

Hogarth Essays

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COMPOSITION AS EXPLANATION

THE HOGARTH ESSAYS

Second Series

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COMPOSITION AS EXPLANATION

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COMPOSITION AS EXPLANATION

THERE is singularly nothing that makes a difference a difference in beginning and in the middle and in ending except that each generation has something different at which they are all looking. By this I mean so simply that anybody knows it that composition is the difference which makes each and all of them then different from other generations and this is what makes everything different otherwise they are all alike and everybody knows it because everybody says it.

It is very likely that nearly every one has been very nearly certain that something that is interesting is interesting them. Can they and do they. It is very interesting that nothing inside in

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them, that is when you consider the very long history of how every one ever acted or has felt, it is very interesting that nothing inside in them in all of them makes it connectedly different. By this I mean this. The only thing that is different from one time to another is what is seen and what is seen depends upon how everybody is doing everything. This makes the thing we are looking at very different and this makes what those who describe it make of it, it makes a composition, it confuses, it shows, it is, it looks, it likes it as it is, and this makes what is seen as it is seen. Nothing changes from generation to generation except the thing seen and that makes a composition. Lord Grey remarked that when the generals before the war talked about the war they talked about it as a nineteenth century war although to be fought with twentieth century weapons. That is because war

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is a thing that decides how it is to be when it is to be done. It is prepared and to that degree it is like all academies it is not a thing made by being made it is a thing prepared. Writing and painting and all that, is like that, for those who occupy themselves with it and don't make it as it is made. Now the few who make it as it is made, and it is to be remarked that the most decided of them usually are prepared just as the world around them is preparing, do it in this way and so I if you do not mind I will tell you how it happens. Naturally one does not know how it happened until it is well over beginning happening.

To come back to the part that the only thing that is different is what is seen when it seems to be being seen, in other words, composition and time-sense.

No one is ahead of his time, it is only

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that the particular variety of creating his time is the one that his contemporaries who also are creating their own time refuse to accept. And they refuse to accept it for a very simple reason and that is that they do not have to accept it for any reason. They themselves that is everybody in their entering the modern composition and they do enter it, if they do not enter it they are not so to speak in it they are out of it and so they do enter it; but in as you may say the non-competitive efforts where if you are not in it nothing is lost except nothing at all except what is not had, there are naturally all the refusals, and the things refused are only important if unexpectedly somebody happens to need them. In the case of the arts it is very definite. Those who are creating the modern composition authentically are naturally only of importance when they are dead because

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by that time the modern composition having become past is classified and the description of it is classical. That is the reason why the creator of the new composition in the arts is an outlaw until he is a classic, there is hardly a moment in between and it is really too bad very much too bad naturally for the creator but also very much too bad for the enjoyer, they all really would enjoy the created so much better just after it has been made than when it is already a classic, but it is perfectly simple that there is no reason why the contemporaries should see, because it would not make any difference as they lead their lives in the new composition anyway, and as every one is naturally indolent why naturally they don't see. For this reason as in quoting Lord Grey it is quite certain that nations not actively threatened are at least several generations behind themselves mili-

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tarily so æsthetically they are more than several generations behind themselves and it is very much too bad, it is so very much more exciting and satisfactory for everybody if one can have contemporaries, if all one's contemporaries could be one's contemporaries.

There is almost not an interval.

For a very long time everybody refuses and then almost without a pause almost everybody accepts. In the history of the refused in the arts and literature the rapidity of the change is always startling. Now the only difficulty with the *volte-face* concerning the arts is this. When the acceptance comes, by that acceptance the thing created becomes a classic. It is a natural phenomena a rather extraordinary natural phenomena that a thing accepted becomes a classic. And what is the characteristic quality of a classic. The characteristic quality of

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a classic is that it is beautiful. Now of course it is perfectly true that a more or less first rate work of art is beautiful but the trouble is that when that first rate work of art becomes a classic because it is accepted the only thing that is important from then on to the majority of the acceptors the enormous majority, the most intelligent majority of the acceptors is that it is so wonderfully beautiful. Of course it is wonderfully beautiful, only when it is still a thing irritating annoying stimulating then all quality of beauty is denied to it.

