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Tomkins, C.P. 1/8

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 WASHINGTON 20547
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From: Mrs. Frances G. Robinson, Rights and Permissions, Press and Publications Service, USIA
 November 12, 1974

Mrs. Frances G. Robinson
 Rights and Permissions
 IPS - Publications Division
 U. S. Information Agency 0036
 Washington, D. C. 20547

November 4, 1974
 Arlington, New Mexico

Dear Mrs. Robinson:

In answer to your letter of November 4th regarding permission to reprint the abridgment of "The Rose In The Eye Looked Pretty Fine" by Calvin Tomkins, our issue of March 4, 1974, in WORLD TODAY, a Chinese-language monthly:

We have been in touch with the author and can now advise that permission for the requested use is hereby granted for the agreed fee of \$50 and upon the following conditions:

1. That the abridgment be faithfully translated and reprinted in full and unchanged;
2. that the name of the author appear immediately below the title;
3. that at the foot of the title page of the reprint the following notice appear:

PLEASE From "The Rose In The Eye Looked Pretty Fine". Reprinted by permission; c 1974 The New Yorker Magazine, Inc.

Credits and Copyrights: The name of Calvin Tomkins, as author, will be printed in full below the title, and the following note will be carried at the foot of the title page of the reprint: "Rose in the Eye Looked Pretty Fine" by Calvin Tomkins. Reprinted by permission of The New Yorker Magazine, Inc. The check should be drawn to the order of Calvin Tomkins and sent to this office directed to my attention. We would also like to receive a copy of the magazine carrying the reprint.

Sincerely yours,
 If other permission is required, please indicate where it should apply:

Ruth C. Rogin

PERMISSION GRANTED

(Signature and date)

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UNITED STATES INFORMATION AGENCY
WASHINGTON 20547
Request for Permission for Republication

From: Mrs. Frances G. Robinson, Rights and Permissions, Press and Publications Service, USIA.

.. Mrs. Ruth C. Rogin ..
THE NEW YORKER
25 West 43rd Street
New York, New York 10036 ..

Dec. November 4, 1974
Albuquerque, New Mexico

Material Requested:

"The Rose in the Eye Looked Pretty Fine," by Calvin Tomkins,
from THE NEW YORKER, March 4, 1974

Proposed Use:

In June of this year we received permission for use of an abridgment
of this article in HORIZONS USA.

We now have a request from our office in Hong Kong to use the same
abridgment in WORLD TODAY, a Chinese-language monthly, published by
the U.S. Information Service.

As usual, we are permitted to offer a token payment of \$50. We hope
this will be acceptable.

PLEASE COMPLETE THE FOLLOWING AND RETURN ONE COPY TO US

Credits and Copyright Notice Required: The name of Calvin Tomkins, as author,
will be printed immediately under the title, and the following note will be carried
at the foot of the title page of the reprint: Abridgment of "The Rose in the Eye
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(Signature and date)

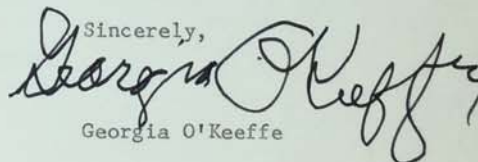
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December 3rd, 1974
Abiquiu, New Mexico

Dear Calvin Tomkins:

It has been a long time since you were here last fall. We enjoyed you very much, and I have been wanting to write you for a week or two. My friend Alexander Girrard has a show of African fabrics I would like you to see. Also I have some material of my own I would like to discuss with you. When could you and your wife come? Also, where near here might we see Merce Cunningham and his dancers?

Sincerely,

Georgia O'Keeffe

GO'K/jh P.S. sorry about these margins, typewriter on the blink - juan

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Robert Lescher

LITERARY AGENCY
155 East 71st Street
NEW YORK, NEW YORK 10021
249-7600 Cable Micauber

December 17, 1974

Dear Don:

Thanks for your note of the 13th, regarding Calvin Tomkins. I talked with him early today, and he may indeed do a Profile, but not a series of articles, on Mrs. Aileen Webb for The New Yorker. He hasn't met Mrs. Webb yet, though, so nothing is firm.

If he does do a Profile, and if it would seem to lend itself to book use, I'll let you know.

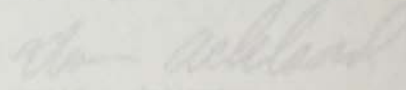
Yours,

Mr. Donald D. Ackland
New York Graphic Society
11 Beacon Street
Boston, Massachusetts 02108

RL:MSM

CC: Mr. Calvin Tomkins

Sincerely,



Donald D. Ackland
New York Graphic Society

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	Tomkins	I. 11

December 13, 1974

Robert Lescher
Literary Agency
155 E. 71 Street
New York, New York
10021

Dear Bob:

I have been advised by Jim Plaut of the World Crafts Council that Calvin Tompkins may do a series in the New Yorker on Mrs. Aileen Webb.

As you may or may not know, we published a rather substantial book with the World Crafts Council during the past year, IN PRAISE OF HANDS. Because of our relationship with the council we would be interested in the book rights for this series of articles if Calvin Tompkins does write them.

In addition, I am interested in this project because I think it would give the author the chance to illuminate various aspects of the crafts world.

Also, we would be in favor of asking Louis Auchincloss to do an introduction since he has known Mrs. Webb's family for many years.

If we were to publish this book we would aim for a price of under \$10.00 and bring to it an attractive design and layout of illustration.

I look forward to your reply.

Sincerely,



Donald D. Ackland
Editor in Chief

cc: Jim Plaut

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MUNSON-WILLIAMS-PROCTOR INSTITUTE
310 GENESEE STREET UTICA, NEW YORK 13502

EDWARD H. DWIGHT
DIRECTOR
MUSEUM OF ART

December 4, 1974

Mr. Calvin Tomkins
Editorial Offices
THE NEW YORKER
No. 25 West 43rd Street
New York, N. Y. 10036

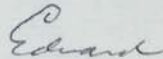
Dear Calvin:

Many thanks for your very kind and thoughtful letter. I know Grace agrees with me that we are very sorry that you cannot write a biography of Edward Root, but we understand.

We would very much like to have your suggestions about who would be the right author. Please let me know if I may use your name in contacting such a person or persons.

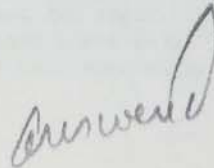
My best to you and your wife. I always enjoy your New Yorker "profiles" and wish you Season's Greetings. Again, many thanks for writing.

Sincerely,



Edward H. Dwight, Director

EHD/awh
cc: Mrs. Root



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DIRECTOR
Wilder Green

the american federation of arts

December 11, 1974

Mr. Calvin Tomkins
The New Yorker
25 West 43rd Street
New York, N.Y. 10036

Dear Cal:

Thank you for your recent letter and I am very pleased to hear that the Cunningham Fund Drive is progressing well. This is a very difficult period in which to raise money from individuals, but I wish you better luck with foundations which should be in a better position to help.

I again find I will not be able to be at the Board Meeting on December 16th because of out of town business for the AFA. Up until now I have held back making a pledge to the Cunningham Drive, because I find I cannot be as generous as I would wish. However, I well understand your desire to have one hundred percent support from the Board. So, at this time, I will pledge \$250, payable in the spring, and hope that I will find myself in a position to increase it at that time.

I feel guilty about not having been able to be more active on the Board over the last two years, but my obligations to the AFA have had to have first call. As I do not seem to be able to contribute very much either in terms of

answered 12/14/74

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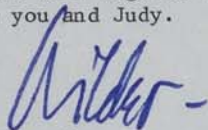
Mr. Calvin Tompkins

-2-

December 11, 1974

work or money, I believe it might be best if I were to resign from the Board, leaving a slot open for someone who could be more active. Please keep this in mind and do not hesitate to act on it if you think it will be in the best interests of the Foundation - and rest assured that this will have no effect on the pledge I made above.

With warm regards and best wishes for a happy holiday to you and Judy.



Wilder Green
Director

WG:aah

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Robert Lescher

LITERARY AGENCY
155 East 71st Street
NEW YORK, NEW YORK 10021
249-7600 Cable: Micawber

December 3, 1974

Dear Tad:

I had a long, very long, conversation with Mr. Hoffman this afternoon, after you and I talked, and I'm happy to say that in many ways he couldn't have been more obliging. He wasn't able to change the basic royalty rate, but he did agree to a number of other changes in the agreement that would result in greater earnings for Mr. Strand and for you. Some of these areas involved book club use, and others were related to foreign sales. All in all, I found myself without too many complaints.

I talked with Milton Greenstein, too, and he proposed certain changes in the language of the contract that I then proposed to Hoffman, and I am happy to say that Hoffman agreed. So there are no conflicts there.

