

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

The Museum of Modern Art

Division of Modern Art
Department of Library Services
11 West 53rd Street
New York, N.Y. 10019

December 27, 1985

The Library
Museum of Modern Art

March 4, 1986

Dear Frau Vollmoeller,

In reply to your letter of December 17th I enclose copies of the two letters from Hans Purrmann to Alfred Barr in our Archives. Of course, should you wish to publish these letters you will require the permission of the Museum.

Absence from the Museum prevented our sending these items to you sooner - we apologize for any inconvenience this delay may have caused.

With best wishes,

Sincerely,

Rona Roob
Assistant Librarian, Archives

Frau Heidi Vollmoeller
Galerie Heidi Vollmoeller
Kurhausstrasse 17
8032 Zurich
SUISSE

encls

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

GALERIE HEIDI VOLLMOELLER
8032 ZÜRICH

KURHAUSSTRASSE 17 - TELEFON (01) 251 31 03

Museum of Modern Art
Archives Alfred Barr jr.
11 West 53rd Street
New York, N.Y. 10019

December 17, 1985 V/rb

Dear Sir,

I recently heard from Dr. Margrit Hahnloser, art historian and a friend of mine, that you have in your files a letter addressed by the German painter Hans Purrmann to Mr. Alfred Barr. Hans Purrmann was my uncle and I look after his work. Therefore, I would very much appreciate your sending me a copy of this original Hans Purrmann letter. I shall, of course, pay for it, please. —
Thanking you in advance for your endeavours, I remain

Yours very truly,

in Fibourg Suisse
Heidi Vollmoeller

TELEGRAMMADRESSE: VOLLART, ZÜRICH

I will send you in the next days two or three documents about the relations Purrmann-Matisse, they may be interesting for you.

With kind regards
Sincerely

Erhard Gajdel

, Jr.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

Matisse file

Matisse - Purrmann

Dr. Erhard Göpel

München 22
Kaulbachstrasse 62
1. Februar 1961

Dear Sir,

thank you so much for your kind letter of January 24 th.

Of course a good photostatic copy of the letter would serve our purpose.

May I mention some doubt about the Matisse-letter? I translated it for the Purrmann-book, and I think it could also be addressed to a french friend of Matisse. I think Matisse had to much tact to suppose Purrmann to feel as a french patriot. Is there existing an envelop with the adress from the hand of Matisse to Purrmann? If this envelop exists, could it also be photographed? I would be very glad to have a photograph. What makes you think, that the letter is directed to Purrmann?

I will send you in the next days two or three documents about the relations Purrmann-Matisse, they may be interesting for you.

With kind regards
Sincerely

Erhard Göpel

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

Matisse file

Matisse - Purrmann

Dr. Erhard Göpel

München 22
Kaulbachstrasse 62
10 th February 1961

Dear Mr Barr,

in the meantime I was in correspondence with Hans Purrmann and he begins to doubt, if the Matisse-letter was addressed to him. He does not remember, that he ever asked Matisse to reserve a stilllife with oranges for him.

If you find the time, please be so kind to control the original in the possession of S. Salz.*

Sincerely
yours

Erhard Göpel

*x. as I asked you
in my last letter (envelope with
address to Purrmann and so on)*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

Matisse file

16 March 1961

Dear Dr. Göpel:

Mr. Sam Salz has returned from Europe and reassures me that he did indeed secure the Matisse letter from Hans Purrmann years ago and hasn't the slightest doubt but that it was written by Matisse to Purrmann in 1916.

In correspondence with Mr. Purrmann a dozen years ago I mentioned this letter to him without receiving any indication of doubt on his part; nor did he question the letter when it was published and reproduced in my Matisse book of which I sent him a copy.

In any case, in the letter you will notice that Matisse mentions in discussing his newly executed painting called "The Window" that "the picture is as large as the one with the goldfish you have". (See my Matisse book, page 190.)

Mr. Salz gives you permission to reproduce the letter. I am sending a good photostatic copy under another cover.

Sincerely,

Alfred H. Barr, Jr.

Dr. Erhard Göpel
Kaulbachstrasse 62
Munich 22, Germany

AHB:ma

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

Matisse - Purrmann

24 January 1961

Dear Sam:

Dear Dr. Göpel:

I have had a letter from Dr. Erhard Göpel of Munich,
I have your letter of January 1961 and I have
a copy of which I enclose. It is self-explanatory.
reproduction of the Purrmann letter from Salzburg.

I have in my Matisse file a negative photostat of the
Purrmann letter, and I shall be glad to have a positive made
and sent to Dr. Göpel if you wish. However, I would not do
so without your written permission.

My best to you.

Sincerely,

Sincerely,

Alfred H. Barr, Jr.

Alfred H. Barr, Jr.

Dr. Erhard Göpel
Kaulbachstrasse 62
Mr. Sam Salz
7 East 76th Street
New York, New York
cc: Mr. Salz
AHB:ma

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

Dr. Erhard Göpel

Munich 22,
Kaulbachstrasse 62

17th January 1961

24 January 1961

Dear Dr. Göpel:

I have your letter of January 17th and I have written to Mr. Sam Salz for permission to send you a reproduction of the Purrmann letter from Matisse.

Meanwhile, may I ask you if you feel a good photostatic copy of the letter would serve the purpose of your publisher. If not, we shall have to ask Mr. Salz to have the letter photographed, for I have only a photostatic negative.

May I hear from you on this point?

Sincerely,

Alfred H. Barr, Jr.

Dr. Erhard Göpel
Kaulbachstrasse 62
Munich 22, Germany

AHB:ma
cc: Mr. Salz

With my kindest regards
Sincerely yours

Erhard Göpel

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

Dr. Erhard Göpel

Munich 22
Kaulbachstrasse 62

17 th January 1961

Sir,

I am just preparing the edition of the literary work of Hans Purrmann for a german editor. You mention him in your fine study about Matisse, which I admire very much. There are ~~few~~ books on modern art with such an interesting material and such a precision in every detail.

We want to illustrate our book, and I find in your monography about Matisse on page 182 a reproduction of a letter by Matisse to Purrmann. You mention in the legend to this reproduction "by courtesy of Sam Salz". I think that means, that Mr. Salz is in possession of this letter. I would like to reproduce the interesting page of this letter with the fine drawing of the "window-picture". Would you kindly lend me the photograph of the letter or put forward my question to Mr. Salz, so that he could send me a photograph for my edition. I want to quote the ^{whole} letter in french. Do you possess a transcript~~ix~~ of the letter? It would help me a lot to get it from you.

In the book you will find a lot of details on Matisse, Purrmann did not mention in his letter to you.

When the book is finished, it will be a pleasure for me to send you a copy.

With my kindest regards
sincerely yours

Erhard Göpel

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

May 5, 1952

Regate all Mail
~~Sehr verehrter Herr Barr!~~

Besten wurde mir eine grosse Freude zuteil, als ich Ihre wertvolle Zusage des Buches über H. Matisse, in das Sie mir eine Widmung schrieben, über die ich sehr beglückt war.

Das Buch ist wohl die umfassendste und eingehendste Arbeit, die bis jetzt über Matisse erschienen ist, und ich muss Ihnen an dieser schönen Arbeit aufrichtigst gratulieren. Es macht mir ungeheure Vergnügen, Sie und mich an den schönen und vielen Reproduktionen zu erinnern. Sie sich so oft zitieren, damit wir ausserdem das Buch noch besser kennen können.

Sehr geehrter Herr Purrmann:

Herr Barr ist kürzlich für einige Monate nach Europa gefahren um dort weitere Forschungen zu treiben und sich von den grossen Anstrengungen des Matisse Buches zu erholen. Vor seiner Abfahrt hat er mir besonders ans Herz gelegt Ihnen so bald wie möglich zu schreiben und Ihnen das Material, das Sie ihm so grosszügigerweise zur Verfügung gestellt hatten, zurück zu senden.

Herr Barr lässt Ihnen noch vielmals für Ihren liebenswürdigen Brief im Februar danken. Es tat ihm besonders leid, dass Sie so grosse Schwierigkeiten gehabt haben ein französisches Visum zu erhalten, und er bewunderte, dass Sie die sicher anstrengende Reise nach Nizza für so eine kurze Zeit unternommen haben.

Mit vorzüglicher Hochachtung

Sekretärin von Herrn Barr

Herrn Hans Purrmann
Montagnola di Lugano
Tessin, Schweiz

mh
encl.

Hans Purrmann

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

HANS MARSELIUS PURRMANN
MALER, PROFESSOR UND MITGLIED DER PREUSSISCHEN
AKADEMIE DER KÜNSTE

Montagnola, den 2. Februar 1952

Sehr verehrter Herr Barr!

Gestern wurde mir eine grosse Freude zuteil durch Ihre liebenswürdige Zusendung des Buches über H. Matisse, in das Sie mir eine Widmung schrieben, über die ich sehr beglückt war.

Das Buch ist wohl die umfassendste und eingehendste Arbeit, die bis jetzt über Matisse erschienen ist, und ich muss Ihnen zu dieser schönen Arbeit aufrichtigst gratulieren. Es macht mir ungeheures Vergnügen, das Buch anzusehen und mich an den schönen und vielen Reproduktionen zu erfreuen. Dass Sie mich so oft zitieren, macht mir ausserdem das Buch noch wertvoller. Ich weiss nicht, wie ich Ihnen danken soll. Sie haben damit eine ungeheure Arbeit geleistet und sich grosse Verdienste erworben.

Anlässlich der Einweihung der Kapelle in Vence habe ich Matisse besucht und er sprach mir auch von all Ihren Bemühungen. An der Feier konnte Matisse nicht teilnehmen, und ich glaube, ich war der einzige Mensch, den er in diesen Tagen bei sich empfangen hat. Er wollte mich gar nicht gehen lassen und immer wieder lud er mich erneut ein, bald wiederzukommen. Denn ich konnte nicht bleiben, da mir als Deutscher nur ein Visum für zwei Tage nach Frankreich ausgestellt worden war, was noch nicht einmal leicht zu erreichen war. Obwohl man doch wissen dürfte, wie ich mich in der Nazizeit verhalten habe und sogar Gefängnis über mich ergehen lassen musste. Aber so sind leider immer noch die politischen Verhältnisse.

Ich besitze auch schon seit langer Zeit Ihr anderes schönes Buch gleichen Formats über Picasso, und auch dieses fand ich ausgezeichnet gemacht.

Indem ich Sie nochmals meiner wärmsten Dankbarkeit versichere, grüsse ich Sie aufs Schönste

als Ihr ergebener

Hans Purrmann

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

Purrmann
 den 26. Juni 1951
 (Moll's Brief)

den 26. Juni 1951

P. S. Es wird Sie sicherlich interessieren zu hören, dass der Kunstwandler Herr Moll mir einen sehr interessanten Brief gegeben hat, den Madame Ihnen in Juni 1916 während des Krieges geschrieben hat. Ich werde einiges daraus in meinem Buch zitieren.

Sehr geehrter Herr Purrmann:

Ich bin noch immer eifrig mit Ihrem Brief vom 3. März beschäftigt. Ich kann Ihnen garnicht genug für Ihre Geduld und Ihr Interesse danken, mit denen Sie meine Fragen beantwortet haben. Die verschiedenen Photographien, die Sie mir schickten, sind hoch interessant, und ich hoffe mehrere in meinem Buch, das im Herbst herauskommen soll, abzubilden.

Bitte entschuldigen Sie, dass ich Ihnen noch eine Frage zur Klarstellung stelle:

- (1) Wann sind Sie mit Matisse nach Hagen gefahren um Osthaus zu besuchen?
 - (a) War es auf der ersten Reise im Sommer 1908 (Speyer, München, Nürnberg, etc.)?
 - (b) War es auf der zweiten Reise im Winter 1908/9 -- Cassirer Ausstellung in Berlin, etc.?
 - (c) War es auf der dritten Reise -- Strassburg, München, Muselmanische Ausstellung?
- (2) Frau Grete Moll hat mir einen sehr interessanten Brief geschrieben in dem sie erzählt wie beeindruckt Tschukin war, dass Osthaus das grosse Bild "Frauen an der Küste" ("Frauen mit einer Schildkröte") gekauft hatte welches Matisse 1908 gemalt hatte, so dass er darauf hin Matisse im Frühjahr 1909 beauftragte die grosse Dekoration "Der Tanz" für ihn zu malen. Dies würde also bedeuten, dass Osthaus das grosse Gemälde "Frauen an der Küste" entweder 1908 oder ganz am Anfang 1909 gekauft hätte - eine sehr mutige Tat!

Ich will Sie nicht noch mit mehr Fragen belästigen, sondern Ihnen nur noch einmal für alle Ihre Mühe und Hilfe danken.

Mit besten Empfehlungen verbleibe ich,

Hochachtend,

Alfred H. Barr, Jr.

Herrn Hans Purrmann
 Montagnola di Lugano
 Tessin, Schweiz

bitte wenden

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

Herrn Hans Purrmann

- 2 -

den 26. Juni 1951

Jan 21. Februar 1951

P. S. Es wird Sie sicherlich interessieren zu hören, dass der Kunsthändler Sam Salz mir einen sehr interessanten Brief gegeben hat, den Matisse Ihnen im Juni 1916 während des Krieges geschrieben hat. Ich werde einiges daraus in meinem Buch zitieren.

Sehr geehrter Herr Purrmann,

Ich kann gar nicht sagen wie dankbar ich Ihnen bin für alle Mühe, die Sie gehabt haben meine Fragen bezüglich Matisse zu beantworten. Grundsätzlich habe Sie in Ihrem Brief weitere Hilfe mit meinen Matisse Problemen angeboten. Ich hoffe, dass dies nicht zu viel von Ihrer Zeit in Anspruch nehmen wird.

zweites Mal mit Matisse

Zweite Reise: Sommer 1907 mit Purrmann nach Regier, München, Würzburg, Heidelberg. (Wie Matisse mit ihm bei Purrmann, die Matisse und Purrmann an Gertrude Stein gemacht haben eine Postkarte "Steiger 12. Juni 1907" und eine von Matisse datiert "15. Juni 1907.")

Dritte Reise: Ende 1907 bis Anfang Januar 1908 nach Berlin mit Purrmann in Zusammenhang mit der Berliner Ausstellung. (Wir haben eine gute Dokumentation der Ausstellung in Leo Stein vom Februar 1907 gefunden)

Vierte Reise: Sommer (?) und Herbst 1910 nach München mit Purrmann und Matisse um die Münchener Ausstellung zu sehen. Purrmann traf die andere in Stockholm. (Postkarte von Matisse an Leo Stein datiert "Danzig 11. Okt. 1910", auf der er sagt er wird "in wenigen Tagen" in Paris ankommen sein.)

- Fragen
1. Sind Sie auf der dritten Reise mit Matisse zu einer Zeit gekommen und dann nach Regier gefahren in Osthaus zu Matisse? (oder war es auf der ersten Reise in 1907..... oder auf der zweiten Reise in 1908/09.....)
 2. Auf welcher Reise haben Sie von der Folie in der von Berlin gekommen?

Fragen bezüglich des Tages und der Nacht

1. Wann Sie jemals als grobe, erste Ausführung (Skizze) in Lebensgröße von den Tagen in Entlers Atelier an Bräuer und Matisse gesehen?
2. Sie erwähnen, dass Sie vielleicht Matisse: "eine sehr grobe Dekoration dort ausstellen, die sie nach Matisse gemacht."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

*Matisse
Purmann*

Herrn Hans Purmann

- 2 -

den 21. Februar 1951

Waren dies der Tanz und die Musik?

den 21. Februar 1951

Wann Sie sich entschieden welche Ausstellung dies war?

(Im April 1911 war die Berliner Ausstellung die erste Ausführung der Werke, aber nicht die ursprüngliche Tschukin Gemälde, welches Tschukin überredete, jedoch verpackter war, und auch nicht die Original)

Sehr geehrter Herr Purmann,

Ich kann garnicht sagen wie dankbar ich Ihnen bin für alle Mühe, die Sie gehabt haben meine Fragen bezüglich Matisse zu beantworten. Grosszügigerweise haben Sie in Ihrem Brief weitere Hilfe mit meinen Matisse Problemen angeboten. Ich hoffe, dass dies nicht zu viel von Ihrer Zeit in Anspruch nehmen wird.

Matisse's Reisen nach Deutschland

Erste Reise: Sommer 1908 mit Purmann nach Speyer, München, Nürnberg, Heidelberg. (Die Universität Yale hat Postkarten, die Matisse und Purmann an Gertrude Stein geschickt haben; eine datiert "Speyer 12. Juni 1908" und eine von München datiert "15. Juni 1908.")

Zweite Reise: Ende 1908 bis Anfang Januar 1909 nach Berlin mit Purmann in Zusammenhang mit der Cassirer Ausstellung. (Wir haben eine kurze Rezension der Ausstellung in Kunst Chronik von Februar 1909 gefunden.)

Dritte Reise: Sommer (?) und Herbst 1910 nach München mit Purmann und Marquet um die Muselmanische Ausstellung zu sehen. Purmann traf die andern in Strassburg. (Postkarte von Matisse an Leo Stein datiert "Garmisch 11. Okt. 1910", auf der er sagt er wird "in wenigen Tagen" in Paris zurück sein.)

- Fragen
1. Sind Sie auf der dritten Reise mit Matisse zu erst nach Köln und dann nach Hagen gefahren um Osthaus zu sehen? (oder war es auf der ersten Reise in 1908?..... oder auf der zweiten Reise in 1908/9?.....)
 2. Auf welcher Reise haben Sie van der Velde im Zug von Berlin getroffen?

Fragen bezüglich des Tanzes und der Musik

1. Haben Sie jemals die grosse, erste Ausführung (Studie) in Lebensgrösse von dem Tanz in Matisse's Atelier am Boulevard des Invalides gesehen?
2. Sie erwähnen, dass Sie Tschukin überredeten: " diese seine grossen Dekorationen dort auszustellen, ehe sie nach Moskau gingen."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

Herrn Hans Purrmann

- 2 -

den 21. Februar 1951

Waren dies der Tanz und die Musik?

Können Sie sich entsinnen welche Ausstellung dies war?

(Im April 1913 zeigte die Berliner Sezession die erste Ausführung des Tanges, aber nicht das enigmatische Tschukin Gemälde, welches dieselbe Grösse hatte, jedoch vollständiger war, und auch nicht die Musik.)

3. Können Sie sich erinnern wann Matisse nach Moskau fuhr, im Jahre 1911 (vor der ersten Reise nach Morocco)?..... oder 1912 (zwischen Reisen nach Morocco)?
4. Ich habe festgestellt, dass Morosov Bonnard beauftragte eine grosse Dekoration, der Tanz, zu malen. Entsinnen Sie sich ob Tschukin Matisse beauftragte seinen Tanz als Konkurrenz zu Bonnards zu malen?

"Académie Matisse"

1. Wer war im Anfang in Matisses Schule ausser Sarah Stein, Patrick Bruce, und Max Weber?
Hans Moll?
Greta Moll?
Czobel?
Brummer?
Irgend jemand anders?
2. Wann hat Matisse aufgehört zu lehren?.....
(Sie nehmen an Frühjahr 1909, aber Grünwald und Swane sagen beide 1911.)
3. Hat Matisse weiter gelehrt nachdem er nach Clamart gezogen ist?
4. Matisse verbrachte den Sommer 1909 in Cavallière. Ist er vom Boulevard des Invalides vor oder nach dem Sommer nach Clamart gezogen?