Of course it is beautiful but first all beauty in it is denied and then all the beauty of it is accepted. If every one were not so indolent they would realise that beauty is beauty even when it is irritating and stimulating not only when it is accepted and classic. Of course it is extremely difficult nothing more

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so than to remember back to its not being beautiful once it has become beautiful. This makes it so much more difficult to realise its beauty when the work is being refused and prevents every one from realising that they were convinced that beauty was denied, once the work is accepted. Automatically with the acceptance of the time-sense comes the recognition of the beauty and once the beauty is accepted the beauty never fails any one.

Beginning again and again is a natural thing even when there is a series.

Beginning again and again and again explaining composition and time is a natural thing.

It is understood by this time that everything is the same except composition and time, composition and the time of the composition and the time in the composition.

Everything is the same except com-

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

The composition is the thing seen by every one living in the living they are doing, they are the composing of the composition that at the time they are living is the composition of the time in which they are living. It is that that makes living a thing they are doing. Nothing else is different, of that almost any one can be certain. The time when and the time of and the time in that composition is the natural phenomena of that composition and of that perhaps every one can be certain.

No one thinks these things when they are making when they are creating what is the composition, naturally no one

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thinks, that is no one formulates until what is to be formulated has been made.

Composition is not there, it is going to be there and we are here. This is some time ago for us naturally.

The only thing that is different from one time to another is what is seen and what is seen depends upon how everybody is doing everything. This makes the thing we are looking at very different and this makes what those who describe it make of it, it makes a composition, it confuses, it shows, it is, it looks, it likes it as it is, and this makes what is seen as it is seen. Nothing changes from generation to generation except the thing seen and that makes a composition.

Now the few who make writing as it is made and it is to be remarked that the most decided of them are those that are prepared by preparing, are prepared just as the world around them

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is prepared and is preparing to do it in this way and so if you do not mind I will again tell you how it happens. Naturally one does not know how it happened until it is well over beginning happening.

Each period of living differs from any other period of living not in the way life is but in the way life is conducted and that authentically speaking is composition. After life has been conducted in a certain way everybody knows it but nobody knows it, little by little, nobody knows it as long as nobody knows it. Any one creating the composition in the arts does not know it either, they are conducting life and that makes their composition what it is, it makes their work compose as it does.

Their influence and their influences are the same as that of all of their contemporaries only it must always be remembered that the analogy is not

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obvious until as I say the composition of a time has become so pronounced that it is past and the artistic composition of it is a classic.

And now to begin as if to begin. Composition is not there, it is going to be there and we are here. This is some time ago for us naturally. There is something to be added afterwards.

Just how much my work is known to you I do not know. I feel that perhaps it would be just as well to tell the whole of it.

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

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longed present. A composition of a prolonged present is a natural composition in the world as it has been these thirty years it was more and more a prolonged present. I created then a prolonged present naturally I knew nothing of a continuous present but it came naturally to me to make one, it was simple it was clear to me and nobody knew why it was done like that, I did not myself although naturally to me it was natural.

After that I did a book called *The Making of Americans* it is a long book about a thousand pages.

Here again it was all so natural to me and more and more complicatedly a continuous present. A continuous present is a continuous present. I made almost a thousand pages of a continuous present.

Continuous present is one thing and beginning again and again is another

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thing. These are both things. And then there is using everything.

This brings us again to composition this the using everything. The using everything brings us to composition and to this composition. A continuous present and using everything and beginning again. In these two books there was elaboration of the complexities of using everything and of a continuous present and of beginning again and again and again.

In the first book there was a groping for a continuous present and for using everything by beginning again and again.

There was a groping for using everything and there was a groping for a continuous present and there was an inevitable beginning of beginning again and again and again.

Having naturally done this I naturally was a little troubled with it when I read it. I became then like the others

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who read it. One does, you know, excepting that when I reread it myself I lost myself in it again. Then I said to myself this time it will be different and I began. I did not begin again I just began.

In this beginning naturally since I at once went on and on very soon there were pages and pages and pages more and more elaborated creating a more and more continuous present including more and more using of everything and continuing more and more beginning and beginning and beginning.

I went on and on to a thousand pages of it.

