A Cloth" states that a cloth is plenty and more. "More" details the elegant use of foliage and grace. "A New Cup And Saucer" enthusiastically hurts the clouded yellow bud and saucer. "Objects" argues that with sudden equals, "two in the centre makes two one-sides." In "Eye Glasses," the color is in shaving. A saloon is well placed in the center of the alley. "Cutlet" is a blind agitation that is manly and uttermost. In "Careless Water," no cup is broken in more places than it is mended. In "A Paper," a courteous occasion makes a paper show no such occasion. In "A Drawing," the meaning is entirely to say the mark is what it is.

In "Water Raining," astonishing and difficult water makes a meadow and a stroke. In "Cold Climate," the yellow season makes lying places. In "Malachite," the sudden spoon is the same in no size. "An Umbrella" tells that the strange reason is in front, not behind. "A Petticoat" is a disgrace and a rosy charm. It is a light white and an ink spot. "A Waist" is compared to a star gliding, a wooden object and a piece of crystal. "A Time to Eat" is habitual and authorized separation. "A Little Bit Of A Tumbler" is a shining indication of



yellow. "A Fire" uses time to send and not to send; the letter is sent. "A Handkerchief" is a winning of all blessings.

"Red Roses" is a collapse and a sold hole; it is a little less than not. "In Between" a place and candy is a narrow foot-path. "Colored Hats" are necessary to show that curls are worn. The light is so clean that nearly all of it shows pearls and little ways. "A Feather" is trimmed by the light, a bug, the post and a little leaning. "A Brown" is not liquid, but it is relaxed. There is a change. In "A Little Called Pauline," anything called little shows shuddering. The narrator wishes for a peaceful life to arise Pauline and hopes that she has her cow. "A Sound" signifies beating, popping and chewing. "A Table" means a whole steadiness. "Shoes" are a wall with a stream of pounding. They are a shallow hole and a rose on red that makes ale less.

In "A Dog," a little monkey goes like a donkey. "A White Hunter" is nearly crazy. "A Leave" is in the middle of a tiny spot, and the wrist is leading. In "Suppose An Eyes," there is an open gate at the hour of closing summer. The seats need blackening, and the white dress is a sign. The soldier wears lace. There is a little sale for the little women. "A Shawl" is a hat, a hurt, a red balloon, a wedding, a belt, and a ticket. The "Book" was there; it is a sister, a flower, a dog and the colored sky. "Peeled Pencil, Choke" simply says "rub her coke." "It Was Black, Black Took" states the black ink is not a hull house. There is no precision and no past. "This Is The Dress, Aider" "stops the muncher as a jack in makes a meadowed king."

Objects Analysis

"Objects" is a collective poem, comprised of fifty-eight word clusters used to redefine words by subverting denotations using juxtapositions and an analysis of syllables. "Carafe, That Is A Blind Glass" shows that a carafe is similar to but different than a glass. "Glazed Glitter" states that change may be unwelcome, but it is inevitable. In "A Substance In A Cushion," the narrator states that everything changes so people should get accustomed to it. "A Box" highlights that things are not always what they seem. "A Piece Of Coffee" appears as an argument that a single image is not splendor. "Dirty and Not Copper" claims that dirt, not copper, makes mercy, relaxation and strength. "Nothing Elegant" proves that all is earnest. "Mildred's Umbrella" serves as the symbol of a great loss of restitution. "A Method Of A Cloak" has a system and feeling which has resignation and success. "A Red Stamp" claims that if something is done unnecessarily, it needs to be cataloged.

"A Box" describes how the plainer something is made, the more reason there is for outward recognition and a result. "A Plate" shows a plan that has excess. In "A Seltzer Bottle," use is manifold. A line distinguishes "A Long Dress." If red is in everything, then it is not necessary, according to "A Red Hat." "A Blue Coat" is less than a shadow. The speed is open and the color is careless in "A Piano." "A Chair" warrants no special protection. In "A Frightful Release," the piece is not exchanged, but it is left over. The chain not being misplaced in "A Purse" shows that it was open.



In "A Mounted Umbrella," the lesson is to learn that it shows it was handsome but useless. "A Cloth" proves that any occasion shows the best way. In "More," the elegant use of foliage and grace is the reason that red is regular and enthusiastic. The new replaces the old in "A New Cup And Saucer." In "Objects," a kind of show is made by squeezing. The blind agitation of a "Cutlet" is manly and uttermost. In "Careless Water," the narrator states that what is not broken cannot be fixed. "A Paper" makes readiness, eyesight and a stool. "A Drawing" claims that it is best to show sudden places and to make bitterness.

"Watering Raining" produces positive and negative effects. "Cold Climate" details desperation. "Malachite" shows a wound in decision. "An Umbrella" finds peace in the dot. "A Petticoat" contrasts the positive and negative aspects of the petticoat. "A Waist" shows a remarkable change. "A Time To Eat" indicates that one is not tardy. "A Little Bit Of A Tumbler" spreads into nothing. "A Handkerchief" epitomizes a lack of worry.

