

Article

The Picassos in the 1901 Vollard Exhibition and Their History

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Abstract: This article describes Picasso's first visit to the French capital in 1900, and the events that led to his first major exhibition at the acclaimed Galerie Ambroise Vollard in Paris in 1901. The first section provides a narrative of his early experiences abroad as a young unknown artist, his influences, and the contacts he established with friends, artists and dealers during this important period of his career; the second section traces the histories of the sixty-five artworks that were exhibited, identifying the collections those items went through after they were exhibited, their current locations, as well as the exhibitions in which they have been featured since Vollard first displayed them in his gallery. The last section elaborates on some of the immediate repercussions of the exhibition. The reported findings are the result of extensive research on hundreds of books and catalogs published on Pablo Picasso from 1901 to the present. The new facts we have uncovered are published here for the first time. Readers of the article will learn that the works included in Picasso's first exhibition in France have been part of the most prestigious art collections, such as those of Justin K. Thannhauser, Gertrude Stein, Chester Dale, Paul Guillaume, Walter P. Chrysler, Jr., Paul Mellon, Helena Rubinstein, Alfred Flechtheim, Walter C. Arensberg, among others. The works have also been featured in such important overviews of his career as "Picasso, 75th Anniversary" 1957–1958, and "Picasso: An American Tribute", 1962. Thus, while Vollard claimed that the exhibition at his gallery had no major impact, the facts show that it not only played an important role in Picasso's acceptance as a groundbreaking newcomer, but also left a significant mark on the rest of his career, as evidenced by the works' inclusion in the retrospectives held in Paris and Zürich in 1932, and New York in 1980.

Keywords: Picasso; Galerie Vollard; provenance; exhibition



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1. Leading Up to the Galerie Vollard Exhibition

Picasso first came to Paris in 1900 on the occasion of the *Exposition Universelle*.¹ For a few months starting in April, two hundred temporary pavilions from different countries and architectural styles lined the Seine. The grands cafés hummed with visitors. Night and day, people dressed in fancy clothes strolled along the boulevards. The expo featured the first working escalator (patented in 1859 and manufactured by the Otis Elevator Company for the occasion). For the 39 million visitors to the fair, the most popular thing, however, was the *Palais de l'Electricité* which was meant to capture the excitement of the century just dawning. In words recalling biblical Creation, a single touch of the finger on a switch miraculously released a "magic fluid . . . bring[ing] light and life" (Roe 2015, p. 3). Gaumont, Pathé Lumière and Raoul Grimoin-Sarran also projected films, taking the opportunity to show off their most spectacular technical advances. Lumière, in particular, showcased the company's stunning developments in color *visions d'art*, photographic stills tinted with "natural" color—"roses twelve feet in diameter, delicately shaded, finely modeled, so subtle and elegant!" (Roe 2015, p. 4; also Rose 2007, p. 39).

Part of the exhibit was an "Exposition Décennale", an art show of painting and sculpture from previous decades, including Jacques-Louis David, Eugène Delacroix, Jean-Auguste-Dominique Ingres, Jean-Baptiste-Camille Corot, Gustave Courbet, Edouard Manet, and the Impressionists. Also shown were works by modern artists like Toulouse-Lautrec,

Cézanne, Signac, Bonnard, Daumier, and Vuillard, among others (Frank 2021, p. 298). Coinciding with the *Exposition Universelle* was a retrospective exhibition of Rodin sculptures from June 1 to late November in a specially constructed pavilion on the place de l'Alma. One hundred and fifty works were on display, including the small-scale *L'homme qui marche*, considered to have influenced Matisse's *Le serf* (Cousins and Elderfield 1992, p. 86). Rodin was there on most days to show his work to visitors. A catalog was published: *Exposition de 1900—L'Oeuvre de Rodin Exposées au Pavillon de l'Alma*, with twenty-six illustrations (Frank 2021, p. 298). Picasso might have been aware of it since, on the occasion of the retrospective, Casas published an article about the artist in that month's issue of the review *Quatre Gats* (Robinson 2012, p. 112). The sculptor would prove to be an important influence in his work a few years later.

Still in Barcelona, Picasso was eager to see his painting *Les derniers moments*, which had been selected for the Spanish Pavilion of the *Exposition*. He started making plans for the trip with his friend Carles Casagemas. At this time, a journey to the French capital gave any artist an aura of sophistication. As Sabartés wrote, “Nothing counted except the fashion from Paris. All our intellectuals had been to France (Unger 2018, p. 64). All his energy went into scheming to get his parents to provide the necessary funds. There was no problem with Doña Maria: she had total faith in her son's gifts and aspirations. Don José was another matter: he still expected his son to follow in his footsteps, train to be a teacher, and then make a name for himself in Spain. This sort of talk made the son all the more determined to leave. Over the course of the spring and summer, Pablo finally wore down Don José's staunch resistance to the idea, finagled the much-needed funds from Carles' parents, and hustled to find additional commercial work to raise more money—all the while reveling in the seemingly infinite entertainment available to an adventurous young man in Barcelona, including the theaters on the *Paralelo*, the brothels in the *Barri Xino*, and the newly opened bullring *Las Arenas* (Richardson 1991, p. 151). After Pallarès came back to Barcelona for a few days to buy paints and brushes, he had agreed to join the young Pablo in Paris at some point (Richardson 1991, p. 156). This might have been the final factor necessary to convince Don José.

Picasso did not forget to pack his latest pastels with him as he set out. “He was not going to arrive in the city where he hoped to find fame”, Richardson has noted, “without saleable samples of his work” (Richardson 1991, p. 153). It was an excellent strategy, as it turned out. Don José and Doña Maria came to the *Estación de Francia* to pay for the ticket and see the two young men off.² Picasso recalled years later: “When they went home, all they had left was the loose change in [my father's] pocket. They had to wait until the end of the month before they could get straight. My mother told me long after” (Richardson 1991, p. 157). A notice appeared in *Catalunya Artística* on September 27 informing the public of their departure: “the noteworthy artists Ruiz Picasso and Casagemas, who have been named artistic correspondents for this journal, planned to depart yesterday [for Paris]” (Frank 2021, p. 298).

Hugué, Pichot, Junyent, and Nonell were among the fellow Catalans awaiting them at the recently inaugurated Gare d'Orsay.³ They immediately made for Montparnasse, where a mutual friend, the Barcelona painter and stage designer Oleguer Junyent, had a studio at 8, rue Campagne Première. An inexpensive studio was available in the same building,⁴ Junyent told them, so they went ahead and paid a deposit on it (Richardson 1991, p. 159). However, Nonell convinced them that it would be stupid to settle in Montparnasse; it was far less congenial than Montmartre, which, as well as being the headquarters of the Catalan colony, was the center of bohemian nightlife. He generously offered them the use of his studio at 49, rue Gabrielle, since he was planning to return to Barcelona in a few days anyway. So, they returned to Montparnasse and persuaded the landlord to refund part of their deposit (Richardson 1991, pp. 159–60; also Cabanne 1979, p. 53; McCully 2011, p. 16; Frank 2021, p. 298).

