

Parker Tyler:

An Inventory of His Collection at the Harry Ransom Center

Descriptive Summary

- Creator:** Parker Tyler Tyler, Parker, 1904-1974
- Title:** Parker Tyler Collection
- Dates:** 1910-1982
- Extent:** 59 document boxes, 4 oversize boxes (osb) (24.78 linear feet), 4 oversize folders (osf), 9 galley files (gf)
- Abstract:** The Parker Tyler collection was created between 1910 and 1982 and comprises correspondence, manuscripts, proofs, photographs, diaries, clippings, and printed material documenting the life and career of the American film and art critic, poet and essayist Parker Tyler (1904-1974).
- Call Number:** Manuscript Collection MS-04300
- Language:** English, French, and Russian
- Access:** Open for research. A small group of poems and letters are too fragile to handle. The original pages have been removed and replaced with photocopies. The originals are restricted from use and noted in the finding aid. Researchers must create an online Research Account and agree to the Materials Use Policy before using archival materials.
- Use Policies:** Ransom Center collections may contain material with sensitive or confidential information that is protected under federal or state right to privacy laws and regulations. Researchers are advised that the disclosure of certain information pertaining to identifiable living individuals represented in the collections without the consent of those individuals may have legal ramifications (e.g., a cause of action under common law for invasion of privacy may arise if facts concerning an individual's private life are published that would be deemed highly offensive to a reasonable person) for which the Ransom Center and The University of Texas at Austin assume no responsibility.
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Administrative Information

- Preferred Citation:** Parker Tyler Collection (Manuscript Collection MS-04300). Harry Ransom Center, The University of Texas at Austin.
- Acquisition:** Purchases and Gifts, 1969-1970, 1978, 1983, 1989 (69-01-060-P (R 4601), 69-05-033-P (R 4849), 70-01-049-G, 78-04-014-P, 78-06-011-P, 83-01-016-P (R 9925), 83-08-010-P (R 10221), 89-07-017-G (G 2182))
- Processing Note:** The finding aid for the Parker Tyler papers reflects two main bodies of material. The original twelve boxes of cataloged material listed in the original inventory created in 2012, was based on the item-level descriptions listed in the card catalog. In 2019, multiple unprocessed accessions were integrated into the collection and descriptions were added to the finding aid. The original twelve boxes of cataloged material included a small number of Tyler's works, the major portion of his correspondence sent and received, and "miscellaneous" materials. The bulk of the 2019 addition includes drafts and research material for the majority of Tyler's works. In order to organize the full Parker Tyler papers with as little rehandling of the 2012 project as possible it was decided to retain the first twelve boxes in essentially their original organization and add the additional uncataloged material starting with box 13 and continuing to completion of the collection. The Works series occupies boxes 13 through 40, later correspondence is found in boxes 40 to 44, followed by Parker Tyler's personal papers, material relating to Pavel Tchelitchew, and concluding with reference materials. All of Parker Tyler's works are now in a single alphabetical arrangement at the beginning of the folder list, correspondence is in two A to Z sequences (but accessed by a single index of correspondents), and the final three series following. The group of miscellaneous materials seen in the 2012 folder list has been reorganized topically and placed appropriately either in the Works, Correspondence, Personal Papers, or with the Tchelitchew research materials.
- Processed by:** Bob Taylor, 2019
- Repository:** [Harry Ransom Center, The University of Texas at Austin](#)
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Biographical Sketch

Parker Tyler was the eldest child of Eva Hester Parker and Thomas Zimmerman Tyler, born March 6, 1904, in New Orleans, Louisiana. The family was in New Orleans as late as 1910, but began a series of removals that took them to Birmingham, Alabama and then to Chicago by the early 1920s. In Chicago, Parker Tyler's formal education ended at the secondary school level, but the young autodidact soon began writing verse and publishing book reviews and toyed at least briefly with acting at the Cleveland Play House.

Parker's movements in his early years are hard to reconstruct, but in one note he said he was in New York by 1927. Certainly in the 1930 census his parents were enumerated in Queens, New York, where his father was employed as a salesman. Parker by this time regarded himself as "an advance-guard poet [who] took Ezra Pound, Williams Carlos Williams, [and] E. E. Cummings for my masters".

At about the time Charles Henri Ford started his little magazine *Blues* he and Tyler began a correspondence that culminated in their co-authorship of *The Young and Evil* (Paris: Obelisk Press, 1933). This novel of gay life in New York that was initially denied access to the U.S. market, but once admitted, guaranteed instant attention to its young authors. Parker Tyler had now become, with a bang, a part of the American cultural scene.

During the early years of Parker Tyler's writing career in the late 1920s and the early 1930s his prose seemingly appeared in obscure (or perhaps unlikely) weeklies and monthlies and in some cases was issued pseudonymously. Tyler himself wrote that his first published poem had been in Eugene Jolas' *Transition*. At least some of his poetry was published by *Poetry*, and he was a frequent contributor to Stanley Mayer's *Fantasy Magazine* in the 1930s and early 1940s.

Parker Tyler edited and, with his own introduction, published an anthology of modern verse in 1934 under the title *Modern Things*. Years later he apparently found this presumptuousness somewhat cheeky, writing "If I have a venial sin, it was and is impatience."

By the 1940s things were looking up for Tyler and his protracted literary apprenticeship was at last coming to an end. In 1940, Charles Ford began a new literary journal, *View*, and offered Tyler a relatively stable platform to pursue his growing range of interests. Films had fascinated Tyler since his adolescence and for the first time he began writing of them as subjects worth of intellectual and cultural inquiry.

In the seven year life of *View*, Parker Tyler wrote a number of pieces on film as well as more traditional cultural fare like painting and dance. The reception of his film writing in *View* was positive enough to encourage him to attempt book length treatments of film topics. *The Hollywood Hallucination* (1944), *Magic and the Myth of Movies* (1947), and *Chaplin: Last of the Clowns* (1948) were his first efforts. Tyler intended these not so much for traditional film fans as for a literate readership who ordinarily read little of film.

A companion piece to Tyler's initial film monographs was his long poem of 1945, "The Granite Butterfly". Based on sources both filmic and Freudian, "Butterfly" was extravagantly praised by William Carlos Williams and is generally regarded as Parker Tyler's major poetic accomplishment.

Parker Tyler met Charles Boultenhouse about 1945 and within a short time they became a couple, beginning a relationship that would last the remainder of Tyler's life. Boultenhouse was already a student of film and had become interested in experimental non-commercial filmmaking that was then exemplified by the work of Maya Deren, Stan Brakhage, and others. It was not long before Tyler's own interest in avant-garde film was kindled.

At about the time *View* magazine ceased publication in 1947, Tyler was able to continue his film criticism and expositions of film theory in the *Kenyon Review*, later publishing also in *Art News* (where he became a contributing editor) and *Film Culture*. In the 1950s Tyler's writings increasingly focused on avant-garde film and led him to publish several of his recent articles in book form as *The Three Faces of the Film: the Art, the Dream, the Cult* (1960).

The death of the Russian-born surrealist painter Pavel Tchelitchew in 1957 appears to have had a significant effect on the direction of Parker Tyler's career. Tyler had met Tchelitchew in the 1930s as Charles Ford's companion and had been strongly attracted to his art, writing of it a number of times in the following years.