"Red Roses" seems to allude to peace, while "In Between" claims that there is no satin wood shining. "A Feather" is representative of cohesiveness. "A Brown" demonstrates pressing news. In "A Little Called Pauline," the narrator wishes well for Pauline. "A Sound" is what it is, no more or less. "A Table" shows the necessary places and a revision. "Shoes" are pus that shows shine. In "A Dog," more sighs come but last goes. "Suppose An Eyes" describes beauty. "A Shawl" and "Book" compare the respective objects to many different things. "It Was Black, Black Took" shows no precision and no past.



Food

Food Summary

In "Roastbeef," there is sleeping inside and reddening on the outside. The meaning is in the morning, and the feeling is in the evening. Exudation is cumbersome, but there is no occasion for reduction. A sound is not separation. There is no delight and no mathematics; the narrator questions what is and what is not. In "Mutton," a letter can wither, learning can suffer, and a simultaneous outrage is principal. The darkness is sectional. The final change in "Breakfast" includes potatoes. Decency, presence and calm shows a need for clamor. The custom is in the center. This shows a necessity for retraction. "Sugar" is violent luck. It is a whole sample and the quiet. The water is squeezing. In "Cranberries," the narrator questions whether there could be a sudden date and a present settlement of old age pensions. "Milk" states that cooking is recognition between the sudden and the nearly sudden. "Milk" says to climb up in sight and a guess is hanging. "Eggs" are a cunning shawl to be steady. It is not the cow's shame and the precocious sound; it is a bite. "Apples" details the many ways apples can be used in cooking. "Tails" mentions the cold pails with no joy, claiming rest is not better. A little "Lunch" is a break. In "Cups," a single example of excellence is in the meat. A cup is neglected because of its size. In "Rhubarb," Susan is not a seat. It is wild and laughable. A "Single Fish" is a sweet win, and it is necessary. "Cake" is cast in. This is today. It is a sign and a caution. "Custard" has aches. It is not to be, but it makes a little hill. In "Potatoes," real potatoes are cut in between. In "Potatoes," cheese, crackers and butter are prepared. "Roast Potatoes" are for. "Asparagus" is a lean to hot that makes art.

"Butter" leaves a grain and shows it. It is a need, a state flower, and a state rubber. In "End of Summer," the little eyelets have a hammer and check with stripes. "Sausages" are in between a glass. They awake a question, and eating in the morning provides an instant answer. "Celery" tastes in curled lashes and remains. "Veal" is very well. The washing is washing. It makes cold soup. "Vegetable" questions what is a cut, radiant and reasonable cress, crescent or cross. In "Way Lay Vegetable," leaves and potatoes skip and flutter. In "Cooking," the narrator states alas the pull, the bell, the coach, the wedding, the butter, the meat and the receptacle. "Chicken" is a peculiar third. "Chicken" is a dirty word. It is a "dirty third" and a dirty bird.

In "Chicken," the potatoes and loaves are mean. In "Chicken," there is a sticking with the chicken. It is sticking in. "Chain-boats" merrily blow the west carpet. "Pastry" is a cutting shade. It is cool spades and beds of violet. "Cream" makes an eddy. "Cream" is cut into crumbs and chambers. A "Cucumber" is not a razor; it ridicules pudding. "Dinner" is not a little fit. The narrator questions why weight. At a time when it was late, there was a wheel that shot a burst of all. "Dining" is west. "Eating" can be eating a grand old man and never a resolvable burst. There is not really any such bay; it was a ham.



"Eating" states it is a shame to stare and double and relieve. It is out more in the steady. It was a strange garden and a pea, but it was not a succession. "Salad" is a winning cake. "Sauce" is a bay labored section. "Salmon" is a peculiar bin in beside. In "Orange," one feels an oyster in an egg stir. There is an extra leaker and an extra licker with a see spoon. "Orange" is a new type of kneeler of old show beefsteak. In "Oranges," build is all right. In "Orange In," the narrator advises the reader to go lack use to her. The soup is pain. Only an excreate makes no sense. In "Salad Dressing And An Artichoke," the narrator pleads for the pale hot and a cover rose. She pleads for an acre in a red stranger and butter all beefsteak with regular feel faces. In "Salad Dressing And An Artichoke," the narrator pleads for a carriage cup in ice-cream which is too bended with scissors and time. In "A Centre In A Table," a day made some sun. The narrator supposes a cod liver is an oil and secrets bestow a reed. Next to the narrator is a folder, and there is a waiter next to the folder. The narrator tells the reader to "read with her for less."

Food Analysis

"Food" is a collective poem, comprised of fifty-one word clusters used to redefine words by subverting denotations using juxtapositions and an analysis of syllables. In "Roastbeef," there is no delight and no mathematics as the narrator questions what is and what is not. In "Mutton," little is more. The lecture is repeated many times. "Breakfast" shows custom and change in custom. "Sugar" focuses on negligence, acceptance and absence. "Cranberries" tells that just as there is suffering, so there is no countering. "Milk" demonstrates the meaning of the best of change. "Eggs" argues that cut up alone the paved way is harm. "Apples" demonstrates use. "Tails" contradicts itself by stating that rest is not better; yet, it is better all the time.

In "Lunch," the definition provided is then described as natural. "Cups" seems to signify the importance and superficiality of appearance. "Rhubarb" objects to neglect. "Single Fish" is not the same. "Cake" describes a recollection. "Custard" is better than seeding. "Asparagus" is wet weather.

