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	AHB	I. A. 492

cc: Riva Castleman

EAGLE

2828 Connecticut Ave., N.W.
Washington, D.C. 20008
May 15, 1966

Mr. Alfred H. Barr, Jr.
Director of Collections
The Museum of Modern Art
12 W. 53rd St.
New York, N.Y. 10019

May 25, 1966

Dear Mr. Barr:

Dear Miss Eagle:

I am writing you to let you know where to buy low-cost, original
and to see that they are available in the near future.

Thank you for your letter. Unfortunately,
I shall not be here during early June, except for a
final Trustee meeting and the various Committee meetings
which precede it.

I already have a lot of information on this section, as it
contributes much to the history of the modern field.
However, I do not have time to talk with you today.
I feel embarrassed, but I am afraid I will
not have time to talk with you. If you have any
specific questions I will try to answer them by mail.

I plan to be in New York for about a week beginning May 31 and
am hoping that you might take a few moments to talk with me. If
not, I would call you for an appointment when I arrive. Please
let me know.

Sincerely,

Alfred H. Barr, Jr.

Miss Joanne Shaw Eagle
2828 Connecticut Avenue NW
Washington, D. C. 20008

AHB:mf

cc: Riva Castleman

Riva Castleman

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Shall I answer? *me!*
 Dr. [unclear]
 New York
 New York
 New York
 In the [unclear] file

ERK
 (see Mr. [unclear]
 for further [unclear]
 ERK correspondence)

2828 Connecticut Ave., N.W.
 Washington, D.C. 20008
 May 15, 1966 (see'd May 17)

Mr. Alfred H. Barr, Jr.
 Director of Collections
 The Museum of Modern Art
 11 W. 53rd St.
 New York, N.Y.

October 13, 1967

Dear Mr. Barr:

I am writing a book on how and where to buy low-cost, original art in the United States, to be published by Hawthorn Books, Inc. next Spring.

There will, of course, be a section on buying in the modern field. I already have a great deal of information on this section, as it constitutes such a large percentage of art sales in the U.S. today. However, I would very much like to talk with you personally as you did so much for modern and contemporary art through the museum.

I plan to be in New York for about ten days beginning May 31 and am hoping that you might take a few moments to talk with me. If so, I could call you for an appointment when I arrive. Please let me know.

Yours sincerely,

Joanna Shaw Eagle
 Joanna Shaw Eagle

Would you let us know whether this proposal meets with your approval? I am thinking in advance for you of the cost of a pleasure call.

Sincerely,

George G. Miller
 Senior Director of Painting and Sculpture

Mr. J. S. [unclear]
 [unclear] Yard
 The University of Cambridge
 Cambridge, England

Rosa Castlman

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cc: Mr. Bareiss
Mr. Rubin
Mr. Lieberman
Miss Jones
Miss Haseo
Miss Stevens
JW for AHB file ✓

(Copied for Phillip 3/4/80)

DEPARTMENT OF ART AND ARCHITECTURE
METROPOLITAN MUSEUM OF ART, NEW YORK

*Eg. EDE
(see M.C. Brancusi
file for further EDE-
BARR correspondence)*

(he does not need to see)

December 17, 1970

December 11, 1967

Dear Mr. Ede:

Please forgive the long delay in answering your letter of 20 October to Alfred Barr - it is entirely my fault. Alfred has retired and is at present writing in the country. He continues as a Trustee of the Museum and is of course still deeply concerned, though unofficially, with the problems of the Museum's collection. I have discussed with him your request for a cast of our stone sculpture *WINDSWEPT* by Gaudier-Brzeska and I have also brought the request to the attention of our Committee on the Museum Collections. Both Alfred and the Committee felt with you that the University of Cambridge should be allowed to have a cast of our unique sculpture in order to complete its large group of sculptures by Gaudier. The Committee felt that the cast should be in plaster, although Alfred had no objection to the cement or cast stone which you proposed. As you know there has been much argument over the question of post-humous casts, and further problems will no doubt arise in connection with the Brancusi casts. The Committee believes therefore that the cast of the Gaudier which you request should be quite frankly a study piece in plaster rather than in a more permanent material. It would also be inscribed on the bottom as a cast made for the University of Cambridge for study purposes in 1968 by the Museum of Modern Art from its unique stone sculpture.

Won't you let me know whether this proposal meets with your approval? I can then get an estimate for you of the cost of a plaster cast.