Hoffman agreed to insert what we call a bankruptcy clause and certain other language protective of you so that their rights to your work would terminate if Aperture should fail to fulfill their obligation to you.

I asked Hoffman to send me the revised contract soon, which I will then pass along to you for signature. It isn't ideal, but I was impressed by the number of changes Hoffman agreed to.

All best,

Mr. Calvin Tomkins
Snedens' Landing
Palisades, New York

RL:MSM



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MENSON WILLIAMS PROCTOR INSTITUTE

100 EAST 57TH STREET

c/o Schneider, apt. 25-A,
20, Waterside Plaza,
New York, N.Y. 10010

November 19, 1974

October 29, 1974

Dear Mr. Tompkins,

I happen to be friends with Kazuko Oshima, which is why I've allowed myself to write to you to ask if it would be possible for me to see you in the course of next week. It is presumptuous for me to say so, but I would rather work at the New Yorker than anywhere else, at any place I could be useful.

Along with my résumé I have enclosed a recent story of mine. I would have added a longer meditation on the greatness of Abraham Lincoln, but that would have tried your patience, which I have already abused;

With many thanks,

Andrew Adams

Would you please give your careful consideration to my request. If you wish, I will gladly send you copies of some of the material by me to Mr. Klot. Also, if you wish, Grace and I would be happy to meet with you in her apartment in New York for further discussion.

I hope this letter finds you and your wife happy and well.

With kind regards,

answered

11/19/74

Edward H. Doherty, Director

answered 11/20/74

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MUNSON-WILLIAMS-PROCTOR INSTITUTE

310 GENESEE STREET

UTICA, NEW YORK 13502

MUSEUM OF ART - EDWARD H. DWIGHT, DIRECTOR

November 18, 1974

Mr. Calvin Tomkins
SNEDENS LANDING
Palisades, N. Y. 10964

Dear Calvin:

Enclosed is a copy of our 1962 catalogue of the Edward W. Root bequest to Munson-Williams-Proctor Institute. As you see, it includes a short article by the late Aline Saarinen on Mr. Root and his collection. She had previously included Mr. Root in her book THE PROUD POSSESSORS.

Recently Mrs. Root has given to the Institute the letters and papers of Edward Root. These various papers contain a great deal of excellent material about Mr. Root's life, thoughts, and collecting; the times in which he lived and the many fascinating people he knew. I feel very strongly that in your hands this material could become an important and stimulating biography of Edward W. Root. When I suggested this to Grace, she agreed wholeheartedly.

Would you please give your careful consideration to this idea? If you wish, I will gladly send you copies of some of the material by and about Mr. Root. Also, if you wish, Grace and I would be happy to meet with you in her apartment in New York for further discussion.

I hope this letter finds you and your wife happy and well.

With kind regards,

Sincerely,

Edward H. Dwight, Director

EHD/awh
enclosure
cc: Mrs. E. W. Root

answered 11/20/74

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Dear Judy & Calvin -
 meal in
 and me
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 Edna Meyer
 wife of Sidney M
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 P+H

Sunday

Indiana University Press
 BLOOMINGTON, INDIANA

Bernard B. Perry, DIRECTOR

October 7, 1974

Mr. Calvin Tomkins
 The New Yorker
 25 West 43rd Street
 New York, New York 10036

Dear Mr. Tomkins:

I wonder if you have had any further thoughts about expanding your piece on Georgia O'Keeffe into a short book about her? Since I have admired her work for a great many years and know her slightly from the days of Alfred Stieglitz, it would be a particular pleasure to have an opportunity to work with you on a book like this.

Cordially yours,
 Bernard Perry
 Director

BP/pn

Answered 11/19/74

Wednesday
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Henwar
 Roda-Kewicz
 good writer
 and lovely portrayal and revelation
 so short a space. It certainly was you - - which
 is the finest thing I can say. I only hope
 that he will incorporate this in more encompassing
 work some day.
 I thrilled to see full page ad with drawing of Paul - not had
 at all - and the profile is a lovely tribute to Paul. I
 haven't quite finished it but Jim that it was a fine job -
 (Archon) et of the Guardian

Grambs A
 (an artist
 herself)

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Sunday

Dear Judy + Calvin -

not available a copy machine,
 (in fact a phone call is a major excursion
 to hell) Paul is napping - today ate his first good
 meal in over a week - Radiotherapy Monday + Wednesday
 and we hope home at the end of the week for
 two weeks between for out patient exam + 7 treatment -
 But we thought you might like to hear a few
 of the best comments - First from Rosalind
 in extasies over the James ad and the article -
 so long to copy but he marked up clips - so
 first we got - Also one from Afce Pincus Benton
 a composite letter from all our closest friends who
 were celebrating James Maister Fitch's appointment as Curator
 of Central Park, James Aronson's new classes at Hunter +
 Grambs A. new chronic work etc wishing we were there -
 Walter all these various new work etc wishing we were there -
 Jan A. "The profile in the New Yorker was thoughtful + good
 and all Fifth St. was proud
 Afce Pincus " Right after I spotted that full page ad with some
 once very familiar text - had looking at one - I rushed
 out to buy the New Yorker and the following day he sought
 it to my new class at Parsons and made it required
 reading for all 26 of them "

Edgobery " Great article in New Yorker. Will use it as material for
 my students in art appreciation class - as basis for team
 paper since it involves not only ideas specific for
 the photography but to the whole of art

Norm R " Everyone we've spoken to feels it's a fine piece which
 presents your views without distortion

Edna Meyers
 wife of Sidney Meyers) " What a beautiful morning when I opened
 up the James and saw Paul's face looking out -
 then reading reading the tribute and having
 it evoke for me (thousands of other readers, I am
 sure) the people, the exciting periods in photography
 and film and art, but most of all being reminded of you
 P + H ——— It was really quite thrilling and exciting

Helen R
 Rodakiewicz) " I've just read C. Tompkins Profile of you. He certainly is a
 good writer - a good person To me it was a sensitive
 and lovely portrayal and revelation in what had to be
 so short a space. It certainly was you - - which
 is the finest thing I can say. I only hope
 that he will incorporate this in more encompassing
 work some day.

Grambs A
 (an actual
 herself) " Thrilled to see full page ad with drawing of Paul - not had
 at all - and the profile is a lovely tribute to Paul. I
 haven't quite finished it but Jim that it was a fine job -
 (Arson) et of the Guardian

The Museum of Modern Art Archives, NY	Collection: Tomkins	Series.Folder: I. 11
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" I think the profile will certainly make
 readers unfamiliar with your work want to
 know it and should help the sale of the
 Ghana book. A good job by a good writer — " (2)
 Walter P. " The NY Profile has been read by everybody
 I stopped off at Gabay's (small outlet about 1/2 mile from 5th St)
 the other day and there was the guy reading the
 article. I was very funny for he didn't
 realize that the 5th St mentioned belonged to
 grandma - Jim + the guy mentioned at the end
 was the guy standing in front of him. He beamed
 from ear to ear when I told him. Al Feener
 called from Washington about the piece - said
 it sent every day two of his closest friends
 are mentioned in the same profile piece. But
 everyone is so proud so proud to be able to
 share "our Paul" with the unbelievable number
 of people who see of the Times + read the
 excellent profile - Tomkins did a splendid job
 full of love and respect + warmth and really
 great sensitivity. At the point I have
 writers cramps + hope you can read -

Wes
 Dinney
 is a young
 photographer
 who came
 to see P.
 several times
 + P. rather
 likes his
 work so
 far as
 he has
 gone.

" I just read the profile in the 'New
 Yorker' I enjoyed it immensely
 It is a credit to Mr Tomkins that
 I feel as if I had again, spent a
 few hours with you. Refreshed,
 energized with the sense of purpose
 that has stayed with me for the
 last year since we spoke" - etc
 We liked this very much - several
 other young people write but I can't
 copy all - many not particularly well
 expressed either.

Paul spent one sleepless night here in
 hospital reading the profile and was deeply
 moved. He thinks no one can find in it
 anything that is not essentially true. That
 it is a real portrait then which shines your
 affection and understanding. P. feels the response
 is absolutely unanimous and wants you to tell the
 artist that is the first drawing (?) of him in which
 he found himself and is very pleased - (all nurses,
 helpers on the floor say "oh it is a celeb.")
 P. regrets just not having strength or ability
 to write himself being paid Keller's now tests
 are done finally starts radio therapy tomorrow.
 We hope it will help as they promise.
 P. glad Judy is at work again - Send best love to
 you both, as do I. Hazel S.

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Joseph E. Levine Presents, Inc.

345 PARK AVE. N.Y., N.Y. 10022 212 826 0370 Cable Address: JELPREINC

10003

JOSEPH E. LEVINE Chairman of the Board

6/74

October 11, 1974

October 16, 1974

Mr. Calvin Tomkins
 The New Yorker
 25 West 43rd St.
 New York, N.Y.