In early October, while waiting for Nonell to leave, he and Casagemas stayed at the cheaper *Hôtel du Nouvel Hippodrome* on rue Caulaincourt in Montmartre, a picturesque

street lined with brothels on one side and rickety shacks on the other (Cabanne 1979, p. 53; Richardson 1991, pp. 159–60; Daemgen 2005, p. 15; Vallès 2014, p. 174; Roe 2015, p. 5; Unger 2018, p. 75). When he finally got to see the *Exposition Universelle* he was astounded. The choices had created as much controversy on the French side as in Spain, and the curator of the *Musée du Luxembourg*, Léonce Benedite, hardly an avant-gardist, would write in *La Gazette des Beaux-Arts* that “the spirit of the Inquisition came to life again in the jury of academicians” (Cabanne 1979, p. 53). There were 106 paintings by sixty painters, and Picasso’s appeared alongside the work of one of his former teachers, Moreno Carbonero, as well as two of the established artists from the *Els Quatre Gats* group, Santiago Rusiñol and Ramón Casas. One can only imagine the excitement he must have felt as he walked through the pavilions. Impressive during the day, the place truly came to life at night, when 16,000 incandescent lights and another 300 arc lamps turned both banks of the Seine into a glittering fairyland, confirming Paris’ reputation as the City of Lights (Unger 2018, p. 83). The public approached through the Porte Binet, an exotic red and gold archway on the place de la Concorde. The streets bustled with visitors to the exhibition halls that stretched across the city (Roe 2015, p. 3). After decades of struggle for recognition, the Impressionist verdict was finally confirmed by the prices they commanded at galleries and auction houses. But despite their recent success, the officials tasked with selecting the art to be displayed at the “Décennale” still regarded them as suspect. True, Manet’s *Le Déjeuner sur l’Herbe*—whose scandalous reception in 1863 was generally credited with launching modern art in France—was grudgingly included, as were a handful of paintings by Renoir, Degas, and Monet, but these were swamped by the thousands of unimpressive academic works. It was only at the *Musée du Luxembourg* that the more representative sampling of French Impressionism could be seen (Unger 2018, p. 85). There he admired Caillebotte’s collection of Impressionist art. Acquired in June 1894, it had taken the museum two years to put it on display (Roe 2015, p. 7). Picasso also made sure to visit the progressive galleries on rue Laffitte, especially *Galerie Durand-Ruel*, *Galerie Le Barc de Bouteville*, *Galerie Bernheim Jeune*, and *Galerie Vollard*, where he was able to check works by Bonnard, Vuillard, Gauguin, Redon, and others (Frank 2021, p. 300).

While in Paris, Picasso’s work seems to have undergone an evolution that took it from light to shade, from the early vivid polychrome to the later nocturnal hues (Palau 1980, p. 207), from the vibrant, sun-lit bullfight scenes, with their dashes of different pastel tones intended to give movement and local color to the event, to the dark, almost saturated, areas of pastel used to convey the underside of life that he observed in the French capital (McCully 2011, pp. 21–25). The spectacle of diversity stimulated Picasso, for it validated his experimental approach and commitment to the principle of change. It was second nature to him, Cowling has stated, to observe, evaluate, reject, and select, rather than passively accept the status quo, and this sharpened his sense of the apt and the distinctive. Needing to switch into different modes of expression must have made him acutely aware that there were always alternative ways of saying the same thing, and conversely that one cannot say exactly the same thing in every one of them. He grasped that each style had its own character and associations, and was able to switch rapidly from one to another according to the needs of the moment (Cowling 2002, pp. 59–60). Things were changing. New movements were flourishing. The disconnect between the new technologies and art was nowhere more evident than at the *Exposition Universelle*, where the excitement of the pavilions displaying the latest technological marvels defeated what was shown at the galleries devoted to painting and sculpture. A crucial task for the avant-garde was to match the sense of endless possibility that technology seemed to offer. Instead of simply reproducing what the eye saw, their compositions should create their own reality on the surface of the canvas, a reality more vivid than and bearing only the most cursory resemblance to anything found in nature (Unger 2018, p. 261). With the rise of photography as a medium, the painters’ previous goal of grasping the flow of time was now left to the camera. The aim of painting was, instead, to find ways of expressing the painter’s own response to life (Roe 2015, p. xiv).

By the end of October, he moved with Casagemas into the studio vacated by Nonell on 49, rue Gabrielle, Montmartre (Unger 2018, p. 74). Before he left Paris, the painter had tendered Picasso an introduction to a Catalan named Pere Mañach, who was always on the look-out for promising new arrivals from Spain.⁵ At the lower end of the art market where the prices were cheap but the potential profits the greatest, a young unknown like Picasso was a more attractive prospect than an already established artist. One of those who plied this territory was this Mañach. He was the son of a safe-and-lock manufacturer in Barcelona who had gone to Paris to promote the family business abroad but had been seduced by the bohemian lifestyle, remaking himself as a small-time trader in antiques and fine arts. Some thirteen years older than Picasso, he had been living in the city since the 1890s, and, in addition to running a little junk shop in Montmartre, he worked closely with a few dealers, including Berthe Weill, a Jewish American born in Paris, a dealer of rare books and antiques, whose scraped-back hair and distinctive pince-nez give her the look of a schoolteacher (Roe 2015, p. 26). Mañach had both a taste for the artistic life as well as unconventional sexual leanings, which made it difficult to settle into a respectable life back home. His politics were those of “fashionable anarchism”, which characterized the progressive philosophies of so many of his fellow Catalan businessmen (Richardson 1991, p. 171; Unger 2018, p. 93). Mañach had been impressed enough with the bullfight pastels that Picasso had shown him at their first meeting to take Weill to rue Gabrielle on November 11 (Frank 2021, p. 299). Now that they were getting the attention of dealers, Pablo and Carles determined that they had to take their work more seriously, as they wrote to Reventós: “We’ve decided that we’ve been getting up too late and eating at improper hours and that everything was beginning to go wrong . . . So we have arrived at the conclusion that . . . we will not go to bed later than midnight, and every day we’ll finish lunch by one. After lunch we’ll dedicate ourselves to our paintings” (McCully 1997, p. 31).

Mañach had dealt at one time or another with Canals, Junyent and Pichot, and had developed contacts not only with Weill, but also with more go-ahead dealers in Paris like Ambroise Vollard. He now directed some of his friends and collectors in search of portraits to Picasso’s studio. Emmanuel Virenque, the Spanish consul in Paris, would buy an oil that evoked memories of Spanish *preciosismo*, the nineteenth-century preoccupation with glittering surfaces, as well as a pastel depicting a bullring in the background (Richardson 1991, p. 164; McCully 2011, p. 21; McCully 2013, p. 38; Frank 2021, p. 299). Casagemas wrote about Virenque’s visit in his letter to Jacint and Ramón Reventós from 19 November: “The man we were waiting for has just left. He has a junk shop nearby, where I’ve seen paintings, and it’s certain he’s going to buy some from us. Now we are waiting for an answer and the money if he purchases any. This runner is a guy called Mañac [sic] and he takes only 20%” (McCully 2011, p. 20; Vallès 2014, pp. 178, 180; Unger 2018, p. 93). Picasso added: “The man has come about the painting, and now we’re waiting for Mañach, to see what he says.” (Frank 2021, p. 299; McCully 2011, p. 21; McCully 2013, p. 38).