With Tchelitchew's passing Tyler was moved to collect material for a biography of the artist. Tyler seemingly had a difficult time creating an approach to Tchelitchew's life and art that fully satisfied him. As a result, the Parker Tyler papers contain three distinct voluminous drafts of his treatment of the artist, and only with the third did he achieve the result he sought. This was published in 1967 as *The Divine Comedy of Pavel Tchelitchew*.

At about the time Parker Tyler started serious work on his Tchelitchew biography project, he realized the task would be a long and arduous one and sought financial help in the form of foundation grants. His first grant was from the Chapelbrook Foundation in 1959, followed by the Ingram Merrill Foundation (1960), and later in the decade the Ford and Guggenheim Foundations.

Having spent so much time and effort on the Tchelitchew biography--truly Parker Tyler's magnum opus--it is doubly notable that for much of the remainder of the decade of the 1960s he created biographies and studies of a wide range of other painters. Conrad Marca-Relli and Jeanne Reynal were subjects of briefer compass, while Florine Stettheimer was treated in a folio volume. In 1968, Doubleday published four studies (of Cézanne/Gauguin, Degas/Lautrec, Renoir, and Van Gogh) in its World Art Series, selected and described by Tyler.

The final half decade of Parker Tyler's life found him laboring under a medical diagnosis of prostate cancer and with what he clearly regarded as much significant work to be accomplished. In 1969, he issued *Underground Film: a Critical History*, based in part on previous articles. Three years later *Screening the Sexes: Homosexuality in the Movies* was published as the first significant treatment of homosexuality in films. Also in print in 1972 was *The Shadow of an Airplane Climbs the Empire State Building: a World*

Theory of Film, a complex study of film esthetics.

The Will of Eros: Selected Poems 1930-1970 (also a 1972 imprint) combined poems from *The Metaphor in the Jungle* (1940) along with a corrected text version of "The Granite Butterfly." Tyler's last published work was *A Pictorial History of Sex in Films* (1974), a popular and irreverent treatment of its subject. Parker Tyler died in New York City on July 24, 1974, survived by Charles Boultenhouse as well as by his sister Phyllis and her children.

Sources:

The principal sources of information on the life and works of Parker Tyler are in his papers. Other sources include the following published works:

"Tyler, Parker," *Contemporary Authors*. New Revision Series, vol. 5. Detroit: Gale Research Company, 1982.

"Tyler, Parker," *Gay & Lesbian Literature*. Detroit: St James Press, 1994.

John Simon Guggenheim Memorial Foundation. Reports of the president and of the treasurer, 1965 and 1966. New York: The Foundation [1967?]

"Tyler, Parker," *Twentieth Century Authors*. First Supplement. New York: H.W. Wilson, 1955.

Scope and Contents

The Parker Tyler collection was created between the years 1910 and 1982 and comprises correspondence, manuscripts, photographs, proofs, diaries, clippings, and printed material belonging to the American film and art critic, poet, and essayist Parker Tyler (1904-1974). The papers documenting Tyler's broad career as a critical and creative writer are presented in an arrangement devised by the Ransom Center. They are organized in five series: I. Works and Notes on Literature and the Arts, 1926-1974; II. Correspondence, 1933-1974; III. Personal Papers, 1939-1982; IV. Pavel Tchelitchew, 1910-1956; and V. Reference Material, 1930-1974.

Series I. Works and Notes on Literature and the Arts (28 boxes) dominates the papers and contains the notes, outlines, and drafts produced in Tyler's broad literary career. The extent of the collection present is all the more remarkable when it is realized that materials relating to his literary activity before the mid-1940s are largely absent. This absence seems to be the result of an apartment fire in 1963, the lack of a settled existence until he was in his forties, and (perhaps) deliberate winnowing of his earlier creative writing.

There is evidence Parker Tyler made a more concerted effort to preserve his poetry over many years than he did his short prose pieces and general essays. So many of the latter seem to have become recycled paper to which new ideas were committed. Establishing a chronology for his unpublished works is difficult as he rarely dated drafts of creative writings; likewise he frequently omitted dating his letters.

Of Tyler's major monographs the earliest present in the papers with a substantial publication file is *The Divine Comedy of Pavel Tchelitchew* (1967). This file also includes drafts and research notes of his earlier attempts at a critical biography of Tchelitchew. *Underground Film* (1969), *Screening the Sexes* (1972), *Shadow of an Airplane* (1972), and *Pictorial History of Sex in Films* (1974) also represent titles with significant publication files.

Among the unpublished works found in the series are two novels, *Clairvoyante* and *the Crime and I Knew a Dancer*, along with plays entitled *The Swans*, *Tiresia*, and *End of the World*. Scattered through the works series are a number of pieces of short fiction which generally appear to have been written before World War Two. Later unpublished works are mostly critical pieces on film, theater, and dance.

Because of the presence of over three hundred individual works found in the Works series, many of which are unpublished or exist in multiple draft forms, it will be useful for researchers using the Parker Tyler papers to consult the title index at the end of the finding aid, both to seek specific titles and to get a general idea of the breadth of material present in the works series. A small group of poems are on brittle paper and are too fragile to handle. These leaves have been removed from their original location and replaced with photocopies. The original leaves are now separately housed in a "Restricted" box.

Series II. Correspondence (14 boxes) embraces Parker Tyler's personal and professional correspondence for the years 1933-1974, with representation down to the early 1940s sketchy and from that point on increasingly complete.

Principal personal correspondents found in the papers are Marjorie Borisoff, Charles Boultenhouse, Joseph Cornell, Charles Henri Ford, Lincoln Kirstein, Meyer Schapiro, Allen C. Tanner, Pavel Tchelitchew, and Phyllis Tyler. Correspondence with fellow writers is occasional rather than exhaustive; the largest groups of correspondence are with Marjorie Borisoff, Tyler's sister Phyllis, and Charles Henri Ford. The Borisoff correspondence is accompanied by an extensive number of letters from Tyler to her, presented by her husband Norman Borisoff to the Ransom Center after her death.

Business correspondence with publishers is present for specific, mostly later, writing projects and involves most significantly Doubleday; Grove Press; Holt, Rinehart & Winston; and John Martin's Black Sparrow Press. Seligmann & Collier, Tyler's literary agent, is also notable. Correspondence dealing with short pieces for periodical publication is not extensive, and for the early years essentially nonexistent. In addition to correspondence to and from Tyler there is a group of Third Party Correspondence at the end of the series.

Leaves from letters of Marjorie Borisoff and Phyllis Tyler that have suffered fire damage have been removed from their original location and replaced with photocopies. These leaves, along with a number of similarly damaged poems, are now separately housed in a "Restricted" box.

As explained in the Processing Note, the correspondence from the original twelve boxes were left in their original location and the original description has been condensed to alphabetical ranges for both the incoming and outgoing letters. The 2019 addition was not physically or intellectually integrated with the 2012 group and each is described separately. The Index of Correspondents at the end of the finding aid includes a listing of all incoming correspondents from both groups of material. Also included is the listing of outgoing letter recipients from the 2012 grouping of materials. The Ransom Center no longer indexes outgoing correspondence, so outgoing letters from the 2019 grouping of materials is not indexed.

Series III. Personal Papers (6 boxes) include a number of useful biographical sources for an author whose life is not generally well documented. Parker Tyler's engagement or appointment books for the years 1955 through 1973 (lacking 1962-1963, 1966-1967, and 1970) offer an irregular record of evenings with friends, art openings, theater evenings, and medical appointments.