In the meantime to naturally begin I commenced making portraits of anybody and anything. In making these portraits I naturally made a continuous present an including everything and a beginning again and again within a very small thing. That started me into

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composing anything into one thing. So then naturally it was natural that one thing an enormously long thing was not everything an enormously short thing was also not everything nor was it all of it a continuous present thing nor was it always and always beginning again. Naturally I would then begin again. I would begin again I would naturally begin. I did naturally begin. This brings me to a great deal that has been begun.

And after that what changes what changes after that, after that what changes and what changes after that and after that and what changes and after that and what changes after that.

The problem from this time on became more definite.

It was all so nearly alike it must be different and it is different, it is natural that if everything is used and there is a continuous present and a beginning

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again and again if it is all so alike it must be simply different and everything simply different was the natural way of creating it then.

In this natural way of creating it then that it was simply different everything being alike it was simply different, this kept on leading one to lists. Lists naturally for a while and by lists I mean a series. More and more in going back over what was done at this time I find that I naturally kept simply different as an intention. Whether there was or whether there was not a continuous present did not then any longer trouble me there was or there was, and using everything no longer troubled me if everything is alike using everything could no longer trouble me and beginning again and again could no longer trouble me because if lists were inevitable if series were inevitable and the whole of it was inevitable beginning again and

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again could not trouble me so then with nothing to trouble me I very completely began naturally since everything is alike making it as simply different naturally as simply different as possible. I began doing natural phenomena what I call natural phenomena and natural phenomena naturally everything being alike natural phenomena are making things be naturally simply different. This found its culmination later, in the beginning it began in a center confused with lists with series with geography with returning portraits and with particularly often four and three and often with five and four. It is easy to see that in the beginning such a conception as everything being naturally different would be very inarticulate and very slowly it began to emerge and take the form of anything, and then naturally if anything that is simply different is simply different what follows will follow.

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So far then the progress of my conceptions was the natural progress entirely in accordance with my epoch as I am sure is to be quite easily realised if you think over the scene that was before us all from year to year.

As I said in the beginning, there is the long history of how every one ever acted or has felt and that nothing inside in them in all of them makes it connectedly different. By this I mean all this.

The only thing that is different from one time to another is what is seen and what is seen depends upon how everybody is doing everything.

It is understood by this time that everything is the same except composition and time, composition and the time of the composition and the time in the composition.

Everything is the same except composition and as the composition is different and always going to be different

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everything is not the same. So then I as a contemporary creating the composition in the beginning was groping toward a continuous present, a using everything a beginning again and again and then everything being alike then everything very simply everything was naturally simply different and so I as a contemporary was creating everything being alike was creating everything naturally being naturally simply different, everything being alike. This then was the period that brings me to the period of the beginning of 1914. Everything being alike everything naturally would be simply different and war came and everything being alike and everything being simply different brings everything being simply different brings it to romanticism.

Romanticism is then when everything being alike everything is naturally simply different, and romanticism.

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Then for four years this was more and more different even though this was, was everything alike. Everything alike naturally everything was simply different and this is and was romanticism and this is and was war. Everything being alike everything naturally everything is different simply different naturally simply different.

And so there was the natural phenomena that was war, which had been, before war came, several generations behind the contemporary composition, because it became war and so completely needed to be contemporary became completely contemporary and so created the completed recognition of the contemporary composition. Every one but one may say every one became consciously became aware of the existence of the authenticity of the modern composition. This then the contemporary recognition, because of the

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academic thing known as war having been forced to become contemporary made every one not only contemporary in act not only contemporary in thought but contemporary in self-consciousness made every one contemporary with the modern composition. And so the art creation of the contemporary composition which would have been outlawed normally outlawed several generations more behind even than war, war having been brought so to speak up to date art so to speak was allowed not completely to be up to date, but nearly up to date, in other words we who created the expression of the modern composition were to be recognised before we were dead some of us even quite a long time before we were dead. And so war may be said to have advanced a general recognition of the expression of the contemporary composition by almost thirty years.

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And now after that there is no more of that in other words there is peace and something comes then and it follows coming then.

And so now one finds oneself interesting oneself in an equilibration, that of course means words as well as things and distribution as well as between themselves between the words and themselves and the things and themselves, a distribution as distribution. This makes what follows what follows and now there is every reason why there should be an arrangement made. Distribution is interesting and equilibration is interesting when a continuous present and a beginning again and again and using everything and everything alike and everything naturally simply different has been done.