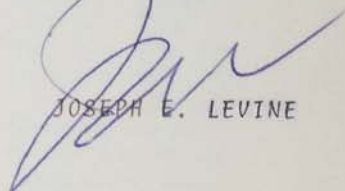
Dear Calvin:

Enclosed is a copy of a letter, which I received from Lecher. In view of my past remarks, you knew that I did not want to do business with this worthy person or any other agent. I did not feel it was necessary after our long relationship. I do not want to do business with a "10 percenter," we call them flesh peddlers in our business.

I would like to have you send me a bill for whatever you think I owe you. Whatever the amount is, I will send it to you in a check by return mail.

It is very embarrassing for me to receive a dunning letter from any agent, particularly this one, as I do not owe a penny to anyone in the world.

Cordially,



JOSEPH E. LEVINE

JEL:mat
Encl.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	I. 11

Robert Lescher

LITERARY AGENCY
155 East 71st Street
NEW YORK, NEW YORK 10021
249-7600 Cable: Micawber

Joseph E. Levine Presents, Inc.

212 826-0370 Cable Address: JELPREINC

10003

October 11, 1974

Dear Joe:

I had expected, by now, your check for \$750, representing the payment you promised Calvin Tomkins for the work he did for you on your memoir. I hope you won't mind my reminding you again of this. Would it be possible for the check to be sent now?

Yours,

Mr. Joseph E. Levine
Joseph E. Levine Presents, Inc.
345 Park Avenue
New York, New York

RL:MSM

1974

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345 PARK AVE. N.Y., N.Y. 10022 212 826-0370 Cable Address JELPREINC

10003

JOSEPH E. LEVINE Chairman of the Board

6/74

October 16, 1974

Mr. Robert Lescher
155 East 71st Street
New York, N.Y. 10021

Dear Sir:

I have your dunning letter of 10/11/74, and I would like to know what the hell right you have to send me this type of letter. I have never made any deals with you, nor do I ever intend to do so. I started this deal with Calvin Tomkins and I will finish the deal with him.

It may interest you to know that if it were not for your interference, that Calvin and I would have had hit it off very well.

I would appreciate it if you would keep your nose out of my affairs.

cc: C. Tomkins

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	Tomkins	I. 11

Robert Lescher

LITERARY AGENCY

155 East 71st Street

NEW YORK, NEW YORK 10021

249-7600 Cable: Micawber

10003

Page - Two

6/74

I hope your trip is a success, and I shall look forward to hearing from you later in October. October 7, 1974

Yours,

Dear Mr. Hoffman:

I'm glad we had a chance to talk on Friday, and I appreciate the suggestions you put forth concerning Calvin Tomkins' royalty on the volume featuring the work of Paul Strand. After you've conferred with various foreign publishers in Frankfurt, and then conferred with Mr. Strand, I assume you will send me the appropriate agreements indicating just what share of the earnings Mr. Tomkins can expect to receive. I very much hope that the ratio of earnings between Paul Strand and Tomkins can be 2/3's-1/3, as proposed. I assume that whatever advance is paid will reflect whatever rationon which we have agreed.

The contract itself should indicate that the copyright on the text will be carried in Calvin Tomkins' name and that a credit line will appear acknowledging that the text first appeared, in somewhat different form, in The New Yorker. I will provide you with the exact copyright and credit lines once the copyright has been assigned to Mr. Tomkins by The New Yorker, which will occur just after your contract with Tomkins has been signed.

Your contract should also reflect the fact that all sums due Tomkins shall be paid through the Robert Lescher Literary Agency. Our normal Agency Clause, for whatever it may be worth, reads as follows:

All sums of money due the Author under this agreement shall be paid to the Author's agent, Robert Lescher, 155 East 71st Street, New York, New York 10021 and the receipt of the said agent shall be a good and valid discharge of all such indebtedness; and the said agent is hereby empowered by the Author to act on his behalf in all matters arising from and pertaining to the agreement. The Author does hereby irrevocably assign and transfer to said agent and said agent shall retain a sum equal to ten per cent (10%) of the gross monies accruing to the account of the Author under this agreement prior to deductions from or charges against such monies for any reason whatsoever.

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Robert Lescher

Page - Two

16/74

I hope your trip is a success, and I shall look forward to hearing from you later in October, after you return.

Yours,

Mr. Michael Hoffman
Aperture, Quarterly of Photography
 Elm Street
 Millerton, New York 12546

RL:MSM

BC: Mr. Calvin Tomkins

Dear Sirs:

I would like to compliment you on your superb article by Calvin Tomkins on the photographer Paul Strand.

It is beautifully written full of the kind of factual information and detail that can only come from an intensive investigation that spares no effort.

It has warmth, love and respect. It goes behind the scenes and through his, to photograph. It is innovative in form and content. My sincerest congratulations.

Sincerely yours,

Calvin Tomkins
Professor of Art

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	Tomkins	I. 11

*Copy.
My sincerest thanks
for a most beautiful
piece of work.*



September 19, 1947

The New Yorker
25 W. 43 St.
New York, N. Y.

Dear Sirs:

I would like to compliment you on your superb article by Calvin Tomkins on the photographer Paul Strand.

It is beautifully written, full of the kind of factual information and detail that can only come from an intensive investigation that spares no effort.

It has warmth, love and respect. It pays tribute to Strand and through him, to photography. It is innovative in form and content. My sincerest congratulations.

Sincerely yours,

Walter Reuben

Professor of Art

Department of Art
Brooklyn College
of The City University
of New York
Brooklyn, New York 11210
Telephone: (212) 780-5181

NEW YORK, N. Y. 10003

and 9/15/47
Sept. 16/74

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In that way we could
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person. It's certainly
o hearing from you.

Sincerely

Margaret Murphy
Margaret Murphy

Did you know I
ame fashionable?

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HENWAR RODAKIEWICZ • ONE UNIVERSITY PLACE • NEW YORK, N. Y. 10003

American Broadcasting Company 1330 Avenue of the Americas New York, New York 10019 Telephone 212-13-7777

received 9/16/74 Sept. 16/74

September 6, 1974

Calvin Tomkins!

Dear As beautiful a piece as you did on Georgia.

Last You are to be thanked by many....and if I'm not careful I'll be a fan of yours.....Sensitive and revealing...tender without softness...integrity the dominant ~~strain~~ strain. Paul must be pleased; anyway, he'd damn better be. Tell him I said so....I just sent them a note to Orgeval since that this film could still be a possibility. I don't know for sure what turned her off. I assume that she would not

I was surprised to ~~see~~ ~~see~~ me mentioned.... which brings to mind Ralph Steiner's comment on Pare and THE CITY. He had called me frantically in Hollywood at the very beginning, of some- needing rescue. They never could have made that film the way it turned out without me (for nine months on it). Maybe, you know, I should send you a list of my credits.....

A few weeks ago I was in Buffalo at the request of the State University there...to be videotaped during a long interview, and screen some films. I ran THE WAVE among others. I held my audience in the auditorium by having a TV set brought in. Promptly at nine we killed the projection....and wathhed Nixon resign.

I thought that pretty clever.

Sincerely
Always the best.....
Margaret Murphy
Margaret Murphy

Henwar

PS Incidentally I enjoyed the Altamira article. Did you know I majored in anthropology....long before it became fashionable?

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	Tomkins	I. 11

American Broadcasting Company 1330 Avenue of the Americas New York, New York 10019 Telephone 212 LT1-7777

answered 9/13/74

September 6, 1974

Dear Mr. Tomkins,

Last spring I spoke to you about making a film about Georgia O'Keeffe. I wrote to her and received one semi-positive response and one rather negative response. After sending her a reel of award winning films she said that she would not be willing to make a film "at this time". It has plagued me ever since that this film could still be a possibility. I don't know for sure what turned her off. I assume that she would not directly criticize the films I sent. It may be that she is somewhat put off by the trappings of making a film which I assured her would be minimal. It may be that she feels particularly comfortable in the presence of someone she trusts. Since your article was my inspiration for the film and the probable basis for structure I wondered if you would be interested in participating in the film as an interviewer. In that way we could complete the sync-sound and voice-over sections of the film in a day or two. I would be most appreciative to know your thoughts on this idea and how you would see your role in the project. If you agree I will immediately write to Ms. O'Keeffe and suggest this approach. Her notes to me were really wonderful and very kind so you can imagine my great disappointment. I am convinced that it would be tragic if we are denied the opportunity to document this extraordinary person. It's certainly worth one last try. I'll be looking forward to hearing from you.