The three address books in the papers dating from the 1950s and 1960s give assistance in providing surnames to go with forenames in the engagement books, as does his correspondence. Other materials containing Parker Tyler's reflections on his inner life exist here in the form of a journal from the mid-1930s and a diary he kept from February to October of 1952. Of the latter, he noted it was his "only sustained effort at a diary," although the "Diary of P. Tyler's trip to Rome, 1954" (in Series II, at folder 39.2) could also be mentioned.

Series IV. Pavel Tchelitchew (3.5 boxes) comprises materials acquired by Parker Tyler in connection with his biography of the artist. A small but significant group of Tchelitchew letters is present, of which a number are to the art scholar Agnes Rindge Claflin and others to Tchelitchew's friend, the art collector Oliver Jennings.

The personal photographs include a number of early and informal images of the Tchelitchew family in Russia and elsewhere along with photos of the artist from the 1920s to the 1950s. Likewise a substantial group of photographs of the artist's works assembled by Tyler have been organized thematically within broad categories. In addition to the materials collected in this series, there are many notes by Parker Tyler and others detailing interviews conducted in the 1950s with friends of Tchelitchew which have been filed in Series II under The Tchelitchew biographies.

Series V. Reference Material (6 boxes) comprises two subseries, of which the first, Subseries A. Print and Manuscript Material, 1930-1974, includes a significant group of Parker Tyler's writing in the form of periodical articles and minor monographs. Periodical issues containing critical studies of Tyler's work, along with other arts periodicals, catalogs, and manuscripts by others are also found here.

Of these manuscripts, the most significant are likely the transcriptions of talks given by Pavel Tchelitchew in the 1940s (folder 52.1). A mystery surrounds "Man is the Witness," a brief piece on Yves Tanguy in the March 1949 issue of *Tiger's Eye* (folder 58.4). The editors attribute this essay to "a New York poet" named Paul Borisoff, but it seems to be Tyler's work.

Subseries B. Photos of Art Works and Film Stills, 1930s-1960s consists primarily of photographic prints of paintings by John Marin and Walter Stuempfig, along with a substantial group of film stills. These stills, sorted topically, have been placed here as they appear to have no specific connection to any of Tyler's film books.

Related Material

Additional materials relating to Parker Tyler at the Harry Ransom Center are located in the manuscript holdings for Guy Davenport, Charles Henri Ford, the Gotham Book Mart, the William A. Bradley Literary Agency, and Louis Zukofsky. The majority of scrapbooks and photos in the Tyler Papers were separated from the manuscript material during the 1960s by Ransom Center staff and are now located in in the Center's Parker Tyler Literary File Photography Collection (PH-02656) and Vertical File Scrapbook Collection. Likewise, additional reviews of Tyler's works, material related to Pavel Tchelitchew, art criticism, programs, pamphlets, and other ephemera can be found in the Parker Tyler Vertical File.

Other materials relating to Parker Tyler are present in the Fantasy Magazine papers in the Beinecke Rare Book and Manuscript Library, Yale University, and in the Charles Boultenhouse and Parker Tyler papers at the New York Public Library.

Index Terms

People

- Bewley, Marius.
- Borisoff, Marjorie Mason.
- Boultenhouse, Charles.
- Cornell, Joseph.
- Ford, Charles Henri.
- Kirstein, Lincoln, 1907-1996.
- Kracauer, Siegfried, 1889-1966.
- Lamantia, Philip, 1927-2005.
- Schapiro, Meyer, 1904-1996.

Sutherland, Donald.

Tanner, Allen C.

Tchelitchew, Pavel, 1898-1957.

Tyler, Phyllis, 1906-2004.

Organizations

Black Sparrow Press.

Doubleday & Company, Inc.

Holt, Rinehart, & Winston, Inc.

Subjects

Art, American--20th century.

Authors, American--20th century.

Experimental films--History and criticism.

Homosexuality in motion pictures.

Document Types

Christmas cards.

Diaries.

Drawings.

First drafts.

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Series I. Works and Notes on Literature and the Arts, 1926-1974

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The Albino Complex in Southern Fiction (review of Robert Penn Warren's Band of angels), undated	Container 13.4
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Apollo, or, The poet's Masks. Typescript draft, undated	Container 13.6
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Bird-Cast	Container 13.8
Canto of the European Sketchbooks of Pavel Tchelitchev, undated	Container 14.1
Cézanne/Gauguin [Doubleday, 1968]. Typescript, 1968	Container 14.2
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The Granite Butterfly: a Poem in Nine Cantos [Bern Porter, 1945]

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- Abel, Lionel, 1951-1954, undated, ALS, AccL, TLS, 2 TccLS, 6 TccL, TccL / incomplete. Written on verso of TccL dated 23 March 1952: AL / draft to Karl [Shapiro? re Randall Jarrell's poetry]--3.1
- Adler, Mrs., 23 January 1958, TccL. Written on verso: typescript / copy of Pygmalion's breed--3.1
- Alloway, [Lawrence], 29 December 1964, TccL--3.1
- American Quarterly, 1966-1969, 4 TccL--3.1
- Arnheim, Rudolf, 16 October 1968, TccL--3.1
- Art News, 1956-1966, undated, TL / draft, 5 TccL. Included with these: telegram from Art News to Tyler--3.1
- A. S. Barnes and Co., 1959-1967, TLS, 33 TccL. Written on verso of TccL dated 3 March 1961: cablegram / draft Tyler to Charles Henri Ford--3.2
- Askew, Kirk, 1957-1966, TLS / copy, 8 TccL--3.1
- Associated Artists Productions, 12 March 1960, TccL--3.1
- Atheneum Publishers, 1965-1969, 4 TccL. Included with these: 3 outlines for book projects on film--3.1
- Atlantic Monthly Press, 1958-1966, 23 TccL--3.1
- Austin, Helen, 9 April 1964, TccL--3.1
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- Brausen, Erica, 19 December 1961, TccL--3.3
- Brenwasser, [Eugene?], 3 March 1958, TccL--3.3
- British Film Institute, 1961-1962, 6 TccL--3.3

- Brown University, 1962-1964, TLS / copy, 11 TccL--3.3
- Burke, Kenneth, 1968, undated, 3 TccL--3.3
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- Calas, Nicolas, 1944-1955, undated, 3 TccL, TccL / incomplete--3.5
- Campbell, Nancy, 13 September 1967, TccL--3.5
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- Chambers, Mr. (of Amit Corp.?), 18 March, 1964, TccL--3.5
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- Citadel Press, 1952-1967, TLS, 24 TccL, 3 Tcc / memos--3.6
- Claflin, Agnes Rindge, 30 November 1959, TccL--3.6
- Clark, Kenneth, 6 and 29 March 1962, 2 TccL--3.6
- Clarke & Way, 4 October 1966, TccL--5.3
- Clement, Charles, 5 February 1963, TccL--3.6
- Collier, Oscar, 1963, 7 TccL. Included with these: Tcc / lists for Tyler's proposed book of essays--3.6
- Collier Books (Firm), 11 August 1962, TccL to editor--3.6
- Collier's Encyclopedia, 1960-1961, 3 TccL--3.6
- Columbia Pictures Corporation, 8 and 10 March 1960, 2 TccL--3.6
- Contemporary Authors, 11 February and 8 March 1963, 2 TccL--3.6
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- Definition Press, 5 October 1955, TccL--3.7
- DeLamar, Alice, 1964-1967, undated, 5 TccL--3.7
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- Drew, Miss, 27 July 1955, TccL--3.7
- Duffy, Jacques, 26 January 1969, TccL--3.7
- Duncan, Robert, 25 February 1950, TccL--3.7
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- Evergreen Review, 28 and 31 May 1968, 2 TccL--3.7
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- Film Quarterly, 21 July 1960 and 19 January 1961, 2 TccL--3.8
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- Fine Editions Press, 14 June 1950, TLS. Included with this: TLS / reply--3.8
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- Flint, Robert W., 3 May 1950, TccL--3.8
- Ford, Charles Henri, undated, Cablegram / draft to. Written on verso of TccL 3 March 1961 to