Verschiedene Fragen

1. Welche Matisse Bilder besaßen Sie selber vor 1914 ausser dem Goldfisch (1911)?
2. Erinnern Sie sich das grosse Bild, Nu bleu (Souvenir de Biskra), im Salon des Indépendants von 1907 gesehen zu haben? Es ist nicht

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

Herrn Hans Purrmann

- 3 -

den 21. Februar 1951

im Katalog aufgeführt, aber Gertrude Stein schrieb, dass sie es im Indépendants gesehen und dass Leo es gekauft habe.

3. Gurlitts Ausstellung fand im Juni 1914 statt. Hatte Gurlitt auch 1913 eine Ausstellung?
4. Erinnern Sie sich an ein grosses Gemälde von einer sitzenden Frau und einem stehenden Mann zu beiden Seiten eines Fensters, das von Tschukin gekauft wurde und im Moskauer Katalog unter dem Namen Unterhaltung aufgeführt ist. Welche Farbe hat das Bild?

Sie sehen, dass die meisten Fragen mit Tatsachen zusammenhängen, denn ich möchte Fehler in dieser Hinsicht vermeiden. Ich bin mir bewusst, dass viele Fehler in Bezug auf Kritik und Ansicht vorkommen können.

Mit herzlichem Dank für alle Hilfe, die Sie mir schon geleistet haben, hoffe ich, dass ich Ihre Freundlichkeit nicht zu sehr in Anspruch nehme.

Ihr sehr ergebener

Alfred H. Barr, Jr.

*photo of
Mr. Barr's
matrise*

P. S. Entsinnen Sie sich wer ursprünglich dieses Bild aus der marokkanischen Zeit gekauft hat? War es Moll? Oder Glaser?

Erinnern Sie sich an irgend etwas im Zusammenhang mit diesem Bild?

Herrn Hans Purrmann
Montagnola di Lugano
Tessin, Schweiz

AHB:mh

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18



Cher ami,
 Malgré tout le plaisir
 que j'ai eu à recevoir
 de vos nouvelles, je
 ne vous ai pas encore
 répondu. J'ai beaucoup
 travaillé ces temps derniers
 et il ne m'est pas resté

le temps nécessaire pour
 vous ayant pu répondre immédiatement
 ment de trouver l'énergie de prendre une feuille
 et de peigner pour le faire — ou êtes vous
 en ce moment? Je n'ai pas été en jours
 si de sommeil qui ait pu me le dire —
 j'espère que vous êtes toujours fort et
 content de la vie et des opérations auxquelles
 vous participez et que vous supportez facilement
 les mauvais moments —

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18



Cher ami,
 Malgré tout le plaisir
 que j'ai eu à recevoir
 de vos nouvelles, je
 ne vous ai pas encore
 répondu. J'ai beaucoup
 travaillé ces temps derniers
 et il ne m'est resté que

le temps pour vous répondre immédiate-
 ment et trouver l'énergie de prendre une plume
 et de peiner pour le faire — où êtes vous
 en ce moment? Je n'ai pas été en jours
 si de conscience qui ait pu me le dire —
 j'espère que vous êtes toujours fort
 soutenu par les opinions aux quelles
 vous croyez et que vous supportez facilement
 les mauvais moments —

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

Derain qui est venu
 hier me montrer un
 état d'esprit tellement
 merveilleux, cela me va
 grand, que je garderai
 toujours malgré les
 risques, le regret de
 n'avoir pas vu tout
 ce bouleversement.
 Comme la mentalité
 de l'arrière sont
 parasites lorsqu'on a
 ceux qui les entraînent.

J'ai, comme je vous le disais, beaucoup écrit
 j'ai terminé une table dont le croquis est
 derrière. Par la peinture de color ou aspect
 le jardin, vert et un banc d'arbre noir -
 sur une table coiffée de myosotis, et surtout
 le jardin, un tapis en dessous rouge. Le
 tableau est très blanc avec quelques accents
 bleu pour le myosotis, et rouge pour le
 tapis. ~~ailleurs~~ toute la table est rouge.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

3
 Le tableau est aussi grand que celui des poissons
 rouges que vous avez - J'ai depuis aussi un
 grand tableau de 5 mètres, représentant
 une banderole de femmes. Comme autre
 étonnement un concernant le tableau que
 j'ai donné pour le cours on a voulu à été
 achetés par Kébléien - elle était représentant
 une gargoulette espagnole en verre dans laquelle
 trempe une grappe de lierre, par Relft.
 Kamm.



C'est un sujet
 de tableau qui
 paraît beau -
 coup et que
 j'ai retravaillé
 sur une nouvelle
 toile. J'ai une
 branche de lierre
 qui est en trois
 de la courbe.

Il harmonise bien.

La nature morte que vous m'avez
 demandée de votre réserve est terminée -

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

Voilà l'important de ma vie je
 en puis pas dire qu'elle est pas
 remplie de lutte ; mais c'est n'est pas
 la Vie - je le suis aussi avec
 un respect tout à fait spécial que
 je pense aux foibles, qui s'efforcent
 et d'autre nous y sommes bien forcés.
 Cette guerre aura en de compensations.

Quelle
 grandeur elle
 aura donnée
 à la vie.

même à ceux
 qui n'y auront
 pas participé,
 si l'on sent
 sentir avec
 le simple
 qui donne la
 vie sans savoir

trop pourquoi mais qui en soupçonne
 la nécessité du Don - que mon langage

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

l'homme de l'arrière ne vous passe pas potel.
 Les peintres et moi en particulier ne sont
 guère habitués à traduire leurs sentiments
 par la plume - ensuite un homme de l'arrière
 se sent bien misérable.

J'espère que votre famille est en bonne
 santé si ce n'est, crainte d'être indiscret
 j'aurai déjà été le poids de vos nouvelles.

Cher ami vieillir ne pas ne garder
 aucune de retard de ma réponse - écrivez
 moi même, ~~le~~ point pas de grand
 réconfort que vous m'apportez -

Avec les sentiments amicaux
 de toute une famille vieillie avec
 à un cordiale sympathie.

Bien votre

H. Healy

J'ai dernièrement vu / les choses
 de Rivera -

1^{er} juin 1916 -

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

*Use above / Hamman
letter*

Dear Friend:

In spite of the pleasure it gave me to receive your news I have not yet answered you. I have worked very much recently and it has been impossible for me up to this day, after I did not answer you immediately, to get up the energy to take pen and paper to do so. Where are you now? I have not seen a friend these days who could have told me. I hope that you are still interested in the operations in which you take part and that you can easily endure the bad moments.

Derrain, who came back yesterday, revealed such a wonderful ^{and great} state of mind that in spite of the risk I shall always regret that I could not see all these upheavels. How ^[etc] the mentality of the rear must appear to those who ^[return]. As I told you I have worked very much. I finished a canvas the sketch of which is on the back. Through the window of the salon one sees the garden green and a black tree trunk - on the table a basket of forget-me-nots, a garden chair and a rug with a red design. The picture is green and white with some accents, blue for the forget-me-nots, and red for the sig-sag of the rug, the whole table is red too. The picture is as large as the one with the red fish which you have. I have also taken up again

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

2

5 meter

a/large painting showing bathing women. Regarding other events concerning me:

the painting which I gave for the aid to blind has been bought by Kelekian, and

the canvas showing a Spanish waterjug of glass in which is a branch of ivy by

Alfonse

Alfl. (?) Kann. This is a picture subject which I like very much and on

which I shall work again on another canvas. I have a branch of ivy which is

shaped so as to twist around in an harmonious way. The still life with oranges

which you asked me to reserve for you is finished. Here are the important

things of my life. I can't say that it is not full of fight -- but that is

not the real one, I know that one too and it is with special respect that

I think of the poilus (doughboys) who apologize saying to us who are well

dressed - this war will have its rewards, what a gravity it will have given

to life even of those people who did not participate in it if they can feel

with the common soldier who gives his life without knowing too well why ~~by~~

but who suspects that the gift is necessary. My rear-man's gossip will make

you feel sorry! Painters and I in particular are not handy in translating their

feelings with the pen - and besides a rear-man feels rather miserable.

I hope your family is well. If I had not feared to be indiscreet

I would have tried already to hear news about you from them.

Dear friend, I hope you will not keep bad feelings towards me on

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

3

account of the dealy in my reply. Write to me, be assured of the great
comfort I derive from it.

With admiring feelings from my whole family, believe in my cordial
sympathies.

Sincerely,

H. Matisse

Ø I have recently seen nice things by Rivera.

June 1, 1916

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

Montecatini Terme Italia

Regina-Park-Hotel 1 Juli 1951

Sehr verehrter Herr Barr,

Ich bekam von Mr. Greenberg
und will Ihnen sofort antworten!

Die Reise mit Matine nach Hagen
zu Othaus, wurde ausdrücklich an
die Berliner Reise, da sie ja auf
den Rückweg ^{nach Paris} liegt, gemacht.

Ich selbst interessierte Othaus
für die Kunst von Matine und war
mit ihm immer zu seinen Besuchen
bei Matine gegangen, er kaufte
ausgezeichnet und es ist sehr schade,
dass seine Sammlung nicht mehr ganz
für Deutschland erhalten bleibt.

Othaus war ein großer Idealist, sehr
geizig und äußerst sparsam und
beschränkt für sich selbst, er offerierte
alles, der letzten Meinung der Kunst.
Es ist furchtbar, dass sie ein Lump wie
der Graf Baudouin in der Nazizeit

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	X.A.18

Direktor des Museums Othaus wurde auch alles gute verkauft. Ich selbst hatte 111 Berlin, als er ^{Kathaus} an Ministerium tätig war, einen fürwahrhaften Aufbruch mit ihm gehabt der für mich sehr gefährlich hätte werden können, denn Bandes in betriebe auch meine Entfernung von der Villa Romana in Florenz, an der ich aber weil das Institut nicht staatlich war, von dem Vorstand gehalten wurde, obwohl man mich einmal in Othaus stellte.

Nichtigen waren vorzügliche Männer am Vorstand der Villa Romana, und einer der vorzüglichen Dr. Hans Simon wurde von den Russen verschleppt und erst wieder wieder zum Vorstand gekommen. Der Präsident der Villa Romana Vereins Dr. Gerdeler wurde von den Nazis aufgehängt.

Vor drei Tagen kam ich aus Nizza, wobei mich Matisse eingeladen hatte, der Einweihung der Kapelle di Rosaire in Vence beizuwohnen. Die Feier war höchst eindrucksvoll, aber Matisse selbst konnte an ihr nicht teilnehmen. Ich war erstarrt über das was Matisse hier geleistet hatte,

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	X.A.18

und erst recht beeindruckt, von ihm selbst den ich höchst aufgeräumt und zuversichtlich fand, der mir sagte er wolle sich in Zukunft hauptsächlich der Skulptur widmen, da er etwas an Gestörungen leide, die ihm beim malen hinderlich. Von seinem Bette aus, machte er große wunderbare Zeichnungen mit einer Stange auf der Zimmerdecke. Seine Zimmerdekoration, mit dem starken Licht von außen verbreitete eine Heiterkeit und das, seine Heiterkeit des Geistes, ein tiefer Eindruck, der nicht so schnell nicht mehr verlassen wird.

Auf Ihre Arbeit freue ich mich und sie interessiert mich sehr, Malisse sprach auch von Ihnen und das Sie in Collioure Aufnahmen von den Motiven machten, die er malte, ich selbst verbrachte einen Sommer mit Malisse, ich glaube es war 1911 in Collioure, aber damals malte er wenig in freier Natur, ich erinnere mich an eine Aussicht von da über den Bahndamm auf das Meer, ganz in blau.

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	AHB	X.A.18

ein Bild, das ich später in den Katalog
wiedergesehen habe. Er malte damals
in seinem Atelier ein großes dekoratives
Bild mit einem kleinen Tisch auf dem
Küchengeräte lagen. Seine Motive
für Bilder hatte er uns alle gezeigt.

Wenn Sie sich etwas gewünscht,
ich stelle mich Ihnen gerne zur
Verfügung, wenn Sie etwas zu
wissen wünschen.

Mit ganz ergebenem

J. Hans Parrmann

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

Montecatini, Terme
Regina-Park-Hotel
Italy

July 1, 1951

Dear Mr. Barr:

I have just received your letter and want to answer immediately.

The trip with Matisse to Hagen to see Osthaus took place right after the Berlin trip since it was on the way ~~from~~ back to Paris.

I myself got Osthaus interested in the art of Matisse and was present at all his visits to Matisse. He bought extremely well and it is a pity that his collection has not been preserved in its entirety for Germany. Osthaus was a great idealist, very stingy and very economic and modest in his own demands but he sacrificed everything, even the last penny, to art. It is terrible that such a scoundrel as Graf Baudesin became the director of the Osthaus Museum during the Nazi period and sold everything good. I myself had had a terrible scene with him at the time ~~that~~ he was working at the Kultus Ministerium (Education, Culture) in Berlin which might have proved very dangerous for me because Baudesin was also instigating my removal from the Villa Romana in Florence, but since the institute was not under the State's jurisdiction, the Board kept me although I was put into jail once. Furthermore excellent men were on the Board of the Villa Romana and one of them, the foremost, Dr. Hans Simon was arrested by the Russians and never reappeared. The president of the Villa Romana Association, Dr. Gündeler, was hanged by the Nazis.

Three days ago I returned from Nice where I had gone at Matisse's invitation to attend the inauguration of the Rosaire Chapel at Vence. The ceremony was most impressive but Matisse himself could not participate. I was surprised at what Matisse had accomplished and even more impressed by himself whom I found in very good spirits and confident. He told me that in the future he wanted to devote himself entirely to sculpture since he has visual disturbances which

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

- 2 -

hamper him when painting. From his bed he did large wonderful drawings on the ceiling with a stick. His room decoration together with the bright light from the outside spread a gaiety and besides his good humor which made an impression upon me which I shall not forget for a long time.

I am looking very much forward to your work and I am interested in it. Matisse also talked about ^{you} ~~me~~ and that ^{you} had taken pictures in Collioure of the motifs which he painted. I myself spent a summer there with Matisse, I believe it was 1911, but then he painted very little from nature. I remember one view over the tree line to the ocean, all in blue, a picture that I later saw again in Germany. He painted at the time in his studio a large decorative picture with a little table on which aubergines were lying. He showed me all the motifs for his pictures.

My very best regards and be assured that I am always at your disposal if you like to know anything.

Sincerely yours,

/s/ Hans Purrmann

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

Montecatini, Terme
Regina-Park-Hotel
Italy

July 1, 1951

Dear Mr. Barr:

I have just received your letter and want to answer immediately.

The trip with Matisse to Hagen to see Osthaus took place right after the Berlin trip since it was on the way ~~from~~ back to Paris.

I myself got Osthaus interested in the art of Matisse and was present at all his visits to Matisse. He bought extremely well and it is a pity that his collection has not been preserved in its entirety for Germany. Osthaus was a great idealist, very stingy and very economic and modest in his own demands but he sacrificed everything, even the last penny, to art. It is terrible that such a scoundrel as Graf Baudesin became the director of the Osthaus Museum during the Nazi period and sold everything good. I myself had had a terrible scene with him at the time ~~that~~ he was working at the Kultus Ministerium (Education, Culture) in Berlin which might have proved very dangerous for me because Baudesin was also instigating my removal from the Villa Romana in Florence, but since the institute was not under the State's jurisdiction, the Board kept me although I was put into jail once. Furthermore excellent men were on the Board of the Villa Romana and one of them, the foremost, Dr. Hans Simon was arrested by the Russians and never reappeared. The president of the Villa Romana Association, Dr. Gündeler, was hanged by the Nazis.

Three days ago I returned from Nice where I had gone at Matisse's invitation to attend the inauguration of the Rosaire Chapel at Vence. The ceremony was most impressive but Matisse himself could not participate. I was surprised at what Matisse had accomplished and even more impressed by himself whom I found in very good spirits and confident. He told me that in the future he wanted to devote himself entirely to sculpture since he has visual disturbances which

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

- 2 -

hamper him when painting. From his bed he did large wonderful drawings on the ceiling with a stick. His room decoration together with the bright light from the outside spread a gaiety and besides his good humor which made an impression upon me which I shall not forget for a long time.

I am looking very much forward to your work and I am interested in it. Matisse also talked about ^{you} ~~me~~ and that ^{you} / had taken pictures in Collioure of the motifs which he painted. I myself spent a summer there with Matisse, I believe it was 1911, but then he painted very little from nature. I remember one view over the tree line to the ocean, all in blue, a picture that I later saw again in Germany. He painted at the time in his studio a large decorative picture with a little table on which aubergines were lying. He showed me all the motifs for his pictures.

My very best regards and be assured that I am always at your disposal if you like to know anything.

Sincerely yours,

/s/ Hans Purrmann

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	X.A.18

Konradin von Tann
 Ingolstadt - Park - Hotel Juli 1951

Sehr verehrter Herr Herr,

Ihnen bekam ich vor 3 Wochen
 und will Ihnen sofort antworten!

Die Reise mit Matine nach Hagen
 zu Othmann, wurde einleitend an
 die Deutsche Reise, da sie ja auf
 eine Rückreise ^{nach Paris} geht, gemacht.

Ich selbst interessiere Othmann
 für die Kunst von Matine und war
 mit ihm immer zu seinen Besuchen
 bei Matine gegangen, er kaufte
 mir gelegentlich und auch ein sehr stark,
 auf seine Sammlung nicht nur ganz
 für Deutschland erhalten bleibt.
 Othmann war ein großer Idealist, sehr
 geistig und einfachst sparsam und
 bescheiden für sich selbst, er erforderte
 alles, was letzten Hemmung der Kunst.
 Es ist furchtbar, dass sie ein Kunstwerk
 der Graf Balthasar in der Nazizeit

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	X.A.18

Die Idee des Besuchs, dieses wurde auch
 als gute Nachricht, die man hier in
 Berlin, als er ^{hier} ein Ministerium leitete war,
 einen fürchterlichen Aufbruch mit ihm gehabt
 der für mich sehr gefährlich hätte werden
 können, denn gerade, in welche auch
 meine Entfernung von der Villa Bonanno
 in Florenz, an der ich aber weil das
 zeitlich nicht stattdessen war, von dem
 Vorstand geachtet wurde, obwohl man
 mich einmal in, Justhous, hielt.

Abgesehen, waren sehr viele Männer aus
 Vorstand der Villa Bonanno, und einer
 der vorzüglichen, Dr. Hans Simon
 wurde von den Russen verhaftet und erst wieder
 wieder zum Vorhain gekommen. Der Präsident
 der Villa Bonanno Vereins, Dr. Godeler wurde
 von den Nazis entgehängt.

Vor drei Tagen kam ich aus Nizza, wohin
 mich Matisse eingeladen hatte, der Ein-
 weihung der Kapelle in Rosaire in Vence
 beizuwohnen. Die Feier war höchst ein-
 drucksvoll, aber Matisse selbst konnte an
 ihr nicht teilnehmen. Ich war erstarrt
 über das was Matisse hier geleistet hatte,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

man erst recht beeindruckt, von ihm selbst
 den ich nicht aufgedrungen und, was ich
 fand, das mir sagte er wolle sich die Zukunft
 hauptsächlich der Skulptur widmen, da er
 etwas an Gestirnungen leide, die ihm beim
 malen hinderen. Von seinem Bette aus,
 machte er ganze wunderbare Zeichnungen
 mit einer Stange auf der Zimmerdecke.
 Seine Zimmerdekoration, mit den starken
 Licht von außen verbreitete eine Heiterkeit
 und dazu seine Heiterkeit des Gesichts, ein
 tiefen Eindruck, der mich so schnell nicht
 mehr vergessen wird.