In "Butter," it makes a pit. "End of Summer" refers to rested development. No evil is wide, claims "Sausages." "Celery" describes something selfish, pure and enlivened. "Veal" asks the principal question to be put into. "Vegetable" describes news capable of glees. "Way Lay Vegetable" advises the reader to suppose it is the meal. "Cooking" lists a combination of ingredients with which to make a meal. The second "Chicken" refers to the first in terms of the chicken as a third.

"Chicken" shows the sides that are served. "Chicken" describes stuffing a chicken for cooking. "Cream" is necessary. In "Cucumber" the rest is in white widening. "Dinner" contradicts itself by stating "all to be nice all to be no so." In "Eating," George is a mass. "Eating" is neither simple, nor is it an election. "Sauce" is not much. There is no since in "Orange In," opposed to no sense. No chance exists in "Salad Dressing And An Artichoke."



Rooms

Rooms Summary

In "Rooms," the narrator advises the reader to act so that there is no use in a centre. Preparation is given to the preparers. The tune has a little piece to play. The exercise is all there and fast. There is no wagon to begin the placing. In order for there to be more, there must be more. The shadow does not shine in the same way as a black line exists. The truth arrives. There is distribution when the centre has a place. The author of it all is behind the door and will enter in the morning. The shame is no greater when the table is longer. A glass can be of any height, but it is higher and simpler and placed, there would be no doubt. Erection stands and feeds and silences a swelling tin. A covered shine changes permission.

A blend holds no mice, not because of a floor but because of nothing. When the place was replaced, everything left was stored and everything retained would not satisfy more than another. The sister was not a mister; this was a surprise. When the time was perfect, there was a growth of a whole dividing time so that where formerly there was no mistake, there still was no mistake. The small sign of an entrance makes it alike. There is no exercise in a single speed or the wonder of six little spoons. Every day contained no excitement, so a birthday was added, and this made the memory clear. The time for discrimination came and was never mentioned because it was so triumphant. "It is not disagreeable to startle a starving husband."

The tendency to deplore the absence of more has never been authorized. Motion does not indicate silence; motion indicates less. The torn, fitting stamp is not a symbol, because it does not suggest anything. The question less time is only seen when there is a shower since any little thing is water. A whole collection is made and shows the disorder. It shows the likeness and the single mind. Sunshine is not made by a plain hill. A can that contains a curtain is a solid, sentimental usage. A measure shows that the length has a steel construction. A package, a filter and a funnel make a scene and raise questions. A cape is a cover but not in summer. The narrator questions whether silence chokes speech. There is no difference between giving it away and not giving it away. There is a difference between two windows because the curtain of one is shorter.

A tribune means more than cake. It means more sugar and shows the state of elongating a nose. A success is alright when there are rooms but no vacancies. One taste of tack, bottle, fish or barometer shows no distinguishing sign when there is a store. Cadences show a quiet color. Star-light is usually mentioned with the sun and moon, and it is mixed up with the rest of time. The name is changed because of a tree in a little space which causes the decision. There is education because two folding tables are not together with ribbon. There is no disgrace in looking. A fastened curtain discloses mourning. Climate is not southern. There are no currents in the air; the currents show it no plainer. The narrator ponders why there is a question about religion. A sound and obligation leads to harmony in hesitation. A lake is sudden. The stand is



shouted, and the ancient is practical. The mercenary change settles the coloring and serving dishes which is expressed in a tray. Excellence is borrowing, and light is slanting.

Negligence is not as exact as a pen. To consider a lecture is anxious and charity. There will be no chance of legality. A soldier has as much detail as a case of the measles. A bridge is the capture of reversible sizing and can be cautious. The cloud changes with the moon's movements and the narrow suggestion of the building. A plain lap shows that there is no extension such as there would be if there was more choice in everything. Catholic ventures on youth and a section of debate. A curving example makes fingernails. Abundant flowers are lilac; if not, they are white in the centre.

To dance a clean dream is to make no more mistakes than yesterday. There is much useless suffering. Back books secure tears and church. Wideness makes an active centre. A safe weight pleases when it is hanging, but a safer weight is naughtier in the spectacle. Surprise has no occasion. The moon's light is the only light on Sunday. The care with the rain, the green and the white is wrong, but the care with incredible justice and likeness makes a fountain.

Rooms Analysis

"Rooms" is a poem that consists of many word clusters which are used to redefine words by subverting denotations using juxtapositions and an analysis of syllables. A wide action is not the same thing as a width. The tender and true make no width. There is no changing the light, but it was already done. They had no change, and they were not respected. There is a disturbance when the truth comes. Distribution when the centre has a place is a natural contradiction which can be seen from the description. The author behind the door does not mean the same as a disappearance. The erection that silences the tin makes no diversion.

The blend that holds no mice is not in a vision. The question of replacing that thing and the perfect denial makes the time change all the time. To replace a casual acquaintance with an ordinary daughter does not make a son. The perfect time that contained no mistake makes no more mixture than there would have been if no change was made. Harmony is essential, as seen by the little sign of an entrance. Nothing is hidden because there is no suggestion of silence. A lesson is consequential. There certainly is quiet as there is blindness, weakness, organization, betrothal and consideration.