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- Ford, Charles Henri, 1936-1968, undated, TLS, 3 TccLS, 118 TccL, 23 TccL / incomplete.
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- Ford, Ruth, 20 January 1951, TccL. Written on verso of TccL, same date, Tyler to Pavel Tchelitchev--5.4
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- Furioso; a magazine of poetry, 14 September 1941, TccL--3.8
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- Joseph Melzer Verlag, 16 June 1968, TccL--4.9
- Kael, Pauline, 21 February 1955, TccLS--4.6
- Kelkar, Ashok R., 10 May 1965, TccL--4.6
- Kelman, Ken, 4 February 1965, TccL to. Written on verso: TccL to Clifford Wright--4.6
- Kenyon Review, 1951-1957, 2 TccL, TccL / incomplete. Attached to TccL 14 October 1957:
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- Mongan, Miss, 21 October 1959, TccL--4.9
- Myers, Culbertson, 14 March 1938, TccL--4.9
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- Nemerov, Howard, 22 September 1959, TccL--5.1
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- New Republic, 3 January 1956, TccL to edito --5.1
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- New York Review of Books, 12 September 1964 and 12 April 1969, 2 TccL to editors--5.1
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- Paul Hamlyn Publishers, 1963-1966, TccLS, 22 TccL--4.5
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- Porter, Allen, 26 May 1966, TccL--5.1
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- Roditi, Harold, 16 May 1958, TccL. Included with this: TccL To whom it may concern by Tyler re: Edouard Roditi--5.2
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- Estate of Helena Rubenstein, 4 July 1966, TccL--5.2
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- St. Sure, Ellen (Hudson Review), 7 May 1951, TccL--5.2
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- Schapiro, Meyer, 1956-1966, undated, TccLS, 6 TccL. Written on verso of TccL 14 March 1966: TccL Tyler to Glenway Wescott--5.2
- Schickel, Richard, 1967-1969, 5 TccL--5.2
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- Selvig, Forrest, 9 February 1969, TccL--5.2
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- Shapiro, Karl, 1941-1943, undated, TL / draft, 6 TccL--5.2
- Sight and Sound, 21 February 1955, TccL to editor--5.3
- Simon and Schuster, Inc., 12 November 1958, TccL--5.3
- Sisson, Richard, 1 June 1966, TccL--5.3
- Sitwell, Edith, 1959-1961, 6 TccL--5.3
- Sitwell, Osbert, 24 April 1959 and 19 April 1960, 2 TccL--5.3
- Smith College. Department of Art, 27 October 1956, TccL--5.3
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- Talbot, Daniel, 18 March 1960, TccL--5.3
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- Tchelitchew, Pavel, 1950-1956, undated, AL / draft, 7 TccL, TccL / incomplete. AL / draft
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- Tchelitchew, Victor, 12 September 1959, TccL--5.4
- Terrell, Mr., 10 March 1960, TccL--5.4
- Thomson, Virgil, 17 June 1941 and 25 November 1951, 2 TccL--5.4
- Toklas, Alice B., 28 August and 10 September 1959, 2 TccL--5.4
- Trinity College (Hartford, Conn.). Cesare Barbieri Center of Italian Studies, 1963, 3 TccL--5.4
- Twentieth Century-Fox Corporation, 8 and 11 March 1960, 2 TccL to. Written on verso of
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- Tyler, Phyllis, 1951-1958, 6 TccL--5.4
- Tyler, Richard H., 15 January 1969, TccL--5.4
- Tyler, Thomas Zimmerman, 1956-1959, 3 TccL--5.4
- Tyler, Wallace, 22 September 1959 and 12 February 1960, 2 TccL--5.4
- Union Film Distributors Inc., 8 March 1960, TccL--5.5
- United Artists (Firm), 8 March 1960, TccL--5.5
- University of Buffalo, 18 July 1967, TccL--3.3
- University of Chicago, 1962-1963, 8 TccL--3.5
- University of Michigan, 1963, 3 TccL--4.9
- University of Michigan. Hopwood Committee, 13 October 1958, TccL--4.9
- Valiant Film Distributors, 8 March 1960, TccL--5.5
- Van Vechten, Carl, 7 February 1957 and 10 January 1958, 2 TccL--5.5
- Vassar College, 27 October 1956, TccL--5.5
- Vidal, Gore, 1 and 2 February 1968, 2 TccL--5.5
- Village Voice, 5 February 1967, TccL to editor--5.5
- Vogel, Amos, 1955-1968, undated, 21 TccL--5.5
- Wadsworth Atheneum, 1956-1966, 5 TccL--5.6
- Warner Bros. Pictures, 8 March 1960, TccL--5.6
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- Weiss, Len, 11 August 1969, TccL--5.6
- Wellesley College, 27 October 1956, TccL--5.6
- Welter, Mr., 8 June 1950, TccL--5.6
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- Wescott, Glenway, 1956-1966, 7 TccL--5.6
- Whitney, John Hay, 4 July 1966, TccL--5.6
- Who's Who in the East, 9 February and 8 July 1968, 2 TccL--5.6
- Wilkie, David A., 22 April 1948, TccL--5.6
- Williams, William Carlos, 1943-1954, undated, 1 AL / draft, 7 TccL--5.6
- Wilson, Edmund, 12 December 1956, 10 January 1957 and 21 November 1962, 3 TccL--5.6
- Wilson, T. C., 12 January 1935, TccL--5.6
- Wind, Edgar, 1942-1965, 4 TccL--5.6
- Winslow, Eddie, 26 November 1947, undated, TLS, TccL--5.6
- Wright, Clifford, 28 January 1965, TccL--5.6
- Yaddo (Artists' colony), 25 January 1958, TccL--5.6

- Yale University. Library, 1962-1968, 4 TccL--5.6
- Youtkevitch, Sergei, 2 December 1958, TccL--5.6
- Zaoussailoff, Alexandra Fyodorovna, 1959-1966, 15 TccL--5.6
- Zenowich, Mr., 21 December 1968, TccL--5.6
- Zorach, Marguerite, 20 February 1958 and 23 January 1959, 2 TccL--5.6
- Zwickey, Jon, 18 October 1966, TccL. Written on verso: ANS Zwickey to Tyler--5.6

Abbreviations Used in Descriptions:

The symbols below were used in combinations. For example ALS means autograph letter signed; Tccms means typed carbon copy manuscript, etc.