Auf Ihre Arbeit frage ich mich und
 Sie interessiert mich sehr, Malerei
 sprach auch von Ihnen und dass Sie
 in Collinore Aufnahmen von den
 Motiven machten, die er malte, ich
 selbst verbrachte einen Sommer mit
 Malerei, ich glaube es war 1911 in
 Collinore, aber damals malte er wenig
 in freier Natur, ich erinnere mich
 an eine Aussicht von dort über den
 Bahndamm auf das Meer, ganz in blau.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

Sehen Sie sich die ...
...
...
Bild mit einem kleinen Tisch auf dem
Kubus in feine Linien. Seine Maße
für Bilder habe er mir alle gezeigt.

Sehen Sie sich das ...
ich stelle mich Ihnen gerne zur
Zustimmung, wenn Sie etwas zu
wissen wünschen:

Im ganz ergebenen
Hans Purrmann

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

PROF. HANS M. PURRMANN
MONTAGNOLA DI LUGANO

Montagnola, den 3. März 1951

Herrn

Alfred H. B a r r jr.
c/o The Museum of Modern Art

11 West 53rd Street

New York

Sehr geehrter Herr B a r r !

Es würde mich freuen, wenn ich Ihnen nützlich sein könnte, und ich will mich bemühen, Ihnen - soweit mich mein Gedächtnis nicht verlässt - korrekt zu antworten. Denn ich sehe, wie schlampig ich anscheinend selbst arbeite. Trotzdem will ich Ihnen noch zwei Aufsätze von mir senden, da ich nicht weiss, ob Sie diese kennen. Sie werden wahrscheinlich nur den Matisse-Aufsatz in "Kunst und Künstler" gelesen haben.

Matisse-Reisen nach Deutschland

1. Reise: Sommer 1908 nach Speyer (meine Heimatstadt, dann München, ohne besondere Absicht, ausser Besuch von Museen und das Münchner Leben kennen zu lernen, das Matisse sehr amüsierte. Wir waren in der Kunstakademie und dort hatte ich noch ein Schüler-Atelier, wo Matisse nach einem lebenden weiblichen Modell eine Zeichnung machte.- In München kaufte Matisse einen viereckigen Bauern Tisch mit einer Schiefertafel als Einlage. Dieser Tisch kommt auf sehr vielen Bildern gemalt vor, so z.B. auch auf dem grossen Stilleben, das die Münchner Pinakothek ihr eigen nennt.- Dann Besuch von Nürnberg, Besichtigung der Stadt und des Germanischen Museums. Dann kurzer Aufenthalt in Heidelberg. Dorthin kam Oskar Moll (nicht Hans) mit seiner Frau Margarete. Mit ihnen gingen wir nach Speyer, besuchten die Werkstätte eines Töpfers und Matisse bemalte 3 Vasen, die aber beim Brennen verdorben wurden, sodass wir sie nicht zu sehen bekamen.

2. Reise: Dezember 1908 bis Januar 1909 im Zusammenhang mit der Cassirer-Ausstellung, die nach unserer Reise sofort wieder abgehängt wurde.

3. Reise: Spätsommer 1910 nach München mit dem Maler Marquet, um die Muselmanische Ausstellung zu sehen. Es waren die letzten Tage der Ausstellung, die während wir dort waren geschlossen wurde. Ich kam von Speyer, um mich in Strassburg mit Matisse und Marquet für diese Reise zu treffen. Bei dieser Gelegenheit machte Matisse bei Tschudy in der Pinakothek einen

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

In einem Gespräch sagte mir einmal Matisse das er Gogh's mehr liebt als van Gogh, weil er mehr Einfluss und Anregung vermitteln könnte. Ich will von Gogh's für den grossen Künstler und Matisse!

Trotz dem Analise konnte bei Volland einen van Gogh, Telegraphische aber auf einer Reise nach Lollswal, das ist die

Ankauf eine und er liebt den Legende, die Badenden in France haben wollte erst während der Fahrt wurde ihm klar das es Legende der Votary geben würde!

das Bild in ins Besitz von Baron von der Heydler in Wien, jetzt ist ganz im Museum Bonn

Ich kauft die

x damals Präsident der Berliner Sezessionsausstellung war, er war sehr interessiert in der Kunsthandlung Gurlitt interessiert und als die Schmeichlerer mit der Abfertigung der Bilder von Gurlitt erfolgte, hatte ich ganz alleing alles Quackgebeten und zu protestieren

Besuch, bei dem es zu einer Diskussion über Van Gogh-Bilder kam, die in persönlichem Besitz von Tschudy waren. Matisse sprach seine Ansicht aus über die Komposition, die er bei Van Gogh vermisste. Er war ziemlich kritisch.- Ich sende Ihnen zwei Fotos, die in einem Automaten des Löwenbräu aufgenommen wurden. Leider ist mir die Aufnahme mit Marquet verloren gegangen. In dem Automaten waren nur Aufnahmen mit 3 Personen möglich. Die Person zwischen Matisse und mir ist der im ersten Weltkrieg gefallene Maler Albert Weisgerber, der in München grosses Ansehen genossen hat.- Ich wundere mich, dass Matisse von Garmisch aus eine Karte geschrieben haben soll. Davon ist mir nichts bekannt, dass Matisse in Garmisch gewesen sein sollte. Ich kann es mir auch gar nicht denken, denn ich war doch ständig mit ihm zusammen, und ich selbst war niemals in Garmisch. Vielleicht ist die Karte in München gekauft oder hat er jemand die Karte zum Einwerfen gegeben. Ich kann mir keinen Reim darauf machen.

Studie von dem Tanz

1. Die Studie von dem Tanz ist am Boulevard des Invalides gemalt und merkwürdig schnell, ich glaube, in ein oder zwei Tagen. Soviel ich weiss, stellt sie auch den Hintergrund dar auf einem grösseren Kapuziner-Blumenstilleben auf einem Bildhauergestell, das gross, länglich und hoch ist. Es ist sehr schön farbig reproduziert in der Zeitschrift "Genius", Buch 1920, Kurt Wolf-Verlag. Dort sind mehrere Reproduktionen, darunter auch die Wiedergabe eines Bildes, unter dem "Blick auf Tanger" 1912 steht und ein anderes, eine "Allee in Clamart" 1917. * Dabei ist ein grosser Aufsatz, ins Deutsche übertragen, der von Marcel Sembart, dem Freund von Matisse, geschrieben ist. Ausserdem sind kleinere Aufsätze von Prof. Heinz Braune, Rudolf Levy und mir dabei. Professor Heinz Braune ist der frühere Assistent von Tschudy an der Pinakothek, ich war mit ihm befreundet und interessierte ihn für Matisse. Er kaufte auch einige schöne Bilder von Matisse. In seinem Besitz waren die Frau Matisse als Spanische Gitarristin gemalt, das schöne Bild mit einer Frau auf dem Bett liegend und Kind auf dem Balkon stehend in Collioure gemalt. Ich sende Ihnen, leihweise, einen Katalog der Galerie Thannhauser von der Matisse-Ausstellung in Luzern, in dem ist Seite 63 Nr.107 eine grosse Tuschzeichnung, mindestens 60 oder 70 cm hoch, die ich für Braune von Matisse gekauft hatte.
2. Ich weiss, dass die Studie zum Tanz in der Berliner Sezessionsausstellung ausgestellt war, erinnere mich aber ungenau, dass im Jahr darauf ich mit Tschukin verhandelte, ob er nicht den Tanz und die Musik in Berlin zur Ausstellung geben wolle. Der Anlass war eine gewisse Eifersucht von Paul Cassirer, dem durch Machenschaften von Curt Glaser die Ausstellung der Bilder von Michel Stein entgangen ist und bei Gurlitt statt. fand, wohl aber nur eine Woche offen war, weil der Weltkrieg ausbrach. Ich kann mir also keinen Reim mehr darauf machen, denn die Bilder sind doch vor dem Weltkrieg schon nach Moskau gekommen, und das kann doch nur vor dem Krieg und von Paris direkt geschehen sein, denn ich half damals Matisse beim Ein-

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

Geno 71c

packen der Bilder. Als sie auf dem Boden lagen und aufgerollt wurden, bekam Matisse plötzlich einen Anfall von Angst vor seinen Bildern, griff sich in die Haare und sagte, er wundere sich nicht, wenn die Menschen darüber erschrecken. - Ich erinnere mich auch, dass ich mich damals an Marcel Sembart gewandt habe, dass er die in seinem Besitz befindlichen Matisse Bilder, die jetzt in Grenoble sind, für die Sezession herleihen möge. Aber Sembart gab mir eine direkte Absage, *trahy* dem ande hatte ihm gegeben hatte. *Aber er war Poltiker, Demitich und* Matisse muss vor der Bestellung der Dekorationen in Moskau gewesen sein, ich kann mich nicht genau der Zeit erinnern. 1909 war ich bei Matisse in Cavalliere, wohin Matisse ein Modell mitnahm. Aber dieser Sommer war merkwürdig wenig ertragreich. Ich glaube, er brachte nur zwei kleine Bilder mit und einige Zeichnungen.

*hätte nicht die
Biskra kommen
sollen!*

*V. die Aufzeichnung
als Kollege von*

La nue bleue muss in Collioure gemalt sein, denn sie ist in einem Wettstreit mit Dérain entstanden. Matisse erzählte mir davon und bewunderte Dérain. Als sie sich die Bilder gegenseitig zeigten, gab sich Dérain geschlagen und zerstörte sein Bild. Ich sah die "nue bleue" später bei Leo Stein und es ist möglich, dass er es in der Indépendants kaufte.

Soviel mir bekannt ist, war Matisse einmal mit Marquet in Biskra. Dass das Bild aus Erinnerung an Biskra gemalt sei, wusste ich nicht. *Es handelte sich darum, eine Frau mit in blauen Farben zu malen als das Problem das sich beide stellten.*

Jean Poug

Es interessiert Sie vielleicht auch, dass wohl im gleichen Jahr Matisse das sehr vereinfachte Stilleben mit Zwiebeln malte und nicht den Mut hatte, es zu zeigen. Er bat deshalb den Maler Poug (?), ein Bild ansehen zu wollen, dass der Briefträger von Collioure gemalt haben sollte, der sich öfter aufmerksam die Bilder von Matisse angesehen habe. Aber als Poug das Bild sah, rief er aus: Das ist alles Schwindel! Sie haben es selbst gemalt! - Was natürlich auch der Fall war. Leider ist gerade dieses Bild in Berlin bei der Versteigerung, die Gurlitt veranlasst hatte, verloren gegangen und nicht mehr aufzufinden.

Das Bild, das Sie mir in einer Abbildung Ihrem Brief beifügen, erinnere ich mich, gesehen zu haben. Es ist ziemlich gross. Doch nicht bei Moll, auch nicht bei Glaser. Ich kam erst 1916 nach Berlin, und da verkehrte ich viel bei Moll und auch bei Glaser. Aber Glasers verkauften ständig ihre Bilder, und ich glaube nicht, dass Glaser ein so bedeutendes Bild von Matisse besessen hat.

Das Bild, das Sie mir in einer Abbildung Ihrem Brief beifügen, erinnere ich mich, gesehen zu haben. Es ist ziemlich gross. Doch nicht bei Moll, auch nicht bei Glaser. Ich kam erst 1916 nach Berlin, und da verkehrte ich viel bei Moll und auch bei Glaser. Aber Glasers verkauften ständig ihre Bilder, und ich glaube nicht, dass Glaser ein so bedeutendes Bild von Matisse besessen hat.

Morosow machte einmal mit D'Annunzio zusammen einen Besuch. Es ist möglich, dass er den Auftrag gab. Dies kann ich nicht genau beantworten. *Ich glaube nicht, dass er von Morosow keine Aufträge, gerade Bonnard*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

"Académie Matisse"

1. Das Schulatelier wurde zuerst mit wenig Schülern im Convent des Oiseaux aufgemacht, ich glaube Ecke Boulevard des Invalides und Rue Varenne, mit Max Weber, Oskar Moll und Frau, P. Bruce, Frau Michel (Sarah) Stein, einer Amerikanerin, deren Name ich nicht erinnere, und einem Freund von Matisse, dem Maler Biéte und mir. Später wurde es nach dem Kloster Sacré Coeur verlegt, wo Matisse schon vorher Wohnung und einen grossen Raum als Atelier hatte. Dieses Kloster stand unter Sequester wegen der Trennung von Kirche und Staat und wurde hauptsächlich an Künstler vermietet. Rilke wohnte auch dort. Rodin hat im Palais Birron gewohnt, das dazu gehörte.
2. Isaak Grünwald und Swane können recht haben, dass Matisse 1911 die Ateliers aufgegeben hat. Um diese Zeit wird er wohl auch nach Clamart gezogen sein.
3. Ich erinnere mich nicht, dass Matisse noch lange unterrichtet hat, nachdem er nach Clamart gezogen ist.
4. Kann ich nicht mit Bestimmtheit beantworten. Eher, dass er nach Cavalliére nach Clamart verzogen ist. Denn ich erinnere mich, dass er mich danach oft besuchte, und ich ihm Bilder zeigte, die nach Cavalliére gemalt waren, denn ich wohnte auch im Boulevard des Invalides über Matisse.

Verschiedene Fragen

1. Vor 1914 besass ich von Matisse eine sehr schöne kleine, farbige Landschaft, die er mir geschenkt hatte und auch den "Männlichen Akt", den ich Ihnen im Foto schicke. Sie sehen darauf unten links noch die Widmung an mich. Beide Bilder sind mir durch Sequestration nach dem Krieg genommen worden, leider auch mit anderen Kunstwerken von Picasso, Henri Rousseau, Renoir und Cézanne. - Die "Goldfische" kaufte ich in Berlin in der Kunsthandlung Perls während des Weltkrieges. Leider musste ich dieses Bild in der Schweiz verkaufen, wohin ich während des zweiten Weltkrieges vor den Nazis geflüchtet war und Mittel benötigte. - Auch lege ich eine Foto bei nach einer Kopie, die Matisse nach der "Tempête" von Ruisdael im Louvre malte. Dieses schöne Bild ist noch in meinem Besitz hier in der Schweiz. Ausserdem schicke ich eine kleine Fotografie nach einer "Landschaft aus der Normandie", die mir mit einer sehr schönen "Ansicht der Notre Dame" vom quai St. Michel aus gemalt in Berlin mit meiner Wohnung ausgebombt wurden. Diese Bilder hatte ich in Berlin auf Ausstellungen erworben. Aber bald darauf bin ich nach Florenz verzogen, habe jedoch die Wohnung in Berlin beibehalten und keinen Umzug gemacht, weil ich nicht noch einmal einer Sequestration unterliegen wollte. Aber dies war noch schlimmer. - Dann besitze ich hier noch ein kleines reizendes Gelbild, 14 x 22, "Blick auf den Golf von Ajaccio" (Corsica). Ausserdem besitze ich noch eine Reihe von Zeichnungen und Litos hier in Montagnola. -

Ich kaufte die Kopie in Paris und hatte es nicht den Maler Matisse angetan, fragte Frau Matisse ob er in Antwort auch Ruisdael kopiert, was sie absolut verneinte. Ich war überzeugt das Wolkenbildung könnte nur von Matisse gemacht sein, was ich dann auch bestätigte. Auch die Bilder haben keine Signaturen.

Ich habe eine grössere Fotokopie von dem Schulatelier mit der Aufschrift "Académie Matisse". Es muss seine erste Kopie gewesen sein, er habe sich vorher die Farben gewählt und nur mit wenig Farbbelegungen gemalt, unter allen Kopisten des Louvre soll sie großes Aufsehen gemacht haben

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

- 5 -

nahme von allen Schülern und Matisse selbst darauf. Aber nach vielem Suchen ist mir noch nicht gelungen, die Fotokopie wiederzufinden.

Unter den Schülern waren zwei Franzosen: ^{ausser Bille} Gainté (?) und Dubreil (?).
 Von Deutschen: Friedrich Ahlers-Hestermann, Rudolf Levy, Franz Nölken, Walter A. Rosam, Langer. ^{ein Schweizer, von Tschannen}
 Viele Norweger, darunter: Sörensen, Heiberg, Rewold, Per Krogh
 Von Schweden: Isaak Grünwald und dessen spätere Frau, Palmer und Scholin.

Einige Amerikaner, darunter: P. Bruce und Max Weber.

Einige Ungarn, deren Namen ich nicht erinnere, ausser Perlot.

Ein Schweizer: ^{von Tschannen}

Viele Damen, deren Namen ich mich nicht erinnere, ausser Fräulein v. Knierien und Fräulein Vollmoeller.

^{von links nach rechts}
 Ich lege der Sendung auch zwei kleine Fotos bei. Auf der einen ist im Vordergrund Rosam, hinter ihm Isaak Grünwald, Palmer, Levy, Purrmann, Nölken, unten Scholin, der Ateliardiener und (Bruder vom Thomaskantor in Leipzig).-
 Das andere Bild zeigt Matisse mit einem Kurs für Bildhauerei ^{quai} St. Michel. Das Modell ist wohl das gleiche, ^{das Matisse damals in der Schule von Gustave Moreau gemalt hat.} ^{das ist die gleiche Person} von links nach rechts: Heiberg, die Dame erinnere ich nicht, Frau Stein, Purrmann, Matisse und Bruce.

Ich schicke noch andere Fotos mit von einem weiblichen Akt aus der Gustave-Moreau-Schule, den ich einmal bei Bernheim jeune in Paris kaufte, aber später meinem Schwager übergab.- In einer Schweizer Kunsthandlung kaufte ich für meinen Schwager das ebenfalls beigefügte Intérieur aus Nizza. Als ich Matisse zuerst ^{gavon} sprach, bestritt er es, denn er hätte nie ein Bild gemalt und nicht signiert. Als ich ihm aber das Bild brachte, war er ganz entzückt, es wiederzusehen und erzählte mir, wie schön es Renoir gefunden hätte, dem er es einmal gezeigt habe, und der sich nicht genug verwundern konnte, dass man ein solches Schwarz in einem Bild unterbringen könne wie der Vorhanghalter. Ausserdem sagte mir Matisse, dass es Bonnard besonders schön gefunden habe und das Licht bewunderte, das wirklich nur an der Riviera zu finden sei.- Ein anderes Bild, das mir bisher nicht bekannt war, wurde mir im Kunsthandel angeboten, aber ich konnte es nicht kaufen. Da ich das Bild nirgends reproduziert gefunden habe, ist es vielleicht für Sie von Interesse, es kennen zu lernen.

Ich hoffe, dass ich Ihnen mit all diesen Angaben dienen konnte und würde Ihnen dankbar sein, wenn Sie mir die Fotos und die Zeitschriften, (die Ihnen separat zugehen), nach einiger Zeit, wenn Sie sie nicht mehr benötigen, zurücksenden würden. Gern stehe ich Ihnen zu weiteren Auskünften, soweit sie mir möglich sein könnten, zur Verfügung.

Mit besten Grüßen
 Ihr ganz ergebener

Harry Purrmann

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

PROF. HANS M. PURRMANN
MONTAGNOLA DI LUGANO

Montagnola, den 3. März 1951

Herrn

Alfred H. B a r r jr.
c/o The Museum of Modern Art

11 West 53rd Street

New York

Sehr geehrter Herr B a r r !