Sincerely,

Margaret Murphy
Margaret Murphy

Colin Tomkins
Colin Tomkins

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THE
NEW YORKER
No. 25 WEST 43RD STREET
NEW YORK, N. Y. 10036



EDITORIAL OFFICES
OXFORD 5-1414

September 11, 1974

Mr. Joseph E. Levine
Joseph E. Levine Presents, Inc.
345 Park Avenue
New York, N. Y.

Dear Joe:

I've tried a number of times to reach you by 'phone, to see where we stood on the book project. In the meanwhile time has gone by, and New Yorker assignments have crowded in on me. My situation being what it is, I'm just not able to put off a decision any longer. I've had to start work on a new piece for the magazine, and will be going out of town to do it.

I'm sorry we couldn't work something out, but I know your book will get written. It's too good not to be. I'd appreciate it if you would forward the payment we agreed on for the trial chapter to Robert Lescher, whose address you have. And I look forward to seeing you soon, as always,

Best wishes,

Calvin Tomkins
Calvin Tomkins

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Robert Lescher

LITERARY AGENCY
155 East 71st Street
NEW YORK, NEW YORK 10021
249-7600 Cable: Micauber

August 28, 1974

Dear Mr. Levine:

I've talked at length with Calvin Tomkins about our discussion yesterday, and he understands perfectly your reluctance to commit yourself to him on the basis of one sample chapter. At the same time, Mr. Tomkins has obligations of his own, and a number of projects competing for his attention. He can't very well postpone, for more than two weeks or so, a decision on what he will undertake next.

With this in mind, Tomkins suggests that he meet with you again, perhaps in your office next week, and then attempt to provide another chapter for you. If that enables you to proceed on the project with him, well and good, and I suppose we can discuss a firm contract then. If not, I'm afraid Tomkins might have to commit himself to something else, in which case I assume you would simply pay him whatever we might agree is appropriate for the two chapters he will have done.

I'm sure you know how fond Tomkins is of you. It would please him to give you the help you want, but he can't delay making a decision for long.

Yours,

Mr. Joseph E. Levine
Joseph E. Levine Presents, Inc.
345 Park Avenue
New York, New York

RL:MSM

BC: Mr. Calvin Tomkins

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JOSEPH E. LEVINE PRESENTS, INC.
 345 PARK AVENUE
 NEW YORK, NEW YORK 10022
 TELEPHONE: 828-0570
 CABLE ADDRESS: JELPREINC

Joseph E. Levine
Presents

July 11, 1974

Mr. Calvin Tomkins
 New Yorker Magazine
 25 West 43rd St.
 New York, N.Y. 10036

Dear Calvin:

At Liberty -

have tux -

will travel!

*Mr, when do we start
 for*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	I. 11

Telephone
305-443-8306

3551 Main Highway
Coconut Grove
Miami, Florida
33133

July 18, 1974

Mr. Calvin Tomkins
The New Yorker
No. 25 West 43rd Street
New York, New York 10036

Dear Mr. Tomkins:

Many thanks for your welcome letter of June 25th stating that you and your wife had visited Altamira and also Lascaux, the latter a rather difficult procedure at this time.

I am a little disappointed at the story about "Robot" because this account always appealed to my imagination.

Another disillusioning illusion. In 1926 I visited the daughter of the Marquis de Sautola in Spain. She told me that since I had come all the way from Chicago she could not tell me a fib! In truth she remembered nothing about having said the words "Toros. Toros".

I presume that you have sent a copy of your article to Hal Movius who is now in France near Les Eyzies.

With all best wishes and again congratulating you on this article.

Sincerely yours,

Henry Field

HF:cs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mr. Calvin Tomkins
THE NEW YORKER
25 West 43rd Street
New York, NY 10036

262 Hicks Street
Bklyn Hghts, NY 11201

1 July 1974

June 23, 1974

Dear Mr. Tomkins,

You were kind enough one day last fall to talk with me for a few minutes in your office. It was last September, I was new to the City, and my friend, Charlie Ziff, had asked that you meet me and discuss things in general. Which you did, very amiably, and which I remember very well.

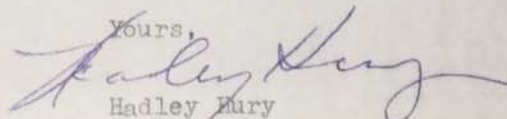
At that time, I suppose I had come with the idea that you could tell me a few things about getting an interesting job in magazine work, or in some related literary field that I considered suitable and suitably exciting. We talked first about the World Series, which was on the radio, and then you asked me what it was that I really wanted most to do. I told you I was a writer. You said very simply and concisely that I should forget about "interesting" jobs, take whatever I could find that would leave the most time free, and write a lot. I'm quite sure that you've forgotten this interview altogether, or, if not, are at least surprised to learn of its deep impression on me. You, perhaps inadvertently, got me to ask the question that we so often forget to ask, and which is probably the only one which counts: Just what is it I want. In any event, I have spent the past ten months settling myself into the Big Apple, working first in a small gallery and now for a weekly newspaper here in Brooklyn, and writing as well, as much, and whenever I can. Mostly there are long pieces in progress, stories, the first half of a novel.

But last week I did this poem. I think it's good and it seemed to me that the NEW YORKER would be the place to send it. I am aware that usually only poets of some (or a lot) of standing are published in the magazine. But this is not always the case, I think?

Will you please read this over and see if you think it's decent. And if so, pass it along to whoever is poetry editor. If not, you can just throw it away. I am pleased with it and think it particularly fitted to the sort of poetry the magazine uses.

Thank you sincerely for your consideration. And again let me say what an unexpectedly beneficial chat that was last fall.

Yours,


Hadley Murray

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	Tomkins	I. 11

B.F.
Tom

The
Lawrence Academy At Groton, Massachusetts 01450

CHARTERED 1793

HEADMASTER

June 27, 1974

Mr. Calvin Tomkins
Editorial Offices
THE NEW YORKER
No. 25 West 43rd Street
New York, New York 10036

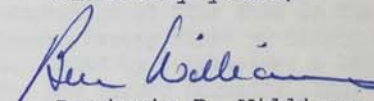
Dear Mr. Tomkins:

Thank you for your letter of the twenty-fifth. I am pleased to know that Spencer is anxious to return and we wish him a very successful experience at Tappan Zee High School. Naturally I hope the summer work goes well also.

You are correct in your assumption that the two hundred dollars deposit can be applied to tuition charges when the appropriate time comes.

Thanks for keeping me so well informed. We certainly will be in touch in the future.

Sincerely yours,


Benjamin D. Williams
Headmaster

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B.B. 5.29.74

MONEY



UNITED STATES INFORMATION AGENCY
WASHINGTON 20547

Request for Permission for Republication

Tomkins, C.P. 13

x-ref U.S.I.A.

From: Mrs. Frances G. Robinson, Rights and Permissions, Press and Publications Service, USIA.

Frances G. Robinson
May 29, 1974

Mrs. Ruth C. Rogin
THE NEW YORKER
25 West 43rd Street
New York, New York 10036

Area code - 202
632-4768

Material Requested:

"The Rose in the Eye Looked Pretty Fine," by Calvin Tomkins,
from THE NEW YORKER, March 4, 1974

Proposed Use:

With permission, we would like to include this article in our new issue of HORIZONS USA, a new bimonthly which is published by the U. S. Information Agency for distribution outside the United States. The English edition is produced in our Washington office. Other editions, issued under various titles and in a number of languages, are published by our offices overseas. Since we wish to abridge the article to meet space limitations in HORIZONS USA, we are enclosing a copy of the proposed abridgment.

We are permitted to offer a token payment of \$50. We hope this will be acceptable.

Since we wish to publish the article in our next issue, I would appreciate your calling me (collect) as soon as you have been able to check with the author.

PLEASE COMPLETE THE FOLLOWING AND RETURN ONE COPY TO US

Credits and Copyright Notice Required: Adaptation of "The Rose In The Eye Looked Pretty Fine" by Calvin Tomkins. Reprinted by permission; c 1974 The New Yorker Magazine, Inc.

If you prefer a time limitation on the permission granted, please specify the expiration date:

If other permission is required, please indicate to whom we should apply:

The check should be drawn to the order of Calvin Tomkins and sent to this office directed to my attention. We would also like to receive a copy of the reprint.