- **A** = autograph (i.e., handwritten)
- **T** = typed
- **S** = signed
- **I** = initialed
- **Ms** = manuscript
- **Mss** = manuscripts
- **L** = letter
- **FL** = form letter
- **N** = note
- **D** = document
- **C** = card
- **PC** = post card
- **cc** = carbon copy
- **p** = page
- **pp** = pages
- **l** = leaf
- **ll** = leaves
- **nd** = no date
- **inc d** = incomplete date

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- "Effie's Great Deed" (short fiction in typescript)--15.4
- "The Ego and the Social Other" (essay, with subtitle: A mask of Kierkegaard)--15.4
- "The Elements in Drama" (revised to become first part of The education of a Prince)--15.4
- "Elusiveness and Irritation: An Utterance on Poetry" (essay in typed and carbon drafts)--15.4
- "Erick Hawkins: Dancer" (typed essay)--15.4
- "Erotic Poems, 1926-1969" (carbons)--15.5
- "Esquire: The World's Phoniest Magazine" (heavily revised typescript; accompanied by Dec.

- 1969 issue of the magazine [magazine separated]--15.6
- "The Essay I" ("Fiction"; typed and carbon drafts)--15.6
- "The Essay II" ("Fiction ... unpublished manuscript")--15.6
- "Essay on the Concept of Unity" (handwritten text on versos of a 1930s draft article on the Partisan Review)--15.6
- "Esthetics of [Modern American] Dance" (bracketed phrase used in published form in Briarcliff Quarterly, 1946)--15.6
- "Evelyn Waugh and the British Death-in-Exile" (14 p. typed)--15.6
- "Every Artist His Own Scandal" [New York: Horizon Press, 1964] (rough typescript, with clippings of related material)--15.7
- "Every Son His Own Father" (essay; typed and handwritten on The Book Gallery stationery)--15.6
- "Ezra Pound Reconsidered" (heavily revised typescript)--15.6
- "A Festival of Love" (poem with running title: A voyage of love)--15.6
- "A Festival of Love: first draft of commentary" ("commentary to be fitted to previously made documentary film on Watteau's painting")--15.6
- "The Figural Crisis" ("Written for a book projected by a group of New York painters--book was never published--P.T.")--16.1
- "Film and Society: Underground Film" (television script)--16.1
- "Film as the Conquest of Time and Space" (title of projected work)--16.2
- "Film's Poetry and Sub-poetry" (revised carbon; "published in Sewanee Review")--16.1
- "Florine Stettheimer" (4 p. carbon; written for Notable American Women)--16.1
- "Florine Stettheimer: A Life in Art" [New York: Farrar, Straus, 1963] (paste-ups and notes for the published book)--16.3-4
- "Flowers as an Oppressed Minority" (poem; typed)--16.1
- "For Shadows, against Pull My Daisy: An Argument" (The Beat Generation as seen on film; published in Film Culture, 1962)--16.1
- "Four Avant Garde Film Poems" (text for a lecture at Albright College)--16.5
- "Fragments of a Novel (or Novels?)" (typed and handwritten fragments)--16.6
- "The French Film: Sophistication Retail" (published in New Republic as Sophistication Retail, 1953)--16.1
- "The Friend of the Family by Mary McCarthy" (Tyler's report to Charles Ford on McCarthy's story as submitted to View)--16.1
- "From Cosmology to Abstract Art" (essay in typed and carbon versions)--16.1
- "Further 'Fragments of a Novel' (30 pages)" (typed and carbon pages; heavily revised)--16.7
- "The Game of Movie-going: An Interview with Parker Tyler, by John Calendo" (photocopies; [1973?])--16.8
- "Genji: Culture Hero of the World" (related to Prince Genji: the Hero and his Culture?)--16.8
- "Gericault: Water Colors and Drawings by Klaus Berger" (review of the Berger book)--16.8
- "The Granite Butterfly [poems]" [Berkeley: Bern Porter, 1945] (extra illustrated copy of the 1945 edition)--2.1-2, gf3
- "The Granite Butterfly--see also "Author's Note on the Meaning of the Poem ..."
- "The Grass Roots of Art by Herbert Read" (review of Read's book by Tyler, writing as E. McM.)--16.8
- "The Grave of Genius" (13 p. fiction in carbon; p. 12 not present)--16.8
- "Hamlet as the Murdered Poet" (essay in two typed drafts; published in Quarterly Review of Literature, 1946)--16.8
- "The Hazards and Rewards of Being an Original Film Critic Bold Enough Not to Fear Being Called Highbrow and Worse" (introduction for the 1970 London edition of Magic and the Myth of the Movies; 31 p. carbon with revisions)--16.8
- "The Hero as Critic" (review of The Novel in France, by Martin Turnell, 1951)--16.9

- "The Hero, the Villain" (fiction; 14 p. typed)--16.9
- "The Hollywood Hallucination" [New York: Simon and Schuster, 1970] ("camera copy" for 1970 edition using disbound leaves of 1944 edition)--17.1
- "Humanism of Abstract Art: A Revery" (essay on The Book Gallery stationery; published in Gazette des Beaux Arts, 1947)--16.9
- "The Humanist is Dead! Long Live the Humanist" (unpublished (?) response to Barry Schwartz's Selection from Humanism, which accompanies)--17.2
- "I Knew a Dancer" (novel in carbon draft)--17.3-6
- "Icarus: Iconography of Space and Motion in Painting and the Film" (essay in typed and carbon drafts)--16.9
- "'Idea' article for annual" (memo to Arthur Frankfurter of Art News suggesting ideas for articles)--16.9
- "The Ideological Viewpoint in Thomas Mann" (4 p. typescript)--16.9
- "The Inevitable Movie" (essay; two drafts)--16.9
- "Interview: Warren Bower with Parker Tyler" (Hollywood Hallucination as topic; "occurred May 29, 1944 over WNYC" (9 p. carbon))--16.9
- "The Invisible as Mechanism in Art" (essay, typed and carbon drafts)--16.9
- "Inzanadudid Kublakana" (discussion of nonsense song Mairzy Doats, [1944?])--16.9
- "Irony of the Kiss in Don Giovanni" (typed essay)--18.1
- "Is Man a Clown? Is Fellini?" (typescript draft of essay published in Evergreen Review, 1973)--18.1
- "Jackson Pollock: The Infinite Labyrinth" ("unedited copy with important paragraph omitted in published version" [in Magazine of Art])--18.2
- "Jaspwr [i.e. Jasper] Johns. Target with Plaster Casts" (essay fragment; all after p. [1] wanting--18.1
- "John Marin and the Inner Frame" (essay in art biography)--18.1
- "Josephine: Kafka's Portrait of the Artist as a Socratic Animal" (section of Every Artist his Own Scandal in draft form)--18.1
- "Kafka: Fabulist of the Social Animal" ("discarded version of essay appearing in ... Every Artist his Own Scandal as 'Josephine's sitdown strike')--18.1
- "A Key to Poetic Values in the Twentieth Century" (18 p. carbon)--18.1
- "Klee: Child-taught Adult" (typed essay)--18.1
- "Kurt Seligman and the Magic Search for Meaning" (essay in two drafts, 1971)--18.1
- "Lament for the Audience--and a Mild Bravo" (copy of 1950 Kenyon Review article with revisions and note "not yet reprinted")--18.3
- "A Last in Tangos, a First in Brandos" (contribution for Kent J. Carroll's Close Up: Last Tango in Paris, 1973; carbon and galleys)--18.4
- "A Lecture for Gregory Markopoulos" (6 p. carbon; for Filmwise "Markopoulos issue," 1962)--3.8
- "Little Anthem" (poem, 1 p. typed)--18.3
- "A Little Boy Lost: Marcel Proust and Charlie Chaplin" (8 p. carbon; "issued as a Prospero Pamphlet, 1947")--18.3
- "The Little Magazine: Luxury Merchandise or Advance-guard" (7 p. carbon; "published in Magazine of Art")--18.3
- "Livre du coeur d'amour épris" (Tyler's handwritten translation)--18.5
- "The Loneliness of the Crowd and the Loneliness of the Universe" (10 p. carbon; published as "Hopper/Pollock: the Loneliness ...")--18.3
- "Love and Social Form" (essay on Raymond Radiguet; 18 p. carbon)--18.3
- "Love is an Art: An Oratorio is the Abstract" (poem tipped in between the verses of Valéry's The Graveyard by the Sea (Centaur Press, 1932))--18.6
- "Luigi Pirandello and his Christian Dilemma" (6 p. typescript (p. 2 wanting))--18.3