Es würde mich freuen, wenn ich Ihnen nützlich sein könnte, und ich will mich bemühen, Ihnen - soweit mich mein Gedächtnis nicht verlässt - korrekt zu antworten. Denn ich sehe, wie schlampig ich anscheinend selbst arbeite. Trotzdem will ich Ihnen noch zwei Aufsätze von mir senden, da ich nicht weiss, ob Sie diese kennen. Sie werden wahrscheinlich nur den Matisse-Aufsatz in "Kunst und Künstler" gelesen haben.

Matisse-Reisen nach Deutschland

1. Reise: Sommer 1908 nach Speyer (meine Heimatstadt, dann München, ohne besondere Absicht, ausser Besuch von Museen und das Münchner Leben kennen zu lernen, das Matisse sehr amüsierte. Wir waren in der Kunstakademie und dort hatte ich noch ein Schüler-Atelier, wo Matisse nach einem lebenden weiblichen Modell eine Zeichnung machte.- In München kaufte Matisse einen viereckigen Bauertisch mit einer ~~Schiefer~~ ^{Schiefer}tafel als Einlage. Dieser Tisch kommt auf sehr vielen Bildern gemalt vor, so z.B. auch auf dem grossen Stilleben, das die Münchner Pinakothek ihr eigen nennt.- Dann Besuch von Nürnberg, Besichtigung der Stadt und des Germanischen Museums. Dann kurzer Aufenthalt in Heidelberg. Dorthin kam Oskar Moll (nicht Hans) mit seiner Frau Margarete. Mit ihnen gingen wir nach Speyer, besuchten die Werkstätte eines Töpfers und Matisse bemalte 3 Vasen, die aber beim Brennen verdorben wurden, sodass wir sie nicht zu sehen bekamen.
2. Reise: Dezember 1908 bis Januar 1909 im Zusammenhang mit der Cassirer-Ausstellung, die nach unserer Reise sofort wieder abgehängt wurde.
3. Reise: Spätsommer 1910 nach München mit dem Maler Marquet, um die Muselmanische Ausstellung zu sehen. Es waren die letzten Tage der Ausstellung, die während wir dort waren geschlossen wurde. Ich kam von Speyer, um mich in Strassburg mit Matisse und Marquet für diese Reise zu treffen. Bei dieser Gelegenheit machte Matisse bei Tschudy in der Pinakothek einen

V Solenhofer -
Steinplatte

er war auch geschäftlich in der Kunsthandlung Gumbell interessiert und als die -3-
Schnitzerei mit der Anfertigung der Bilder von Gumbell erfolgte, hatte ich ganz allein
alles durchzuführen und zu protestieren

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

Besuch, bei dem es zu einer Diskussion über Van Gogh-Bilder kam, die in persönlichen Besitz von Tschudy waren. Matisse sprach seine Ansicht aus über die Komposition, die er bei Van Gogh vermisste. Er war ziemlich kritisch.- Ich sende Ihnen zwei Fotos, die in einem Automaten des Löwenbräu aufgenommen wurden. Leider ist mir die Aufnahme mit Marquet verloren gegangen. In dem Automaten waren nur Aufnahmen mit 3 Personen möglich. Die Person zwischen Matisse und mir ist der im ersten Weltkrieg gefallene Maler Albert Weisgerber, der in München grosses Ansehen genossen hat.- Ich wundere mich dass Matisse von Garmisch aus eine Karte geschrieben haben soll. Davon ist mir nichts bekannt, dass Matisse in Garmisch gewesen sein sollte. Ich kann es mir auch gar nicht denken, denn ich war doch ständig mit ihm zusammen, und ich selbst war niemals in Garmisch. Vielleicht ist die Karte in München gekauft oder hat er jemand die Karte zum Einwerfen gegeben. Ich kann mir keinen Reim darauf machen.

In einem Gespräch sagte mir einmal Matisse das er ganz in mich liebe als wie Gogh, weil er mich einfach und Aufrichtig verstanden hätte. Ich will von Gogh für den grossen Künstler und umdank mich für Matisse!

Nach dem Matisse konnte bei Kultur einen von Gogh, Tschudy aber auf einer Reise nach Colloure, das in dieser

Studie von dem Tanz

Auf dem Wege malte er über den Logen, die Baden der Thann haben wollte, erst während der Fahrt wurde ihm klar das er Logen mit dem Vorzug geben würde!

das Bild in ins Besitz von Baron von der Heydt-Munzinger, fehlt seit dem Museum Bonn

Ich kämpfte mit

1. Die Studie von dem Tanz ist am Boulevard des Invalides gemalt und merkwürdig schnell, ich glaube, in ein oder zwei Tagen. Soviel ich weiss, stellt sie auch den Hintergrund dar auf einem grösseren Kapuziner-Blumenstilleben auf einem Bildhauergestell, das gross, länglich und hoch ist. Es ist sehr schön farbig reproduziert in der Zeitschrift "Genius", 2. Buch 1920, Kurt Wolf-Verlag. Dort sind mehrere Reproduktionen, darunter auch die Wiedergabe eines Bildes, unter dem "Blick auf Tanger" 1912 steht und ein anderes, eine "Allee in Clamart" 1917. *Dabei ist ein grosser Aufsatz, ins Deutsche übertragen, der von Marcel Sembart, dem Freund von Matisse, geschrieben ist. Ausserdem sind kleinere Aufsätze von Prof. Heinz Braune, Rudolf Levy und mir dabei. Professor Heinz Braune ist der frühere Assistent von Tschudy an der Pinakothek ich war mit ihm befreundet und interessierte ihn für Matisse. Er kaufte auch einige schöne Bilder von Matisse. In seinem Besitz waren die Frau Matisse als Spanische Gitarristin gemalt, das schöne Bild mit einer Frau auf dem Bett liegend und Kind auf dem Balkon stehend in Collioure gemalt. Ich sende Ihnen, leihweise, einen Katalog der Galerie Thannhauser von der Matisse-Ausstellung in Luzern, in dem ist Seite 63 Nr.107 eine grosse Tuschzeichnung, mindestens 60 oder 70 cm hoch, die ich für Braune von Matisse gekauft hatte.

2. Ich weiss, dass die Studie zum Tanz in der Berliner Sezessionsausstellung ausgestellt war, erinnere mich aber ungenau, dass im Jahr darauf ich mit Tschudin verhandelte, ob er nicht den Tanz und die Musik in Berlin zur Ausstellung geben wolle. Der Anlass war eine gewisse Eifersucht von Paul Cassirer, dem durch Machenschaften von Curt Glaser die Ausstellung der Bilder von Michel Stein entgangen ist und bei Gurlitt stattfand, wohl aber nur eine Woche offen war, weil der Weltkrieg ausbrach. Ich kann mir also keinen Reim mehr darauf machen, denn die Bilder sind doch vor dem Weltkrieg schon nach Moskau gekommen, und das kann doch nur vor dem Krieg und von Paris direkt geschehen sein, denn ich half damals Matisse beim Ein-

x damals Präsident der Berliner Sezessionsausstellung war ich, aber Matisse war noch chudy verlobt und das Cassirer hat so halb Glaser ein bisschen Spass, er war auch geschäftlich in der Kunsthandlung Gurlitt interessiert und als die -3- Schenkung mit der Abgabe der Bilder von Gurlitt erfolgte, hatte ich ganz allein alles durch zu bringen und zu protestieren

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

- 3 -

Genetrix

packen der Bilder. Als sie auf dem Boden lagen und aufgerollt wurden, bekam Matisse plötzlich einen Anfall von Angst vor seinen Bildern, griff sich in die Haare und sagte, er wundere sich nicht, wenn die Menschen darüber erschrecken. - Ich erinnere mich auch, dass ich mich damals an Marcel Sembart gewandt habe, dass er die in seinem Besitz befindlichen Matisse-Bilder, die jetzt in Grenoble sind, für die Sezession herleihen möge. Aber Sembart gab mir eine direkte Absage, *weil* dem auch Matisse *das* geliehen hätte. *Aber er war Collioure, dem Matisse war* Matisse muss vor der Bestellung der Dekorationen in Moskau gewesen sein, ich kann mich nicht genau der Zeit erinnern. 1909 war ich bei Matisse in Cavalliere, wohin Matisse ein Modell mitnahm. Aber dieser Sommer war merkwürdig wenig ertragreich. Ich glaube, er brachte nur zwei kleine Bilder mit und einige Zeichnungen.

*→ hatte wohl die
Bilder kommen
sollen!*

La nue bleue muss in Collioure gemalt sein, denn sie ist in einem Wettstreit mit Dérain entstanden. Matisse erzählte mir davon und bewunderte Dérain. Als sie sich die Bilder gegenseitig zeigten, gab sich Dérain geschlagen und zerstörte sein Bild. Ich sah die "nue bleue" später bei Leo Stein und es ist möglich, dass er es in der Indépendants kaufte.

*✓ die Aufhängigkeit
als belegen sein*

- Soviel mir bekannt ist, war Matisse einmal mit Marquet in Biskra. Dass das Bild aus Erinnerung an Biskra gemalt sei, wusste ich nicht. *Es handelt sich darum, eine Frau mit in blauen Farben zu malen aus dem Probleme das ich beide stellen.* Es interessiert Sie vielleicht auch, dass wohl im gleichen Jahr Matisse das sehr vereinfachte Stilleben mit Zwiebeln malte und nicht den Mut hatte, es zu zeigen. Er bat deshalb den Maler *Pung* (?), ein Bild ansehen zu wollen, dass der Briefträger von Collioure gemalt haben sollte, der sich öfter aufmerksam die Bilder von Matisse angesehen habe. Aber als *Pung* das Bild sah, rief er aus: Das ist alles Schwindel! Sie haben es selbst gemalt! - Was natürlich auch der Fall war. Leider ist gerade dieses Bild in Berlin bei der Versteigerung, die Gurlitt veranlasst hatte, verloren gegangen und nicht mehr aufzufinden.

Jean Pung

Das Bild, das Sie mir in einer Abbildung Ihrem Brief beifügen, erinnere ich mich, gesehen zu haben. Es ist ziemlich gross. Doch nicht bei Moll, auch nicht bei Glaser. Ich kam erst 1916 nach Berlin, und da verkehrte ich viel bei Moll und auch bei Glaser. Aber Glasers verkauften ständig ihre Bilder, und ich glaube nicht, dass Glaser ein so bedeutendes Bild von Matisse besessen hat.

Morosow machte einmal mit D'Annunzio zusammen einen Besuch. Es ist möglich, dass er den Auftrag gab. Dies kann ich nicht genau beantworten. *Ich glaube Matisse hatte von Morosow keine Aufträge, jedoch Bonnard*

-4-

*... muss wohl die von Matisse sein, die man 1909 in der Ausstellung gesehen
gelegt und nur mit wenig Farberänderungen gemalt, unter allen Kopisten des Louvre soll sie
grobes Aufsetzen gemacht haben*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

"Académie Matisse"

1. Das Schulatelier wurde zuerst mit wenig Schülern im Convent des Oiseaux aufgemacht, ich glaube Ecke Boulevard des Invalides und Rue Varenne, mit Max Weber, Oskar Moll und Frau, P. Bruce, Frau Michel (Sarah) Stein, einer Amerikanerin, deren Name ich nicht erinnere, und einem Freund von Matisse, dem Maler Biéte und mir. Später wurde es nach dem Kloster Sacré Coeur verlegt, wo Matisse schon vorher Wohnung und einen grossen Raum als Atelier hatte. Dieses Kloster stand unter Sequester wegen der Trennung von Kirche und Staat und wurde hauptsächlich an Künstler vermietet. Rilke wohnte auch dort. Rodin hat im Palais Birron gewohnt, das dazu gehörte.
2. Isaak Grünewald und Swane können recht haben, dass Matisse 1911 die Ateliers aufgegeben hat. Um diese Zeit wird er wohl auch nach Clamart gezogen sein.
3. Ich erinnere mich nicht, dass Matisse noch lange unterrichtet hat, nachdem er nach Clamart gezogen ist.
4. Kann ich nicht mit Bestimmtheit beantworten. Eher, dass er nach Cavallière nach Clamart verzogen ist. Denn ich erinnere mich, dass er mich danach oft besuchte, und ich ihm Bilder zeigte, die nach Cavallière gemalt waren, denn ich wohnte auch im Boulevard des Invalides über Matisse.

Verschiedene Fragen

1. Vor 1914 besass ich von Matisse eine sehr schöne kleine, farbige Landschaft, die er mir geschenkt hatte und auch den "Männlichen Akt" den ich Ihnen im Foto schicke. Sie sehen darauf unten links noch die Widmung an mich. Beide Bilder sind mir durch Sequestration nach dem Krieg genommen worden, leider auch mit anderen Kunstwerken von Picasso, Henri Rousseau, Renoir und Cézanne. - Die "Goldfische" kaufte ich in Berlin in der Kunsthandlung Perls während des Weltkrieges. Leider musste ich dieses Bild in der Schweiz verkaufen, wohin ich während des zweiten Weltkrieges vor den Nazis geflüchtet war und Mittel benötigte. - Auch lege ich eine Foto bei nach einer Kopie, die Matisse nach der "Tempête" von Ruisdael im Louvre malte. Dieses schöne Bild ist noch in meinem Besitz hier in der Schweiz. Ausserdem schicke ich eine kleine Fotografie nach einer "Landschaft aus der Normandie", die mir mit einer sehr schönen Ansicht der Notre Dame vom Quai St. Michel aus gemalt in Berlin mit meiner Wohnung ausgebombt wurden. Diese Bilder hatte ich in Berlin auf Ausstellungen erworben. Aber bald darauf bin ich nach Florenz verzogen, habe jedoch die Wohnung in Berlin beibehalten und keinen Umzug gemacht, weil ich nicht noch einmal einer Sequestration unterliegen wollte. Aber dies war noch schlimmer. -- Dann besitze ich hier noch ein kleines reizendes Oelbild, 14 x 22, "Blick auf den Golf von Ajaccio" (Corsica). Ausserdem besitze ich noch eine Reihe von Zeichnungen und Litos hier in Montagnola. -

*Ich kaufte die
Copie in Paris
und hatte erst nicht
den Mut sie Matisse
zu zeigen, fragte
Frau Matisse ob er
in Louvre aus
Ruisdael kopierte,
was sie absolut
verneinte. Ich war
überzeugt die
Wolkenbildung
könne nur von
Matisse gemalt
sein, was ich dann
auch die Bilder zeigt.*

Ich habe eine grössere Fotokopie von dem Schulatelier mit der Aufschrift "Académie Matisse". Es muss seine erste Copie gewesen sein, er hatte sich vorher die Farben zurecht gelegt und nur mit wenig Farberlöser gemalt, unter allen Kopierarbeiten des Louvre soll sie das grösste Aufsehen gemacht haben

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

- 5 -

nahme von allen Schülern und Matisse selbst darauf. Aber nach vieler Suchen ist mir noch nicht gelungen, die Fotokopie wiederzufinden.

Unter den Schülern waren zwei Franzosen: ^{ausser Biele} Galette (?) und Dubreil(?).
 Von Deutschen: Friedrich Ahlers-Hestermann, Rudolf Levy, Franz Nölken, Walter A. Rosam, Langer. ^{ein Schweizer, von Tschannen}
 Viele Norweger, darunter: Sörensen, Heiberg, Rewold, Per Krogh
 Von Schweden: Isaak Grünwald und dessen spätere Frau, Palmer und Scholin.

Einige Amerikaner, darunter: P. Bruce und Max Weber.

Einige Ungarn, deren Namen ich nicht erinnere, ausser Perlot.

Ein Schweizer: ^{von Tschannen}

Viele Damen, deren Namen ich mich nicht erinnere, ausser Fräulein v. Knierien und Fräulein Vollmoeller.

von links nach rechts
 Ich lege der Sendung auch zwei kleine Fotos bei. Auf der einen ist im Vordergrund Rosam, hinter ihm Isaak Grünwald, Palmer, Levy, Purrmann, Nölken, unten Scholin, der Ateliardiener und (Bruder vom Thomaskantor in Leipzig).-

Bd des Invalides
 Das andere Bild zeigt Matisse mit einem Kurs für Bildhauerei ~~von~~ St. Michel. Das Modell ist wohl das gleiche, das Matisse damals in der Schule von Gustave Moreau gemalt hat. ^{das ist die Person rechts} Von links nach rechts: Heiberg, die Dame erinnere ich nicht, Frau Stein, Purrmann, Matisse und Bruce.

Ich schicke noch andere Fotos mit von einem weiblichen Akt aus der Gustave-Moreau-Schule, den ich einmal bei Bernheim jeune in Paris kaufte, aber später meinem Schwager übergab.- In einer Schweizer Kunsthandlung kaufte ich für meinen Schwager das ebenfalls beigefügte Intérieur aus Nizza. Als ich Matisse zuerst davon sprach, bestritt er es, denn er hätte nie ein Bild gemalt und nicht signiert. Als ich ihm aber das Bild brachte, war er ganz entzückt, es wiederzusehen und erzählte mir, wie schön es Renoir gefunden hätte, dem er es einmal gezeigt habe, und der sich nicht genug verwundern konnte, dass man ein solches Schwarz in einem Bild unterbringen könne wie der Vorhanghalter. Ausserdem sagte mir Matisse, dass es Bonnard besonders schön gefunden habe und das Licht bewunderte, das wirklich nur an der Riviera zu finden sei.- Ein anderes Bild, das mir bisher nicht bekannt war, wurde mir im Kunsthandel angeboten, aber ich konnte es nicht kaufen. Da ich das Bild nirgends reproduziert gefunden habe, ist es vielleicht für Sie von Interesse, es kennen zu lernen.

Ich hoffe, dass ich Ihnen mit all diesen Angaben dienen konnte und würde Ihnen dankbar sein, wenn Sie mir die Fotos und die Zeitschriften, (die Ihnen separat zugehen), nach einiger Zeit, wenn Sie sie nicht mehr benötigen, zurücksenden würden. Gern stehe ich Ihnen zu weiteren Auskünften, soweit sie mir möglich sein könnten, zur Verfügung.

Mit besten Grüßen
 Ihr ganz ergebener

Hans Purrmann

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

ABSTRACTS FROM PROF. HANS PURRMANN'S LETTER OF MARCH 3, 1951

Purmann

He is going to send two articles which you might not know. You probably read his article on Matisse in Kunst und Künstler.

Matisse's Trips to Germany

First Trip: In Munich Matisse bought a four-cornered peasant table with an inlaid Solnhofen tile plate. This table was painted in many of Matisse's paintings, for instance in the big still life in the Munich Pinakothek.

...Visit to Heidelberg. Oskar Moll (not Hans) came there, with his wife Margarete.

.....In the course of a conversation Matisse told me once that he liked Gauguin better than van Gogh because he created more influence and inspiration. I considered van Gogh the greater painter and was surprised about Matisse.

Nevertheless Matisse bought from Vollard a van Gogh but telegraphed from a trip to Collioure that he regretted this purchase and preferred to have a Cézanne Bathing Women. Only on the trip he realized that he preferred to have the Cézanne.....I am sending you two photos which were taken in an automat of the Löwenbräu.. Unfortunately I lost the photo with Marquet. In the automat only pictures of three people were possible. The person between me and Matisse is the painter Albert Weisgerber who had a great reputation in Munich, he was killed in the first world war.- I am surprised that Matisse is supposed to have sent a card from Garmisch. I don't know anything about that Matisse has been to Garmisch. I can't imagine it because I was constantly together with him and I myself have never been in Garmisch. Perhaps that the card was bought in Munich or he gave it to somebody to mail.