Sincerely,

Dorothy C. Miller
Senior Curator of Painting and Sculpture

Mr. H.S. Ede
Kettle's Yard
The University of Cambridge
Cambridge, England

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(Copied for C. Phillips 5/6/80)

Egbert

Princeton University DEPARTMENT OF ART AND ARCHAEOLOGY
MCCORMICK HALL, PRINCETON, NEW JERSEY 08540

December 9, 1970

December 17, 1970

Dear Alfred:

Dear Don:
It appears that the reputation of my big book, Social Radicalism and the Arts: Western Europe (New York: Knopf, 1970), is being adversely affected by your letter of December 9th. NY Times written I think your most recent book is admirable and will be in the history used all over the world. I of course, in seeing the book, pile for the I remembered the other works of yours which you so kindly from authority gave me over the past years. Really it is a shame that social radical you did not have adequate understanding.

I thought that you might like to Sincerely, comments, inasmuch as they include one by you.

In abbreviating quotations, every effort has been made to avoid distorting the original meaning. If distortion has inadvertently occurred, please let me know. (For the possible convenience of correspondents, a self-addressed postcard (161 Moore Street) Princeton, New Jersey 08530

With all best regards,

AHB:mar

Sincerely,

Don E.

Donald Egbert

Alfred: Apologies for the form letter. But, Aut
longa; Vita brevis; Authorship often aggravating!
The "[a]" in your quote replaces "you."
DE.

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Princeton University DEPARTMENT OF ART AND ARCHAEOLOGY
MCCORMICK HALL, PRINCETON, NEW JERSEY 08540

December 9, 1970

Dear Alfred:

It appears that the reputation of my big book, Social Radicalism and the Arts: Western Europe (New York: Knopf, 1970), is being adversely affected by a review in The New York Times written by a reviewer with no special qualifications in the history of the visual arts. It has seemed useful to compile for the publisher comments that have reached the author from authorities on the visual arts or music, as well as on social radicalism.

I thought that you might like to see the comments, inasmuch as they include one by you.

In abbreviating quotations, every effort has been made to avoid distorting the original meaning. If distortion has inadvertently occurred, please let me know. (For the possible convenience of American correspondents, a self-addressed postcard is enclosed.)

With all best regards,

Sincerely,

Don E.

Donald Egbert

Alfred: Apologies for the form letter. But, Ars
longa; Vita brevis; Authorship often aggravating!
The "[a]" in your quote replaces "you."
D.E.

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	AHB	I. A. 492

Some Comments Concerning

Egbert, Social Radicalism and the Arts: Western Europe
(New York: Knopf, 1970)

1. Professor Wayne Andrews (Wayne State University; archivist of art, historian of architecture, social historian, etc.). "...I'm all admiration for all that [the author] attempted--and succeeded in."
2. Alfred H. Barr, Jr. (director-emeritus collections, Museum of Modern Art, New York). "...[a] remarkable book...."
3. Professor Walter Creese (School of Architecture, University of Illinois, Urbana; architectural historian, authority on the garden city). "I am overwhelmed by [the] book. Magnificent and provocative!"
4. Theodore Draper (Institute for Advanced Study; historian of Communism, etc.) "...[Social Radicalism and the Arts] will fill a real need."
5. Professor Alan Gowans (Chairman, Department of History in Art, University of Victoria; First Vice-President, Society of Architectural Historians). "I...am really overcome with admiration at the feat of organization involved.... And what a resulting mine of information about who fits where."
6. Professor Thomas J. McCormick (Chairman, Department of Art, Wheaton College). "...[an] excellent book."
7. Professor Linda Nochlin Pommer (Department of Art, Vassar College). "...useful and informative to the highest degree."
8. Professor S. Frederick Starr (Department of History, Princeton University; cultural historian, authority on modern Russia). "What an achievement! [The author] has brought together such a wealth of materials and cross-fertilized so many fields that the work is bound to fill a real need."
9. Julian Symons (British author of The Thirties, of Thomas Carlyle, of Charles Dickens, etc.). "...a totally original work.... Nothing else I've seen covers the same ground."
10. Herbert Weinstock (editor, and historian of music). "...the book seems to me one of the most remarkable examples of truly thorough scholarship combined with good writing which I have seen in many years...." From the publisher's letter of acceptance.
11. Professor Anastass Stoykov (Deputy-Director, Institute of Sciences of Art, Sofia; theoretician of art). "This book is unique; nothing whatsoever like it has been published."
12. Lee Baxandall (Marxist critic; author of Marxism and Aesthetics, etc.). "...immensely rich.... I'm grateful [for] the vast efforts...to dig into the 'radical' vein of Western art."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 492