- "Mad Dog!" (essay; running title: Earth bites Sun)--18.3
- "The Magic and Myth of the Movies" [New York: Simon and Schuster, 1970] (paste-up based on 1947 edition as "camera copy" and "Hazards and Rewards ..." as new introduction (about 20 p. carbon))--18.7-8
- "Male-oriented Movies, Female Voyeurism and the Sex War" (10 p. carbon; published in Out: The Gay Perspective, Apr. 1974)--18.3
- "The Man Who Dropped the Newspaper" (fiction; written under pseudonym Margolies Jonas)--18.3
- "Marca-Relli Paints a Collage" (essay "published in Art News" as Marca-Relli Pastes a Picture)--18.3
- "Masterpieces by Antonioni and Bergman" (21 p. carbon essay)--18.3
- "Matta, Painter of the Visceral Mannikin" (essay, 9 p. typed)--18.9
- "Maya Deren as Filmmaker" (7 p. carbon essay for Filmwise, 1962, with revisions)--3.8
- "Meditation on Picture Frames" (essay; about 20 p. typed and heavily revised)--18.3
- "Mental Fact in Poetry" (essay; 6 p. typed)--18.3
- "Metaphysical Eros" (6 p. typed; review of Dylan Thomas' The World I Breathe)--18.3
- "The Miracle of the Restless Cows" (fiction; typed and incomplete carbon texts)--19.1
- "Mona Lisa and the Bodhisattvas" (essay, 6 p. typed; Agent: John Myers View, Inc.)--19.1
- "Mondrian and the Squaring of the Circle" (essay in typed and carbon drafts; "published in Arts and Architecture," 1946)--19.1
- "Moral Optics in the Film" (essay; 22 p. typed)--19.1
- "Movie Letter: Experimental Film, a New Growth" (essay, 6 p. carbon; "published in Kenyon Review as Experimental Film: a New Growth)--19.1
- "Movie Letter: Hamlet and Documentary" (essay, 9 p. carbon; published in Kenyon Review)--19.1
- "Movies: A Psychological Study..." (review of book by Wolfenstein and Leites, 1950; note by Tyler reads "published in a fleeting 'little magazine'—but which?")--19.1
- "The Movies: Have They Prolonged the Life of the Classic Human Image?" (10 p. carbon; same as "Movies and the Human Image?")--19.1
- "The Movies and the Hero Myth" (typed carbon text for "Lehigh lecture")--19.2
- "Mysticism, Pastiche, and Painting" (essay on Morris Graves; "corrected ms of essay published in Art News (NYC)")--19.1
- "The Mystique of the Still Life" (4 p. carbon essay)--19.1
- "The Myth of Utopian Politics" (running title: Utopianism as a Political Evil)--19.1
- "Narcissus, Criminal" (fiction; 21 p. typescript with extensive revisions)--19.3
- "The Nature and Function of Myth" (rough typed essay on versos of manuscript essays by others)--19.3
- "A New Laokoon" (fiction by "Margolies Jonas"; 22 p. carbon)--19.3
- "The Non-esthetic of Nothingness" (10 p. typescript re Camus (1945?))--19.3
- "Notes on Film" (text for lecture; topics include Muriel Rukeyser and Rudolf Arnheim)--19.3
- "Notes on Mario Praz's 'The Romantic Agony'" (2 p. typed essay)--19.3
- "On Acting" (essay; 16 p. carbon with revisions)--19.4
- "On Art as a Mirror" (essay; 13 p. carbon with revisions)--19.3
- "On Poetry" (25 p. typescript; some revisions)--19.3
- "On the Nature and Functions of Experimental (Poetical) Film" (interview with Tyler, Amos Vogel and others; included in "Symposium Conducted by Gideon Bachmann over Radio Station WFUV-FM")--19.3
- "The 'Only Human' in Chekhov" (essay contrasting Chekhov and Maupassant)--19.3
- "Papatakis: Tiger in a Think Tank" (12 p. typed essay)--19.5
- "The Paradox of Vision" (essay on Tchelitchev's Phenomena)--19.5
- "Parody and Ritualism in the Actor and his Art" (26 p. typed essay; title also appears as Parody

- and Ritual in the Modern Actor's Tradition)--19.5
- "Phaeton" (irregularly paged essay in carbon; on the poetry of Thomas Traherne, George Herbert and other metaphysical poets)--19.5
 - "Piano Lesson: Legend and Analysis" (essay on Matisse painting; 11 p. typescript)--19.5
 - "Picasso, Love, and the Broken Frame" (essay in typed and carbon drafts)--19.5
 - "Pictorial History of Sex in Films" [Secaucus, N.J.: Citadel Press, 1974] (complete carbon draft, chapter drafts, stills, captions for the 1974 edition)--19.6-8, 20.1-6
 - "Pieties of the Cocktail Party, or the Right to Self-pity" (essay on T. S. Eliot's play of 1949; 19 p. clean carbon)--19.5
 - "The Pious Strategies of The Cocktail Party" (variant essay on the Eliot; about 10 p. carbon with revisions)--19.5
 - "Pistachio Ice Cream by Melville Foster" (fiction; 7 p. typescript)--19.5
 - "Poem by Dylan Thomas" (2 p. typed essay on Thomas' Then was my Neophyte)--19.5
 - "Poems: Fragments" (folder of poems (handwritten and removed from periodicals) for projected publication?)--22.1
 - "Poems of Love and Art" (typescript, 1960)--22.2
 - "Poems of Stephane Mallarmé" (review of Some Poems of Mallarmé as translated by Roger Fry)--19.5
 - "The Poet: Innocent Bystander, Impassioned Witness" (essay; 17 p. typed and carbon drafts with revisions)--22.3
 - "The Poet as Dionysian Escapist" (essay, 10 p. typescript with revisions)--22.3
 - "Poetic Duplication in Social Patterns" (essay, 9 p. typescript)--22.3
 - "Poetry as Utterance" (essay, 9 p. typed and carbon drafts)--22.3
 - "A Portfolio of 12 Color Woodblocks [by] Paul Gauguin" (review, 1 p. typescript, [1946?])--22.3
 - "Pound: Poet, Moralizer, Fascist" (essay, 9 p. carbon with revisions)--22.3
 - "Pride and Mary McCarthy, or Hedda and the Two Emmas" (rough typescript essay; about 30 p.)--22.3
 - "Pride and Paradox" ("an improbable conversation between a certain Mr. Oscar Wilde and a rather uncertain Mr. Alan Ridgeley"; 13 p. typed and carbon drafts)--22.4
 - "Princes and Principles of Light" (essay, 10 p. typescript)--22.4
 - "The Prismatic Importance of Being Earnest" (essay; two typescript drafts, one with revisions)--22.4
 - "A Problem: The Relation of Film Criticism to Film Aesthetics" (lecture notes in multiple drafts, [1973?])--22.4
 - "A Problem in Nostalgia" (fiction; 27 p. carbon)--22.5
 - "Project for an Iconographic Study of Dada" (outline for projected essay?)--22.5
 - "The Proletarian Game" (essay; 24 p. carbon with revisions)--22.5
 - "Proust and Romaine, or Esthetic and Ethical Impressions: an Essay" (21 p. typescript; "Proust portion appeared as ...The Impressions of Marcel Proust in Kenyon Review")--22.5
 - "Proust-James" (4 p. handwritten essay comparing Marcel Proust and Henry James)--22.5
 - "Psychology of Memory and Desire" (typed and handwritten essay, some pages on stationery of The Book Gallery)--22.5
 - "Purple Patch of Fetichism" (galleys for Art News essay, 1957)--22.5
 - "Rape" (6 p. typed fiction; signed "Napier Towne c/o Henry Harrison 430 6th Ave.")--22.5
 - "Raphael in the Vatican" (13 p. carbon film treatment; also titled: The Vatican Rooms of Raphael)--22.5
 - "Rashomon as Modern Art" (12 p. typed essay; "published by Cinema 16 as a pamphlet")--22.6
 - "The Real Trouble with Harry: He Can't Stand Up" (9 p. essay in typed and carbon versions; discussion of Cassavetes' film *Husbands*)--22.7
 - "Renoir" [Garden City, N.Y.: Doubleday, 1968] (draft for the published book)--22.8