On another visit in late November, Mañach got three “bullfight pastels” on consignment from Pablo for 100 francs. Within days, he had sold the lot to Weill for a hundred francs; she marked them up fifty percent and flipped them to Adolphe Brisson, the editor of *Annales Politiques et Littéraires* (Richardson 1991, p. 163; McCully 2011, p. 21; McCully 2013, p. 39; Unger 2018, p. 93; Frank 2021, p. 298). Her funds were always very limited, so she would never be able to pay Picasso or her other artists as much as she would have liked. But she prided herself on her fairness. She would open her own gallery at 25, rue Victor-Massé in December 1901—to the horror of Degas, who lived a few steps away and was outraged by the presence of a Jewish dealer in the neighborhood (FitzGerald 1995, p. 26; McCully 2011, p. 20; McCully 2013, p. 39). She had learned the trade working for an antique dealer, and had started by peddling Daumier and Toulouse-Lautrec prints, which she displayed pegged like laundry on clotheslines. It was Mañach who had persuaded her to show modern, especially Spanish, painters. Among other artists she would help discover would be Derain, van Dongen, Metzinger, Modigliani, Marquet, Manguin and Utrillo (Richardson 1991, p. 163).

On the strength of Weill's success with the pastels, Mañach offered Picasso a contract by the end of November (Cabanne 1979, p. 54; Franck 2001, p. 20; Dagen 2009, p. 483; McCully 2011, p. 20; Frank 2021, p. 300). Such contracts between painter and dealer stipulated that the artist should make over the entirety of his production to the merchant in exchange for an agreed sum, usually to be paid by the month. In principle, the whole output became the merchant's exclusive property, although a clause often gave the artist the right to retain a dozen pictures or so for himself. In Pablo's case there was no such clause, and the stated sum was 150 francs a month (O'Brian 1994, p. 88).

By mid-December, Carles was as disappointed with his experience in Paris as Pablo was invigorated by it. Picasso thought that it would be a good idea to spend some time back home where his friend could perhaps get back his spirits (Cabanne 1979, p. 57; Daemgen 2005, p. 16; Caruncho and Fàbregas 2017, p. 37; Unger 2018, p. 96). They departed for Spain late in the month in time to get there for the holidays (Cabanne 1979, p. 57; Wright 2013, p. 18; McCully 2013, p. 39; Roe 2015, p. 27; Unger 2018, p. 97). Pallarès was left behind in the rue Gabrielle studio, but he would find the place too big; besides, he was afraid of the local *apaches*. Thus he would move to 130 ter, boulevard de Clichy, where Signac also had a studio (Richardson 1991, p. 174; Frank 2021, p. 300). He and Casagemas arrived in Barcelona on December 24, in time to celebrate Christmas with the family (Parkinson 2013, p. 61; Unger 2018, p. 97; Roe 2015, p. 27; Frank 2021, p. 300). By the end of January, Picasso was losing his patience with Casagemas; he could no longer handle his friend's excesses: not just his drunkenness—a failing he very seldom shared—but also his extreme dependence on him, and his exhausting demands on his precious energy. He seems finally to have realized the ambivalent, parasitic nature of Carles' feelings for him, coming to the conclusion that he had to abandon his subservient friend and get away at all costs. His main concern was to remain master of himself. His friend's conduct was incomprehensible to him; a man should never be the slave of his emotions, however great his passion for a woman (Cabanne 1979, p. 58). He invoked his uncle's influence with a local shipping line and made arrangements to put Casagemas on a boat for Barcelona (Richardson 1991, pp. 174–75). The visit to Málaga had proven to be a great disappointment. He would never return to the city of his birth.

Picasso presumably left on his own for Madrid on January 28.⁶ Carles boarded the steamship Florencio Rodríguez for Barcelona that same day (Frank 2021, p. 300). Before his departure, there had been a confrontation, which indicates his instability and social awkwardness. Casagemas explained things in a letter to the Reventós brothers. He had had an argument with some locals and with Pablo: "The other day, in the midst of an argument, I declared myself a Catalan separatist and insulted them in such a way that Picasso was aghast and we almost came to blows because I told them they had no idea of how to speak Castilian, that what they spoke was indecent gibberish in the accent of a pregnant whore or a damn faggot" (Vallès 2014, 34, p. 229). He continued: "Picasso took off for Madrid this morning. I plan to be in Barcelona for as little time as possible, and if the ship gets there early, I'll go directly to the train station. If by chance I arrive in the evening or at night, I'll go to *Els Quatre Gats*" (Ocaña 1995, pp. 157–58).

Once in Madrid, Pablo spent a few days in a *pensión* at 4, calle Caballero de Gracia that a friend from *Els Quatre Gats*, the Catalan writer Francisco de Asis Soler (ca. 1880–1903), must have recommended (Torrás 2002, p. 98; Bouvier 2019, p. 30; Cabanne 1979, p. 58). Soler had formerly directed a Modernista magazine called *Luz*, and had suggested that they collaborate on a new periodical to be called *Arte Joven*, just as Utrillo and Casas had done for *Pèl and Ploma*. The idea was for it to serve as a cultural bridge between the capital and Catalonia. He would serve as editor and Picasso as art director (Frank 2021, p. 300). Soler would cover some of the initial expenses. His family had been making some money from a new invention, an electric abdominal belt—advertised as a great remedy for intestinal problems and impotence—which the young Francisco was now promoting in Madrid. In the aftermath of his departure from Málaga and his abandonment of Casagemas, Soler's offer seemed ideal. With luck, *Arte Joven* could earn him some badly needed cash and

enhance his reputation as an illustrator. In the meantime, he could also sample the cultural life of the capital, putting behind him the excesses of his hopeless friend. He only hoped that it would leave him enough time to fulfill the terms of Mañach's contract (Richardson 1991, p. 177). The regular hours at the *pensión* irked him and presently he moved to a place of his own at 28, calle Zurbano, on the Chamberi district, where he signed a one-year lease.⁷

Mañach, who had been sending Picasso a monthly stipend, informed the artist in late April that the gallerist Ambroise Vollard was ready to host an exhibition of his work from 25 June to 14 July. It was an extraordinary break for a promising newcomer, and it effectively launched the young artist's international career (Frank 2021, p. 301). Pablo wanted to start making immediate preparations for the show, so by the end of the month he had departed for Barcelona to continue his work there.⁸ In the roughly two weeks of his stay (McCully 2011, p. 31), he managed to create a considerable number of works designed to appeal to French buyers. The sixty-odd works he executed in such a short period would be characterized by bright color and broad brushstrokes (Bouvier 2019, p. 32). There was a share of Impressionism in them, especially in the *tachiste* technique he used, but instead of a divisionist touch, he preferred a flaking of tones, the spots of color subtly diluted in relation to each other. He knew, having proved it to himself, that daring led to arbitrariness unless the mastery was rooted in a solid technique. Color would henceforth be a determinant in the outcome, "no longer just the clothing of shape, but an autonomous plastic element" (Cabanne 1979, p. 61).