Study of the "Dance"

1. The study for the Dance was painted at the Blvd. des Invalides, surprisingly fast, I believe in one or two days. As far as I know it also forms the background of a larger Nasturtium flower still life on a tripod, which is rather large oblong and high. It is reproduced very well in colors in the

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

-2-

periodical "Genius", second book 1920, Kurt Wolf publishers. There are several reproductions among them one with the caption View on Tanger, 1912, and another one Allée in Clamart, 1917. The picture is owned by Baron von der Heydt, Ascona, and now on loan at the Berne Museum. There also is the German translation of an article by Marcel Sembat, the friend of Matisse.....Prof. Heinz Braune former assistant of Tschudy at the Munich Pinakothek, bought several paintings of Matisse. In his collection was the painting of Madame Matisse as Spanish Gitarrist and the beautiful painting of a Woman lying on a bed and a child standing on a balcony, painted in Collioure. I am lending you a catalogue of the Gallery Thannhauser of a Matisse exhibition in Lucerne, in which there is on page 63 Nr. 107 a large watercolor, at least 60 x 70 cm high, which I bought from Matisse for Braune.

2. I know that the study for the Dance was exhibited at the Berlin Sezession exhibition, but do not remember exactly that (?) I negotiated the following year with Shchukin whether he was not going to loan the Danse and Music for exhibition in Berlin. The occasion was a certain jealousy of Paul Cassirer, at the time president of the Berlin Sezession, who through intrigues of Curt Glaser lost his chance to exhibit the paintings of Michael Stein which were exhibited ^{the show} took place at Gurlitt's but/probably lasted only one week on account of the outbreak of war. At first I encouraged this exhibition (at Cassirer's) but Matisse was still a little annoyed about Cassirer and therefore Glaser had an easy time. He also had a business interest in the Gurlitt Gallery and when this scandal with the appropriation of the paintings by Gurlitt happened I had to fight through everything all by myself. Therefore I cannot quite explain the situation, because the pictures went to Moscow already before the world war and this can have been done ~~xx~~ only before the war and directly from Paris, because I ~~xxxx~~ helped Matisse to pack the paintings. When they were lying on the floor before being rolled up Matisse suddenly became panicky and said he

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

- 3 -

could not be surprised if people got scared by his pictures.....^P mentions approaching Sembat about lending Matisse's in his collection for the Sezession show, but got a refusal.

Matisse must have been in Moscow before the decorations were commissioned but I cannot remember when.

The Blue Nude must have been painted in Collioure because it originated through a competition with Derain. Matisse told me about it and admired the sincerity as a colleague of Derain. When they showed the pictures to each other, Derain conceded defeat and destroyed his picture. I saw the Nu bleu later at Leo Stein's and it is possible that he had bought it at the Indépendants.

As far as I know Matisse was once with Marquet in Biskra. However I did not know that the painting was painted as a souvenir of Biskra.

You might be interested in the following. During the same year Matisse painted a simplified still life with onions but did not have the courage to show it. He asked the painter Puy to look at a picture which the mailman of Collioure had painted who often had looked at Matisse's paintings. When Puy saw the pictures he exclaimed: "That is a lie! You painted it yourself," which of course was the truth. Unfortunately just this picture got lost at the Berlin auction initiated by Gurlitt and cannot be traced anymore.

I remember to have seen the picture of which you enclosed a reproduction. It is fairly large. It was not at Moll's and not at Glaser's. I came to Berlin only in 1916 and came frequently to Moll's and also Glaser's. But Glaser's constantly sold their pictures and I do not believe that Glaser ever owned such an important Matisse.

Morosow once called together with D'Annunzio. It is possible that he gave a commission, but I can't tell exactly. I think Matisse did not have any commissions from Morosow but Bonnard did.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

- 4 -

ACADEMIE MATISSE

2. Isaak Grünewald and Swane might be right that Matisse gave up the ateliers in 1911. About this time he probably also moved to Clamart.

3. I don't remember that Matisse still taught a long time after he moved to Clamart.

4. I cannot be quite sure about this. I rather think he moved to Clamart after Cavalliére, because I remember that he came to see me often and I showed him pictures which were painted after Cavalliére, because I also lived at the Blvd. des Invalides above Matisse.

MISCELLANEOUS QUESTIONS.

1. Before 1914 I owned a very pretty little colored landscape by Matisse which he had given to me as a present and also a Male Nude of which I am sending you a photo. You still see at the bottom left the dedication to me. I lost them both through confiscation after the war together with other works of art by Picasso, two Henri Rousseaus, Renoir and Cézanne. The Goldfish I bought in Berlin in the Gallery Perls during the world war. Unfortunately I had to sell this picture during the second world war in Switzerland to where I had escaped from the Nazis. I also enclose a photo of a copy which Matisse painted in the Louvre after Ruisdael's Tempest.*. I still have these beautiful picture here with me in Switzerland. Furthermore I am sending you a small photo of a Landscape in Normandy which together with a View of Notre Dame - painted from the Quai St. Michel was destroyed by bombs in my Berlin apartment.....I still own here a small charming oil, 14 x 22 cms. View of the Gulf of Ajaccio (Corsica) and a number of drawings and lithos.

* I bought the copy in Paris and at first did not dare to ^{show it to} ~~ask~~ Matisse but asked Mme Matisse whether he had copied Ruisdael in the Louvre and she denied it. I was convinced the cloud formation could only have been painted by Matisse which turned out to be true. The picture is without signature. It must have been his

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

- 5 -

first copy , he prepared the colors beforehand and painted only with a few tones. This copy is supposed to have aroused a lot of attention by all the copyists in the Louvre.

I am enclosing other photos of a female nude from the Gustave-Moreau School, which I once bought at Bernheim jeune but later on gave to my brother-in-law. In a Swiss gallery I bought for my brother-in-law the Interior at Nice of which I also enclose a photo. When I first mentioned it to Matisse he denied it saying that he had never painted a picture and not signed it. But when I showed him the picture he was absolutely delighted to see it again and told me how much Renoir had liked it to whom he had shown it once and who could not admire enough how one could place such a black in a picture as the curtain rod was. Furthermore Matisse told me that Bonnard had particularly admired it and the lighting which can only be find at the Riviera.-- Another picture which I had not known was offered to me by a dealer but I could not buy it. Since I have not seen this picture reproduced anywhere it might be of interest to you to know this picture.

I would like to have the photos and magazines returned to him ~~when~~ when you don't need them anymore.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

ABSTRACTS FROM PROF. HANS PURRMANN'S LETTER OF MARCH 3, 1951

Purrmann
He is going to send two articles which you might not know. You probably read his article on Matisse in Kunst und Künstler.

Matisse's Trips to Germany

First Trip: In Munich Matisse bought a four-cornered peasant table with an inlaid Solnhofer tile plate. This table was painted in many of Matisse's paintings, for instance in the big still life in the Munich Pinakothek.

...Visit to Heidelberg. Oskar Moll (not Hans) came there, with his wife Margarete.

.....In the course of a conversation Matisse told me once that he liked Gauguin better than van Gogh because he created more influence and inspiration. I considered van Gogh the greater painter and was surprised about Matisse.

Nevertheless Matisse bought from Vollard a van Gogh but telegraphed from a trip to Collioure that he regretted this purchase and preferred to have a Cézanne Bathing Women. Only on the trip he realized that he preferred to have the Cézanne.....I am sending you two photos which were taken in an automat of the Löwenbräu.. Unfortunately I lost the photo with Marquet. In the automat only pictures of three people were possible. The person between me and Matisse is the painter Albert Weisgerber who had a great reputation in Munich, he was killed in the first world war.- I am surprised that Matisse is supposed to have sent a card from Garmisch. I don't know anything about that Matisse has been to Garmisch. I can't imagine it because I was constantly together with him and I myself have never been in Garmisch. Perhaps that the card was bought in Munich or he gave it to somebody to mail.

Study of the "Dance"

1. The study for the Dance was painted at the Blvd. des Invalides, surprisingly fast, I believe in one or two days. As far as I know it also forms the background of a larger Nasturtium flower still life on a tripod, which is rather large oblong and high. It is reproduced very well in colors in the

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

-2-

periodical "Genius", second book 1920, Kurt Wolf publishers. There are several reproductions among them one with the caption View on Tanger, 1912, and another one Allée in Clamart, 1917. The picture is owned by Baron von der Heydt, Ascona, and now on loan at the Berne Museum. There also is the German translation of an article by Marcel Sembat, the friend of Matisse.....Prof. Heinz Braune former assistant of Tschudy at the Munich Pinakothek, bought several paintings of Matisse. In his collection was the painting of Madame Matisse as Spanish Gitarrist and the beautiful painting of a Woman lying on a bed and a child standing on a balcony, painted in Collioure. I am lending you a catalogue of the Gallery Thannhauser of a Matisse exhibition in Lucerne, in which there is on page 63 Nr. 107 a large watercolor, at least 60 x 70 cm high, which I bought from Matisse for Braune.

2. I know that the study for the Dance was exhibited at the Berlin Sezession exhibition, but do not remember exactly that (?) I negotiated the following year with Shchukin whether he was not going to loan the Danse and Music for exhibition in Berlin. The occasion was a certain jealousy of Paul Cassirer, at the time president of the Berlin Sezession, who through intrigues of Curt Glaser lost his chance to exhibit the paintings of Michael Stein which were exhibited ^{the show} took place at Gurlitt's but probably lasted only one week on account of the outbreak of war. At first I encouraged this exhibition (at Cassirer's) but Matisse was still a little annoyed about Cassirer and therefore Glaser had an easy time. He also had a business interest in the Gurlitt Gallery and when this scandal with the appropriation of the paintings by Gurlitt happened I had to fight through everything all by myself. Therefore I cannot quite explain the situation, because the pictures went to Moscow already before the world war and this can have been done ~~at~~ only before the war and directly from Paris, because I ~~still~~ helped Matisse to pack the paintings. When they were lying on the floor before being rolled up Matisse suddenly became panicky and said he

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

- 3 -

could not be surprised if people got scared by his pictures.....² mentions approaching Sembat about lending Matisses in his collection for the Sezession show, but got a refusal.

Matisse must have been in Moscow before the d@corations were commissioned but I cannot remember when.

The Blue Nude must have been painted in Collioure because it originated through a competition with Derain. Matisse told me about it and admired the sincerity as a colleague of Derain. When they showed the pictures to each other, Derain conceded defeat and destroyed his picture. I saw the Nu bleu later at Leo Stein's and it is possible that he had bought it at the Indépendants.

As far as I know Matisse was once with Marquet in Biskra. However I did not know that the painting was painted as a souvenir of Biskra.

You might be interested in the following. During the same year Matisse painted a simplified still life with onions but did not have the courage to show it. He asked the painter Puy to look at a picture which the mailman of Collioure had painted who often had looked at Matisse's paintings. When Puy saw the pictures he exclaimed: "That is a lie! You painted it yourself," which of course was the truth. Unfortunately just this picture got lost at the Berlin auction initiated by Gurlitt and cannot be traced anymore.

I remember to have seen the picture of which you enclosed a reproduction. It is fairly large. It was not at Moll's and not at Glaser's. I came to Berlin only in 1916 and came frequently to Molls and also Glasers, But Glasers constantly sold their pictures and I do not believe that Glaser ever owned such an important Matisse.

Morosow once called together with D'Annunzio. It is possible that he gave a commission, but I can't tell exactly. I think Matisse did not have any commissions from Morosow but Bonnard did.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

- 4 -

ACADEMIE MATISSE

2. Isaak Grünewald and Swane might be right that Matisse gave up the ateliers in 1911. About this time he probably also moved to Clamart.

3. I don't remember that Matisse still taught a long time after he moved to Clamart.

4. I cannot be quite sure about this. I rather think he moved to Clamart after Cavallièrè, because I remember that he came to see me often and I showed him pictures which were painted after Cavallièrè, because I also lived at the Blvd. des Invalides above Matisse.

MISCELLANEOUS QUESTIONS.

1. Before 1914 I owned a very pretty little colored landscape by Matisse which he had given to me as a present and also a Male Nude of which I am sending you a photo. You still see at the bottom left the dedication to me. I lost them both through confiscation after the war together with other works of art by Picasso, two Henri Rousseaus, Renoir and Cézanne. The Goldfish I bought in Berlin in the Gallery Perls during the world war. Unfortunately I had to sell this picture during the second world war in Switzerland to where I had escaped from the Nazis. I also enclose a photo of a copy which Matisse painted in the Louvre after Ruisdael's Tempest.*. I still have these beautiful picture here with me in Switzerland. Furthermore I am sending you a small photo of a Landscape in Normandy which together with a View of Notre Dame - painted from the Quai St. Michel was destroyed by bombs in my Berlin Apartment.....I still own here a small charming oil, 14 x 22 cms. "View of the Gulf of Ajaccio (Corsica) and a number of drawings and lithos.

show it to
* I bought the copy in Paris and at first did not dare to ~~ask~~ Matisse but asked Mme Matisse whether he had copied Ruisdael in the Louvre and she denied it. I was convinced the cloud formation could only have been painted by Matisse which turned out to be true. The picture is without signature. It must have been his

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

- 5 -

first copy , he prepared the colors beforehand and painted only with a few tones. This copy is supposed to have aroused a lot of attention by all the copyists in the Louvre.

I am enclosing other photos of a female nude from the Gustave-Moreau School, which I once bought at Bernheim jeune but later on gave to my brother-in-law. In a Swiss gallery I bought for my brother-in-law the Interior at Nice of which I also enclose a photo. When I first mentioned it to Matisse he denied it saying that he had never painted a picture and not signed it. But when I showed him the picture he was absolutely delighted to see it again and told me how much Renoir had liked it to whom he had shown it once and who could not admire enough how one could place such a black in a picture as the curtain rod was. Furthermore Matisse told me that Bonnard had particularly admired it and the lighting which can only be find at the Riviera.-- Another picture which I had not known was offered to me by a dealer but I could not buy it. Since I have not seen this picture reproduced anywhere it might be of interest to you to know this picture.

I would like to have the photos and magazines returned to him ~~xxxxxx~~ when you don't need them anymore.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	X.A.18

Matisse file

20 Sept 1950

Meine ständige Adresse ist

Montaquola di Lugano Tessin Schweiz

Sehr geehrter Herr Barr,

Ihren Brief kann ich erst heute, verspätet
beantworten, da mir Briefe nachgeschickt
werden mussten, weil ich mich auf Reisen in
Italien befinde.

Die Matisse Ausstellung bei Paul Cassirer
in Berlin Viktoriastrasse fand wohl im
Januar 1908 statt. Ich reiste vor Weihnachten
mit Matisse direkt nach Berlin, verbrachte diesen
Festtag und auch Neujahr mit ihm dort. Es
ist wohl sicher, dass mit ihm am kalten Neujahr-
tage, die Auffahrt zum Schloss, um dem Kaiser
zum Neujahr zu gratulieren, unter den Kindern
gesehen habe, aber es ist auch möglich, dass
ich Mangel bei einer früheren Gelegenheit früher
in der Ecke einer großen Hofkutsche sah.
Man müsste also das absolut genaue Todesjahr
von Mangel feststellen, weil ich geschworen
hätte, das mit Matisse erleben zu haben.

Ich ganz erinnere ich mich auch nicht an das was
von Bildern von Matisse dort ausgestellt war
nehme an, dass es Leihgaben von den Familien
Marcel Saubal's, Michel Stelus waren. Die
Ausstellung war jedenfalls nur wenige Tage
zu sehen und wurde gleich nach unserer Abfahrt
abgehängt. Ein Katalog lag wohl kaum vor,
ich würde den selben auch nicht mehr besitzen

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

wenn man wie ich das Glück hatte, in Paris, alles verloren zu haben durch Sequestration nach dem Krieg, in Berlin vollkommen ausgeblendet und jetzt in Florenz in Italien noch alle Habe unter Sequester liegen habe. Es ist auch möglich, daß in dieser Berliner Ausstellung Bilder aus dem Besitze meines Freundes, die ich zum Kaufe von Matisse Bildern anwachte, waren. Von Oskar Moll, Emil Orlik, Karl Moser, Herzog Bräunle oder Baron Walfurth. Ich erinnere mich nur an den Ausspruch Meier-Graefes vor dem Bild Madame Matisse aus der Michel Stein Sammlung, was soll man mit dieser Pfefferkuchenmalerei anfangen! Ich hoffe nicht zu irren, daß es dieses Bild war. Ich weiß nicht ob Sie wissen, daß ich kurz vor dem Weltkriege eine Matisse Ausstellung bei Matisse durch meine Befürwortung durchsetzte, sie sollte fast zur gleichen Zeit mit der Berliner Degenerationsausstellung stattfinden, für die ich die Zusage bei dem Russen Tschirak durchsetzen konnte, diese seine großen Dekorativionen dort auszustellen, die er nach Moskau bringen! Was denn auch gemacht wurde. Kaum war die Ausstellung bei Gurlitt eröffnet, als der Krieg ausbrach und sie abgehängt werden mußte. Ich selbst war in Süddeutschland und verbrachte auf die Versicherungen Gurlitts, daß die Bilder gut versorgt und aufbewahrt wurden, aber als Amerika in den Krieg eintrat, meldete die Schweizer Kunsthandwerker die Bilder als Feindbesitz an, stellte Forderungen und letztlich wurde eine Versteigerung gemacht bei der Gurlitt fast alle Bilder in seinen

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

Besitz brachte, Ich schämte mich als Deutscher
 Ihnen das zu berichten! Der Träger und die
 Umstände, die ich bei dieser Gelegenheit
 hatte, war unbeschreiblich, ich ging zu einem
 mir befreundeten Kunsthändler und batte
 ihm um Hilfe und Beistand, er ging zu
 Gurlitt verbotete mich und hatte statt mir
 zu stehen mit Gurlitt Halbespatz gemacht.
 Nach dem Krieg, der eine Wendung brachte
 die mir erlaubte vor den Steins eine amerikanische
 Vollmacht zu bekommen und suchte alle
 die Bilder wieder zusammen, ich glaube
 für die Steins, die sie aber wieder um
 mich um davon zu sorgen, an Tesler und
 einen Norweger weiterverkauften. Einige
 Bilder waren gegen meinen Einspruch bereits
 verkauft gewesen. Eines der schönsten Bilder
 von von Juch bei der Nationalgalerie
 im Aukauf, ich war verzweifelt und betraute
 Juch, mit meinem Austritt aus der Kommission
 der Nationalgalerie dessen Mitglied ich war.
 Nur ein kleines Bild konnte nicht mehr
 aufgefunden werden. Der Maler E. R. Waerf
 hatte eines davon erworben, was aber zu
 anständig, es mir sofort anzuhändigen.
 Als zweite Reise nach Deutschland, fuhr ich mit
 Matthe nach meiner Heimatstadt Speier, war
 mit ihm in München, in Nürnberg und in
 Heidelberg. Ich gab auch bei dieser Gelegenheit
 an der Kunstakademie nach einem deutschen Weib.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

4

Modell, weil Matisse, deutsche wild Formen
 beobachten wollte, es war in meinen früheren
 Hotel, das ich als Meisterzimmer bei Stark habe.
 Als dritte Person, erwartete ich Matisse der
 mit dem franz. Maler A. Marquet reiste, in
 Straßburg um mit beiden Malern die
 Ausstellung in München auszu-
 sehen. Wir besuchten einige Male die Ausstellung
 gemeinsam und als sie bereits geschlossen
 war gab ich Herrn von Tschudi, dem wir in der
 Ausstellung in Gesellschaft mit dem Maler
 Trabner begegneten, Matisse die Erlaubnis
 die Ausstellung auch noch nach Schluß zu
 besuchen! Bei einem Besuch bei Tschudi in
 der Privatkolleg zeigte mir Tschudi seine
 Van Gogh. Ich glaube, daß ich in Montaguola
 und Photo, liegen habe, wo ich mit Matisse
 und Marquet in einem Münchener Bier-
 brau aufgenommen bin, eine Photo die
 verschiedene Male in Zeitschriften gebracht
 wurde, auch in dem von Redonier ver-
 ceiten Querschnitt. Eine andere Photo war
 mit Matisse und dem dänischen Maler
 A. Werpgerber aufgenommen. Ich verstehe
 nicht, daß Matisse schreibt, er habe diese
 Ausstellung nicht mit mir angesehen, wie
 kaufen und wählten Photo's nach persischen
 Miniaturen und pers. Metallgeräten. und
 ich erinnere mich an unsere Unterhaltungen
 über die Ausstellung mit der Marquet nicht
 allzuviel anzufangen wachte! Wie es
 möglich sein soll, daß Sie eine Postkarte

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	X.A.18

die Matisse von Garmisch nach Paris schickte,
 ist mir unerklärlich, denn Matisse war nicht
 in Garmisch und hat keine Bekannte dort,
 das hätte uns wohl wissen müssen, denn wir
 waren ständig zusammen!