-2-

13. Paul Hogarth (British graphic artist, author, and social radical).
"...compulsively readable...impressive...totally original in the way [the author] has devised and presented it."
14. Matko Mestrovic (Yugoslav critic and theoretician of art). "[an] impressive book. One feels humble before [the author's] enormous accomplishment."

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	AHB	I. A. 492

Misc - Egbert

October 20, 1970

Dear Don:

Forgive me for not writing sooner to thank you for your remarkable book Social Radicalism and the Arts - Western Europe. MUSEUM OF MODERN ART, NEW YORK

I wish I had time to read it all but I know I shall refer to it often as time goes on.

Gratefully,

Mr. and Mrs. Alfred H. Barr, Jr. accept with pleasure the kind invitation to the lecture to be given by Dr. Colin Eisler on Thursday, April 28.

Professor Donald Drew Egbert
Department of Art and Archaeology
Princeton University
Princeton, New Jersey 08540
52 East 78th Street
AHB:mar, N. Y.

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EISLER

THE MUSEUM OF MODERN ART, NEW YORK

April 22, 1966

Mr. and Mrs. Alfred H. Barr, Jr. accept
with pleasure the kind invitation to the lecture
to be given by Dr. Colin Eisler on Thursday, April
28.

Alfred H. Barr, Jr.
per [unclear]

Ecole Libre des Hautes Etudes
52 East 78th Street
New York, N. Y.

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ENCYCLOPÆDIA BRITANNICA

425 NORTH MICHIGAN AVENUE • CHICAGO, ILLINOIS 60611

Editorial Offices

November 22, 1972

Mr. Alfred H. Barr
49 East 96th Street
New York, New York

November 29, 1972

Dear Mr. Dear Ms. Cohn:

We are current In reply to your letter of November 22nd
PAINTING, may I suggest that you write to Mr. and Mrs. this connection
we should Burton G. Tremaine, at 563 Park Avenue, New York City 10021, and ask them for a color
transparency of their Mondrian Victory Boogie-

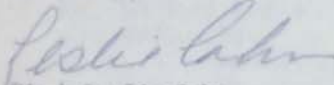
Woogie-woogie-woogie, "oil painting by Piet Mondrian, 1943-4.
In the Collection of Mr. and Mrs. Burton Tremaine, Meridan, Conn.
Sincerely,

We will be happy to pay expenses involved in making the visual material
available for our use. Formal permission to reproduce will be requested
and proper credit will be printed along side the picture. The
transparency will be returned after use.

Ms. Leslie Cohn

Enclosed Picture Editor. Please choose the appropriate size label and
affix it Encyclopaedia Britannica
425 North Michigan Avenue
Chicago, Illinois 60611
Thank you

Sincerely, AHB:rkr


(Ms.) Leslie Cohn
Picture Editor
The Encyclopaedia Britannica

LC/fh
Enclosure

Encyclo. Britt.

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ENCYCLOPÆDIA BRITANNICA

425 NORTH MICHIGAN AVENUE • CHICAGO, ILLINOIS 60611

Editorial Offices

November 22, 1972

Mr. Alfred H. Barr
49 East 96th Street
New York, New York

Dear Mr. Barr:

We are currently collecting illustrations for the article PAINTING, ART OF in the Encyclopaedia Britannica. In this connection we should appreciate your sending us, on approval, a colour transparency of the following for reproduction:

"Victory Boogie-Woogie," oil painting by Piet Mondrian, 1943-4.
In the Collection of Mr. and Mrs. Burton Tremaine, Meridan, Conn.

We will be happy to pay expenses involved in making the visual material available for our use. Formal permission to reproduce will be requested and proper credit will be printed along side the picture. The transparency will be returned after use.

Enclosed are two labels. Please choose the appropriate size label and affix it to the package.

Thank you for your cooperation.

Sincerely,

(Ms.) Leslie Cohn
Picture Editor
The Encyclopaedia Britannica

LC/fh
Enclosure

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Evans, W.