Born in Réunion Island, he had come to Paris to study as a *notaire*, in order to take over his father's practice, but art ended up appealing to him more than the law. Highly cautious and a born digger-out, despite his apparent colonial nonchalance, he had started by peddling prints by Rops, Steinlen, Lewis-Brown, Willette, and Forain, and bought a Renoir nude that he ended up selling for 450 francs, a real feat at the time. After several years "of working out of his home", he had set up first at 37, then 39, rue Laffitte, at the time an art-gallery area. It was at the last address that he caused a scandal by exhibiting the Cézanne "daubings" that even the Bernheim Brothers and Durand-Ruel, main dealers in "innovators" on the market, had turned down. They made the general public rage or laugh (Cabanne 1979, p. 65). The profits from the Cézanne exhibition would enable Vollard to move into larger premises at 6, rue Laffitte in May, 1896. If his ultimate goal was to make sales, the dealer's primary passion was collecting; on his own admission, he was always reluctant to sell his best acquisitions, hence his reputation for hiding things away in cabinets and bringing out works reluctantly one by one, though that, too, was partly a strategic sales technique (Roe 2015, p. 33).

Having come to the conclusion that the only way to succeed was to establish a close personal rapport with the artists he admired, Vollard was soon on the best of terms with most of the Impressionists and Post-impressionists. In addition to Renoir, he had established a good rapport with Degas, Sisley, and Pissarro. But he was above all a supporter of Cézanne. His clever exploitation of the artist's enormous accumulation of his own work, followed by a similar manipulation of Gauguin's charismatic legend, enabled Vollard to lure progressive collectors to his gallery (Richardson 1991, pp. 194–95). He always drove a hard bargain, even with artists he admired. "Poor Gauguin!" Matisse once remarked. "How he made his tongue hang out, that Vollard ... Gauguin would come to him with canvases and Vollard would send him small quantities of paint, small tubes of paint. Yes, Vollard conducted himself shamelessly with Gauguin." Cézanne was even more succinct. "Vollard is a slave trader", he growled. Yet, he was one of the first to organize exhibitions of his works (Cousins and Elderfield 1992, p. 85). Berthe Weill despised him and all he stood for. One of his tactics, she recounted, was to beat her down to "a rock-bottom price" on any painter she represented "and then tell the artist that he should not sell her any more work: she was ruining his prices by asking too little" (Unger 2018, p. 109). This was the dealer Picasso would eventually have to face up to in Paris.

As Picasso finally arrived in Paris on 8 May, he did so with his fellow artist Jaume Andreu Bonsons, a habitué of *Els Quatre Gats*. Prosperous parents were paying for young

Jaume to go abroad and study art.⁹ Bonsons immediately went off to find lodgings, while Picasso headed to 130 ter, boulevard de Clichy. Mañach had already moved into the apartment on the top floor. It consisted of two rooms: a small one that also served as the entrance hall, and a larger one connected with the first. Pere took the smaller of the two and turned it into his bedroom, while the latter would serve Pablo as both bedroom and studio. The communal sanitary services, as in many houses in Paris, were on the landing outside the apartment itself (Palau 1980, p. 228). The dealer was of course stuck with the rent; whether or not this was the original arrangement, it would eventually make for problems (Richardson 1991, p. 193; McCully 2011, p. 36; McCully 2013, p. 40; Bouvier 2019, p. 33; Frank 2021, p. 301). The flat was within a few paces of the café where Casagemas had shot himself; the studio that Nonell had lent them in 1900 was also just round the corner (Cabanne 1979, p. 64; O'Brian 1994, p. 100; Torras 2002, p. 99; Daemgen 2005, p. 16). The apartment did not look out onto boulevard de Clichy, for it was at the back of the building, which made for an even gloomier ambience. Disorder soon reigned over the place. Everything that found its way up the six flights of stairs stayed where it was dropped and each time it was necessary to clear the table for meals, more ended up on the floor. The walls were lined with an ever-increasing number of canvases propped against them. The only hints of decoration were the bowl of flowers that stood on a small oval table, and the pictures he hung on the walls above his bed: a seascape and a painting copied closely from a poster by Toulouse-Lautrec of the dancer Mary Milton (Penrose 1981, pp. 65–66).

Not long after setting up house, Mañach had taken Pablo to see Vollard and his stock of paintings.¹⁰ Picasso was especially eager to prove himself during this second incursion into the Parisian art world. His dealer had arranged an amazing opportunity for him. Vollard was a recognized *marchand*, a friend of Degas and Pissarro, with an incomparable inventory of paintings by Cézanne and Gauguin. He attracted a progressive clientele from all over Europe and America.¹¹ Although he had brought some fifteen to twenty-five paintings and a quantity of drawings and pastels with him from home, the Spaniard still felt he had nothing like enough for the show (Richardson 1991, p. 193). The gallerist's memory of their first meeting is uncharitable and in part untrue: "I had a visit from a young Spaniard, dressed in a rather studied fashion and accompanied by a compatriot of his with whom I was slightly acquainted. The latter was called Manache, or something like that, and was a factory owner from Barcelona . . . The friend 'Manache' now introduced me to was none other than the painter Pablo Picasso, who, though only nineteen or twenty years old, had produced about a hundred works which he now brought to me with a view to an exhibition, but that exhibition was not at all successful" (Palau 1980, p. 229).

In considering the run-up to the show, Picasso's choice of supports and paints provides an understanding of just how and with what means he had to work for this important occasion. He had painted directly on cardboard, which required little, if any, preparation and on which oils dried more quickly than on canvas. For the paints themselves, his supplier was a local color merchant, L. Besnard, whose shop was located at the foot of Montmartre on rue de La Rochefoucauld (McCully 2013, p. 40; McCully 2011, pp. 36, 55). No records remain to indicate whether Mañach helped him acquire materials, but it is likely that, after rent had been deducted, the stipend went to pay for canvases as well as the large lot of (presumably cheaper) cardboard of different sizes.

In order to promote his first major Parisian exhibition, Mañach and Vollard invoked the help of Gustave Coquiot, a writer of risqué feuilletons, chronicler of the social and theatrical worlds and art critic. In exchange for a fee or payment in kind—in this case a portrait—he would put his lively pen at the disposal of dealers in need of a preface or a favorable review in order to drum up support for an unknown artist, arranging to have it reprinted in a reputable newspaper (Richardson 1991, pp. 195–98). The style of most of the paintings he saw ranged from a broadly Impressionist-inspired loose and sketchy technique to a more assertively broken brushwork and high-keyed palette, redolent of Toulouse-Lautrec, Steinlen, van Gogh, Gauguin, and others (Wright 2013, p. 22). There was a certain eclecticism about it all, as if at this stage of his life, Picasso wanted to mirror

multiple artists at once (Unger 2018, p. 111). The painter later recalled, “They said when I began in, Paris that I copied Toulouse-Lautrec and Steinlen. Possible, but never was a painting by Toulouse-Lautrec or Steinlen taken for mine. It is better to copy a drawing or painting than to try to be inspired by it, to make something similar. In that case, one risks painting only the faults of his model” (Ashton 1972, p. 51).