- "Rodin and the Creative Ego" (essay in 61 p. typed and 62 p. carbon versions; the typed item includes preface by Meyer Schapiro; correspondence accompanies)--23.1
- "Rodin and the Imperfect Ego" (notes for preceding entry under variant title)--22.6
- "Rodin Film" (3 p. typed notes for film outline?)--22.6
- "Ronald" (two 2 p. carbon draft essays on artist William Ronald)--22.6
- "Sarah Berman" (30 p. carbon draft biography of the artist; other drafts and correspondence accompany)--23.2
- "Sartre's First Film: are the Chips Really Down?" (12 p. carbon essay)--22.6
- "The Scandalous Dynamic" (30 p. typed essay; related to Dostoevsky and the Scandalous Dynamic?)--22.6
- "Schizophrenic Motifs in the Movies" ("original version (carbon) of essay revised ... as 'Schizophrenia a la Mode'; 18 p. carbon)--22.6
- "The Screen" (play in two acts [1952] with "old ending" and "new ending"; notes in text by director Herbert Machiz)--23.3
- "Screening the Sexes: Homosexuality in the Movies" [New York: Holt, 1972] (notes, drafts, carbons, negatives, and stills)--23.4-9, 24.1-9, 25.1-8
- "The Secrets of Phenomena: Tchelitchew's Masterpiece" (unpublished study of the painting; 158 p. carbon draft)--28.4-11, 29.1-6
- "Sex as Costume" (13 p. typed and carbon drafts)--26.1
- "Sex, Psyche, etcetera in the Film" [New York: Horizon Press, 1969] (drafts, galleys, page proofs, and reviews)--26.2-3, gf4
- "Sexual Contradictions in Society: a Commentary on 'The Homosexual in Society'" ("unpublished exchange between Parker Tyler and Robert Duncan"; 4 p. transcript)--22.6
- "The Shadow of an Airplane Climbs the Empire State Building: a World Theory of Film" [New York: Doubleday, 1972] (notes, outline, drafts, final typescript)--26.4-9, 27.1-4, gf5-7
- "Shakespeare's Hamlet: a Bone to Pick with Mr. Eliot" (7 p. typed essay and rough draft pages)--22.6
- "The Sins of Scarlet and Gold: Hester Prynne's, Eugenie Grandet's" (15 p. typed draft with revisions)--22.6
- "A Solidarity for Poets" (essay on versos of Kafka manuscript pages, as well as on form letters of Poetry House, 1942)--27.5
- "Spontaneous Discourse on Art: One" (essay in 10 p. typed and carbon drafts)--27.5
- "Square Queers" (essay in rough typed form; in folder titled "notes and clippings re sex")--27.5
- "Stan Brakhage" (9 p. carbon essay with caption title: Monographs of the Avant Garde I)--27.5
- "Statement on a Proposed Definitive Study of Pavel Tchelitchew" (9 p. carbon in two copies; for grant proposal?)--27.5
- "Still-life as Man, Man as Still-Life" (7 p. carbon; "published in The American Artist" as Magic Realism in American Painting)--27.5
- "The Stone Knife, by José Revueltas" (3 p. typed review; published in the Briarcliff Quarterly, [1947?])--27.5
- "Style and Corneille" (essay in typed and incomplete carbon drafts)--27.5
- "Surrealism" (essay in rough typescript)--27.5
- "The Swan" (play in three acts; handwritten and carbon versions, 1966)--28.1-2
- "Symposium Lecture" ("SVA (School of Visual Art[s], N.Y.) and lecture course by Tyler")--27.5
- "The Tale of Genji: Classic Myth and Romantic Fact" (essay in typed and carbon drafts, with some revisions in each; see also Genji: Culture Hero of the World)--28.3
- "Tchelitchew: Noble Scion of Exilic Changes" (essay in two typed versions, one incomplete)--36.1
- "Tchelitchew as Noble Heir of Exilic Changes" (19 p. carbon; final (?) version)--36.1
- "Tchelitchew 'Memorial' Published in Art News, Sept 1957" (3 p. carbon with revisions;