Das blaue Fenster, das Osthaus kaufte ist
 wohl 1911 gemalt und zwar in Clamart
 bei Paris, wo Matisse damals wohnte, es ist
 von Schlafzimmern aus gemalt und die
 Gegenstände sind aus dem Abguss nach einer
 keltischen Skulptur, Toilettengegenstände
 von Frau Matisse, ein Steckkissen in dem
 Stuhladeln stecken! Osthaus war von der
 Schönheit des Bildes nicht ganz überzeugt,
 wie es mir selbst sagte als wir später über
 seine Matisse Bilder sprachen. Ich glaube
 Osthaus kaufte es (mit mehr Sicherheit glaube
 ich. 1911 und nicht 1912. In dieser Zeit
 besuchte mich oft Osthaus in Paris. Mit
 Matisse besuchte uns Osthaus in Hagen,
 davon berichte ich in meinen Aufsätzen,
 als wir von Berlin zu ihm reisten, trafen
 wir Henry von der Velde im Zug dort, er
 aber er hatte ein anderes Reiseziel und
 wir trafen nur mit ihm viel über Deutschland
 und die Kunstverhältnisse gesprochen.

Letzter ^{gingen} ~~unsere~~ mit drei schöne Bilder
 von Matisse verlobt, als meine Wohnung
 in Berlin verbrannt wurde. Jetzt besitze
 ich nur noch ein ganz kleines Ölbild aus
 Korsika und einige schöne Zeichnungen.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

Ich hoffe, dass Ihnen meine
Angaben genügen, stelle mir
aber für weitere Auskünfte zur Ver-
fügung, wenn Sie solche benötigen
wollen!

Mit Freundschaft
grüßt

Sie
Hans Purrmann

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

Translation of letter by Mr. Hans Purrmann

Matisse - carbons

My permanent address is: Montagnola di Lugano
Tessin, Switzerland

September 20, 1950

Dear Mr. Barr:

I can only answer your letter belatedly today as my mail is being forwarded while I am traveling in Italy.

The Matisse Exhibition at Paul Cassierer's, Victoriastrasse Berlin, probably took place in January 1908. I traveled together with Matisse directly to Berlin before Christmas and spent that holiday and also New Year there. It is most likely that with him on that cold New Year's day, the drive to the Palace to congratulate the Kaiser on New Year's day, we saw him - Unter den Linden, but it is also possible that I saw Menzel at an earlier similar occasion in the corner of a large palace carriage. One would have to check on the year of Menzel's death, although I am quite sure in remembering to have heard about it together with Matisse. I do not quite remember which of Matisse's pictures were exhibited there. Presumably they were loans from the collections of Marcel Sambal, Michel Stein. The exhibition was on view only for a few days and was closed right after our departure. It is unlikely that there was a catalogue, anyhow I would not have it any longer. After all I had the misfortune of losing everything in Paris after the war through sequestration, was bombed out completely in Berlin, and now all my belongings are sequestered in Florence, Italy. It is also possible that in the Berlin exhibit were paintings belonging to various of my friends whom I had induced to purchase Matisse pictures, such as Oskar Moll, Emil Orlik, Kurt Glaser, Heinz Brausse and Baron Wolfurk. I only remember Meier-Gräfe's exclamation in front of the painting of Madame Matisse from the Michel Stein Collection: "what can you do with this sort of 'Pfefferkuchen' manner of painting?" I definitely think he was referring to this painting.

I wonder whether you know that I persuaded Matisse to hold an exhibit almost simultaneously with the Berlin Sezeession exhibition. I got the Russian Schukin to agree to exhibit his large decorations there before they were being sent to Moskow. The exhibition at Gurlitt's was hardly opened when war broke out and the exhibition closed. I myself was at that time in Southern Germany and believed in Gurlitt's assurances that the paintings were well looked after and stored. However, when the U. S. entered the war this damn dealer declared the paintings with the alien property custodian, made claims, and secretly arranged an auction in which Gurlitt acquired almost all the pictures. I as a German am embarrassed to tell you this. The annoyance and trouble I had with this whole matter were incredible. I asked an artdealer, a friend of mine, for help and assistance. He went to see Gurlitt, put me off, but instead of helping me he joined up with Gurlitt. After the war which brought a turn enabling me to obtain an American power of attorney from Steins and started to reassemble all the paintings for the Steins (as I thought) who in turn without telling me sold them to Testen Lind, a Norwegian. Some of the paintings had already been sold in spite of my objections. One of the most beautiful paintings was being considered by Justi for acquisition by the National Galerie. I was desperate and threatened Justi with my resignation from the Commission of the National Galerie to which I belonged. Only one small picture could not be found any more. The painter E. R. Weiss had acquired one of them but was decent enough to give it to me immediately.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

Letter from Mr. Purrmann

Page 2

On my second trip with Matisse to Germany I went to my hometown Speier, we were in Munich, Nuremberg and Heidelberg. At this occasion I made drawings of a German female model because Matisse wanted to observe German female forms. It was in my former studio which I occupied at master student of Stack.

On the third trip I waited for Matisse (who was traveling with the French painter A. Marquet) in Strasburg to see with both painters the Unselmann Exhibition in Munich. We visited this show together several times. After it closed Mr. von Tschudi, whom we met in the exhibit with the painter Trübner, gave Matisse permission to visit the show even after it ended. When visiting Tschudi in the Pinakothek he showed us his Van Goghs. I think I still have some photos in Montagnola of myself with Matisse and Marquet in a Munich beer cellar, a photo which appeared several times in magazines also in "Querschnitt" published by Flechtheim. Another photo was taken of Matisse with the Munich painter A. Weissgerber. I cannot understand that Matisse writes he did not see this exhibition with me. We chose and bought photos of Persian miniatures and metal objects, and I still remember our conversations about the exhibition with Marquet who did not quite know what to make of it. I can't explain how it could be possible that you have a postcard which Matisse is supposed to have sent from Garmisch to Paris, because Matisse has not been in Garmisch and did not have any acquaintances there. I would have known that, because we were constantly together.

"The Blue Window" which Osthaus bought, was probably painted in 1911 in Clamart near Paris (Matisse was living there then); it was painted from the bedroom and the objects are a reproduction of a Chaldean sculpture, toilet articles of Mme Matisse, a pincusion with hat pins sticking out. Osthaus was not quite convinced of the beauty of this painting as he told me later on when we were discussing his Matisse pictures. I believe that Osthaus bought it in 1911 and not 1912 (I am rather sure in this believe.) During this time Osthaus visited me rather frequently in Paris. I visited Osthaus with Matisse in Hagen; I have told about it in one of my articles. When we were traveling to him from Berlin, we met Henry van der Velde in the train, however he was going somewhere else and we only talked a lot with him about Germany and art conditions.

Unfortunately I lost three nice paintings by Matisse when my apartment in Berlin was bombed. Now I have only left a very small oil from Corsica and several beautiful drawings.

I hope that I have given you enough information, but would be at your disposal for any further information which you might require.

With best regards,

Yours

s/ Hans Purrmann

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

Translation of letter by Mr. Hans Purrmann

My permanent address is: Montagnola di Lugano
Tessin, Switzerland

September 20, 1950

Dear Mr. Barr:

I can only answer your letter belatedly today as my mail is being forwarded while I am traveling in Italy.

The Matisse Exhibition at Paul Cassierer's, Victoriastrasse Berlin, probably took place in January 1908. I traveled together with Matisse directly to Berlin before Christmas and spent that holiday and also New Year there. It is most likely that with him on that cold New Year's day, the drive to the Palace to congratulate the Kaiser on New Year's day, we saw him Unter den Linden, but it is also possible that I saw Menzel at an earlier similar occasion in the corner of a large palace carriage. One would have to check on the year of Menzel's death, although I am quite sure in remembering to have heard about it together with Matisse. I do not quite remember which of Matisse's pictures were exhibited there. Presumably they were loans from the collections of Marcel Sambal, Michel Stein. The exhibition was on view only for a few days and was closed right after our departure. It is unlikely that there was a catalogue, anyhow I would not have it any longer. After all I had the misfortune of losing everything if Paris after the war through sequestration, was bombed out completely in Berlin, and now all my belongings are sequestered in Florence, Italy. It is also possible that in the Berlin exhibit were paintings belonging to various of my friends whom I had induced to purchase Matisse pictures, such as Oskar Moll, Emil Orlik, Kurt Glaser, Heinz Brausse and Baron Wolfurk. I only remember Meier-Gräfe's exclamation in front of the painting of Madame Matisse from the Michel Stein Collection: "what can you do with this sort of 'Pfefferkuchen' manner of painting?" I definitely think he was referring to this painting.

I wonder whether you know that I persuaded Matisse to hold an exhibit almost simultaneously with the Berlin Sezession exhibition. I got the Russian Schukin to agree to exhibit his large decorations there before they were being sent to Moscow. The exhibition at Gurlitt's was hardly opened when war broke out and the exhibition closed. I myself was at that time in Southern Germany and believed in Gurlitt's assurances that the paintings were well looked after and stored. However, when the U. S. entered the war this damn dealer declared the paintings with the alien property custodian, made claims, and secretly arranged an auction in which Gurlitt acquired almost all the pictures. I as a German am embarrassed to tell you this. The annoyance and trouble I had with this whole matter were incredible. I asked an artdealer, a friend of mine, for help and assistance. He went to see Gurlitt, put me off, but instead of helping me he joined up with Gurlitt. After the war which brought a turn enabling me to obtain an American power of attorney from Steins and started to reassemble all the paintings for the Steins (as I thought) who in turn without telling me sold them to Testen Lind, a Norwegian. Some of the paintings had already been sold in spite of my objections. One of the most beautiful paintings was being considered by Justi for acquisition by the National Galerie. I was desperate and threatened Justi with my resignation from the Commission of the National Galerie to which I belonged. Only one small picture could not be found any more. The painter E. R. Weiss had acquired one of them but was decent enough to give it to me immediately.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

Letter from Mr. Purrmann

Page 2

On my second trip with Matisse to Germany I went to my hometown Speier, we were in Munich, Nuremberg and Heidelberg. At this occasion I made drawings of a German female model because Matisse wanted to observe German female forms. It was in my former studio which I occupied at master student of Stack.

On the third trip I waited for Matisse (who was traveling with the French painter A. Marquet) in Strasburg to see with both painters the Unselmann Exhibition in Munich. We visited this show together several times. After it closed Mr. von Tschudi, whom we met in the exhibit with the painter Trübner, gave Matisse permission to visit the show even after it ended. When visiting Tschudi in the Pinakothek he showed us his van Goghs. I think I still have some photos in Montagnola of myself with Matisse and Marquet in a Munich beer cellar, a photo which appeared several times in magazines also in "Querschnitt" published by Flechtheim. Another photo was taken of Matisse with the Munich painter A. Weissgerber. I cannot understand that Matisse writes he did not see this exhibition with me. We chose and bought photos of Persian miniatures and metal objects, and I still remember our conversations about the exhibition with Marquet who did not quite know what to make of it. I can't explain how it could be possible that you have a postcard which Matisse is supposed to have sent from Garmisch to Paris, because Matisse has not been in Garmisch and did not have any acquaintances there. I would have known that, because we were constantly together.

"The Blue Window" which Osthaus bought, was probably painted in 1911 in Clamart near Paris (Matisse was living there then); it was painted from the bedroom and the objects are a reproduction of a Chaldean sculpture, toilet articles of Mme Matisse, a pincusion with hat pins sticking out. Osthaus was not quite convinced of the beauty of this painting as he told me later on when we were discussing his Matisse pictures. I believe that Osthaus bought it in 1911 and not 1912 (I am rather sure in this believe.) During this time Osthaus visited me rather frequently in Paris. I visited Osthaus with Matisse in Hagen; I have told about it in one of my articles. When we were traveling to him from Berlin, we met Henry van der Velde in the train, however he was going somewhere else and we only talked a lot with him about Germany and art conditions.

Unfortunately I lost three nice paintings by Matisse when my apartment in Berlin was bombed. Now I have only left a very small oil from Corsica and several beautiful drawings.

I hope that I have given you enough information, but would be at your disposal for any further information which you might require.

With best regards,

Yours

s/ Hans Purrmann

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

Manet show 1903 - pale metal Dôme

There was a Rousseau in 'this Salon d'Art. w a lion
in primeval desert

Fauves - Matisse - balcony - sea by Collioure -
woman w hat - fan

Mat. had just gotten over the disillusionment aft. Imp.^{ts}

Mat. ^{was} noted what hat & dress this woman wore
he wearing & said evidently that

Friends sent him horrible models w. stunted face -
Mat. sickened & hurt by their misjudgment, he hated
to hear people say that he "translated" or "exaggerat-
ed" nature

Matisse undertook trip to London to see Turner water-
colors

Mat. worked with Derain in Collioure & completed
w/ptg nude model exclusively w blue & Derain
thought his ptg so superior that he destroyed
his own Femme Bleue Etta Loh

M. Steiner ^{was} woman to Leo Stein
Stein had a Mat. still life w Melons &

this woman w hat & fan

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	X.A.18

Pavlovna - 1946 Werk p. 185 ff.

175 To Paris to an event show 1905 Sal
d'art. - Wassily Kandinsky, ^{Poly} Lévy, Kars. Found
Pascin, Schmalz, others at the Dome

- Roussan: Lion in Urwaldlandschaft

- in June got 2 pics - Window
and Woman with hat struck his
moss. His first 17. p
jokes about hat & clothes of Q in hat
- also model

176 - story about Blue Note of 1907
Stern introduced him to Leo Stein - went
to his studio rue Fleurus. Choin, Feb.
out - Vallotton fig, Manquin, Puy
Gauguin, Renoir, Givert,

177 - Showed model with Mrs. Stein. She
showed M. Pavlovna's work

177 school - Piles Hengstenberg, Gernoux. Only
2 Piles

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

leave Berlin through lack of funds when the pictures were hung, so they were taken down & made no friends.

Several yrs later the Secession had died when the tobacco, Dance & Music. Furlett wanted to show that some pts, he sent Carl Gasser to Puzman in Paris to convince that, Marcel Sembat & Steins, only Michael consented but the pts which had already reached Berl. could not be shown because I in war had protested, story of some pictures with the Steins sold to the bourgeoisie Tesler had, Thambauer 1929 - 3rd and a last successful trial show.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

Stein believed in Haddeman & Co. was
 pupil Berens's friend of Hooser's - Stein's
 enthus. for that & Pic evaporated, he
 ended by being excited by Renoir,
 Michael Stein went in for that - Mrs M. Stein
 had ^{spiritual} influence on that - Mrs M. Stein pld.
 that was shown Pissarro's work - the thatise
 school was opened

Pissarro wanted to have a show only of
 that in Berl. he convinced that to come
 to Berl. no money (no yr. for Berl) - New year
 winter den Linden 1905 - Meuzel + Feb 9, 1905
 show in Cassirer's last room,
 thatismann sales for that. ptes. "paper-cake

ptes & tapestries" only Carl Hermann
 friendly tried to convince Meisner -
 Cassirer asked to have this Meisner explained
 to him.

only friendly artist was August Gaul
 that was excellent teacher as good as
 a German teacher - They had to

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

TRANSLATION

Excerpts from "About Henri Matisse" by Hans Purrmann
(WERK, Winterthur, June 1946.)

secret Finally, Purrmann writes *we*
But after rather difficult days we got Cassirer to allow us to
his worst gallery, a kind of vestibule
hang pictures in the front room which however, was the worst room of his
just as we were starting the important
gallery. As soon as we had started the, at the time most respected, critic
Plietsch started a big fuss because it was impossible for him to get past
these monstrosities into the main gallery where Graf Kalckreuth's paintings
were exhibited, and he had intended to review them. Cassirer made furious
representations to us on account of this incident and the loss of the ex-
pected review. Wisely sensing that also Max Liebermann would be a sharp
corner to navigate, we called on him. Gotthard Jedlicka describes this
visit in his "Encounters" better than I could do, because Max Liebermann
had told him that Don Quichote and his Sancho Pansa had come to see him.
Upon our invitation Liebermann came when we were hanging the pictures,
shook his head, feared for the corruption of the youth and was far more
interested in his dachshund than in Matisse's paintings. "Pfefferkuchen
painting", "Wallpaper" were the slogans of the time. The only one to make
really an effort to create understanding was Curt Hermann who talked a lot
to his friend Meier-Graefe without being able to persuade him and Louis

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

- 2 -

Corinth urged me to give him explanations about this alien art.

Matisse complained about this revival of attacks he had already overcome in Paris. Only one artist showed a spirit of humanity, artistry and a feeling of being colleagues: it was the sculptor August Gaul who was working on a group of two fighting steers. At his and his commissioners' despair he had gotten bogged down. Matisse recognized with great insight the mistakes and thus gave Gaul a new incentive to continue his work. Gaul talked about Matisse still long after with great gratitude and admiration. He was able to restore balance in his group, to unite his two steers into one single eight-legged animal and thus give back unity to his group which had fallen apart. It was frequently commented, perhaps rightly so, that Matisse looked like a German schoolmaster. He had reddish hair and a reddish beard, a serious look hidden by large glasses. He was of Northern French descent, had great power of persuasion and of teaching if it was a matter of presenting his art views which he put forth with exceptional and more meaningful logic than I have ever encountered in any other artist. As a matter of fact we were once sitting together at Aschinger's, when he was startled and pulled my sleeve to tell me that it seemed to him as if he was walking himself through the restaurant. It seemed to be a double even in

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

- 3 -

clothing, posture, and the way of wearing his hat down his neck, and the broad hands which, as he expressed it, were broad in order to render service to other people. Whether this too was a teacher could not be ascertained. This is how the days passed in Berlin; he was depressed and I was at my wits' end to keep him in good humor. We left with the conviction to have reached our goal since the paintings were hanging; but it would have been better to stay on, even to stand guard over the paintings, because they were taken off and neither shown nor offered to art lovers.