2. The Galerie Vollard Exhibition

On 17 June, Coquiot’s article was published in *Le Journal* announcing the exhibition of works by Picasso and the Basque painter Francisco Iturrino (1864–1924) at *Galerie Vollard* on 6, rue Laffite. He stressed the quality in the former’s work, describing him as the “new harmonist of bright tonalities, with dazzling tones of red, yellow, green and blue” (Boardingham 1997, p. 143; Baldassari et al. 2002, p. 361; Roe 2015, p. 38; Unger 2018, p. 112; Bouvier 2019, p. 33; Frank 2021, p. 302). He wrote: “This very young Spanish painter is a lively, inquisitive man, an acute observer of street scenes and the human adventure . . . covering his canvases in haste, angry at not being able to move his brushes faster . . . Here are his whores . . . at the café, in the theatre, in bed before and after. For the high-class whores he chooses shades of mother-of-pearl or pink for the flesh . . . The others are seen lying in wait of their prey . . . without mawkishness or brutality . . . Here, too, are the mischievous little girls in pink and gray, with their fluttering skirts . . . and the boys, like seminarists, their faces are cunning as those of monkeys . . . Here is a dance at the *Moulin Rouge* . . . The work of an artist who paints round the clock” (Boardingham 1997, p. 144; McGregor-Hastie 1988, p. 33). As Boardingham has noted, the critic’s text reveals serious limitations as a critical review. Although at least nine of the Picassos shown had explicitly Spanish subjects, including three bullfights, he made no reference to this, even at a time when Hispanist subjects had a particular appeal for French audiences. Nor did he discuss the above-mentioned multiplicity of styles in the works exhibited (Boardingham 1997, p. 144). He first had to assimilate a host of stylistic sources and to master the lessons of his artistic forefathers. Only then could he dominate, manipulate, parody, pastiche, and reinvent these models to produce something new. Even now, however, he “Picassified” the styles of earlier masters. For him, style was a matter of interpretation and reinterpretation. A central aspect of his methodology was to work “in the manner of” other artists, for by doing so, he was able to define his own particular style (Rosenthal 1997, p. 289).

The exhibition, which opened on 24 June, contained some sixty-four works—approximately sixteen on canvas, at least thirty on cardboard, with a further five pastels or other media on paper (in addition to drawings), and as many as ten on small wood panels, many of which had been done in only three weeks.¹² Iturrino, by contrast, contributed thirty-five paintings which showed gypsies and Paris scenes, as well as an unspecified number of drawings (Frank 2021, p. 302). Coquiot recalls that the pictures were not displayed “as they usually are today, with plenty of space and in a single line, but on top of one another almost the ceiling and unframed, while some were not even on stretchers but in large folders, at the mercy of any collector or visitor (Palau 1985, p. 257; Richardson 1991, p. 194; Perdrisot-Cassan and Mattiussi 2021, p. 392). Picasso’s skill as an interpreter of street life in Montmartre was not, of course, the main preoccupation of the average buyer. Most art consumers were mainly concerned with polish, finish, narrative subject matter, soothing landscapes tastefully executed in pastel or gray tones, or with the snob value attached to the work of known academicians. Nevertheless, here was a young newcomer of astonishing talent and, by the standards of the time, the show was a success, even if, from Vollard’s perspective, Picasso had achieved nothing out of the ordinary. In fact, fifteen works (more than half of those shown) were marked as sold even before the exhibition opened (Rubin 1980, p. 29; McCully 2013, p. 44; Bouvier 2019, p. 33). The show was even referenced back in Barcelona in *La Veu de Catalunya*. The Catalan critic Pere Coll had written: “Picasso is very young . . . and at his age I doubt if there are many who have done what he has. He has very great qualities but also great defects. The portraits of his companion Iturrino and one of another friend, Pere Mañach, and a self-portrait are done

with great courage and great confidence, indicating the genius of the painter.”¹³ Pablo gave Coll a painting as a token of appreciation. If, for Vollard, the exhibition amounted to little more than a *succes d'estime*, to the artist, these earnings seemed a small fortune (Roe 2015, p. 38).

3. After the Galerie Vollard Exhibition

When the show closed its doors on July 14,¹⁴ Picasso was delighted with its outcome. Several buyers had already been named in the catalog. In addition to Sainsère and Virenque, there was Madame Besnard, the wife of the color merchant at 68, rue de La Rochefoucauld; Maurice Fabre of Narbonne, a client of Vollard's who already owned a number of fine Gauguins; a Monsieur Ackermann, thought to have been a dealer; Eugène Blot, who took pride in his reputation as a *dénicheur*; a Monsieur Personaz, who must have been A. Personnaz, a Bayonne banker who collected Impressionists, and a friend of Sainsère and Blot; and, most interesting of all, “Madame K. Kollwitz, artiste peintre à Berlin”. As for works sold during the show, no records have survived. Whether an early collector like Arthur Hue acquired anything, we do not know. Some of the other, more progressive buyers must have made purchases. Max Jacob also helped: a rich cousin of his bought one of the paintings, clearly through his intervention (Cabanne 1979, p. 68; Richardson 1991, pp. 200–1; Geelhaar 1993, p. 16). The day before the closing, Picasso had written to his friend Joan Vidal Ventosa in Barcelona: “My exhibition in, Paris has had some success. Almost all the papers have treated it favorably, which is something.”¹⁵ Mañach had also been pleased with the outcome of the show. His investment had paid off and left him with several items for stock (Daix 1993, p. 27).

Félicien Fagus, *nom de plume* of the poet Georges Faillet (1872–1933), titled his 15 July review of the Vollard show in *La Revue Blanche* “L’Invasion espagnole: Picasso”: “a harsh imagination, somber, corrosive, sometimes magnificent, but a . . . consciously lugubrious magnificence, . . . All these artists . . . follow their great ancestors . . . particularly Goya, the bitter, mournful genius. His influence is seen in Picasso, the brilliant newcomer. He is the painter, utterly and beautifully the painter; he has the power of divining the essence of things . . . Like all pure painters he adores color for its own sake . . . he is enamored of all subjects, and every subject is his . . . Besides the great ancestral masters, many likely influences can be distinguished—Delacroix, Manet (everything points to him, whose painting is a little Spanish). Monet, van Gogh, Pissarro, Toulouse-Lautrec, Degas, Forain, Rops . . . Each one a passing phase, taking flight as soon as caught . . . Picasso’s passionate surge forwards has not yet left him the leisure to forge a personal style; his personality is embodied in this hastiness, this youthful impetuous spontaneity . . . The danger lies in this very impetuosity’, which could easily lead to facile virtuosity and easy success . . . That would be profoundly regrettable since we are in the presence of such brilliant virility.” (Cabanne 1979, p. 68; Richardson 1991, p. 198; McCully 1997, p. 35; McCully 2011, p. 47; Roe 2015, p. 37; Unger 2018, pp. 111–12; Bouvier 2019, p. 34). Fagus commended several works, including *Les Blondes Chevelures*, the picture Picasso gave him as a token of his gratitude for this review. This canvas recalled a composition by Gauguin of three girls dancing.