- publication title not known)--36.1
- "Theory of Avant Garde Magazine" (5 p. typed and carbon draft; four of these pages are on versos of other recycled pages)--36.1
 - "A Theory of Value in World Film Criticism" (5 p. carbon proposal for book?; accompanied by TccL to Oscar Collier, 19 June 1968)--36.1
 - "Thoughts About Mona Lisa" (5 p. typed essay)--36.1
 - "The Three Faces of the Film" [New York: A. S. Barnes, 1967] (revised text for 1967 edition)--36.1
 - "Three Plays" (typescript; stamped "Seligmann and Collier" and includes The Swan, Tiresia, and End of the World)--36.2-4
 - "Tiresia, a Comedy of Scandal" (copy 1 comprises revised carbon draft; copy 2 unrevised and bound)--osb1-2
 - "To the Editor of Commentary" (Tyler's reply to Andrew Sarris' article An Aesthete at the Movies in the Feb. 1971 issue of Commentary; reply published in May 1971 issue)--36.1
 - "The Turn of the Screw and A Midsummer Night's Dream" (13 p. essay, with revisions)--36.1
 - "The Twilight of the Absolute" (review of the Malraux work in typed and carbon versions; accompanied by handwritten notes)--36.1
 - "Tyler's notes on Charles Henri Ford's private diary, 1949-1957. Concerning life with Tchelitchev" (about a hundred handwritten pages of Tyler's renderings from Ford's diaries)--35.11
 - "Tyranny of Warrendale, or, Eros Loses Some Wrestling Matches" (two carbon drafts of article published in the Evergreen Review)--36.5
 - "Underground Film: A Critical History" [New York: Grove Press, 1969] (drafts, galleys, reviews and related material)--2.3, 36.6-9, 37.1-5, gf8
 - "Van Gogh by Parker Tyler" [Garden City, N.Y.: Doubleday, 1968] (typed work sheets and draft marked for printer)--37.6-7
 - "The Violence of Heaven: Notes on Leonardo" (essay in typed and carbon drafts)--37.8
 - "The Visitation" (7 p. typed story; see also The Annunciation)--37.8
 - "The Visual Mystery by Parker Tyler 1952" (poems in scrapbook)--osb4
 - "The Visual Mystery; Essays on Art" (typed and carbon drafts)--59
 - "Wanted: The Whole Film Package" (4 p. carbon. "published in The Nation," 1949)--37.8
 - "Warhol: Horrible or Beautiful Film Maker?" (18 p. typed essay)--37.8
 - "Warring Beasts and Taming Art" (6 p. carbon art essay)--37.8
 - "Watteau" ("film project ... not by P.T."; includes "original decoupage for script of Watteau film")--38.1
 - "Watteau's Great Cythera" (8 p. typed analysis of Watteau's Embarcation for Cythera)--37.8
 - "We, Romeos, Do Not Die By You, Juliets" (13 p. carbon essay inspired by the Ballet Theatre production of Romeo and Juliet)--37.8
 - "What Does It Mean, Today, To Be 'Young'?" (comment by Tyler upon release of the 1960 edition of The Young and Evil; typed and handwritten drafts)--37.8
 - "What is Humanism Today?" (8 p. carbon draft of Tyler's response to Barry Schwartz's views on humanism and modern art)--37.8
 - "What Price Humanism?" ("new version" of preceding entry)--37.8
 - "What Sex Really Is, or, Name It and You Can Have It" (23 p. carbon draft of essay published in Evergreen Review, Sept. 1968)--37.8
 - "Whom Does Tom Wolfe Think He's Kidding?" (1 p. typed draft of essay outline)--37.8
 - "The Will of Eros: Selected Poems, 1930-1970" [Los Angeles: Black Sparrow, 1972] (galleys, page proofs, and publicity fliers)--38.2-3, gf9
 - "The World of Robert Flaherty" (typed carbon review of Richard Griffith's 1953 book)-- 37.8
 - Untitled. Aubrey Beardsley draft (15 p. handwritten essay on the artist)--38.4
 - Untitled. Bertolucci essay (p. 3-4 only of typed draft with revisions)--38.4

- Untitled. "Boredom, the word, the state of mind..." (first line of typed draft essay on Baudelaire and Stendhal)--38.4
- Untitled. "The Edgar Kaufmann house, a private dwelling..." (2 p. typed essay on a Frank Lloyd Wright design)--38.4
- Untitled. Essay on man and woman (lengthy handwritten piece; phrase used here may be title)--38.4
- Untitled. Essay on Pop Art (addressed to Location magazine?) (5 p. typescript with revisions)--38.4
- Untitled. "Extravagant desire to attain respectability..." (first words of an essay on painters; about 16 p.)--38.4
- Untitled. Film. Film criticism notebook (handwritten text dating from late 1960s to early 1970s)--39.8
- Untitled. Film. "Frankly I was startled though not displeased by the proposition of the Film Festival Committee..." (text for lecture on eleven index cards, c. 1965)--38.4
- Untitled. Film. Lecture notes for School of Visual Arts, 1962 (typed 5 x 8 index cards for talk 30 Jan-27 Feb 1962; accompanied by thirteen 3 x 5 cards with title Lecture at N.Y.U.)--38.5
- Untitled. Film. Notes for film lecture, [1963?] (3 p. handwritten notes)--38.4
- Untitled. Film. Race in Hollywood movies (typescript essay draft; about 20 p.)--38.6
- Untitled. Film. Remarks for delivery at New York Film Festival, 1965 (typescript on twenty-six 5 x 8 cards concerning criticism and technical trends)--38.6
- Untitled. Film. Sexual taboos in movies (18 p. typescript rough draft; 1973 or '74)--38.6
- Untitled. Film. "The subject of my first two books on film..." (title from first line of text; 16 p. typescript, about 1972)--38.6
- Untitled. Film. Underground films (two typescript fragments paged 1-8 and 4-8 mention Brakhage, Deren, Mekas brothers)--38.6
- Untitled. Film. Postscript on Orson Welles, The Trial, and Chimes at Midnight (3 p. carbon)--38.6
- Untitled. Film. Western films (notes on) (three 4 x 6 index cards with typed notes)--38.6
- Untitled. "In the work of Ronald Firbank..." (title from first line of text; 2 p. typed and handwritten draft)--38.6
- Untitled. F. Scott Fitzgerald (handwritten draft page on Fitzgerald)--38.6
- Untitled. Fragments and notes for essays and other works by Parker Tyler (one folder; various pagings)--38.8
- Untitled. Fragments of verse and prose (about 20 p. of typed drafts with handwritten revisions)--38.6
- Untitled. Alberto Giacometti essay fragment (3 p. typed with revisions)--38.6
- Untitled. Essay on Robert Graves' White Goddess (12 p. typed with many revisions)-- 38.7
- Untitled. "The greatest photographer of our time is unquestionably Henri Cartier-Bresson..." (title from first line of text; 1 p. carbon [1947?])--38.7
- Untitled. "He looked up. It was Lawrence..." (title from first line of text; [7]-13 of typed fragment of fiction)--38.7
- Untitled. "I suggest that ballet criticism will be radically crippled..." (title from first line of text; 8 p. typed essay)--38.7
- Untitled. Essay fragment on Joyce's Ulysses (2 p. typescript)--38.7
- Untitled. Marianne Moore (2 p. typed draft essay)--38.7
- Untitled. "The most significant fact about modern literary criticism..." (title from first line of 5 p. typed essay)--38.7
- Untitled. Play (in World Theory of Film spiral binder)--26.6
- Untitled. "The susceptible art of Jeanne Reynal..." (title from first line of text; 1 p. carbon fragment of essay)--38.7
- Untitled. William Ridgeway (7 p. typed and handwritten draft essay on the classicist; typed

- largely on versos of Phaeton draft pages)--38.7
- Untitled. Susan Sontag (5 p. typed essay fragment)--38.7
 - Untitled. "Gertrude Stein was a sly one" (title from first line of text; 3 p. typed and 4 p. clean carbon drafts present)--38.7
 - Untitled. Discarded Tchelitchev biography (drafts and related notes)--29.7, 30.1-6, 31.1-6, 32.1
 - Untitled. "There's a feeling in the air that Pop Art..." (title from first line of text; [5] p. typescript)--38.7
 - Untitled. Three sonnets (comprises Blank Sonnet, The Philosopher's Sonnet, and Listening to the Messiah and Thinking of Sex; [3] p. carbon)--38.7
 - Untitled. "The vampire was the screen's first antiheroine..." (title from first line of text; [1] p. typescript fragment with revisions [1973?])--38.7
 - Untitled. "Were you here for the Christopher Street parade this year?" (title from first line of text; p. 1-5, 7-12 of typescript essay published in Out magazine, 1973)--38.7
 - Untitled. Essay on Mae West (p. 2-7, 13, 18 of typescript fragment; early draft of introduction for the Jon Tuska book?)--38.7
 - Untitled. Rough manuscript notes on Mae West and Hollywood (notes for the introduction to the Tuska book?)--38.7
 - Untitled. "What is the substance of satire?" (title from first line of text; 1 p. typescript)--38.7