PERMISSION GRANTED

Ruth C. Rogin 6.7.74
(Signature and date)

6.5.74 Copy to C.T.

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Edward Ginsberg
Sheldon B. Guren
Robert L. Merritt
Warren K. Ornstein
Kenneth G. Weinberg
Willon S. Sogg
Avery S. Cohen
Irwin J. Dinn
Warren L. Udisky
James M. Friedman
Richard S. Rivitz
William S. Leizman
Robert A. Blalner
Martha Peterman Ogden
Charles R. Schaefer
Jerry E. Kugelman
Joseph D. Zamore
James N. Bailey
Robert S. Ginsberg
Michael L. Hardy
Charles M. Rosenberg
Gregory G. Binford
Michael J. Peterman

Ginsberg, Guren & Merritt

650 Terminal Tower

Cleveland, Ohio 44113

216/696-8550

of Counsel
Joseph W. Bartunek
Stanley M. Fisher
Fred Siegel

Answered 6/10/74

May 7, 1974

Mr. Calvin Tomkins
c/o The New Yorker
25 West 43rd Street
New York, New York 10036

Dear Mr. Tomkins:

You may recall that some years ago we corresponded about Bucky Fuller's Naga to Eden and that I visited you once at the Metropolitan Museum of Art to talk to you about that project. I now note with pleasure that you have written an article about my friend Alexander Marshack's work. The specific purpose of this letter is to suggest that you may want to consider doing an article on Alexander Thom and his 30 years of study of megalithic observatories in Britain and Brittany. Are you familiar with Thom's work? Have you seen the BBC film made several years ago on Professor Thom's work entitled "Cracking the Stone Age Code"? (Time-Life is the U.S. distributor of the film). A telephone call from you to Marshack could help fill you in on a great many details on Thom, and could give you some quick indication of whether you would be interested in investigating the possibility of an article on him. I believe you could write a fascinating story which should be told, and which you would enjoy doing. I have worked with Thom in the field for several years and could be helpful in furnishing background information to you. Thom will hopefully be completing his survey of Stonehenge this July (the only complete and accurate survey even made for astroarchaeological purposes - Hawkins never surveyed the site), and should you want to visit him there or in Scotland (The Hill, Dunlop (near Kilmarnock), Ayrshire, Scotland KA3-4DH, telephone Dunlop 404) you will encounter a remarkable man. Thom is now 81 years old. Although BBC has paid its tribute to him, as did

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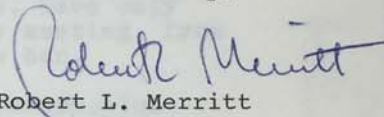
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Ginsberg, Guren & Merritt

Mr. Calvin Tomkins
May 7, 1974
Page Two

the Royal Society of London and the British Academy at a joint meeting in December 1972, it seems to me that a Profile by you of Thom for The New Yorker would help make Thom and his work known in this country.

Yours sincerely,


Robert L. Merritt

RLM:maj

[Faint, mostly illegible text, likely bleed-through from the reverse side of the page]

[Faint handwritten notes and signatures at the bottom of the page]

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Answered 3/18/74

MRS. MELL DANIEL
BUCKBERG ROAD TOMKINS COVE
ROCKLAND COUNTY, NEW YORK 10986

March 12, 1974

Mr. Calvin Tomkins
The New Yorker
25 West 43rd St. N.Y. 10036

Dear Calvin,

Sending this to your office because it's chiefly a fan letter. Mell and I so admired the O'keefe profile; I said on reading it, this is so good - it lets her come through, as she is, as she wants to be also, and apparently without pressure. Mell said that's why Calvin comes through so well too... I've never met O'keefe, have only seen her two years ago at an Academy meeting, from a distance - but now I think I do know her.

Herewith also a bit of information which you may already have, and may no longer need -- if the Paul Strand profile is finished (John says he thinks so.) It's Carlos Chavez' address in New York, where he's taken a flat for 2 years. He's in the ASCAP building

20 West 64th Street, Apt. 43 S
N.Y. 10023

Telephone - 595-5744

He knows a great deal about Paul, was, as you already are aware (I was not) of his role in the making of The Wave, had difficulty in persuading Paul that he could make a film, obtained the commissions for both men... He is, in addition, a charmer, 74 years old but looking and acting like a man in his fifties, much Latin dignidad, has held every high post in Mexico's art world, created its Symphony Orchestra, still active as a conductor, conventional composer with, however, one memorable work the Symphony India - and speaks the most delightful, fractured English. He and Paul correspond regularly, even now, and Paul may have already given you this address..... I asked him some time back (before you left for Paris) whether he would talk with you, and he said Of course. So he knows your name. Maybe this will be useful to you at some other time, if not immediately.

All the best,

August 

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	Tomkins	I. 11

1301 AVENUE OF THE AMERICAS
NEW YORK, NEW YORK 10019
TELEPHONE: 956-5500

Apr. 22, 1974

Dear Mr. Tompkins,

May 3, 1974

Mr. Calvin Tompkins
The New Yorker
25 West 43rd Street
New York, N. Y.

Dear Calvin:

Please believe that I am not the slightest bit offended about bringing your agent into our discussions. There is no need for any apologies. Just remember, all the Levines love you and have nothing but good thoughts about you.

I look forward to seeing you very soon.

All the best.

Kindest regards

JEL/hs

Joseph E. Levine

[Faint handwritten notes and bleed-through from the reverse side of the page, including phrases like "To think that I wasted a moment of your time...", "phenomenal piece on Cave Art", "Roman Art", "not only a question of having understood the intricacies of the problem, it's your stress in having them clear to the layman.", "I went to Lascaux yrs ago with Alfred", "the much-breathed air was, already then, so 'infecto' that he got a fever of 104 and was sick as a dog in Paris with an inexplicable ailment. That has much more those"]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mrs. Alfred H. Barr, Jr.
49 East 96th Street
New York, N. Y. 10028

Apr 22, 1974

Dear Mr. Tomkins,

To think that I wasted a moment of your time chatting with you irrelevantly when you had just given birth to this phenomenal piece on Cave Art.

A great friend of mine, a most learned archeologist of Greek & Roman Art, was as overwhelmed by it as I was.

It's not only a question of having understood the intricacy of the problems, it's your skill in having made them clear to the layman.

I went to Lascaux yrs ago with Alfred & the much-breathed air was, already then, so "infecte" that he got a fever of 104 and was sick as a dog in Paris with an inexplicable ailment. Think how much more those

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Apr 22, 1974

poor cave paintings must have
suffered.

I shall treasure this article for
which I deeply thank you

Sincerely

Margaret Barr

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c/o Bernier, 166 East 61st Street, NYC 10021

14. iv. 74

Dear Mr Tomkins

The New York Times

229 WEST 43 STREET
NEW YORK, N.Y. 10036

April 17, 1974

Mr. Calvin Tomkins
New Yorker Magazine
25 West 43 Street
New York, N. Y.

Dear Calvin Tomkins:

I really can't tell you how distressed I was to realize this morning that I had failed to keep the appointment with you. It was purely and simply a mental lapse on my part, and I have no other excuse. Unfortunately I have learned you are out of town, and I am leaving Manhattan tomorrow at noon. If you still wish to talk, would you please telephone me again at East Hampton, (516) 324-2397.

Once more, my sincerest apology.

Sincerely,

Craig Claiborne
Craig Claiborne
Food Editor

CC:VC

would be an excellent first choice) or any other publisher,
and in drawing up the contract which would be subject to
the approval of your lawyer. For my own part, I would be

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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c/o Bernier, 166 East 61st Street, NYC 10021

14. iv. 74

Dear Mr Tomkins

Just in case you noticed, or even if you didn't, I want to say how sorry I was that I did not acknowledge how freely I had looted your book before writing on the Murphy show in the NEW YORK TIMES. It was my first piece for them, and I did it within an hour/^{or two}of landing, and I'm afraid that I just lost my head at the unfamiliarity of the scene. It's the kind of omission that I particularly dislike and I'm very sorry about it.

By the way I also enjoyed the O'Keeffe profile in the NEW YORKER very much. In the most discreet and honorable way it confirmed what I had always thought - that she and Stieglitz were/are two of the most intolerable people in the history of American art. With every word, she sank deeper into a bog of balderdash. And yet some of those pictures are really rather good...

Yours sincerely

Tom Russell

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	I. 11

THE
NEW YORKER

No. 25 WEST 43RD STREET
NEW YORK, N. Y. 10036



EDITORIAL OFFICES
OXFORD 5-1414

April 20, 1974

Dear Miss O'Keeffe,

I've been slow about writing because another article of mine has been going to press, and needed work. Also, I've been searching through book stores for something to send you, and have really found nothing that conveys with any accuracy the book I have in mind. What I'm sending is a book on John Marin, which you may already know. Although it is not particularly well printed or designed and has relatively few color plates, it does suggest the sort of combination of illustrations and words -- Marin's own words -- that we talked about. I feel that Viking or Dutton could do this better than Holt, Rinehart, but there seems to be nothing currently in the bookstores that either of them has done along these lines, and I did not want to go to the editors there until I had your authorization to do so.