Pablo had emerged from the Vollard exhibition as a promising artist. For a reviewer of Fagus’s level of critical perception, there was enough evidence in his work to demonstrate that his engagement with, and transformation of, the styles of others was more than mere pastiche, and that his ability to wear and switch between different artistic mantles in fact elevated him above the slavish followers of a particular school or artist. This chimed with the Spaniard’s own ideas about his developing artistic identity, which he clearly enjoyed changing and reinventing (Wright 2013, p. 23). He went back to work after the Vollard show boiling with creativity. While Spain had nurtured experimentation, France allowed it to happen. As Pablo told Maurice Raynal, “Had Cézanne worked in my country, he would have been burned at the stake” (Cabanne 1979, p. 69).

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Appendix A. Entries in the Galerie Vollard Exhibition

In this section, we trace the histories of the sixty-five artworks since they were first exhibited at *Galerie Vollard* in 1901, focusing on their current locations, the collections they have gone through, and the exhibitions in which they have been featured after that first show at Vollard's. The identification of the artworks is based primarily on the latest research conducted by McCully (2011). In some cases, there is disagreement among scholars; in others, the items have been impossible to identify. The provenance and exhibition history of the sixty-five-plus items is given in chronological order and is published in this article for the first time.

- **No. 1. *Portrait de l'artiste***, identified as *Autoportrait 'Yo, Picasso'*. Paris. [Early-June]/1901. Oil on canvas. 73.5 × 60.5 cm). Catalogued as: OPP.01:003; DB.V:2; P.I:570; Z.XXI:192.¹⁶ Currently in a private collection in New York. Provenance: Galerie Heinrich Thannhauser (Moderne Galerie), Munich, 1911–November 1912; Hugo von Hofmannsthal, November 1912–; Michael Zimmer, New York, –June 1970; Christie's, London, June 1970 140000 GBP; Fletcher Jones, Los Angeles 1970–1975; Claude Sère, Paris 1975; Christie's, 2 December 1975 Sold: 283,500 GBP; Wendell Cherry, Louisville 1981; Sotheby's, New York, 21 May 1981 Sold: 5,8300,000 USD; Sotheby's, New York, 9 May 1989 Sold: 4,785,000 USD. Exhibitions: Picasso before 1907: A Loan Exhibition for the Benefit of the Public Education Association [New York 1947]; Picasso, 75th Anniversary [New York 1957] (13p); Pablo Picasso: A Retrospective [New York 1980] (36p); Klee trifft Picasso [Bern 2010] (66p); Becoming Picasso: Paris 1901 [London 2013] (1); Picasso. Bleu et Rose [Paris 2019] (60); Der junge Picasso: Blaue und Rosa Periode [Basel 2019] (43p).
- **No. 2. *Portrait de M. Iturrino***, subsequently painted over with *Acrobate à la boule (Fillette à la boule)* [OPP.05:069]. It was only exhibited at *Galerie Vollard: Exposition de tableaux de F. Iturrino et de P. R. Picasso* [Paris 1901].
- **No. 3. *Portrait de M. Manach***, identified as *Portrait du père Mañach*. Paris. Late-May–Late-June/1901. Oil on canvas. 105.5 × 70.2 cm. Catalogued as: OPP.01:005; DB.V:4; P.I:569; P.II:17; P.II:18; Z.VI:1459. Currently in the *National Gallery of Art*, Washington, DC. (Inv 1963.10.53). Chester Dale Collection, 1962. Provenance: Señora Mañach, Barcelona; Pierre Matisse Gallery, New York, 6 June 1952; Maud and Chester Dale, New York, 24 April 1954–1963. Exhibitions: The Chester Dale Bequest [Washington 1965b]; Aspects of Twentieth-Century Art [Washington 1978] (1); Picasso: The Early Years 1892–1906 [Washington 1997] (W59).
- **No. 4. *Toledo***, identified as *Village Castillan*. Madrid [Toledo]. [Late-February]/1901. Pastel on paper. 36 × 32 cm. Catalogued as: OPP.01:214; DB.V:51; P.I:518; Z.VI:363. Recently auctioned at Sotheby's. #18, N09740, 14 November 2017. Provenance: Salvio Masoliver, Barcelona; Possibly Barbaralee D. Diamonstein-Spielvogel Collection, NY (according to Pierre Daix); Barbara Woolworth Hutton, New York; Private Collection 1963; Private Collection 1963–. Exhibitions: Picasso's Drawings 1890–1921: Reinventing Tradition [New York 2011] (8).
- **No. 5. *Femme nue***, identified as *La modèle Jeanne (Nu couché)*. Paris. Late-May–Late-June/1901. Oil on canvas. 70.5 × 90.2 cm. Catalogued as: OPP.01:029; DB.V:52; P.I:606; Z.I:106. Currently in the *Musée National d'Art Moderne, Centre Georges Pompidou*, Paris. (Inv AM.3723P). Baronne Eva Gourgaud Bequest, 1965. In deposit after 12 March 1985: Musée Picasso, Paris. Provenance: John Quinn, New York-1924; John Quinn Estate, New York, 1924–January 1926; Galerie Paul Rosenberg, Paris, January 1926–; Baron Napoleón and Eva Gourgaud, Paris –1944; Baroness Eva Gourgaud (Eva Gebhard).

Exhibitions: Exposition Picasso 1901–1932 [Paris 1932] (13); Picasso Retrospektive, 1901–1932 [Zürich 1932] (9); Der Junge Picasso: Frühwerk und blaue Periode [Bern 1984] (124); Picasso joven–Young Picasso [A Coruña 2002] (120); Picasso by Picasso: His First Museum Exhibition [Zürich 2010] (3); Picasso/Lautrec [Madrid 2017] (109); Picasso. Bleu et Rose [Paris 2019] (58); Picasso: Painting the Blue Period [Toronto 2021] (137p).