Probably the majority of paintings which were in Germany had come there through my efforts. Thus it saddened me very much to see the Nazis getting rid of them again. This way the beautiful Geranium Still life of the Munich Pinakothek was commissioned by Mr. von Tschudi in Paris through my intervention. When Matisse painted it in a few days and sent it immediately, Tschudi thought he had not been taken seriously and had been cheated. But his initial shock was made up for by the success of the painting, and we could call on Tschudi on the occasion of the musliman (mohammedan) art show in Munich. At this occasion he showed

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

- 4 -

to Matisse his much admired van Gogh paintings about which Matisse made some critical remarks regarding the composition. What he missed in van Gogh he considered an advantage and a fulfillment in a newly discovered Grünewald which was exhibited in the next room. Furthermore, Matisse surprisingly enough gave preference to Gauguin and even Odilon Redon over van Gogh. The only way I can explain this is that he received more inspiration from these artists. Redon's cannot be overlooked in his flower still lifes. The exhibition of muslim art had a very special attraction and its influence is very evident. Matisse was such a great collector of Persian rugs and asiatic art objects that it was only natural that this show made him very happy. It was nice for me to be able to experience with him how he studied the colored arabesques in the rugs and grasped the ultimate form of artistic balance in metal art objects particularly aquamanils (?)

His relation to old masters was alive in a most peculiar way. He once painted the portrait of a German lady. During the sittings he wanted to know everything: how she judged herself, what head shape, placement of the eyes, what colors, clothing, and fashions she considered suitable and chose for herself. The picture was excellent in

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

- 5 -

its first state, and then moved on to a second, uncertain, over-painted state -- a process which repeats itself almost regularly with every painter in this form. Before the painting came into the third, final state, of which he said that only few painters reached it because most of them are satisfied with the first state, he went to the Louvre to get advice and courage from the old masters. He found there a portrait by Verones of a blond woman in a white dress with ^{too small} a head but voluptuous body forms and light reddish skin color, everything exactly like his model. After thoroughly studying this painting he hurried back to his studio and painted this time from memory like obsessed, and united his painting into an expressive unity, put down his paintbrushes and nobody - not even the disappointed lady who commissioned the painting ^{and} who sorrowfully looked back to the first ^{version, which was} more amiable and had more portrait likeness ~~xxxxxxx~~ -- could persuade Matisse to change even one stroke. For him the painting was finished and the subject closed.

Once I saw Renoir standing in front of one of Matisse's paintings the colors of which he seemed to like. I only heard his remark: too bad that this painter does not use transparent glazes, which was quite

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

- 7 -

did not commit selfdestruction. To the contrary one could believe to see the later Courbet in these sketches, so well were the plaster casts shaded and presented. Matisse studied and worked not much differently; when he was already a recognized artist one could still see him at Colarossi's every evening and when he already had public success he visited for two years evening courses in an industrial school. There he had to use a plaster cast of Barye's "Jaguar devouring a hare" to copy. Off hand one would not find any sense in this and still be convinced of its importance if one were to see this work of Matisse who a free and beautifully combined all forms, studied Barye respectfully and with understanding without falling back into a mere imitation. During the years that Matisse did only sculpture he still worked in the sense and spirit of Rodin; he used an old sturdy Italian as a model for a sculpture which exists under the name of Slave in a bronze cast unfortunately without arms (these were lost during the years in which one did not pay any attention to this sculpture.) In a little notebook like laundresses use he marked down all the money he paid to models. When after some time the amount had gotten so high as to scare him, he stopped making further entries but continued to work for years. Rodin, to whom he showed drawings, refused

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

- 8 -

to take him on as a student. In order to learn Rodin's ways of thinking and working he went to his student Bourdelle as an apprentice. The utensils he used during those years are out-dated today: a line system on the studio walls, a plumb-line and a "Schwarzspiegel".

It is surprising to note that all these ~~are~~ works of art which are not very popular with our generation and which could not either be included off-hand into the realm of Matisse's intellect. But in his case genius seems to mean diligence ~~in his case~~ for he was not afraid of putting up with all sorts of intellectual and crafts problems. It is entirely possible that he was touched by the depth of primitive art similarly to Cézanne ~~xxxxxxxxxxxxxxxxxxxx~~ whose work has a pure expression like that of the primitive masters without there being any evidence that he had any close contact with the aesthetic of the primitives, rather ~~his~~ starting point could always be found in Veronese, Poussin, Courbet or even Puget. Anyway, once I took a trip with him to Chartres to admire there the ^{stained} ~~printed~~ glass and early sculptures. And once, when he traveled to Italy his interest for the Sienese in particular Duccio was so much greater that he hardly wanted to spend any time in other cities as for example Venice.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

TRANSLATION

Excerpts from "About Henri Matisse" by Hans Purrmann

(WERK, Winterthur, June 1946)

But after rather difficult days we got Cassirer to allow us to hang pictures in the front room which however was the worst room of his gallery. As soon as we had started the, at the time most respected, critic Plietsch started a big fuss because it was impossible for him to get past these monstrosities into the main gallery where Graf Kalckreuth's paintings were exhibited, and he had intended to review them. Cassirer made furious representations to us on account of th's incident and the loss of the expected review. Wisely sensing that also Max Liebermann would be a sharp corner to navigate, we called on him. Gotthard Jedlicka describes this visit in his "Encounters" better than I could do, because Max Liebermann had told him that Don Quichote and his Sancho Pansa had come to see him. Upon our invitation Liebermann came when we were hanging the pictures, shook his head, feared for the corruption of the youth and was far more interested in his dachshund than in Matisse's paintings. "Pfefferkuchen painting" "Wallpaper" were the slogans of the time. The only one to make really an effort to create understanding was Curt Hermann who talked a lot to his friend Meier-Graefe without being able to persuade him and Lovis

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

- 2 -

Corinth urged me to give him explanations about this alien art.

Matisse complained about this revival of attacks he had already overcome in Paris. Only one artist showed a spirit of humanity, artistry and a feeling of being colleagues: it was the sculptor August Gaul who was working on a group of two fighting steers. At his and his commissioners' despair he had gotten bogged down. Matisse recognized with great insight the mistakes and thus gave Gaul a new incentive to continue his work. Gaul talked about Matisse *still long after* with great gratitude and admiration. He was able to restore balance in his group, to unite his two steers into one single eight-legged animal and thus give back unity to his group which had fallen apart. It was frequently commented, perhaps rightly so, that Matisse looked like a German schoolmaster. He had reddish hair and a reddish beard, a serious look hidden by large glasses. He was of Northern French descent, had great power of persuasion and of teaching if it was a matter of presenting his art views which he put forth with exceptional and more meaningful logic than I have ever encountered in any other artist. As a matter of fact we were once sitting together at Aschinger's, when he was startled and pulled my sleeve to tell me that it seemed to him as if he was walking himself through the restaurant. It seemed to be a double even in

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

- 3 -

clothing, posture, and the way of wearing his hat down his neck, and the broad hands which, as he expressed it, were broad in order to render service to other people. Whether this too was a teacher could not be ascertained. This is how the days passed in Berlin; he was depressed and I was at my wits' end to keep him in good humor. We left with the conviction to have reached our goal since the paintings were hanging; but it would have been better to stay on, even to stand guard over the paintings, because they were taken off and neither shown nor offered to art lovers.

Probably the majority of paintings which were in Germany had come there through my efforts. Thus it saddened me very much to see the Nazis getting rid of them again. This way the beautiful Geranium Still life of the Munich Pinakothék was commissioned by Mr. von Tschudi in Paris through my intervention. When Matisse painted it in a few days and sent it immediately, Tschudi thought he had not been taken seriously and had been cheated. But his initial shock was made up for by the success of the painting, and we could call on Tschudi on the occasion of the muselman (mohammedan) art show in Munich. At this occasion he showed

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

- 4 -

to Matisse his much admired van Gogh paintings about which Matisse made some critical remarks regarding the composition. What he missed in van Gogh he considered an advantage and a fulfillment in a newly discovered Grünewald which was exhibited in the next room. Furthermore, Matisse surprisingly enough gave preference to Gauguin and even Odilon Redon over van Gogh. The only way I can explain this is that he received more inspiration from these artists. Redon's cannot be overlooked in his flower still lifes. The exhibition of muselman art had a very special attraction and its influence is very evident. Matisse was such a great collector of Persian rugs and asiatic art objects that it was only natural that this show made him very happy. It was nice for me to be able to experience with him how he studied the colored arabesques in the rugs and grasped the ultimate form of artistic balance in metal art objects particularly aquamanils (?)

His relation to old masters was alive in a most peculiar way. He once painted the portrait of a German lady. During the sittings he wanted to know everything: how she judged herself, what head shape, placement of the eyes, what colors, clothing, and fashions she considered suitable and chose for herself. The picture was excellent in

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

- 5 -

its first state, and then moved on to a second, uncertain, over-painted state -- a process which repeats itself almost regularly with every painter in this form. Before the painting came into the third, final state, of which he said that only few painters reached it because most of them are satisfied with the first state, he went to the Louvre to get advice and courage from the old masters. He found there a portrait by Verones of a blond woman in a white dress with too small a head but voluptuous body forms and light reddish skin color, everything exactly like his model. After thoroughly studying this painting he hurried back to his studio and painted this time from memory like obsessed, and united his painting into an expressive unity, put down his paintbrushes and nobody - not even the disappointed lady who commissioned the painting and who sorrowfully looked back to the first more/amiable and had more portrait likeness version -- could persuade Matisse to change even one stroke. For him the painting was finished and the subject closed.

Once I saw Renoir standing in front of one of Matisse's paintings the colors of which he seemed to like. I only heard his remark: to bad that this painter does not use transparent glazes, which was quite

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

- 6 -

understandable from Renoir's point of view but not from Matisse's and even less from Leibl's, who even here might not say: "The pig uses transparent glazes."

What did Matisse's apartment look like? Every chair, every material or object showed a personal touch and most careful selection. Aside from the Renoir and Cézanne paintings, the diningroom was hung all around with watercolors by Cézanne. There was the beautiful Courbet "Mademoiselle au bord de la Seine, a rock landscape, a big hunting scene, the frames were antique and tasteful. He had one room marbelized; he was proud to have found a handy Italian decoration painter who still knew how to marbelize in the old fashion. For his still lifes he also used materials, rugs, vases, and glasses which were mostly art objects. I often visited Museums with Matisse also in Germany. He obtained plaster casts of Benin art, Indian, Roman, Greek, and Chaldean art. But he also bought from Courbet's sister all studies made in his young years which Courbet had left to her; there were carefully studied charcoal figure studies and heads, besides sketches from plaster casts with huge noses, mouths, eyes and ears. "My Lord" exclaimed Matisse, "if you would suggest this kind of work to today's young people!" And still, he thought, Courbet

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

- 7 -

did not commit selfdestruction. To the contrary one could believe to see the later Courbet in these sketches, so well were the plaster casts shaded and presented. Matisse studied and worked not much differently; when he was already a recognized artist one could still see him at Colarossi's every evening and when he already had public success he visited for two years evening courses in an industrial school. There he had to use a plaster cast of Barye's "Jaguar devouring a hare" to copy. Off hand one would not find any sense in this and still be convinced of its importance if one were to see this work of Matisse which free and beautifully combined all forms, studied Barye respectfully and with understanding without falling back into a mere imitation. During the years that Matisse did only sculpture he still worked in the sense and spirit of Rodin; he used an old sturdy Italian as a model for a sculpture which exists under the name of Slave in a bronze cast unfortunately without arms (these were lost during the years in which one did not pay any attention to this sculpture.) In a little notebook like laundresses use he marked down all the money he paid to models. When after some time the amount had gotten so high as to scare him, he stopped making further entries but continued to work for years. Rodin, to whom he showed drawings, refused

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

- 8 -

to take him on as a student. In order to learn Rodin's ways of thinking and working he went to his student Bourdelle as an apprentice. The utensils he used during those years are out-dated today: a line system on the studio walls, a plumb line and a "Schwarzspiegel".

It is surprising to note that all these are works of art which are not very popular with our generation and which could not either be included off-hand into the realm of Matisse's intellect. But in his case genius seems to mean diligence ~~in his case~~ for he was not afraid of putting up with all sorts of intellectual and crafts problems. It is entirely possible that he was touched by the depth of primitive art similarly to Cézanne ~~whose work has a pure expression like that~~ whose work has a pure expression like that of the primitive masters without there being any evidence that he had any close contact with the aesthetic of the primitives, rather his starting point could always be found in Veronese, Poussin, Courbet or even Puget. Anyway, once I took a trip with him to Chartes to admire there the ^{stained} ~~printed~~ glass and early sculptures. And once, when he traveled to Italy his interest for the Sienese in particular Duccio was so much greater that he hardly wanted to spend any time in other cities as for example Venice.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

TRANSLATION

Excerpts from "About Henri Matisse" by Hans Purzmann

(WERK, Winterthur, June 1946)

But after rather difficult days we got Cassirer to allow us to hang pictures in the front room which however was the worst room of his gallery. As soon as we had started the, at the time most respected, critic Plietsch started a big fuss because it was impossible for him to get past these monstrosities into the main gallery where Graf Kalckreuth's paintings were exhibited, and he had intended to review them. Cassirer made furious representations to us on account of this incident and the loss of the expected review. Wisely sensing that also Max Liebermann would be a sharp corner to navigate, we called on him. Gotthard Jedlicka describes this visit in his "Encounters" better than I could do, because Max Liebermann had told him that Don Quichote and his Sancho Pansa had come to see him. Upon our invitation Liebermann came when we were hanging the pictures, shook his head, feared for the corruption of the youth and was far more interested in his dachshund than in Matisse's paintings. "Pfefferkuchen painting" "Wallpaper" were the slogans of the time. The only one to make really an effort to create understanding was Curt Hermann who talked a lot to his friend Meier-Graefe without being able to persuade him and Louis

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

- 2 -

Corinth urged me to give him explanations about this alien art.

Matisse complained about this revival of attacks he had already overcome in Paris. Only one artist showed a spirit of humanity, artistry and a feeling of being colleagues: it was the sculptor August Gaul who was working on a group of two fighting steers. At his and his commissioners' despair he had gotten bogged down. Matisse recognized with great insight the mistakes and thus gave Gaul a new incentive to continue his work. Gaul talked about Matisse *still long after* with great gratitude and admiration. He was able to restore balance in his group, to unite his two steers into one single eight-legged animal and thus give back unity to his group which had fallen apart. It was frequently commented, perhaps rightly so, that Matisse looked like a German schoolmaster. He had reddish hair and a reddish beard, a serious look hidden by large glasses. He was of Northern French descent, had great power of persuasion and of teaching if it was a matter of presenting his art views which he put forth with exceptional and more meaningful logic than I have ever encountered in any other artist. As a matter of fact we were once sitting together at Aschinger's, when he was startled and pulled my sleeve to tell me that it seemed to him as if he was walking himself through the restaurant. It seemed to be a double even in

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

- 3 -

clothing, posture, and the way of wearing his hat down his neck, and the broad hands which, as he expressed it, were broad in order to render service to other people. Whether this too was a teacher could not be ascertained. This is how the days passed in Berlin; he was depressed and I was at my wits' end to keep him in good humor. We left with the conviction to have reached our goal since the paintings were hanging; but it would have been better to stay on, even to stand guard over the paintings, because they were taken off and neither shown nor offered to art lovers.

Probably the majority of paintings which were in Germany had come there through my efforts. Thus it saddened me very much to see the Nazis getting rid of them again. This way the beautiful Geranium Still life of the Munich Pinakothék was commissioned by Mr. von Tschudi in Paris through my intervention. When Matisse painted it in a few days and sent it immediately, Tschudi thought he had not been taken seriously and had been cheated. But his initial shock was made up for by the success of the painting, and we could call on Tschudi on the occasion of the musliman (mohammedan) art show in Munich. At this occasion he showed

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

- 4 -

to Matisse his much admired van Gogh paintings about which Matisse made some critical remarks regarding the composition. What he missed in van Gogh he considered an advantage and a fulfillment in a newly discovered Grünewald which was exhibited in the next room. Furthermore, Matisse surprisingly enough gave preference to Gauguin and even Odilon Redon over van Gogh. The only way I can explain this is that he received more inspiration from these artists. Redon's cannot be overlooked in his flower still lifes. The exhibition of muselman art had a very special attraction and its influence is very evident. Matisse was such a great collector of Persian rugs and asiatic art objects that it was only natural that this show made him very happy. It was nice for me to be able to experience with him how he studied the colored arabesques in the rugs and grasped the ultimate form of artistic balance in metal art objects particularly aquamanils (?)

His relation to old masters was alive in a most peculiar way.

He once painted the portrait of a German lady. During the sittings he wanted to know everything: how she judged herself, what head shape, placement of the eyes, what colors, clothing, and fashions she considered suitable and chose for herself. The picture was excellent in

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

- 5 -

its first state, and then moved on to a second, uncertain, over-painted state -- a process which repeats itself almost regularly with every painter in this form. Before the painting came into the third, final state, of which he said that only few painters reached it because most of them are satisfied with the first state, he went to the Louvre to get advice and courage from the old masters. He found there a portrait by Verones of a blond woman in a white dress with too small a head but voluptuous body forms and light reddish skin color, everything exactly like his model. After thoroughly studying this painting he hurried back to his studio and painted this time from memory like obsessed, and united his painting into an expressive unity, put down his paintbrushes and nobody - not even the disappointed lady who commissioned the painting and who sorrowfully looked back to the first more/amiable and had more portrait likeness version -- could persuade Matisse to change even one stroke. For him the painting was finished and the subject closed.

Once I saw Renoir standing in front of one of Matisse's paintings the colors of which he seemed to like. I only heard his remarks: to bad that this painter does not use transparent glazes, which was quite

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

- 6 -

understandable from Renoir's point of view but not from Matisse's and even less from Leibl's, who even here might not say: "The pig uses transparent glazes."

What did Matisse's apartment look like? Every chair, every material or object showed a personal touch and most careful selection. Aside from the Renoir and Cézanne paintings, the diningroom was hung all around with watercolors by Cézanne. There was the beautiful Courbet "Mademoiselle au bord de la Seine, a rock landscape, a big hunting scene, the frames were antique and tasteful. He had one room marbelized; he was proud to have found a handy Italian decoration painter who still knew how to marbelize in the old fashion. For his still lifes he also used materials, rugs, vases, and glasses which were mostly art objects. I often visited Museums with Matisse also in Germany. He obtained plaster casts of Benin art, Indian, Roman, Greek, and Chaldean art. But he also bought from Courbet's sister all studies made in his young years which Courbet had left to her; there were carefully studied charcoal figure studies and heads, besides sketches from plaster casts with huge noses, mouths, eyes and ears. "My Lord" exclaimed Matisse, "if you would suggest this kind of work to today's young people!" And still, he thought, Courbet

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

- 7 -

did not commit selfdestruction. To the contrary one could believe to see the later Courbet in these sketches, so well were the plaster casts shaded and presented. Matisse studied and worked not much differently; when he was already a recognized artist one could still see him at Colarossi's every evening and when he already had public success he visited for two years evening courses in an industrial school. There he had to use a plaster cast of Barye's "Jaguar devouring a hare" to copy. Off hand one would not find any sense in this and still be convinced of its importance if one were to see this work of Matisse which free and beautifully combined all forms, studied Barye respectfully and with understanding without falling back into a mere imitation. During the years that Matisse did only sculpture he still worked in the sense and spirit of Rodin; he used an old sturdy Italian as a model for a sculpture which exists under the name of Slave in a bronze cast unfortunately without arms (these were lost during the years in which one did not pay any attention to this sculpture.) In a little notebook like laundresses use he marked down all the money he paid to models. When after some time the amount had gotten so high as to scare him, he stopped making further entries but continued to work for years. Rodin, to whom he showed drawings, refused

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

- 8 -

to take him on as a student. In order to learn Rodin's ways of thinking and working he went to his student Bourdelle as an apprentice. The utensils he used during those years are out-dated today: a line system on the studio walls, a plumb line and a "Schwarzspiegel".