After all this, there is that, there has been that that there is a composition and that nothing changes except com-

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position the composition and the time of and the time in the composition.

The time of the composition is a natural thing and the time in the composition is a natural thing it is a natural thing and it is a contemporary thing.

The time of the composition is the time of the composition. It has been at times a present thing it has been at times a past thing it has been at times a future thing it has been at times an endeavour at parts or all of these things. In my beginning it was a continuous present a beginning again and again and again and again, it was a series it was a list it was a similarity and everything different it was a distribution and an equilibration. That is all of the time some of the time of the composition.

Now there is still something else the time-sense in the composition. This is

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what is always a fear a doubt and a judgement and a conviction. The quality in the creation of expression the quality in a composition that makes it go dead just after it has been made is very troublesome.

The time in the composition is a thing that is very troublesome. If the time in the composition is very troublesome it is because there must even if there is no time at all in the composition there must be time in the composition which is in its quality of distribution and equilibration. In the beginning there was the time in the composition that naturally was in the composition but time in the composition comes now and this is what is now troubling every one the time in the composition is now a part of distribution and equilibration. In the beginning there was confusion there was a continuous present and later there was romanticism

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which was not a confusion but an extrication and now there is either succeeding or failing there must be distribution and equilibration there must be time that is distributed and equilibrated. This is the thing that is at present the most troubling and if there is the time that is at present the most troublesome the time-sense that is at present the most troubling is the thing that makes the present the most troubling. There is at present there is distribution, by this I mean expression and time, and in this way at present composition is time that is the reason that at present the time-sense is troubling that is the reason why at present the time-sense in the composition is the composition that is making what there is in composition.

And afterwards.

Now that is all.

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PRECIOSILLA

Cousin to Clare washing.

In the win all the band beagles which have cousin lime sign and arrange a weeding match to presume a certain point to exstate to exstate a certain pass lint to exstate a lean sap prime lo and shut shut is life.

Bait, bait tore, tore her clothes, toward it, toward a bit, to ward a sit, sit down in, in vacant surely lots, a single mingle, bait and wet, wet a single establishment that has a lily lily grow. Come to the pen come in the stem, come in the grass grown water.

Lily wet lily wet while. This is so pink so pink in stammer, a long bean which shows bows is collected by a single curly shady, shady get, get set wet bet.

It is a snuff a snuff to be told and have can witer, can is it and sleep sleeps knot,

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it is a lily scarf the pink and blue yellow,
not blue not odour sun, nobles are bleeding
bleeding two seats two seats on end.
Why is grief. Grief is strange black.
Sugar is melting. We will not swim.

Preciosilla

Please be please be get, please get
wet, wet naturally, naturally in weather.
Could it be fire more firier. Could it
be so in ate struck. Could it be gold
up, gold up stringing, in it while while
which is hanging, hanging in dingling,
dingling in pinning, not so. Not so
dots large dressed dots, big sizes, less
laced, less laced diamonds, diamonds
white, diamonds bright, diamonds in
the in the light, diamonds light diamonds
door diamonds hanging to be four, two
four, all before, this bean, lessly, all
most, a best, willow, vest, a green guest,
guest, go go go go go go. Go go.
Not guessed. Go go.

Toasted susie is my ice-cream.

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A SAINT IN SEVEN

I thought perhaps that we would win by human means, I knew we could win if we did win but I did not think that we could win by human means, and now we have won by human means.

A saint followed and not surrounded.

LIST OF PERSONAGES

1. A saint with a lily.

Second. A girl with a rooster in front of her and a bush of strange flowers at her side and a small tree behind her.

3. A guardian of a museum holding a cane.

4. A woman leaning forward.

5. A woman with a sheep in front of her a small tree behind her.

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6. A woman with black hair and two bundles one under each arm.
7. A night watchman of a hotel who does not fail to stand all the time.
8. A very stout girl with a basket and flowers summer flowers and the flowers are in front of a small tree.

SAINTS IN SEASON

See Saints in seven.

And how do royalists accuse themselves.

Saints.

Saint Joseph.

In pleading sadness length of sadness in pleading length of sadness and no sorrow. No sorrow and no sadness length of sadness.