The tendency to deplore the absence of more means a pleasant state of stupefaction. A sack without an opening shows more and a loss that is not commensurate. The coats' difference in shape does not mean a difference in color. The trouble in both eyes comes from there being no more disturbance than in little paper. Tidiness does not destroy the piece nor does it mean delicacy.

There is no such thing as delusion. The narrator internally debates whether speech chokes silence. Lying as a reduction contradicts with lying being arrangeable. There is



no difference between giving it away and not giving it away. The unshadowed breath does not show desertion. None is empty.

Any little thing is a change. A curtain diminishes, and the ample space shows varnish. The evasion shows memory, not shame. It shows no face. The star-light is not mentioned with the sun alone; the moon must be included. The narrator questions name changes and education. A curtain closed for mourning does not show elocution or preparation. The climate shows the back is furnished and red is a dark color.

There is no habitable exercise. There is no doubt that the singularity of religion is evident. The fact that no change is needed shows design. All order is in a measure. The same experience is more through negligence. Careless monotony shows an exchange in principle and a change in organization. In the moment of assured cheerfulness, the sounds do not differ. The narrator questions complaint. A curving example is the only object in secretion and speech.

No more mistakes than yesterday shows clearness and a regular notion of exercise. It does not mean exchanging a like. There is more craving than there is in a mountain. The narrator questions useless suffering. Wet weather means an open window. Back books show no need to be mended with wax. Lilac and no mention of butter shows not even a silent resemblance. The best game is shiny and scratching. Surprise is an ingredient, and the whole section is one season. The narrator wonders what the sensible decision is.



Characters

Gertrude Stein/narrator appears in Objects

Gertrude Stein is the author and narrator of "Tender Buttons: Objects, Food and Rooms." In "Objects," she redefines words based on their etymology and an analysis of the syllables. She chooses words for their prosody and juxtaposes them in order to subvert common denotations. Gertrude Stein believes that the words have lost much of their expressive force and uses an unlikely combination of words to redefine each word. "Tender Buttons: Objects, Food and Rooms" can also be seen as a reworking of a patriarchal language from a feminist viewpoint. Gertrude Stein uses many puns and wordplays to allude to lesbian sexuality. She also uses color quite frequently in her writing. Gertrude Stein writes in a stream-of-consciousness style of writing that she deems word portraits, meant to convey a specific image. She often uses repetition and contrasting words to convey the image that she is trying to convey. Gertrude Stein's writing is highly stylized and idiosyncratic. It is a form of automatic writing and a complete break from literary tradition as it contains no plot or sentence structure.

Through the use of subtitles in "Objects," Gertrude Stein redefines fifty-eight words: "A Carafe, That Is a Blind Glass," "Glazed Glitter," "A Substance In A Cushion," "A Box," "A Piece of Coffee," "Dirt And Not Copper," "Nothing Elegant," "Mildred's Umbrella," "A Method Of A Cloak," "A Red Stamp," "A Box," "A Plate," "A Seltzer Bottle," "A Long Dress," "A Red Hat," "A Blue Coat," "A Piano," "A Chair," "A Frightful Release," "A Purse," "A Mounted Umbrella," "A Cloth," "More," "A New Cup And Saucer," "Objects," "Eye Glasses," "Cutlet," "Careless Water," "A Paper," "A Drawing," "Water Raining," "Cold Climate," "Malachite," "An Umbrella," "A Petticoat," "A Waist," "A Time To Eat," "A Little Bit Of A Tumbler", "A Fire", "A Handkerchief", "Red Roses", "In Between", "Colored Hats", "A Feather", "A Brown", "A Little Called Pauline," "A Sound," "A Table," "Shoes," "A Dog," "A White Hunter," "A Leave," "Suppose An Eyes," "A Shawl," "Book," "Peeled Pencil, Choke," "It Was Black, Black Took," and "This Is The Dress, Aider."

Gertrude Stein/narrator appears in Food

Gertrude Stein is the author and narrator of "Tender Buttons: Objects, Food and Rooms." In "Food," she redefines words based on their etymology and an analysis of the syllables. She chooses words for their prosody and juxtaposes them in order to subvert common denotations. Gertrude Stein believes that the words have lost much of their expressive force and uses an unlikely combination of words to redefine each word. "Tender Buttons: Objects, Food and Rooms" can also be seen as a reworking of a patriarchal language from a feminist viewpoint. Gertrude Stein uses many puns and wordplays to allude to lesbian sexuality. She also uses color quite frequently in her writing. Gertrude Stein writes in a stream-of-consciousness style of writing that she deems word portraits, meant to convey a specific image. She often uses repetition and contrasting words to convey the image that she is trying to convey. Gertrude Stein's



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Through the use of subtitles in "Food," Gertrude Stein redefines fifty-one words: "Roastbeef," "Mutton," "Breakfast," "Sugar," "Cranberries," "Milk," "Milk," "Eggs," "Apples," "Tails," "Lunch," "Cups," "Rhubarb," "Single Fish," "Cake," "Custard," "Potatoes," "Potatoes," "Roast Potatoes," "Asparagus," "Butter," "End Of Summer," "Sausages," "Celery," "Veal," "Vegetable," "Way Lay Vegetable," "Cooking," "Chicken," "Chicken," "Chicken," "Chain-boats," "Pastry," "Cream," "Cream," "Cucumber," "Dinner," "Dining," "Eating," "Eating," "Salad," "Sauce," "Salmon," "Orange," "Orange," "Oranges," "Orange In," "Salad Dressing And An Artichoke," "Salad Dressing And An Artichoke," and "A Centre In A Table."