YALE CLUB

November 30, 1973

My dear Alfred

I was made so happy to have a glimpse of you this evening at the Museum photography lecture. For time's sake, and of course because of the eye and mind to

Dear Walker: Dear Walker, it was your

I really liked your note and seeing you at the Museum. It was good of you to have taken the time to have written.

I thoroughly enjoyed that evening. You need never be concerned - you will always have an audience, a real audience!

With kind regards,

I was made so happy Fondly,

Alfred H. Barr, Jr.

to have a glimpse of you this evening at the Museum photography lecture
Mr. Walker Evans
c/o Yale Club
Fifty Vanderbilt Avenue
New York, New York 10017

it was your presence, unexpected, that made me say I was glad to have an audience - meaning a real understanding of the subject

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	AHB	I. A. 492

YALE CLUB

Nov. 7 1973

YALE CLUB

FIFTY VANDERBILT AVENUE AT FORTY-FOURTH STREET
NEW YORK, N. Y. 10017

My dear Alfred

I was made a hobby
to have a glimpse of you this
evening at the Museum photography
lecture. For time's sake, and I
could become you - one said the
eye - mind to speak to of that
special subject. I am sure,
it was your presence, unexpected,
that made me say I was glad to
have an audience - meaning a
real understanding of the subject.

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	AHB	I. A. 492

YALE CLUB

YALE CLUB

FIFTY VANDERBILT AVENUE AT FORTY-FOURTH STREET
NEW YORK, N. Y. 10017

So, many, many thanks
for coming. Do give my
love to Daisy - I'd like
to have seen her. I greet
you both with much and
great affection, lovingly,
Walker

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YALE CLUB

Nov. 7, 1973



Mr. Albert Barr
The Museum of Modern Art
11 West 53rd Street
New York NY

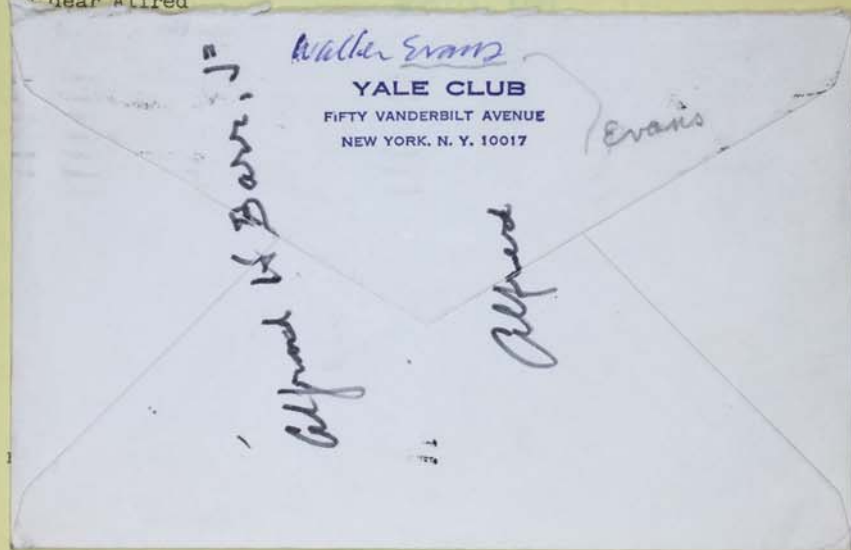
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	AHB	I. A. 492

YALE CLUB

Nov. 7, 1973

Mr. dear Alfred



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YALE CLUB

Nov. 7, 1973

My dear Alfred

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So, many, many thanks for coming. Do give my love to Daisy. I'd like to have seen her. I greet you both with much and ~~great~~ affection, lasting,

Walker

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	AHB	I. A. 492

Ervin

New York Times

Feb. 3, 1971

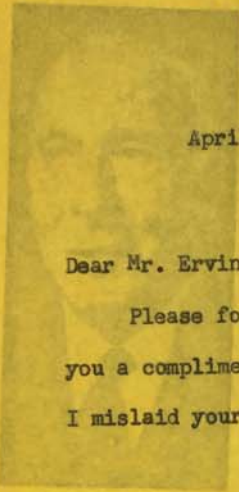
40

Armand G. Erpi, Senior Partner Of Loeb, Rhoades, Is Dead at 73

By LAWRENCE VAN GLIDER

Armand G. Erpi, a senior partner in the investment house of Loeb, Rhoades & Co., a patron of the arts and the financial architect of the current New York magazine, died yesterday of a heart attack while working in his office at 65 Wall Street. He was 73 years old.