A girl addresses a bountiful supply of seed to feed a chicken. Address a bountiful supply of trees to shade them. Address a bountiful supply to them.

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A guardian.

In days and nights beside days are followed by daisies. We find them and they find them and water finds them and they grow best where we meant to suggest. We suggested that we would go there again. A woman leaning forward.

She was necessarily taken to be no taller.

A girl.

If she may say what she will say she will say that there were a quantity of voices and they were white and then darker.

A woman with two bundles.

If she did it to be useful if she did not even attract the same throne. What did I say. Did royalists say that they did not have this to say to-day.

Standing.

Measure an alarm by refusing to alarm them and they this not as a

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disaster but as a pretension. Do you pretend to be unfavourable to their thought.

Eighth.

If you hold heavily heavily instead. Instead of in there. Did you not intend to show this to them.

Saint.

A Saint.

Saint and very well I thank you.

Two in bed.

Two in bed.

Yes two in bed.

They had eaten.

Two in bed.

They had eaten.

Two in bed.

She says weaken.

If she said.

She said two in bed.

She said they had eaten.

She said yes two in bed.

She said weaken.

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Do not acknowledge to me that seven are said that a Saint and seven that it is said that a saint in seven that there is said to be a saint in seven.

Now as to illuminations.

They are going to illuminate and every one is to put into their windows their most beautiful object and every one will say and the streets will be crowded every one will say look at it. They do say look at it.

To look at it. They will look at it. They will say look at it.

If it should rain they will all be there. If it should be windy they will all be there. Who will be there. They will all be there.

Names of streets named after the saint. Names of places named after the saint. Names of saints named after the saint. Names of sevens named after the saint. The saints in sevens.

Noon-light for Roman arches.

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He left fairly early.

Let them make this seen.

Louise giggled.

Michael was not angry nor was he stuttering nor was he able to silence them. He was angry he was stuttering and he was able to answer them.

They were nervous.

Josephine was able to be stouter. Amelia was really not repaid.

And the taller younger and weaker older and straighter one said come to eat again.

Michael was not able to come angrily to them. He angrily muttered for them.

Louise was separated to Heloise and not by us. So then you see saints for them.

Louise.

Heloise.

Amelia.

Josephine.

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Michael and Elinor.

Seven, a saint in seven and in this way it was not Paul. Paul was deprived of nothing. Saint in seven a saint in seven.

Who.

A saint in seven.

Owls and bees.

If you please.

Paul makes honey and orange trees.

Michael makes coal and celery.

Louise makes rugs and reasonably long.

Heloise makes the sea and she settles well away from it.

Amelia does not necessarily please. She does not place herself near linen.

Josephine measures a little toy and she may be no neater.

Eleanor has been more satisfied and feeble. She does not look as able to stay nor does she seem as able to go any way.

COMPOSITION AS EXPLANATION

Saints in seven makes italics sombre.
I make fun of him of her.
I make fun of them.
They make fun of them of this.
They make fun of him of her.
She makes fun of of them of him.
He makes fun of them of her.
They make fun of her.
He makes fun of them.
She makes fun of him.
I make fun of them.
We have made them march. She
has made a procession.
A saint in seven and there were six.
A saint in seven and there were eight.
A saint in seven.
If you know who pleads who precedes
who succeeds.
He leads.
He leads and they follow. One two
three four and as yet there are no
more.
A saint in seven.

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And when do they sleep again. A ring around the moon is seen to follow the moon and the moon is in the center of the ring and the ring follows the moon.

Sleeping, to-day sleeping to-day is nearly a necessity and to-day coals reward the five. One two three four five. Corals reward the five. In this way they are not leaning with the intention of being a hindrance to satisfaction.

A saint in seven is told of bliss.
I will know why they open so.
Carefully seen to be safely arranged.
One two three four five six seven.
A saint in seven.

To begin in this way.
Carefully attended carefully attended
to this.

If we had seen if they had seen if we had seen what was in between, they went very slowly so that we might know

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but to be slow and we were not slow and to show and they showed it and we did not decide because we had already come to a decision.

Saints in seven are a very large number. Seven and seven is not as pretty as five and five. And five and five need not mean more. Now to remember how to mean to be gay. Gayly the boxer the boxer very gayly depresses no one. He seems he does seem he dreams he does dream he seems to dream.