Gertrude Stein/narratorappears in Rooms

Gertrude Stein is the author and narrator of "Tender Buttons: Objects, Food and Rooms." In "Rooms," she redefines words based on their etymology and an analysis of the syllables. She chooses words for their prosody and juxtaposes them in order to subvert common denotations. Gertrude Stein believes that the words have lost much of their expressive force and uses an unlikely combination of words to redefine each word. "Tender Buttons: Objects, Food and Rooms" can also be seen as a reworking of a patriarchal language from a feminist viewpoint. Gertrude Stein uses many puns and wordplays to allude to lesbian sexuality. She also uses color quite frequently in her writing. Gertrude Stein writes in a stream-of-consciousness style of writing that she deems word portraits, meant to convey a specific image. She often uses repetition and contrasting words to convey the image that she is trying to convey. Gertrude Stein's writing is highly stylized and idiosyncratic. It is a form of automatic writing and a complete break from literary tradition as it contains no plot or sentence structure.

In "Rooms," Gertrude Stein redefines many words, without the use of subtitles such as in the first two poems. Some of these words are as follows: preparation, tune, more, shadow, truth, distribution, shame, permission, a blend, sister, time, birthday, absence of more, motion, stamp, collection, package, questions, cape, speech, silence, curtain, tribune, cadences, success, currents, religion, climate, lake, excellence, negligence, lecture, education, soldier, dance, back books, wideness, safe weight, surprise, and care.

Paulineappears in Objects

In "A Little Called Pauline," a little is called Pauline. A little anything shows shudders. The narrator hopes for a peaceful life for Pauline to arise her. The narrator hopes Pauline has her cow.



My Dear appears in Objects

In "A Table" the narrator tells my dear that a table means a whole steadiness.

White Hunter appears in Objects

A white hunter is nearly crazy in "A White Hunter."

A Man appears in Objects

In "Book," the narrator says to "suppose a man a realistic expression of resolute reliability suggests pleasing itself." She compares the man to kind wavers and a little chance to rest.

Student(s) appears in Food

In "Mutton," the student(s) are merciful and recognize that they chew something.

Monster appears in Food

In "Mutton," the monster is not present. It is made a piece show, and the narrator wonders was it a kindness.

We appears in Food

In "Cake," we came back to a dirty town because two bore mused ash which meant cake which was a sign.

You appears in Food

In "Way Lay Vegetable," you should have a skip and hurry up flutter.

Us appears in Food

In "Dinner," the narrator asks to let us why, let us weight and let us why way.

George appears in Food

In "Eating," George is a mass.



Waiter appears in Food

In "A Centre In A Table," the waiter is next to a folder which is next to the narrator. The waiter is foldersome and should reletter and read her with her for less.

They appears in Rooms

They do not eat who mention silver and sweet. They had no change and were not respected.

Author appears in Rooms

The author of all that is in there behind the door, and that is entertaining in the morning.

Casual Acquaintance appears in Rooms

Replacing a casual acquaintance with a daughter does not make a son.

Husband appears in Rooms

Startling a starving husband is not disagreeable.



Objects/Places

Carafe appears in Objects

A carafe is a kind in glass and a cousin. It is a spectacle and an arrangement in a system to pointing.

Cushion appears in Objects

A cushion has that cover. It is very clean, and there is no change in appearance.

Dirt appears in Objects

Dirt, not copper, makes a color darker. It makes the shape heavy and the melody harder. It makes mercy, relaxation and strength.

Blue coat appears in Objects

A blue coat is guided away. It is the particular color that is used for that length and not any width, not even more than a shadow.

Purse appears in Objects

A purse was not green nor was it straw color. It was hardly seen, and it had a long use. The chain was never missing; it was not misplaced. All it showed was that it was open.

Cloth appears in Objects

Enough cloth is plenty and more.

Cutlet appears in Objects

A cutlet is a blind agitation that is manly and uttermost.

Paper appears in Objects

A paper is a courteous occasion that makes a paper show no such occasion and this makes readiness, eyesight, likeness and a stool.



Petticoat appears in Objects

A petticoat is a light white and an ink spot. It is a disgrace and a rosy charm.

Red roses appears in Objects

Red roses are cool and cut pink. They are a collapse and sold hole. They are a little less hot.

Colored hats appears in Objects

Colored hats are necessary to show that curls are worn by an addition of blank spaces. This makes the difference between single lines and broad stomachs.

Feather appears in Objects

A feather is trimmed by the light, the bug and the post. It is trimmed by little leaning and all sorts of mounted reserves and loud volumes. It is cohesive.

Table appears in Objects

A table means a whole steadiness and is likely a change. It means more than a glass is tall. A table means necessary places and a revision.