- **No. 6. *Iris***, identified as *Iris jaunes* or *Fleurs*. Paris. Late-May–Late-June/1901. Oil on canvas. 50 × 41.5 cm. Catalogued as: OPP.01:067; DB.V:25; P.I:626; Z.I:58. Auctioned at Sotheby's. #5, N09930, 12 November 2018. Provenance: The Lefèvre Gallery (Alex. Reid & Lefèvre), London 1926; Mr. and Mrs. Mark Oliver, London Late 1920s; The Lefèvre Gallery (Alex. Reid & Lefèvre), London 1935; Captain S. W. Sykes, Cambridge 1935–; Sotheby's, London, 22 June 1966; Private Collection, 22 June 1966–; J. Arnold and Fannie Askin, New York; Sotheby's, New York, 9 May 1989; Christie's, New York, 11 November 1992; Christie's, London, 25 June 1996; Private Collection Europe, 25 June 1996–. Exhibitions: L'Ecole de, Paris [London 1938] (50); Extended Loan Exhibition (Fitzwilliam Museum [Cambridge 1939]; Loan Exhibition [London 2002].
- **No. 7. *Portrait***, identified as *Femme au manteau à collet (et au chapeau à plumes)* (*La modèle Jeanne*) or *Femme portant une cape*. Paris. Late-May–Late-June/1901. Oil on canvas. 73 × 50 cm. Catalogued as: OPP.01:037; DB.V:76; P.I:573; Z.VI:542. Currently in *The Cleveland Museum of Art*. (Inv 58.44). Leonard C. Hanna, Jr. Collection. Provenance: John Quinn, New York; Louis Libaude, Paris; Mme Marguerite Motte, Paris; Robert Lebel, Paris 1935; Reinhardt Galleries, New York 1936; Courvoisier Galleries, San Francisco; Leonard Colton Hanna, Jr, Cleveland –1958. Exhibitions: Paintings by Modern French Masters Representing the Post Impressionists and Their Predecessors [New York 1921a] (167); Loan Exhibition of Impressionist and Post-Impressionist Paintings [New York 1921b] (82); The Notable Collection of Modern French Pictures formed by and belonging to the widely known antiquarian Dikran Khan Kelekian of, Paris and, New York [New York 1922] (57); Exposition [Paris 1929]; Pablo R. Picasso: An Exhibition of Paintings [New York 1931b] (2); Paintings by Pablo Picasso [Chicago 1932]; Picasso, Blue and Rose Periods, 1901–1906. Loan Exhibition [New York 1936b] (10); Exhibition of 19th and 20th Century Painting [New York 1936a]; Twenty Years in the Evolution of Picasso, 1903–1923 [New York 1937] (1); French Paintings: Nineteenth and Twentieth Centuries [San Francisco 1937] (12); Picasso before 1907: A Loan Exhibition for the Benefit of the Public Education Association [New York 1947] (10); Summer Loan Exhibition of French Painting [New York 1949]; La peinture française dans les collections américaines [Bordeaux 1966] (109); Els Quatre Gats: Art in Barcelona around 1900 [Princeton 1978] (29); Picasso: The Early Years 1892–1906 [Washington 1997] (60); Picasso/Lautrec [Madrid 2017] (17); Picasso: Painting the Blue Period [Toronto 2021] (131p). [Palau \(1980\)](#) suggests for this entry the work *Portrait de Gustave Coquiot*. Paris. Late-May–Late-June/1901. Oil on canvas. 100 × 81 cm. Catalogued as: OPP.01:074; DB.V:64; P.I:605; Z.I:84. Currently in the Musée National d'Art Moderne, Centre Georges Pompidou, Paris. (Inv JP.652.P). Gift of Gustave Coquiot, 1933. Provenance: Gustave Coquiot, Paris, 1901–6 June 1926; Mme Gustave Coquiot, Paris, 6 June 1926–1933; Jeu de Paume, Paris 1933–. Exhibited: Umění současné Francie [Prague 1931]; Exposition Picasso 1901–1932 [Paris 1932] (5); Picasso Retrospektive, 1901–1932 [Zürich 1932] (7); L'Art Espagnol contemporain [Paris 1936] (188); Picasso [Lyon 1953] (5); L'Homme dans la Ville [Avignon 1954]; Les peintres témoins de leur temps, L'homme dans la ville [Paris 1954]; Ausstellung [Recklinghausen 1956]; Picasso [Marseille 1959] (3); Picasso. Retrospective 1895–1959 [London 1960] (12); Pablo Picasso: A Retrospective [New York 1980] (37p); Der Junge Picasso: Frühwerk und blaue Periode [Bern 1984] (126); Max Jacob et Picasso [Quimper 1994] (3); Pablo. Der private Picasso: Le Musée Picasso à Berlin [Berlin 2005] (4); Cézanne to Picasso: Ambroise Vollard Patron of the Avant-Garde [New York 2006] (139); Picasso: Challenging the Past [London 2009] (4); Picasso by Picasso: His

