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Title: Notes on Parker Tyler's *The Divine Comedy of Pavel Tchelitchew* by Allen Tanner

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re book of _____ on Pavel
Parker Tyler??

where?
what?

English

associates (Bebe, Francis Rose, Boris, Diaghileff et al) to accentuate and emphasize what he hopes will be damnation by omission. He never mentions him except when he can repeat a negative comment such as Gertrude's disgruntled observation: "Pavlik was actually not a painter but an illustrator...he had no aesthetic sense at all"do you see? I know you liked him at one time (and still do perhaps?) but I never could stand him. To me he was always the image of perfidy, malevolent snobbism, pathological ambivalence...and subversive deceitfulness: a cobra with the tail of a stupid peacock with the stinger of a scorpion. I never believed as some said that he was capable of kindnesses, as he always had the stare of one who walked over dead bodies to obtain notoriety. And thoroughly corruptive and perverse towards the several phases of Art in which he has dabbled. A whore, a harlot and a prostitute of Art and Society, and oh! so abnormally prissy! (Don't be alarmed at my "violent abusiveness"-he really does not mean that much to me...but his silly book did make me mad because of such irreverent disrespect for Pavlik!) It was sad to see Edith go, she had been such a magnificent creature in the old days and one remembers her as she was then, not as she became in these latter years, rather hard and vainglorious. I had such a kind and sweet note from Osbert expressing his delight with my "splendid piece and glowing account of Pavlik and Edith" (my Brentano catalogue) but never a word from her! So sad when the process of de-humanization sets in and destroys a human masterpiece!