Shawl appears in Objects

A shawl is a hat, a hurt, a red balloon and an under coat. It is a wedding and a piece of wax. A shawl is a belt and ticket.

Book appears in Objects

A book was there. It was a cleaner and it was not where it was wet. It means kind wavers and little chance to beside rest.

Inside Roastbeef appears in Food

Inside "Roastbeef," there is sleeping.

Outside Roastbeef appears in Food

Outside "Roastbeef," there is reddening.



Chickenappears in Food

Chicken is a peculiar, dirty third and a dirty bird. It is sticking an extra succession and served with mean, potato and loaves.

Celeryappears in Food

Celery tastes in curled lashes and little bits and mostly in remains.

Salmonappears in Food

Salmon is a peculiar bin.

A Centreappears in Rooms

There is no use in a centre.

Stoveappears in Rooms

The stove is bigger. It was of a shape that made no audience bigger if the opening is assumed why should there not be kneeling.

Birthdayappears in Rooms

The time came where there was a birthday. Every day was no excitement, and a birthday was added on Monday to make the memory clear.

Silenceappears in Rooms

Silence is not indicated by any motion. It is enthralled.

Stampappears in Rooms

The stamp is not only torn but also does not fit any symbol. It suggests nothing.

Measureappears in Rooms

A measure shows that the length has a steel construction.



Cape appears in Rooms

A cape is a cover, but it is not always a cover when there is another or when it is summer.

Tribune appears in Rooms

A tribune does not mean paper; it means nothing more than cake. It shows the state of lengthening any nose.

Education appears in Rooms

There is education because the two tables which are folding are not tied together with a ribbon.

Climate appears in Rooms

Climate is not southern. It shows that the back is furnished and red which is a dark color.

Themes

Lesbianism

Gertrude Stein comments on lesbian sexuality in "Tender Buttons: Objects, Food, Rooms" through highly condensed layers of public and private meanings. She uses wordplay, especially puns such as box, cow and tender buttons. The colors red and pink may also allude to female genitalia. In "Glazed Glitter," Stein alludes to change and polishing. Change is also mentioned in "A Substance In A Cushion," as is the presence of as many girls as men. Stein states that there is no pleasure in not getting tired of the violent kind of delight, a possible allusion to heterosexual sex; another such allusion may be groan grinding. "A Box" is obviously a pun and also includes references to kindness, redness and cattle. The second "A Box" alludes to outward recognitions, used and taken, and an indication of a wedding journey. "A Chair" mentions a suitable establishment, likely an establishment with a heterosexual couple, and no rubbing. "A Purse" mentions being open.

"More" offers the color red. "Objects" refers to slender joints and sudden equals. "Cold Climate" talks of lying places. Change recurs in "A Waist." "A Time To Eat" discusses the tyrannical, habitual and authorized in opposition to a separation. "Red Roses" alludes to a sold hole, a little less hot. "In Between" is about a narrow foot-path between a place and candy. It also uses several words that contribute to this theme: virgin, curves, and unprecedented arrangement between old ladies. "A Feather" is trimmed by light, and "A Brown" reintroduces the concept of change. In "A Little Called Pauline," the narrator hopes that Pauline has her cow and mentions a wedding. The word 'eat' in several of the poems has a double entendre referring to lesbian encounters. "Shoes" refers to a shallow hole," and "Roastbeef" mentions reddening and discrimination. "Breakfast" alludes to change and a loving tongue, another reference to lesbian sexuality. "Cups" refers to the excellence in meat, a bent stick and a neglected cup. "Celery" discusses curled lashes as selfish, pure and enlivened. "Chicken" is a dirty third and a dirty bird. "Eating" states it is a shame to stare. "Rooms" mentions a little piece of play, that harmony is essential, and lying in a conundrum. It states that there is no seduction and laments that height is penetrating. In "Rooms," Stein also questions why there is a difference between one window and another, stating that it is because the curtain is shorter. The time for discrimination is never mentioned because it is so triumphant.

Feminism

Many critics interpret "Tender Buttons: Objects, Food, Rooms" as a feminist reworking of a patriarchal language. "A Carafe, That Is A Blind Glass" compares a carafe and a glass, showing them to be the same but different; these could serve as symbols for men and women. In "A Substance In A Cushion," there are as many girls as men present, showing equality between the sexes. "Mildred's Umbrella" shows a cause, a great loss and restitution. "A Seltzer Bottle" mentions neglect that is not final, sufficient or



substituted. A line distinguishes "A Long Dress." "A Red Hat" states that a grey hat is monstrous because there is no red in it. "A Blue Coat" is not even more than a shadow; this could allude to women's place in society. "A Piano" spreads, shuts and lifts. The suitable establishment in "A Chair" shows a women's place in the household. "A Frightful Release" conveys the image of mismanagement of women's position in society. "A Mounted Umbrella" shows the only purpose as being handsome. In "Cutlet," a blind agitation is manly and uttermost.