To summarize briefly what we discussed: I feel there is a great need for your work to be presented in a book that would do full justice -- or justice as full as the art of printing allows -- to its beauty and importance. The format would probably be somewhat larger than the Marin, with most of the pictures reproduced in color by the gravure process. In the case of the paintings that you have written about, your statement would appear on the facing page (or preceding pages if the statement is a long one). I suggest that at least fifty paintings be shown, but this is up to you and to the book's designer.

The contract for this book would specify that you have full approval of the reproductions, the layout, the design, and the general method of presentation. Robert Lescher, my literary agent, who has had considerable experience with books in the fine arts, would be delighted to represent you in dealing with Viking (which he feels would be an excellent first choice) or any other publisher, and in drawing up the contract which would be subject to the approval of your lawyer. For my own part, I would be

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THE NEW YORKER

No. 25 WEST 43RD STREET
NEW YORK, N. Y. 10036



EDITORIAL OFFICES
OXFORD 5-1414

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very happy to adapt my New Yorker profile of you into a form suitable for use as the introductory essay to the book, but this of course is also for you to decide. As we agreed, I will do nothing about any of this until I hear from you, I hope within the next few weeks.

That said, let me say again what a great pleasure it was to see you again. I thought Peggy Kiskadden absolutely delightful, too -- and of course the landscape is enough to carry one through months of New York doldrums. Did I mention that on my walk before dinner at the ranch I saw a Mountain Bluebird? Please remember me to Juan, and thank you again --

Best wishes,

Calvin Tomkins

79
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THE NEW YORKER

No. 25 WEST 43RD STREET
NEW YORK, N. Y. 10036



EDITORIAL OFFICES
OXFORD 5-1414

April 22, 1974

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Dear Joe,

I ran into Mike Alpert the other day, and he filled me in on the news ~~from your side~~ -- I've been in Europe and ~~back~~ in San Francisco, and didn't even know you'd been in the hospital. Was sorry to hear it, and hope it's well behind you by now.

Although we didn't really go into it, I also gather from Mike that you were somewhat offended by my wanting to bring my agent into our discussions about the book. I can understand that, and you have my apologies. ~~The fact that I have never been anything less than extremely comfortable in any discussion~~ I'm so used to dealing through an agent, and so uncomfortable at handling financial details myself, that this is just automatic with me. I'd hate for you to think that it indicated any lack of trust on my part, and I would hate even more to think that this would keep us from being friends in the future.

In any event, it seems to me that your ~~decision~~ ^{writing} the book yourself is the best possible decision. Nothing that went through anyone else will be quite as true or as alive as what you write yourself, and I for one will look forward enormously to reading every word of it.

Best of luck and best of good wishes,

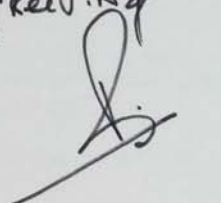
Calvin

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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BASIL LANGTON

Dear Mr. Tomkins —
i am sending O'Keeffe
a set of photos —
will let you know her
Reply — meantime, i
will keep a set of
photographs here
for your use —

greeting


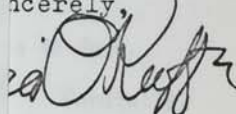
799-5254
JU-6.6300

April 5-74

March 27th, 1974
Siqui, New Mexico

Remember the pleasant day
of publication of the photographs
you mail them to me I
hear from you.

Sincerely,



Georgia O'Keeffe

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	I. 11

copy.

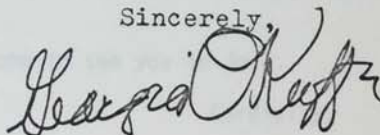
KIRKLAND COLLEGE

March 27th, 1974
Abiquiu, New Mexico

Dear Mr. Langton:

Thank you for your letter. I also remember the pleasant day with you. Before I can talk about publication of the photographs you have taken, I must see them. If you mail them to me I will return them promptly. Hope to hear from you.

Sincerely,



Georgia O'Keeffe

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KIRKLAND COLLEGE

CLINTON, NEW YORK 13323

OFFICE OF PUBLIC RELATIONS
315/859-7276

Mr. Calvin Tomkins
The New Yorker
25 West 43rd Street
New York, New York 10036

April 1, 1974

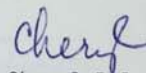
Dear Cal:

Please excuse my delay in thanking you for joining Bill Rosenfeld and myself for lunch recently. It was an interesting meeting, and I am delighted to think that we might be able to lure you up to Kirkland again this summer for the arts conference.

The conference is scheduled for June 3-14 and will be attended by the entire Kirkland Arts faculty and six students. Bill is working on a draft of the science and arts program and the agenda of the summer arts conference, and he will send them along to us as soon as they are complete.

Many thanks again, and we hope to see you in June.

Cordially,



Cheryl Daly,
Director of Public Relations

CD/m

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BAM

Brooklyn Academy of Music
30 Lafayette Avenue
Brooklyn, N. Y. 11217
Cable: Acadmusic
(212) 636-4135

March 19th, 1974

Harvey Lichtenstein,
Executive Director

Mr. Calvin Tomkins
The New Yorker
25 West 43rd Street
New York, N.Y. 10036

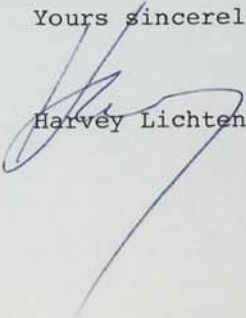
Dear Calvin:

Many thanks for your lovely letter acknowledging my resignation from the Cunningham Board. Please understand that if there is anything that I can ever do to help, I am available. Of course I will always be loyal to Merce.

I look forward to seeing the Wilson piece, and if you think it appropriate, and think it is possible, I'd love to have an advance copy.

In any case, please keep in touch and count on me for anything I can do to help.

Yours sincerely,


Harvey Lichtenstein

HL:0

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Original 78630
 Frances
 March 7-1974-

Dear Judy and Calvin:

A hasty but very great thank you for
 delivering the print so safely to Harold.
 Only hope it was not a favor that was
 also a nuisance for you - Also many thanks
 for the O'Keefe profile which is excellent -
 as I have known her over the years, you
 have made a "portrait" which creates to
 a remarkable extent, a presence; by no
 means easy to achieve with anyone. It
 is what all portraits in all media should
 aim for - Congratulations to you and to
 her -

Wonder if Judy ever found the
 Diamidophenol (Amidol) at Conquet in

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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the same had does my ^{thing}, the lap of the gods - that would be I.
 God help me

Paris? In any case I think she could
 phone a young photographer friend of
 ours, fine fellow and good photographer:
 Builder heavy, 394 Waverly ~~Place~~ Avenue,
 Brooklyn, N.Y. 11238 (there should be in Bklyn
 directory). Say I told you to get in touch with
 him. He knows best place to buy gold chloride
 and will surely know ditto re Amidal -
 latest news. I have had two sessions with
 a Unesco stereographer and got 19 letters off
 the "mountain". Result: able to finally get
 back to the dark room at last. Hope to level
 down finally with the help of a tape recorder -
 The time you were here was also, as you
 know, a very happy one for us too -
 We look forward to Sueden's landing, especially
 the wood shed - or rather the Tomkinses and
 the woodshed - We still don't know when -
 Much affection - Hazel & Paul -

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The New Yorker
25 West 43rd Street
New York, N. Y. 10036

March 19, 1974

Dear Miss O'Keeffe,

I hope the "profile" looked all right to you in cold print, and that the corrections got made correctly. It seems to be having a highly favorable response here -- more so than anything I've done in recent years -- and a number of book publishers have expressed interest in doing something further. Meanwhile, I have met Basil Langton, who showed me the photographs he took of you in 1971. They really are extraordinarily close in feeling to the profile, and both of us would love to see the two combined in a book of some kind.

In thinking about what kind of book, it seems to me that the absolutely essential third element would be reproductions of your paintings. At the very least, reproductions of the pictures mentioned specifically in the text. But if you were willing, I think it would be wonderful to give a more generous sampling, perhaps forty or fifty pictures, reproduced in the best possible manner, under your personal supervision. It could be an extremely beautiful and elegant book, and I have no doubt at all that it would have a wide appeal. The response to your work is so intense and so personal (many of the letters I've received attest to that); to my knowledge there is no recent publication that makes the work available in this manner, and this makes me think that one is very much needed.

How does all this strike you? Several publishers, as I mentioned, are definitely interested, and there is nothing that I would like more than to spend time on such a project. As it happens, I am leaving tomorrow morning for San Francisco, where I will be until about March 28th. I'll call you from there, sometime next week. If the idea seems to you like something worth pursuing, perhaps I could stop over briefly in Abiquiu, on my way back east, to talk about it further.

In any case I hope all's well with you and your household. It was such a pleasure being there that I look forward quite shamelessly to coming back, if not now then in the not too distant future. With all best wishes,

Calvin Tomkins

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BASIL LANGTON

Calvin Tomkins
"Profile"
New Yorker Magazine
25 W 43rd Street
New York N.Y.