Extra readiness to recall himself to these places. Thanks so much for startling. Do not by any means start to worship in order to be excellent. He is excellent again and again.

A saint can share expenses he can share and he can be interested in their place. Their place is plentifully sprinkled as they bend forward. And no one does mean to contend any more.

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A saint in seven plentifully.

None of it is good.

It has been said that the woods are the poor man's overcoat but we have found the mountains which are near by and not high can be an overcoat to us. Can he be an overcoat to us.

A saint in seven wished to be convinced by us that the mountains near by and not high can give protection from the wind. One does not have to consider rain because it cannot rain here. A saint in seven wishes to be convinced by us that the mountains which are near by would act as a protection to those who find it cold and yet when one considers that nothing is suffering neither men women children lambs roses and broom, broom is yellow when one considers that neither broom, roses lambs men children and women none of them suffer neither here nor in the mountains near by the mountains are

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not high and if it were not true that every one had to be sure that they were there every one would be persuaded that they had persuaded that they had been persuaded that this was true.

He told us that he knew that the name was the same. A saint in seven can declare this to be true.

He comes again. Yes he comes again and what does he say he says do you know this do you refuse no more than you give. That is the way to spell it do you refuse no more than you give.

He searches for more than one word. He manages to eat finally and as he does so and as he does so and as he does so he manages to cut the water in two. If water is flowing down a canal and it is understood that the canal is full if the canal has many outlets for irrigation purposes and the whole country

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is irrigated if even the mountains are irrigated by the canal and in this way neither oil nor seeds nor wood is needed and it is needed by them why then do the examples remain here examples of industry of cowardice of pleasure of reasonable sight seeing of objections and of lands and oceans. We do not know oceans. We do not know measures. Measure and measure and then decide that a servant beside, what is a servant beside. No one knows how easily he can authorise him to go, how easily she can authorise her to go how easily they can authorise them to come and to go. I authorise you to come and go. I authorise you to go and come.

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SITWELL EDITH SITWELL

In a minute when they sit when they
sit around her.

Mixed it with two who. One two
two one two two. Mixed it with two
who.

Weeks and weeks able and weeks.

No one sees the connection between
Lily and Louise, but I do.

After each has had after each has had,
after each has had had had had it.

Change in time.

A change in time is this, if a change
in time. If a change in time is this.
If a change in time.

Did she come to say who.

Not to remember weeks to say and
asking, not to remember weeks to-day.
Not to remember weeks to say. Not
to remember weeks to say and asking.

And now a bow.

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When to look when to look up and around when to look down and around when to look down and around when to look around and around and altered.

Just as long as any song.

And now altogether different.

It was in place of places and and it was here.

Supposing she had had a key supposing she had answered, supposing she had had to have a ball supposing she had it fall and she had answered. Supposing she had it and in please, please never see so.

As much even as that, even can be added to by in addition, listen.

Table table to be table to see table to be to see to me, table to me table to be table to table to table to it. Exactly as they did it when when she was not and not and not so. After that perhaps.

She had a way of she had a way of not the name.

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Little reaching it away.

As afternoon to borrow.

It made a difference.

This is most.

Introduces.

This is for her and not for Mabel
Weeks.

She could not keep it out.

Introduces have and heard.

Miss Edith Sitwell have and heard.

Introduces have and had.

Miss Edith Sitwell have and had.

Introduces have and had introduces
have and had and heard.

Miss Edith Sitwell have and had and
heard.

Left and right.

Part two of Part one.

If she had a ball at all, if she had a
ball at all too.

Fill my eyes no no.

It was and held it.

The size of my eyes.

COMPOSITION AS EXPLANATION

Why does one want to or to and to, when does one want to and to went to.

To know it as well as all there.

If a little other more not so little as before, now they knew and that and so.

What in execute.

Night is different from bright.

When he was a little sweeter was he.

Part two.

There was a part one.

He did seem a little so.

Half of to mention it at all.

And now to allow literally if and it will if and it does if and it has if and it is.

Never as much as a way.

How does she know it.

She could be as she sleeps and as she wakes all day. She could be as she sleeps and as she wakes all day is it not so.

COMPOSITION AS EXPLANATION

He was away a little while
He was away a little while
And two say.

