

into turmoil in the smaller archipelago. By way of their trope-like existence in this genre of literature, the figure of the decapitalized white lord or lady shows how deep the networks and links between the hemispheres are and how they circulate throughout the post-independence decades all over the wider Caribbean. Furthermore, the chapter's conclusion aptly calls for a flexible view of literary history, which emphasizes connections between the Americas and the Caribbean through a hemispheric understanding of white trash subjects roaming those areas in the past and the present.

The book ends in a postscript with thirteen concluding tenets on white trash should one have missed its main arguments (which is doubtful). This is a textbook example of lucid academic writing: the book takes the reader by the hand and carefully leads them through its argumentation. The vast archive of white trash as collected by the author becomes elegantly elucidated as its own, distinct, analytical category well worth pursuing. Furthermore, the writer does credit to the unknown "trash writers" in his corpus, whose bio-bibliographies are appended at the end of the book in an effort to once again highlight the main point: Trash is a productive notion circulating across the Americas and its literary production.

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Roy Morris Jr. *Gertrude Stein Has Arrived: The Homecoming of a Literary Legend*. Baltimore: Johns Hopkins University Press, 2019. 252 pages. ISBN: 978-4214-3153-6.

Gertrude Stein stands as a contradictory if not controversial figure in American literary history, a figure repeatedly biographized and whose private life and personality often overshadow her writing. Roy Morris Jr.'s *Gertrude Stein Has Arrived* contributes to the archive of Stein scholarship by simultaneously presenting a story of Gertrude Stein re-discovering her home country and constructing an historical account of a literary work—*The Autobiography of Alice B. Toklas* (first published in 1933).

Although the biography contributes to the construction of Stein as an icon or public personality, rather than to literary scholarship on her works, *Gertrude Stein Has Arrived* differs from other luminous biographies such as a Linda Wagner-Martin's *Favored Strangers*: *Gertrude Stein and Her*

Family (1995) and Janet Malcolm's *Two Lives: Gertrude and Alice* (2007), whose narratives more intimately depict the mind of the writer and the relationships she entered into with other writers, artists, expatriates, and most importantly, her life partner Alice B. Toklas. Morris' errand with *Gertrude Stein Has Arrived* is not to describe the author's life in minute detail, but to account for the surprising "overnight success" (3) of *The Autobiography of Alice B. Toklas*, "an uncharacteristically lucid and readable book" (3)—Stein's only bestseller—and its reception in the United States.

On October 24, 1934, Stein and Toklas arrived by boat from France in New York City, after having been away for three decades. Stein was immediately surrounded by the press vying for her attention, giving her the welcome of a superstar. While Stein was thus occupied, Toklas "attended to their luggage in customs" (98), as always, seemingly, in the background offering Stein support and service of a practical nature. In Morris' account, Toklas is present as a somewhat spectral bystander, never materializing fully as a person, but portrayed almost as Stein's secretary and roadie in much of the book. Whether this is deliberate or not, it gives the unfortunate impression that she was a minor character in Stein's life.

Most of the book is dedicated to chronicling Stein and Toklas' USA trip, during which the pair visited twenty-three states and met thousands of people. "Everybody talked to us and we talked to everybody" (97), Stein remembers, and Morris recounts these meetings, visits, and journeys in great detail. From New York to Chicago to North Carolina to California (their home state), Stein and Toklas spent almost seven months getting reacquainted with the country and its people, who either adored or derided the writer and her works.

Perhaps mirroring Stein's somewhat faulty knowledge and cursory interest in American politics, the book skims over the historical and social context of the two women's visit. Arriving in and traveling through the US in the midst of the Great Depression, Stein and Toklas occasionally witnessed desperate poverty and the horrendous effects of the depression but seemed to neither reflect on nor care much about it. Stein occasionally commented on or asked their local guides about Depression-era phenomena like dance marathons, but quickly lost interest, and Morris is more occupied by the writer's "eminently quotable life" (224), than by context.

Some of the most enjoyable passages in the book appear in the first two chapters, which report on Stein and Toklas' early days in Paris at 27 rue de Fleurus, where the couple hosted countless social events with "a steady stream of" (50) artists. Showcasing Morris' talent for entertaining writing,

these episodes are riddled with cameos by, for instance, Pablo Picasso and Marcel Duchamp, as well as authors such as Ernest Hemingway, F. Scott Fitzgerald, Ezra Pound, and James Joyce, the latter two Stein uncompromisingly disliked. Stein collected a long list of nemeses, mostly because they failed to impress or flatter her, and especially James Joyce seemed to have been “her chief rival” (51). At first fond of Hemingway and looking after him as a teacher would a student, their relationship soured, leading to a “bitter break” (52). However, Fitzgerald became a lifelong friend, whom the couple also visited while on tour in America. The descriptions of Stein interacting with guests in Paris and at the couple’s summer house in Bilignin humorously construct the writer as an almost comically stubborn, arrogant, and unforgiving woman, who considered herself a genius.

Ultimately, the strength of Morris’s account lies in the fact that it is less a biography and more of a reception analysis and history of Stein’s first popular work, and although the book does include biographical background for both Toklas and Stein, dating back to their births, the most important contribution of the work is its primary focus on the popular and academic reaction to *The Autobiography of Alice B. Toklas*, and the ways in which Stein engaged with students during lectures, the press during interviews, and (often other famous) people she visited.

Despite a slightly saccharine nationalistic tone in the epilogue of the book, when Morris recounts Stein and Toklas surviving the Nazi occupation of France, and especially Gertrude’s gratitude towards the *American* troops (my emphasis), the book is written in a captivating style that sweeps up the reader, so at times it feels like a novel. Morris’ narrative never feels long, despite the thoroughness and detail of the descriptions of visits and conversations with the hundreds of people Gertrude and Alice met on their US tour.

Overall, *Gertrude Stein Has Arrived* is highly readable, and for junior students of American literature and history, there will be stimulating insights to glean, and for those who are inspired to dig deeper into Stein and Toklas’ lives, Morris helpfully includes a well-selected bibliography, though it curiously does not include Linda Wagner-Martin’s excellent Stein biography (mentioned above). Morris has written an enjoyable story of Stein’s reconnection with her country of birth and her arrival on the popular literary scene.