It is surprising to note that all these are works of art which are not very popular with our generation and which could not either be included off-hand into the realm of Matisse's intellect. But in his case genius seems to mean diligence in his case for he was not afraid of putting up with all sorts of intellectual and crafts problems. It is entirely possible that he was touched by the depth of primitive art similarly to Cézanne ~~whose appearance is in his work~~ whose work has a pure expression like that of the primitive masters without there being any evidence that he had any close contact with the aesthetic of the primitives, rather his starting point could always be found in Veronese, Poussin, Courbet or even Puget. Anyway, once I took a trip with him to Chartres to admire there the ^{stained} ~~paints~~ glass and early sculptures. And once, when he traveled to Italy his interest for the Sieneese in particular Duccio was so much greater that he hardly wanted to spend any time in other cities as for example Venice.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

PURTMANN

COPY TO: Mr. Hans Purrmann
c/o Dr. R. Wehrli
Kunsthaus Zürich
Heimplatz 1.
Zürich, Switzerland

+ AAB-UT
AAB has reply

August 28, 1950

Dear Mr. Purrmann:

It is now almost twenty years since we last corresponded at the time of our Matisse exhibition in New York to which you so kindly lent your wonderful painting, Goldfish. (This painting is now in the collection of the Chairman of our Board, John Hay Whitney, who has informed me that he will leave it as a bequest to our Museum's collection.)

I write you now to ask you some questions about Matisse which I hope you may have the patience to answer. I have of course read with the greatest attention and interest your articles on Matisse in KUNST UND KUNSTLER of 1922 and your more recent article in WERK, 1946.

In this last article I am especially interested in two problems which have to do with the chronology of Matisse's life and work - I should say that I am writing a short book on Matisse and have found the greatest discrepancy in the chronology of his career.

Matisse exhibition, Cassirer: In WERK, 1946, you give a most interesting detailed account of an exhibition at Paul Cassirer's. Am I right in supposing that this exhibition took place in the winter of 1908? You speak of Matisse being with you in Berlin at Christmas 1907 (?) and New Year's 1908 (?), the exhibition opening somewhat later.

However, you also speak of your and Matisse's having seen Mensel on the streets of Berlin. Is this possible since Mensel died in February, 1905?

It is hard of course to remember the exact year so long ago. Am I right in thinking that the first Matisse paintings you saw were those at the Salon d'Automne of 1905 with the Femme au chapeau and the Fenêtre à Collioure.

If then indeed you did not meet Matisse before the Salon d'Automne of 1905, how is it possible that you could have stood with him on the streets of Berlin before February of the same year?

I ask these questions because I am eager to know exactly when Matisse had his exhibition at Cassirer's. This was an important event. Indeed, a heroic

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

- 2 -

pioneer moment in which your part is a glorious one - I wish to give you full credit for your achievement in my book.

Can you remember any of the paintings shown at Cassirer's? Is there any list or catalogue which I might borrow?

Do not hesitate to write in French or German the answer to this question.

Musulmann exhibition, Munich, 1900(?): In your article of 1946 you describe a visit to the Musulmann show in Munich. Am I right in believing this to be 1910, shortly after Tschudi had received the still life which he had commissioned through your kind offices? Matisse has written me twice that he did not see the Musulmann exhibition in Munich in 1910 with you, but that he visited Munich in 1903 for this purpose. I find this very hard to believe because in the same letter he states that he did not see the Musulmann exhibition at the Pavilion Masson of 1903.

Matisse does agree that he was in Germany during the summer of 1910 and part of the fall with you, but he denies that he went to Munich to see the Musulmann exhibition!

I have seen a post card written by Matisse from Garmisch, October 11, 1910, in which he says he is returning to Paris.

Blue Window: Matisse writes that he painted the Blue Window for Poirot who then refused it. Then it was sold to Osthaus.

Did Osthaus buy it in 1911 or 1912? I have written the authorities of the Folkwang Museum who assure me that the date was 1911, but all other authorities give the date as 1912. This would mean that it was painted after the first trip to Morocco. (The painting is in our Collection so that we want to have exact data.)

For your convenience I attach a sheet with spaces for your answers to my questions. I do hope that I shall not be troubling you too much.

With very kind greetings, I am

Sincerely yours,

Alfred H. Barr, Jr.
Director of the Museum Collections

Mr. Hans FURRMANN
c/o The Editor
WERK
Winterthur, Switzerland

AHB:js
enclosure

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

1. Was the Matisse exhibition at Cassirer's held in 1908?

2. What paintings were shown in the Cassirer exhibition?

3. Did Matisse come to Munich in 1910 to see a Musulmann exhibition?

4. If not, do you remember having heard him speak of visiting Munich in 1903 to see a Musulmann exhibition?

5. Do you believe the date of the Blue Window formerly in the Essen Museum to be 1911 or 1912?

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

Purrmann

-trans-

1922

School
etc

P. Goes to Salon where he sees Dame a la Voilette . Sees same again in Stein (prob. G.) collection where he is taken by Sterne. Leo wishes to see his drawings, breaks into his room one early morning, shows them to M. (whom P. had met but to whom he had not shown his work). M. grades them, gives advice. Mrs. Stein had already been working with M. she invites P. to join her, thence the plan to get other artists together who had already shown their work to M. and to open an atelier. Of Germans only P., Moll and his wife. The Dome crowd looks askance at the atelier, when it becomes celebrated some of the crowd joins in.

"You must not think that you are committing suicide by adhering to nature and trying to picture it with exactness. In the beginning you must subject yourself to the influence of nature. After that you can turn back, motivate nature and perhaps make it more beautiful. But you must be able to walk firmly on the ground before you start tight rope walking. of course I think I could tell you whether you are walking on the rope or whether you are lying under it but I don't think that my telling you would be of much intrinsic use. You must take the controls into your own hands".

To wild young painter who thought he had done something original: "Oh don't think you can scare me. I'm not frightened. May be you can put this over on someone simpler but what satisfaction does it give you?"

Upon seeing exhibition of crude imitator: "Oh if he'd only come to the studio, what infinite pains I would give myself to bring him back to himself. Perhaps he has more than this nonsense to say. "

" I have obliged myself to develop my personality always going back to an instinctive principle every time my work comes to a standstill. I would say: "Here I have canvas and colors and I must express myself with the greatest purity and economy by putting down four or five colors and drawing a couple of lines which must bring forth a plastic expression."

Hans Purrmann: "Andenken der Werkstatt Henri Matisse".
Kunst und Künstler - February 1922 - p. 167-176 - 7 ill.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

Upon picking out colors for a still life (indicating necessity of picking out colors before starting) ~~ix~~ he points to a house and says "Look at the colors of the wainscoting, of the cornice, of the wall and of the snops, they build up a unity. Just the same unity as is needed in a picture. When I was younger every day I would get new color ideas for the picture I was working on. This entailed many hours of doubt."

He wanted to find a rule or formula never to be transgressed, he always insisted that his picture work out according to the original conception, only thus could he give a satisfactory vision of the whole. "A picture is like a game of cards., one must calculate from the start what one will hold in the end, everything must be represented from the start and always be complete and finished within itself."

With reference to "La Musique" he changed the masses of the limbs of the four figures and threw the four figures together into one figure with 8 legs and 8 arms. If he disturbed a single line in an arms the whole thing wne t wrong and the balance had to be shifted. And Matisse grumbled: " Look at that great green hill on which the figures are seated. I would love to paint flowers in it but I Can't manage to, they don't take shape in my head and they would'nt ring true so I must renounce defeated".

Bonnard asked "Why do ~~xxx~~ you paint the figures all one color, why aren't you more faithful to reality?". Matisse answered: " I know the sky throws a b ue reflection on the figures and htat the feilds throw a green one. I suppose I should indicate some light and shade but what's the use of such dreadful complication, it is of no use in the picture and disturbs my possibility of expression". I can be witness of how hard it was for him to get just those three colors fully. Once the picture was lying on the floor Matisse (who didn't expect it) threw just one look at it and sprang away in dismay. The primitive had frightened even him.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

E 3

I stood with Matisse before the portrait of Durer's brother in Munich, he thought that it was a sensitive rendering of nature (ohne aus der Form herausgedacht zu sein) . He then started discussing the way in which Durer saw; Cezanne also saw this way. He speaks of two plastic representations, one sculptural and linear, the other decorative and coloristic. He associates the former with the type of the Venus de Milo, the latter with Michelangelo and Rubens. Ingres goes with the former, Delacroix with the latter.

Matisse was always preoccupied about the correctness of his pictures and when he showed an unfinished picture he would say for instance: "Don't you think that red is a little hollow? Should I fix it up with some yellow?" Most of the time however he didn't fix it up but modified something else in the picture thus getting around the difficulty indirectly. Matisse said that Cezanne never neglected important relations. Nowadays artists forget this and give too much importance to minor relations.

"One must arrange things large and clear in order to get three or four contrasts really well placed, between these contrasts the other colors move. Painting is nothing but the observation of the relation of colors to one another and here again one must learn to see things as a whole. Nature appears to me as a whole. Even Corot saw this way though he painted each object in its local color."

In M.'s work there was always the greatest possible interval between juxtaposed colors either through the opposition of black and white by which he gave light (put one beside the other, not one over the other) or through the opposition of pure colors. He once said looking at my work "Take light neighboring tones which do not weaken one another, if you like you can paint shadows with contrasts but you must never put contrasting colors on a round thing if you want to preserve its unity, a shape can always be brought out by deeper colors but in no case by laying on light (dass man Licht aufsetzt)".

He discriminated between cool and warm tones but to produce light

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

through the opposition of tones was to him a thing in itself. It was possible for him to paint a picture in black and white so that it came near to being a drawing, in other words he painted in tones; but he said one can also paint only in colors, like Turner who disowned everything by abolishing contrasts near and far lying (mit Asshaltung des Tons - by the depletion, emptying out of tones). Matisse was not much in favor of putting together three harmonies the way Searat did though he had great admiration for this artist.

3 The greatest condemnation in M's school was when he said "There's a hole there, this tone is not full". This went so far that once with Marquet he went through all the pictures in the Louvre to find holes in them. There were many. "When one paints black on a figure what is in reality yellow in the color and in the light, this black makes a hole. A Warm, rather brown color should be used, this looks like black, but is full at the same time. "

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

Matisse often spoke of the atelier of Gustave Moreau, an open atelier in which he and nearly all the French painters have worked. Derain ^{young} Puy, Chamoin, Manguin, Marquet, Munch. One day M. read Signac's book. He hunted him out and expressed desire to work with him. A friend of mine thought it rather ridiculous that M. should have submitted to this discipline. But M. said "Divisionism brought me freedom and the knowledge of pure color". M showed me a painting of a certain period and said "Gauguin could have helped me with this one". Gauguin's influence on M. was stronger than V. Gogh's. An influence not to be overlooked is that of Odilon Redon. At other moments M. was in personal contact with Fissarro, then again he tried to become a disciple of Rodin. He showed him drawings and when Rodin rejected them he went to work with Bourdelle in order to get Rodin's ideas at least second hand

"At no time have I endeavoured to withstand the influence of others. Had I done so I would have considered it a lack of earnestness and a cowardice. I think that the personality of an artist is built up by the struggle he has to carry on in order to withstand the personality of others. If this struggle proves fatal to an artist and vanquishes his personality it is just destiny." Matisse endeavoured to establish a discipline in his atelier. He proclaimed the value of Haltung he tried to give the painters a solid foundation of serious study by giving them each long and patient attention. Many worked around him. Many endeavoured to understand him. This was all the more beneficial as painting had shifted a bit towards a tendency to catch rapid impressions with shoddy though often pleasant harmonies. Some have insinuated that in M.'s studio there may have been discipline but not tradition. But the word tradition is used by many mediocre artists to bolster up their lack of power.

Often have I heard M. explain that everyone must find a personal form to express his sensations. and many of his pupils appreciate M. for having subjected us to a discipline, to a criticism of form, to an observation of color besides teaching us to acquire a control through the analysis of our predecessors

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

77
Perrmann - trans. 1922 Same
 ita

f. goes to Salon where he sees Lame a la Voilette . Sees same again in Stein (prob. G.) collection where he is taken by Sterne. Leo wishes to see his drawings, breaks into his room one early morning, shows them to M. (whom P. had met but to whom he had not shown his work). M. grades them, gives advice. Mrs. Stein had already been working with M. she invites P. to join her, thence the plan to get other artists together who had already shown their work to M. and to open an atelier. Of germans only P., Moll and his wife. The Dome crowd looks askance at the atelier, when it becomes celebrated some of the crowd joins in.

"You must not think that you are committing suicide by adhering to nature and trying to picture it with exactness. In the beginning you must subject yourself to the influence of nature. After that you can turn back, motivate nature and perhaps make it more beautiful. But you must be able to walk firmly on the ground before you start tight rope walking. of course I think I could tell you whether you are walking on the rope or whether you are lying under it but I don't think that my telling you would be of much intrinsic use. You must take the controls into your own hands".

To wild young painter who thought he had done something original: "Oh don't think you can scare me. I'm not frightened. May be you can put this over on someone simpler but what satisfaction does it give you?"

Upon seeing exhibition of crude imitator: "Oh if he'd only come to the studio, what infinite pains I would give myself to bring him back to himself. Perhaps he has more than this nonsense to say. "

" I have obliged myself to develop my personaity always going back to an instinctive principle every time my work comes to a standstill. I would say: " &ere I have canvas and colors and I must express myself with the greatest purity and economy by putting down four or five colors and drawing a couple of lines which must bring forth a plastic expression."

Hans Perrmann: "Andenken der Werkstatt Henri Matisse".
 Kunst und Künstler - February 1922 - p. 167-176 - 7 ill.

9
 8

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

2

Upon picking out colors for a still life (indicating necessity of picking out colors before starting) ~~ix~~ he points to a house and says "Look at the colors of the wainscoting, of the cornice, of the wall and of the snops, they build up a unity. Just the same unity as is needed in a picture. When I was younger every day I would get new color ideas for the picture I was working on. This entailed many hours of doubt."

He wanted to find a rule or formula never to be transgressed, he always insisted that his picture work out according to the original conception, only thus could he give a satisfactory vision of the whole. "A picture is like a game of cards., one must calculate from the start what one will hold in the end, everything must be represented from the start and always be complete and finished within itself."

With reference to "La Musique" he changed the masses of the limbs of the four figures and threw the four figures together into one figure with 6 legs and 6 arms. If he disturbed a single line in an arms the whole thing wne t wrong and the balance had to be shifted. And Matisse grumbled: " Look at that great green hill on which the figures are seated. I would love to paint flowers on it but I Can't manage to, thay don't take shape in my head and they would'nt ring true so I must renounce defeated".

Bonnard asked B "Why do ~~mix~~ you paint the figures all one color, why aren't you more faithful to reality?". Matisse answered: " I know the sky throws a blue reflection on the figures and htat the feilds throw a green one. I suppose I should indicate some light and shade but what's the use of such dreadful complication, It is of no use in the picture and disturbs my possibility of expression". I can be witness of how hard it was for him to get just those three colors fully. Once the picture was lying on the floor Matisse (who ddn't expcet it) threw just one look at it and sprang away in dismay. The primitive had frightened even him.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

E 3

I stood with Matisse before the portrait of Durer's brother in Munich, he thought that it was a sensitive rendering of nature (ohne aus der Form herausgedacht zu sein) . He then started discussing the way in which Durer saw; Cezanne also saw this way. He speaks of two plastic representations, one sculptural and linear, the other decorative and plastic. He associates the former with the type of the Venus de Milo, the latter with Michelangelo and Rubens. Ingres goes with the former, Delacroix with the latter.

Matisse was always preoccupied about the correctness of his pictures and when he showed an unfinished picture he would say for instance: "Don't you think that red is a little hollow? Should I fix it up with some yellow?" Most of the time however he didn't fix it up but modified something else in the picture thus getting around the difficulty indirectly. Matisse said that Cezanne never neglected important relations. Nowadays artists forget this and give too much importance to minor relations.

"One must arrange things large and clear in order to get three or four contrasts really well placed, between these contrasts the other colors move. Painting is nothing but the observation of the relation of colors to one another and here again one must learn to see things as a whole. Nature appears to me as a whole. Even Corot saw this way though he painted each object in its local color."

In M.'s work there was always the greatest possible interval between juxtaposed colors either through the opposition of black and white by which he gave light (put one beside the other, not one over the other) or through the opposition of pure colors. He once said looking at my work "Take light neighboring tones which do not weaken one another, if you like you can paint shadows with contrasts but you must never put contrasting colors on a round thing if you want to preserve its unity, a shape can always be brought out by deeper colors but in no case by laying on light (dass man Licht aufsetzt)".

He discriminated between cool and warm tones but to produce light

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

through the opposition of tones was to him a thing in itself. It was possible for him to paint a picture in black and white so that it came near to being a drawing, in other words he painted in tones; but he said one can also paint only in colors, like Turner who disowned everything by abolishing contrasts near and far lying (mit Asshaltung des Tons - by the depletion, emptying out of tones). Matisse was not much in favor of putting together three harmonies the way Seurat did though he had great admiration for this artist.

3 The greatest condemnation in M's school was when he said "There's a hole there, this tone is not full". This went so far that once with Marquet he went through all the pictures in the Louvre to find holes in them. There were many. "When one paints black on a figure what is in reality yellow in the color and in the light, this black makes a hole. A Warm, rather brown color should be used, this looks like black, but is full at the same time."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	X.A.18

Matisse often spoke of the atelier of Gustave Moreau, an open atelier in which he and nearly all the French painters have worked. Derain ^{young} Puy, Chamoin, Manguin, Marquet, Munch. One day M. read Signac's book. He hunted him out and expressed desire to work with him. A friend of mine thought it rather ridiculous that M. should have submitted to this discipline. But M. said "Divisionism brought me freedom and the knowledge of pure color". M showed me a painting of a certain period and said "Gauguin could have helped me with this one". Gauguin's influence on M. was stronger than V. Gogh's. An influence not to be overlooked is that of Odilon Redon. At other moments M. was in personal contact with Fissarro, then again he tried to become a disciple of Rodin. He showed him drawings and when Rodin rejected them he went to work with Bourdelle in order to get Rodin's ideas at least second hand

"At no time have I endeavoured to withstand the influence of others. Had I done so I would have considered it a lack of earnestness and a cowardice. I think that the personality of an artist is built up by the struggle he has to carry on in order to withstand the personality of others. If this struggle proves fatal to an artist and vanquishes his personality it is just destiny." Matisse endeavoured to establish a discipline in his atelier. He proclaimed the value of Haltung he tried to give the painters a solid foundation of serious study by giving them each long and patient attention. Many worked around him. Many endeavoured to understand him. This was all the more beneficial as painting had shifted a bit towards a tendency to catch rapid impressions with shoddy though often pleasant harmonies. Some have insinuated that in M. 's studio there may have been discipline but not tradition. But the word tradition is used by many mediocre artists to bolster up their lack of power.

Often have I heard M. explain that everyone must find a personal form to express his sensations. + and many of his pupils appreciate M. for having subjected us to a discipline, to a criticism of form, to an observation of color besides teaching us to acquire a control through the analysis of our predecessors