Part two.

Part two and part one
Part two and part two
Part two and part two
Part two and part one.
He was near to where they have their
land astray.

He was near to where they have two
say.

Part two and near one. Part one and
near one.

Part two and two say.

Part one and part two and two say.

He was as when they had nearly their
declamation their declaration their veri-
fication their amplification their rectifi-
cation their elevation their safety their
share and there where. This is where
they have the land astray. Two say.

COMPOSITION AS EXPLANATION

Put it there in there there where they have it. Put it there in there there where they halve it.

Put it there in there there and they have it. Put it there in there there and they halve it.

He nearly as they see the land astray.

By that and in that and mine.

He nearly as they see he nearly as they see the land he nearly as they see the land astray.

And by that by that time mine. He nearly as they see the land astray by that by that time by that time by that time mine by that time mine by that time. By that time and mine and by that time and mine.

He nearly when they see the land astray.

By that time and mine.

Not nearly apart.

Part and not partly and not apart and not nearly not apart.

COMPOSITION AS EXPLANATION

When he when he was is and does,
when he partly when he partly when
he is and was and partly when he and
partly when he does and was and is and
partly and apart and when he and apart
and when he does and was and when
he is.

When he is partly
When he is apart.
Particularly for him
He makes it be the rest of the day for
them as well.

Partly partly begun
The rest and one
One part partly begun.
Partly begun one and one.

One and one and partly begun and
one and one partly begun. Partly
begun part partly begun part partly
begun and one and part and one and
partly begun and part partly begun.

Partly begun.
Did they need the land astray.

COMPOSITION AS EXPLANATION

Partly begun and one.

Did they need the land astray and partly begun and one.

Did they need it to be the rest of the day did they need it to be the land astray partly begun and one part partly begun part part partly begun part partly begun and one.

They need it as they had it for themselves to be the rest and next to that and by this who were as it must for them.

He knew and this.

When half is May how much is May.

Whole and here there and clear shall and dear well and well at that. Well is a place from which water is drawn and what is drawn.

A well is a place from which out of which water is drawn and what is drawn.

A well is a place out of which water is drawn and water is drawn. A well

COMPOSITION AS EXPLANATION

is a place out of which water is drawn
and what is drawn.

A well is a place out of which water
is drawn.

A well is a place from which water
is drawn.

They made it that they could be
where they were.

Where they were when they were
where they were.

He had it as is his in his hand.

Hand and head

Head and hand and land

two say

as

ours.

They make them they make them
they make them they make them they
make them they make them they make
them at once.

And nearly when he knows.

As long as head as short as said as
short as said as long as head.

COMPOSITION AS EXPLANATION

And this as long and this as long and
this and this and so who makes the
wedding go and so and so.

It is usually not my habit to mention
anything but now having the habit of
addressing I am mentioning it as any-
thing.

Having the habit of addressing having
the habit of expressing having the habit
of expressing having the habit of
addressing.

A little away

And a little away.

Everything away.

Everything away.

Everything and away.

Everything and away.

Away everything away.

It is very extraordinary that it is just
as interesting.

When it was it was it was there

There there.

Eight eight and eight, eight eight and

COMPOSITION AS EXPLANATION

eight. Eight eight and eight and and
eight.

After all seeing it with that and with
that never having heard a third a third
too, too.

When there a there and where is
where and mine is mine and in is in who
needs a shred.

They needed three when this you see
when this you see and three and three
and it was two more they must.

They must address with tenderness
Two him.

G. STEIN.

It was not always finished for this
once.

Once or twice and for this then they
had that and as well as having it so that
and this and all and now and believe
for it all when they and shall and when
and for and most and by and with and
this and there and as and by and will

COMPOSITION AS EXPLANATION

and when and can and this and this and than and there and find and there and all and with and will it and with it and with it and they and this and there and so and I and in and all and all and if and if and if and if and if and if now. Now need never alter anyhow.

Anyhow means furls furls with a chance chance with a change change with as strong strong with as will will with as sign sign with as west west with as most most with as in in with as by by with as change change with as reason reason to be lest lest they did when when they did for for they did there and then. Then does not celebrate the there and then.

Who knows it.

I wish to be very well pleased and I thank you.

GERTRUDE STEIN.

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