Mr. Erpi lived in New York City at 520 Fifth Avenue and in Arkville, N.Y., a Catskill Mountain community, on a 300-acre estate.



Armand G. Erpi

Baldish, gray-faced, brimming with energy, Armand Grover Erpi brought to the financial world a shrewdly analytical mind that made him one of the most successful of Wall Street investors, and to the world at large an intellectual nature that drew him to the support of novel ideas and talent.

As aggressive as he was successful—and he was a multimillionaire—Mr. Erpi gave a rare glimpse of his working philosophy on the occasion of a testimonial in 1967.

He recalled how Crowned Curier acquired the Macmillan Publishing Company in 1927 and went on to expand \$27-million of assets to \$225 million in 10 years.

He acknowledged that chairman of the board of directors of Crowned Curier made the company a success. "I didn't do anything," he said. "I was just a partner."

In quick succession, Crowned Curier-Macmillan, then an American-Macmillan, and then Crowned Curier-Macmillan, were the names of the company.

April 1, 1968

Dear Mr. Ervin:

Please forgive my delay in sending you a complimentary pass to our Museum.

I mislaid your address.

Sincerely,

Mr. Albert Ervin

360 Central Park West

Apt 11-11

NY, NY

returning to England 4.6.68

(Visitors from England - friends of Julius McAndrews)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 492

M.C. - Diners - ERPF
New York Times
Feb. 3, 1971
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Armand G. Erpf, Senior Partner Of Loeb, Rhoades, Is Dead at 73

By LAWRENCE VAN GELDER

Armand G. Erpf, a senior partner in the investment house of Loeb, Rhoades & Co., a patron of the arts and the financial architect of the current New York magazine, died yesterday of a heart attack while working in his office at 42 Wall Street. He was 73 years old.

Mr. Erpf lived in New York City at 820 Fifth Avenue and in Arkville, N.Y., a Catskill Mountain community, on a 500-acre estate.

Baldish, pixy-faced, brimming with energy, Armand Grover Erpf brought to the financial world a shrewdly analytical mind that made him one of the most successful of Wall Street investors, and to the world at large an intellectual nature that drew him to the support of novel ideas and talent.

As secretive as he was successful—and he was a multimillionaire—Mr. Erpf gave a rare glimpse of his working philosophy on the occasion of a testimonial in 1967.

He recalled how Crowell Collier acquired the Macmillan Publishing Company in 1957 and went on to expand \$27-million of sales to \$225-million in 10 years.

He acknowledged that as chairman of the executive board of Crowell Collier he persuaded the company to allocate funds for the contemplated expansion, but noted that the board of Macmillan at first "didn't like the idea." So he acted swiftly to acquire controlling stock in Macmillan.

"In one case," he said, smiling, "the board of directors was persuaded; in the other case, it was coerced. Which is the way it should be. I don't want a world without some violence."

In quick succession, Crowell Collier-Macmillan went on to acquire the Brentano bookstores, the Berlitz Schools of Languages and Berlitz Publications.

Better Than Steel Mills

As he reminisced about the deal, Mr. Erpf said:

"My main interest is Loeb, Rhoades. After all, everything starts from there. The fact that Loeb, Rhoades—through me as one of the partners—was able to be an architect of a publishing company is interesting. I would rather we had something to do with this than with building a steel mill, which was a very nice thing to do in 1908, but which is rather routine today and it's not as exciting to me.

"The exciting thing about modern capitalism, American modern capitalism, is that it is moving into other areas than the mere production of commodities. And in those areas,



Armand G. Erpf

maze as the only one constructed of stone since the fourth or fifth century. It contains 1,680 feet of passageway inside brick walls that range in height from six to eight feet.

Mr. Erpf was said to have considered the maze "an esthetic experience, a symbol in a world so caught up with scientific rationalism it doesn't know where it's going. You can't get to the center of a maze by going straight for it. You have to be indirect. The way to attain something is to go away from it. The maze is a spiritual truth."

Mr. Erpf's involvement with New York magazine came about when the publication—originally a Sunday supplement in The Herald Tribune—ceased publication with the demise of The World Journal Tribune in 1967.