March, 1974

The Metropolitan Museum of Art

Dear Calvin,

What an informative, delightful
and charming article you
have written on Georgia O'Keefe.
As far as I'm concerned it
couldn't have come at a better
time as we are working on
cataloguing more thoroughly the
Strieglitz collection.

Several years ago I planned
to go out to visit her, I hope
it will be possible to do so
~~the~~ this summer.

Because of my broken
foot my activities have been
somewhat curtailed but a
week or two of swimming in
the Caribbean has made vast
improvements & soon I hope to
be able to throw away my cane.

Do hope to see you soon.

As ever

John H.

Dear Mr. Tomkins:
appreciation
of O'Keefe.

I write to tell
O'Keefe in
1971. As yet
ed. My hope is
book - but as

If you are in
be very pleased
your article
be intimately
beautiful book

I hope we can

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New York 23

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BASIL LANGTON

Calvin Tomkins,
"Profile"
New Yorker Magazine.
25 W 43rd Street.
New York N.Y.

March 3/74.

March 3/74

Dear Mr. Tomkins: First may I express my appreciation for the beautiful "Profile" of O'Keeffe.

I write to tell you that I photographed O'Keeffe in Abiquiu and at Ghost Ranch in 1971. As yet the photographs are unpublished. My hope has been to include them in a book - but as yet I have no publisher.

If you are interested to see them I would be very pleased to show them to you, for your article and the photographs seem to be intimately related - it would make a beautiful book.

I hope we can meet.

Good wishes,
Sincerely,

41 W 69th Street
New York 23 NY

Tel: 799-5254
JU 6 -6300

41 W 69th Street
New York 23 N.Y.

"Profile" of you in The New Yorker
the memory of that extraordinarily
with you in 1971, when I was

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piece awakens memories of my own
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were one of the first inspirat-
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" (O'Neill's play) - as a
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derable sensitivity and
tive life called " O'Keeffe ."
again soon.

Sincerely,

Basil Langton.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Georgia O'Keeffe,
Abiquiu, New Mexico.

March 3/74

Dear Georgia O'Keeffe:

I have just read Calvin Tomkins "Profile" of you in The New Yorker and am deeply touched - it brings back the memory of that extraordinarily beautiful, and intimate day we spent with you in 1971, when I was there to stage the opera YERMA at Santa Fe.

I have never shown you my photographs of that occasion (as yet they are unpublished) but reading Tomkins piece awakens memories of my own brief but potent meeting with you - and his text and my photos have now become one. How I wish they could be published together as a book - I shall write to him in the hope of arranging a meeting.

Now I shall confess: you and Stieglitz were one of the first inspirations of my creative youth - mid 20's - when I had reproductions of your work and his photographs as a " horizon " (O'Neill's play) - as a target upon which I could center my creative life. So, meeting you that beautiful day was like meeting an old Zen master - there was friendship and creative relationship.

Tomkins has documented for me with considerable sensitivity and discretion, a very moving poem of a creative life called " O'Keeffe ."

With affection - and a hope I visit you again soon.

Sincerely,

Basil Langton.

41 W 69th Street
New York 23 N.Y.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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March 13, 1974

Ms. Caroline Lanchner
The Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Caroline:

Here is our list of people for the Murphy cocktail.
We checked with Honoria Donnelly, but there may still be some
duplications.

Dr. & Mrs. Robert Hiatt	-	Snedens Landing, Palisades, NY 10964
Dr. & Mrs. John Millet	-	Nyack, New York
Mr. & Mrs. John Macrae	-	Snedens Landing, Palisades, NY 10964
Mr. & Mrs. William Miles	-	" " "
Dr. & Mrs. Cushman Haagenon	-	" " "
Mr. & Mrs. Eric Gugler	-	" " "
Mr. & Mrs. Roger Angell	-	1261 Madison Ave., NY 10028
Mr. & Mrs. Mike Wallace	-	133 East 74th St., NYC
Mr. Brendan Gill	-	The New Yorker, 25 W. 43 St., NY 10036
Ms. Maeve Brennan	-	" " " "
Mr. William Maxwell	-	" " " "
Mr. John Brooks	-	41 Barrow St., NYC

Best,

Calvin Tomkins

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HENWAR RODAKIEWICZ • ONE UNIVERSITY PLACE • NEW YORK, N. Y. 10003

March 4/74

Mr. Calvin Tomkins
The New Yorker
25 West 43 Street
New York City 10036

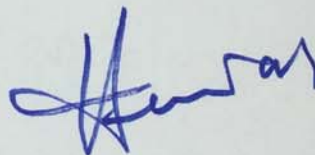
Dear Calvin Tomkins:

You brought Georgia very close to me.

It will give those who don't know her as a person, a fine realization of her presence, quality, and texture.

Last October she wrote me a touching and beautiful note. We are in communication again.

Thank you for having done the Profile.



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MRS. F. MERLE-SMITH

31 PRINCE STREET
PRINCETON, N. J. 08540

32 Sloane Ct West
London SW3

February Feb. 23, 1974

Dear Calvin,
Thank you for your letter of January 29. I was
pleased to receive the material. The Village Voice
article was particularly welcome. We will look forward
to receiving your observations. Both quotes
and your observations are very
helpful.

Best,
Man C.

With best wishes for the months ahead.

Sincerely,

Mrs. F. Merle-Smith

Man C. 2/26/74

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MRS. F. MERLE-SMITH
81 PRETTY BROOK ROAD
PRINCETON, N. J. 08540

*Cabin
FYI*

February 6, 1974

Dear Mr. Tomkins:

Thank you for your letter of January 29. I was interested to read all the material, The Village Voice article was particularly winning. We will look forward to receiving a schedule of performance dates in New York.

I can see that this is a particularly important, creative and financially difficult time for Mr. Cunningham and his Company. We are happy to give our support at this time, and are instructing that a check for \$1,000.00 be sent to The Cunningham Dance Foundation, Inc. from the Lookout Fund.

With best wishes for the months ahead.

Sincerely,

Mrs. F. Merle-Smith

Amount 2/26/74

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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2/6/74

169 East 69th St.
New York, New York 10021

Mr. Calvin Tomkins
The New Yorker
25 West 43rd Street
New York, New York

Dear Calvin Tomkins:

Thanks very very much for being so generous with your notes and your time and thanks also for the introduction to Mr. Ducrot at Dutton, whom I spoke to briefly on the telephone. He sounded as interested in producing serious books as you had said, which was certainly refreshing.

Enclosed are the Tinguely notes you loaned me. I will of course check with you if I want in the future to use a quote for publication. They are wonderfully revealing and have again changed my suppositions about him. I look forward to receiving your Klein notes; thanks in advance.

If your plans change and you and your wife do come to London, I hope you will call, come and have a drink or dinner: 32 Sloane Court West, SW 3, 730 5582.

Gratefully,
Nan Piene
Nan R. Piene

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Dear Calvin and Judy:

Thank you for your generosity. I am grateful for the help, and your continued interest in our work.

Our work at the moment is daily rehearsing and classes in the studio preparing for shows to be given there soon. Between the students and the dancers there's a very narrow passageway. [escape?]

My best wishes to you.

Sincerely,
Merce

I/19/74

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Dielston
Sullane
East Lothian
Scotland.

11th January 1974

Dear Mr. Tomkins

I obtained the address of your American Publishers from André Deutsch in London and do hope that this letter reaches you.

I would like to tell you with what pleasure I read your book "Living well is the best revenge" and to ask you why it is so short? I enjoyed every word of it but am now left wondering about what happened to the Murphys?

Yours is the only book I've come across which deals with them primarily and not as incidentals in the stories of the Fitzgeralds and others. I do think that Gerald and Sara were so much more interesting than any of the people they knew.

Would you be good enough to tell me whether you've written anything further about these people or if you know of other books I could buy about them? Has a really full biography ever been written? I hope I don't sound rude but I would have been just as interested in their lives after they left France and apparently dropped from view.

Here in Scotland it is rather difficult to find many references to the Murphys and even in London I think I would not discover much. Can you, for example, tell me if their daughter is still alive?

In my enthusiasm for your subject I haven't said how much I admire your style of writing. It is marvellously clear and yet very exciting to read. I can't tell you how good I think it is.

There is no mention of other books by yourself - would

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You tell me that as well?
I look forward very much
to hearing from you.

Yours,

Carol McIntosh.