"A Petticoat" is a disgrace and a charm; it is a disgrace for women but a charm for men because of the way it controls women. "A Waist" alludes to change. "In Between" mentions virgins, curves and old ladies. "Colored Hats" shows curls are worn and makes more nurses than little women. "A Table" shows steadiness, but the stand shakes. "Suppose An Eyes" discusses that a white dress is a sign, an allusion to marriage. Little sales bodies are beautiful. A "Book" acts as a cover up. A sister is compared to a flower, a dog and a grey sky. "Breakfast" mentions change and the necessity for retraction. It also uses the word 'dainty.' In "A Centre In A Table," Gertrude Stein says to read her with her for less. In "Rooms," an instance of more alludes to feminism fighting for more rights. An erection stands, feeds and silences a swelling tin, a reference to male and female genitalia. The sister is not a mister. Stein condemns someone by arguing that replacing a casual acquaintance with an ordinary daughter does not make a son. In "Rooms," Stein also questions why there is a difference between one window and another, stating that it is because the curtain is shorter. The time for discrimination is never mentioned because it is so triumphant.

Denotations

This collection of poems is a series of word portraits. Gertrude Stein redefines words from a feminist perspective to undermine the patriarchal system. "Tender Buttons: Objects, Food, Rooms" shows a change in vocabulary and a change in the way that Stein uses words. It is an attack on the denotations of words which Stein believed had lost their expressive force and ability to communicate. Although the individual elements of the definitions are familiar, the significance as a whole is altered. Words are repeated, recast and strung together in unusual combinations. These definitions favor sound over sense. Some rhyme; others are written in prose. Stein uses unexpected associations and willful incoherence to force her readers to question the denotations of commonly used words.

The word clusters are chosen for the prosody and are juxtaposed to subvert common definitions. They are redefined using etymology and the analysis of syllables. The writing utilizes the methods of stream-of-consciousness and automatic writing. Stein appears to be literature's answer to Cubism. Some examples of Gertrude Stein's redefining words follow. In "Objects," the cold climate is a season in yellow that sold extra strings and makes lying places. Also in "Objects," a petticoat is contrasted as a light white and an ink spot, as well as a disgrace and a charm. In "Food," celery tastes where in curled lashes and little bits and remains, and chicken is a peculiar third, a dirty word, a dirty third, and a dirty bird. "Rooms" shows shine as that which when covered

changes permission. In "Rooms," a measure is that which is put up so that it shows the length has a steel construction.

Style

Point of View

The point of view of the novel is third person. This point of view is limited and unreliable, proven by the fact that the narrator very subjectively offers new definitions of words. This point of view is important to the book by virtue of "Tender Buttons: Objects, Food and Rooms" being a collection of poetry, which is a very subjective genre. This point of view allows the reader to become intimately familiar with the author's thoughts and feelings about many different things by being able to see how she redefines these many words.

These poems are told without dialogue. Even the term exposition does not seem quite appropriate for the style of writing that Gertrude Stein chooses in this collection of poems. Using automatic writing, Gertrude Stein paints word portraits through a form of stream-of-consciousness. This conveys an image of the words to the reader to elicit a certain reactions and feelings in the reader. Gertrude Steins reworks the English language for the purpose of rewriting the definitions of a patriarchal language with a new, feminist perspective. These poems are a rethinking of the language. Gertrude Stein also uses juxtaposition, repetition and an analysis of syllables to subvert the common denotations of these words. The language that Gertrude Stein uses does not adhere to the accepted grammatical structure, as she rarely uses complete sentences and often transposes her nouns, verbs and adjectives to create definitions that do not seem to follow a rational pattern of language.

Setting

There is no concrete setting in "Tender Buttons: Objects, Food, Rooms." The setting of this collection of poems is more abstract. Gertrude Stein's mind acts as the most obvious setting for this collection of poetry since it is a rethinking and reforming of the language. If forced to envision a concrete setting, a dictionary makes the most sense as this collection is a series of words redefined using a feminist thought process to divert from the patriarchal system of language prevalent in society. "Food" could be seen as occurring in a kitchen due to the fact that these definitions revolve around food.

"Tender Buttons: Objects, Food, Rooms" was written by Gertrude Stein in 1912 and published in 1914 by Claire Marie Press. Because Gertrude Stein lived in France for the majority of her life, France is another choice as the setting for these poems. The poems were created due to the atmosphere of the time. This atmosphere included the rise of the feminist movement, causing Gertrude Stein to rebel against patriarchal ideology. It also involved an increase in the acceptance of homosexuality, as can be seen by the wordplays and puns that contain a lesbian innuendo. Another major influence on this poetry is the art style of Cubism; these poems have often been defined as a literary Cubism.



Language and Meaning

The language of "Tender Buttons: Objects, Food, Rooms" tends to be very flexible and informal. The sentences are not structured according to grammatical rules of the language. The style of the writing is a large hindrance to understanding the novel as it follows a very abstract thought pattern that tends to transpose nouns, verbs and adjectives in such a way that makes comprehension very difficult. The language allows the readers to familiarize themselves with the author's thought processes and belief system to some extent if they are able to wade through the verbiage that seems nonsensical to find the meaning beneath.