A Backer of Talent

Later that year, Mr. Felker was able to announce that the magazine had found new sponsors and would resume publication. Yesterday, Mr. Felker said of Mr. Erpf:

"He was a key person in the launching of this magazine. He had a belief in what he called talent corporations. He believed in backing just talent."

Mr. Felker described Mr. Erpf by saying: "He was the financial architect. He wasn't the main support. He saw to it that the financial interests were spread very broadly so the editors could always have control."

Mr. Erpf was born in New York, one of three children of Bartholomew Erpf and the former Cornelia von Greiner, on Dec. 8, 1897.

He was graduated from Columbia University with a Bachelor of Science degree in 1917

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	AHB	I. A. 492

routine today and it's not as exciting to me.

"The exciting thing about modern capitalism, American modern capitalism, is that it is moving into other areas than the mere production of commodities. And in those areas, more and more the human being is not a commodity, but must become an independent, vital entity. And you can't have a creative corporation where you continue to treat people as though they were organization men or a commodity."

The testimonial that occasioned the interview came as a surprise to Mr. Erpf. The occasion was his 70th birthday, and the dinner was organized by John L. Loeb, the head of Loeb, Rhoades. At the dinner, in the Gramercy Park home of Benjamin Sonnenberg, the retired public relations man, a long-time friend of Mr. Erpf, it was announced that a \$500,000 chair in corporations was being established in Mr. Erpf's name at Columbia University.

At the dinner, Mr. Erpf's long association with the Graduate School of Business, as an occasional lecturer and chairman of its graduate council, was recalled.

In the world of art, Mr. Erpf's activities took in membership on the board of the Chamber Music Society of Lincoln Center and a trusteeship of the Whitney Museum of Art.

Mr. Erpf has been scheduled to attend a meeting of the Whitney's board yesterday afternoon. The board adopted a resolution expressing its sense of loss.

Mr. Erpf's own collection of painting and sculpture was primarily contemporary. "He was a man of great culture," said Clay S. Felker, the editor of New York magazine, "and his art collection revealed his belief in new ideas."

Mr. Felker went on to say: "His greatest artistic achievement was the maze."

The maze to which he referred, believed to be the largest in the world, was built a few years ago on Mr. Erpf's property in Arkville.

Mr. Erpf is reported to have called Michael Ayrton, an English sculptor, authority on mazes and author of "The Maze Maker," a fictional autobiography of Daedalus, and said: "I just read your book. I want one of those."

Mr. Ayrton described the

Mr. Erpf was born in New York, one of three children of Bartholomew Erpf and the former Cornelia von Greiner, on Dec. 8, 1897.

He was graduated from Columbia University with a Bachelor of Science degree in 1917 and began his career as assistant secretary of the Sufferin Company, a New York concern importing manganese ore. He became an officer and part owner in 1919 of C. E. Erpf & Co., crude rubber brokers. Mr. Erpf's older brother was the late Carl Erpf.

Mr. Erpf went to Germany in 1923 to conduct a survey of textile enterprises in Saxony, and in 1924 he joined a management engineering firm as a statistician.

He joined Carl M. Loeb, Rhoades & Co., now Loeb, Rhoades & Co., in 1933, and became a general partner in 1936.

Yesterday, his old friend, Mr. Sonnenberg, said:

"In the nineteen-twenties, he was the first of his kind—a security analyst before the name became current. He brought a kind of intellectual yardstick that has not been seen down there since."

Mr. Erpf spent the years from 1942 to 1946 in the Army, entering with the rank of lieutenant colonel and winning promotion to the rank of colonel. He served with the General Staff Corps, in Washington, and later with the Army headquarters in the Western Pacific. He won the Legion of Merit.

On Oct. 3, 1968, Mr. Erpf confirmed that he had married Susan Stuart Mortimer, a New York artist, 3½ years earlier. He noted that he had been married previously, in 1928. That marriage, he said, "lasted several years" and ended in divorce.

Mr. Erpf was the recipient of honorary degrees last year from Manhattan College and from Catholic University of America. He was a director of numerous concerns, among them General Instruments Corporation, Christ-Craft Industries and Hygrade Food Products.

He leaves his wife and two children, Cornelia Aurelia, 4, and Armand Bartholomew, 2. A sister, Mrs. Richard Daggift, also survives.

Mr. Erpf's colleagues said yesterday that there would be a private burial in Arkville, and a memorial service at a date to be announced.

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