TO OPEN SLIT HERE

SENDER'S NAME AND ADDRESS (PLEASE SHOW YOUR POSTCODE)

MRS. ALASTAIR MCINTOSH

DILSTON

GULLANE

EAST LOTHIAN

SCOTLAND

GREAT BRITAIN

AN AIR LETTER SHOULD
NOT CONTAIN ANY ENCLOSURE;
IF IT DOES IT MAY BE SURCHARGED
OR SENT BY ORDINARY MAIL

SECOND FOLD HERE

BY AIR MAIL
AIR LETTER
PAR AVION AEROGRAMME



PLEASE FORWARD

Snedens Landing
Palisades, N.Y.

MR. CALVIN TOMKINS
~~to THE VIKING PRESS~~
~~625 MADISON AVE.~~
~~NEW YORK 10022~~
~~UNITED STATES OF~~
AMERICA

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	I. 11

24 December 73

Dear Calvin Tomkins,

I've passed Francine Felgeirolles's piece to Audrey Berman, the theatre editor at The Voice.

Thanks for your kind words.

Cordially,

Michael Smith

Michael Smith

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	Tomkins	I. 11



J. B. LIPPINCOTT COMPANY
Publishers
Philadelphia · New York · Toronto

521 Fifth Avenue
New York, New York 10017

Edward L. Burlingame
Senior Vice President

January 15, 1974

Mr. Calvin Tomkins
New Yorker
25 West 43 Street
New York, New York 10036

Dear Mr. Tomkins:

Your recent piece in the Times Book Review, and the one about crocodiles, were simply wonderful.

This office is full of ardent admirers. If you should ever be free of commitment to another publisher I hope you or your agent might remember our enthusiasm for your work.

Yours sincerely,

ELB:sw

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Tomkins	I. 11

KIRKLAND COLLEGE

CLINTON, NEW YORK 13323

DIRECTOR OF DEVELOPMENT

January 16, 1974

Dear Calvin -

Yours a first mail. Thanks so much for the clipping of Equus Cabellus. I enjoyed it a lot.

But you cover me with shame for writing us before I could write to thank you. I do thank you enormously for the talk, for the chance to meet you, & for so involving my program. We're most grateful. It was, from our standpoint, a huge success.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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To have come under such atrocious conditions was service above & beyond the call. May you & your wife come back early & often - in better health.

Thanks, again, so very much.

Faithfully,

Jan

P.S. Reimbursement should be on its way.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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4 January 1974

Dear Mr Tomkins:-

You may remember me; I go clear back to the mid-Triassic, too, and indeed farther (but I do not brag about it, although why shouldn't I?). Exactly so, all the way through. I'm glad it occurred to you to say it all. As long as you publish in it at least occasionally, humor in The New Yorker will preserve some traces of its most fertile and generous age. Thanks a lot, nil desperandum, and ~~Happy~~ Happy New Year, to you and your mind. There is plenty of Creation left for it to contemplate. E. g., badgers.

Yours sincerely,
Robert Barnai
Robert Barnai

Dear Mr. Tomk

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first reading will be added to each check at the time a manuscript is purchased.

3. The New Yorker may, if it so wishes and in its absolute discretion and if it is legally permissible to do so, make you an additional "Cost-of-Living Adjustment" payment upon each writing we purchase from you during said period, such payment to be a percentage of its purchase price (excluding the 25% for first reading).

If this agreement is acceptable to you, please sign the attached duplicate and return it to us, retaining this letter for your reference.

Very truly yours,

THE NEW YORKER MAGAZINE, INC.

Milton Greenstein
Milton Greenstein, vice-president

Calvin Tomkins

December 12, 1973

consideration of
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THE
NEW YORKER
25 WEST 43RD STREET
NEW YORK, N. Y. 10036



December 12, 1973

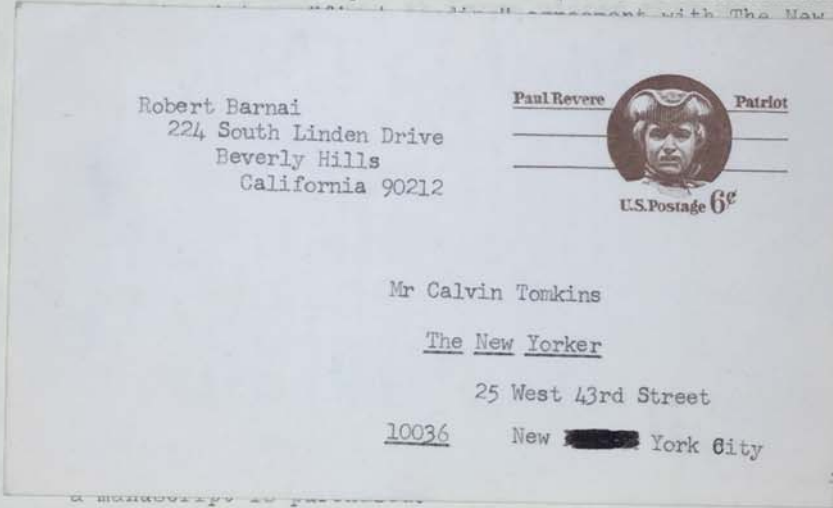
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3. The New Yorker may, if it so wishes and in its absolute discretion and if it is legally permissible to do so, make you an additional "Cost-of-Living Adjustment" payment upon each writing we purchase from you during said period, such payment to be a percentage of its purchase price (excluding the 25% for first reading).

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If this agreement is acceptable to you, please sign the attached duplicate and return it to us, retaining this letter for your reference.

Very truly yours,

THE NEW YORKER MAGAZINE, INC.

Milton Greenstein
Milton Greenstein, vice-president

Calvin Tomkins

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	Tomkins	I. 11

THE
NEW YORKER
 25 WEST 43RD STREET
 NEW YORK, N. Y. 10036



December 12, 1973

Dear

Dear Mr. Tomkins:

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We enclose our check to your order for \$200 in consideration of your entering into a "first reading" agreement with The New Yorker on the following terms:

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1. You agree to give this magazine first reading (including the right to accept, on our usual conditions of purchase, or to reject) of all fiction, humor, reminiscence and casual essays written by you between July 1, 1974 and July 1, 1975, and that during this period you will not offer any writing of the kinds described above to any other publication unless you have first offered it to us and we have rejected it.

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2. We agree that, as a further consideration for the first reading of your work described above, we will pay you for each piece purchased under this agreement twenty-five per cent more than your basic rate of payment, which is 30 cents a word for the first 2,000 words of any piece or for the first half of its wordage, whichever is greater, and 15 cents a word for the remainder of the piece. This twenty-five per cent extra for first reading will be added to each check at the time a manuscript is purchased.

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3. The New Yorker may, if it so wishes and in its absolute discretion and if it is legally permissible to do so, make you an additional "Cost-of-Living Adjustment" payment upon each writing we purchase from you during said period, such payment to be a percentage of its purchase price (excluding the 25% for first reading).

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Very truly yours,

THE NEW YORKER MAGAZINE, INC.

Milton Greenstein, vice-president

Calvin Tomkins

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THE
NEW YORKER
25 WEST 43RD STREET
NEW YORK, N. Y. 10036



December 14, 1973

Dear Mr. Tomkins:

It is hereby understood and agreed between us that The New Yorker will pay as follows for Profiles and Reporter At Large pieces that we purchase from you (on our usual terms and conditions) during the twelve-month period beginning January 1, 1974:

For each Profile of one part (in the general range of 10,000 words), \$5,000; for each Profile consisting of more than one part, \$5,000 for the first part and \$2,500 for each additional part. For each Reporter At Large piece of one part (in the general range of 5,000 words), \$2,500; and for each Reporter piece consisting of more than one part, \$2,500 for each of the first two parts and \$1,500 for each additional part.

The New Yorker may, if it so wishes and in its absolute discretion and if it is legally permissible to do so, make you an additional "Cost-of-Living Adjustment" payment upon each writing we purchase from you during said period.

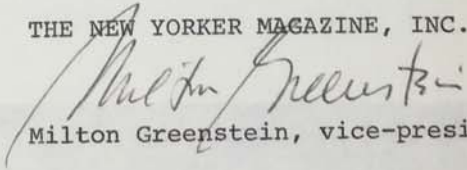
It is agreed that you will use your best efforts to produce Profiles and Reporter At Large pieces for The New Yorker during said period, and in consideration therefor we will pay you the sum of \$1,000 upon your signing this agreement.

The New Yorker reserves the right in its discretion to make advances to you at such time or times as it deems appropriate. Such advances will constitute debts owing from you to us, payable on demand, and may be repaid by crediting amounts owing by us to you for production, or otherwise. You also hereby acknowledge that advances heretofore made by us to you, not yet repaid by production or otherwise, are outstanding debts owing from you to us payable on demand.

If the foregoing agrees with your understanding of our arrangement, and is acceptable to you, please sign the enclosed duplicate of this letter and return it to this office.

Very truly yours,

THE NEW YORKER MAGAZINE, INC.


Milton Greenstein, vice-president

Calvin Tomkins