There are no specific characters, and there is no dialogue. The word clusters are juxtaposed in order to subvert common denotations of word in order to provide a redefinition based on a more feminist perspective, as opposed to the patriarchal system of language. The new definitions use etymology and an analysis of syllables in a highly stylized and hermetic way to define the words. Gertrude Stein uses a method of sound opposed to sense to create these definitions. She uses wordplay and puns to allude to lesbianism. Her writing is idiosyncratic and playful and often utilizes repetition to enforce her point. Gertrude Stein writes in a stream-of-consciousness style that is also reminiscent of automatic writing.

Structure

"Tender Buttons: Objects, Food, Rooms" is a collection of poetry comprised of three poems. It consists of forty-four pages. Each poem is title to refer to the contents of the poems. "Objects" is fifteen pages long and contains fifty-eight definitions of different objects. Each definition is subtitled to refer to the object which is being defined. "Food" is nineteen pages long and contains fifty-one definitions of different food items. Each definition is subtitled to refer to the food which is being defined. "Rooms" is ten pages long and does not have subtitles, but it redefines many different objects as well. These definitions are much more ambiguous than the definitions in "Objects" and "Food."

There is no active plot in this collection. The collective piece acts to redefine the patriarchal language of Gertrude Stein's society into a more feminist reworking of the language. This collection contains no backstory or flashbacks. There is no action or dialogue. Gertrude Stein deviates from following standard grammatical structure in an obvious break from literary tradition. The pace is slow as it is often necessary to reread the same passage many times due to the fact that they are short, ambiguous and descriptive. Each definition creates an image as these poems are referred to as word portraits, created by a stream-of-consciousness style of writing. These poems are very difficult to read and quite confusing.



Quotes

"The change in that is that red weakens an hour. The change has come. There is no search. But there is, there is that hope and that interpretation and sometime, surely any is unwelcome, sometime there is breath and there will be a sinecure and charming very charming is that clean and cleansing." Objects, "Glazed Glitter", page 3

"A charm a single charm is doubtful. If the red is rose and there is a gate surrounding it, if inside is let in and there places change then certainly something is upright. It is earnest." Objects, "Nothing Elegant", page 6

"A line distinguishes it. A line just distinguishes it." Objects, "A Long Dress", page 8

"A light white, a disgrace, an ink spot, a rosy charm." Objects, "A Petticoat", page 13

"So clean is a light that nearly all of it shows pearls and little ways." Objects, "Colored Hats", page 14

"All the time that there is use there is use and any time there is a surface there is a surface, and every time there is an exception there is an exception and every time there is a division there is a dividing." Food, "Roastbeef", page 21

"Claiming nothing, not claiming anything, not a claim in everything, collecting claiming, all this makes a harmony, it even makes a succession." Food, "Roastbeef", page 23

"A meal in mutton, mutton, why is lamb cheaper, it is cheaper because so little is more. Lecture, lecture and repeat instruction." Food, "Mutton", page 26

"Climb up in sight climb in the whole utter needles and a guess a whole guess is hanging. Hanging hanging." Food, "Milk", page 30

"No evil is wide, any extra in leaf is so strange and singular a red breast." Food, "Sausages", page 34

"Alas a dirty word, alas a dirty third alas a dirty third, alas a dirty bird." Food, "Chicken", page 35

"Pain soup, suppose it is a question, suppose it is butter, real is, real is only, only excreate, only excreate a no since." Food, "Orange In", page 38

"Next to me next to a folder, next to a folder some waiter, next to a foldersome waiter and re letter and read her. Read her with her for less." Food, "A Centre in a Table", page 39

"Act so that there is no use in a centre. A wide action is not a width. A preparation is given to the ones preparing. They do not eat who mention silver and sweet. There was an occupation." Rooms, page 43



"The time came when there was a birthday. Every day was no excitement and a birthday was added, it was added on Monday, this made the memory clear, this which was a speech showed the chair in the middle where there was copper." Rooms, page 45

"Startling a starving husband is not disagreeable. The reason that nothing is hidden is that there is no suggestion of silence. No song is sad. A lesson is of consequence." Rooms, page 45

"A measure is that which put up so that is shows the length has a steel construction. Tidiness is not delicacy, it does not destroy the whole piece, certainly not it has been measured and nothing has been cut off and even if that has been lost there is a name, no name is signed and left over, not any space is fitted so that moving about is plentiful." Rooms, page 46

"Lying in a conundrum, lying so makes the springs restless, lying so is a reduction, not lying so is arrangeable." Rooms, page 47

"Why is the name changed. The name is changed because in the little space there is a tree, in some space there are no trees, in every space there is a hint of more, all this causes the decision." Rooms, page 48

"This cloud does change with the movements of the moon and the narrow the quite narrow suggestion of the building. It does and then when it is settled and no sounds differ then comes the moment when cheerfulness is so assured that there is an occasion." Rooms, page 51

"The care with which the rain is wrong and the green is wrong and the white is wrong, the care with which there is a chair and plenty of breathing. The care with which there is incredible justice and likeness, all this makes a magnificent asparagus, and also a fountain." Rooms, page 52

Topics for Discussion

What is the meaning of "Objects?"

What is the significance of "Food?"

Analyze "Rooms."

Compare and contrast two of these poems.

Choose one of these poems, and explain the format.

Examine the difference in perspective between these three poems.

What are the similarities and differences between "Objects" and "Food."