- First Museum Exhibition [Zürich 2010] (2); Picasso Portraits/Picasso Retratos [London 2016] (42); Picasso/Lautrec [Madrid 2017] (12); Picasso. Bleu et Rose [Paris 2019] (59); Les Louvre de Pablo Picasso [Lens 2021] (18).
- **No. 8. *La Mère***, identified as *Mère et enfant*. Paris. Late-May–Late-June/1901. Oil on canvas. 68 × 52 cm. Catalogued as: OPP.01:192; DB.V:10; P.I:576; Z.XXI:292. Currently in the *Kunstmuseum Bern*. Georges F. Keller Bequest, 1981. Exhibited: *Der Junge Picasso: Frühwerk und blaue Periode* [Bern 1984] (121); *Picassos Welt der Kinder* [Düsseldorf 1995] (12); *Picasso und die Schweiz* [Bern 2001] (7); *Picasso, Dalí, Miró: Angry Young Men: The Birth of Modernity* [Florence 2011] (4.5); *Becoming Picasso, Paris 1901* [London 2013] (9). [Palau \(1980\)](#) identifies *Mère et enfant* as entry No. 64 instead. For No. 8 he suggests *Mère tenant deux enfants (La mère)*, also titled *Mère et enfants*. [Barcelona]. [May]/1901. Oil on cardboard mounted on wood. 74.9 × 52.1 cm. Catalogued as: OPP.01:077; DB.V:9; P.I:575; Z.XXI:291. Currently in *The Saint Louis Art Museum*. (Inv 10:1939). Museum Purchase. Provenance: André Level, Paris; La Peau de l'Ours, Paris 1914; Hôtel Drouot, Paris, 2 March 1914; Eugène Druet, Paris; Van de Velde, The Hague; Wildenstein and Co, New York, October 1928, 6,900 USD; Maud and Chester Dale, New York, October 1928–1936; Valentine Gallery (Valentine Dudensing) 1939. Exhibited: *Exposition* [Paris 1914]; *Loan Exhibition of Modern French Art from the Chester Dale Collection for the Benefit of the French Hospital of, New York* [New York 1928] (33); *French Paintings of the Nineteenth and Twentieth Centuries* [Cambridge 1929] (70); *Exhibition* [Detroit 1931] (90); *Picasso-Braque-Léger* [New York 1931a] (1); *Expressionism 1900–1955* [Minneapolis 1956]; *50 Masterpieces from the City Art Museum of Saint Louis* [New York 1958] (50); *Exhibition* [Des Moines 1960]; *Exhibition* [Saint Louis 1960]; *Exposició de Picasso* [Sabadell 1960]; *Picassos Welt der Kinder* [Düsseldorf 1995] (10); *Picasso: The Early Years 1892–1906* [Washington 1997] (51); *Becoming Picasso, Paris 1901* [London 2013] (10); *Picasso. Bleu et Rose* [Paris 2019] (54); *Picasso: Painting the Blue Period* [Toronto 2021] (191p).
 - **No. 9. *Morphinomane***, identified as *Pierreuse, la main sur l'épaule (Odette)* or *L'attente (Margot)*. [Paris]. Late-May–Late-June/1901. Oil on cardboard. 68.5 × 56 cm. Catalogued as: OPP.01:006; DB.V:11; MPB.4.271; P.I:598; Z.I:63. Currently in the *Museu Picasso, Barcelona*. Provenance: Lluís Plandiura, Barcelona; Junta de Museos Barcelona 1932–1963. Exhibited: *Picasso* [Lyon 1953] (3); *III Biental Hispanoamericana de Arte: Precursores y maestros del arte español contemporaneo* [Barcelona 1955] (14); *Picasso i Barcelona: 1881–1981* [Barcelona 1981] (12A.5); *Max Jacob et Picasso* [Quimper 1994] (2); *Cézanne to Picasso: Ambroise Vollard Patron of the Avant-Garde* [New York 2006] (144); *Picasso Carmen, Sol & Sombra* [Paris 2007] (83p); *Convidats d'honor. Comemoració del 75è aniversari del MNAC* [Barcelona 2009]; *Picasso in, Paris 1900–1907: Eating Fire* [Amsterdam 2011] (12); *Picasso/Lautrec* [Madrid 2017] (31); *Picasso. Bleu et Rose* [Paris 2019] (56); *Der junge Picasso: Blaue und Rosa Periode* [Basel 2019] (44p).
 - **No. 10. *L'Absinthe***, identified as *La buveuse d'absinthe* or *Buveuse accoudée*. Paris. Late-May–Late-June/1901. Oil on cardboard. 67.3 × 52 cm. Catalogued as: OPP.01:039; DB.V:12; P.I:596; Z.I:62. Currently in the *Musée d'Orsay*. Provenance: Paul Guillaume, Paris; George Gershwin, New York; John Hay and Betsy Whitney, New York 1951; Wildenstein and Co, New York; Mr. and Mrs. William B. Jaffe, New York 1958; Evelyn Annenberg Jaffe Hall; Christie's, New York, 1 November 1905. Exhibited: *Exhibition of the George Gershwin Collection of Modern Paintings* [Chicago 1933] (33); *Summer Exhibition: Painting and Sculpture* [New York 1933a]; *Picasso before 1907: A Loan Exhibition for the Benefit of the Public Education Association* [New York 1947] (9); *Pictures Collected by Yale Alumni* [New Haven 1956] (132); *Picasso: An American Tribute* [New York 1962a] (1.8); *Picasso* [Dallas 1967]; *Pablo Picasso: A Retrospective* [New York 1980] (33p); *Picasso: The Early Years 1892–1906* [Washington 1997] (W54); *The Year 1900: Art at the Crossroads* [London 2000] (154); *Picasso: Challenging the Past* [London 2009] (7); *Picasso. Bleu et Rose* [Paris 2019] (57); *Der junge Picasso: Blaue und Rosa Periode* [Basel 2019] (52p).

- **No. 11. *Moulin-Rouge***, identified as *Au Moulin Rouge* or *Le Divan Japonais*. Paris. Late-May–Late-June/1901. Oil on board laid down on cradled panel. 69.5 × 53.7 cm. Catalogued as: OPP.01:080; DB.V:13; P.I:619; Z.I:69. Currently in the Muhrabi Collection, New York. Provenance: Emmanuel Virenque, Paris; Michael Knoedler and Co, New York–1957; Dr. and Mrs. T. Edward Hanley Bradford 1967; Acquavella Galleries, New York, 13 March 1971; John T. Dorrance, Jr, New York, 13 March 1971–; Sotheby’s, London, 18 October 1989; Sotheby’s, New York, 8 November 1995; Private Collection, 8 November 1995; Christie’s, London, 20 June 2006. Exhibited: Pablo Picasso [Hartford 1934] (5); Picasso before 1907: A Loan Exhibition for the Benefit of the Public Education Association [New York 1947] (11); The Collection of Dr and Mrs T. Edward Hanley [New York 1967]; Picasso: A Loan Exhibition for the Benefit of Cancer Care, Inc. [New York 1975]; Pablo Picasso: A Retrospective [New York 1980] (36p); 23.Bienal Internacional, Salas Especiales, Pablo Picasso [São Paulo 1996]; Picasso: The Early Years 1892–1906 [Washington 1997] (55); Paris: Capital of the Arts 1900–1968 [London 2002] (2); Toulouse-Lautrec and Montmartre [Washington 2005] (152); Cézanne to Picasso: Ambroise Vollard Patron of the Avant-Garde [New York 2006] (141); Picasso: Challenging the Past [London 2009] (6); Becoming Picasso, Paris 1901 [London 2013] (6); Picasso. Bleu et Rose [Paris 2019] (53); Der junge Picasso: Blaue und Rosa Periode [Basel 2019] (46p).
- **No. 12. *La Buveuse***, identified as *Femme attablée* or *Femme assise à la terrasse d’un café*. Paris. Late-May~Late-June/1901. Oil on paper mounted on wood panel. 53.5 × 35 cm. Catalogued as: OPP.01:193; DB.V:14; P.I:595; Z.XXI:303. Currently in the *Museum Boijmans van Beuningen*, Rotterdam. (Inv 1688.MK). Donation D. G. van Beuningen 1935. Provenance: D. G. van Beuningen, ~1935. Exhibitions: Exhibition [Rotterdam 1935]; Picasso [Lyon 1953] (6); Picasso. Peintures 1900–1955 [Paris 1955] (3); Picasso. Peintures 1900–1955 [Munich 1955] (6); Peintures de la belle époque [Laren 1964] (56); Exposition [Liège 1964] (53); Der Junge Picasso: Frühwerk und blaue Periode [Bern 1984] (122); Picasso, Artist of the Century [London 1998]; Picasso: Kunstenaar van de EEUW [Rotterdam 1999] (29); Picasso in, Paris 1900–1907: Eating Fire [Amsterdam 2011] (15). [Palau \(1980\)](#) identifies as No. 12 the work *Fille au café*. Paris. Late-May–Late-June/1901 [1903]. Charcoal, pastel, gouache & white chalk on cardboard. 65.2 × 49.6 cm. Catalogued as: OPP.01:051; DB.V:73; P.I:607; Z.I:81. Currently in *The State Hermitage Museum*, Saint Petersburg. (Inv GR.155.96). Provenance: Otto Krebs Collection, Holzdorf, Transferred from Germany after World War II. No exhibition record was found for this work since it was shown at *Galerie Vollard*.
- **No. 13. *La fille roi d’Egypte***, identified as *Danseuse naine (La Nana)*. Paris. Mid-May/1901. Oil on cardboard. 105 × 60 cm. Catalogued as: OPP.01:024; DB.IV:2; MPB:4.274; P.I:602; Z.I:66. Currently in the *Museu Picasso, Barcelona*. Provenance: Lluís Plandiura, Barcelona, ~1932. Exhibitions: III Bienal Hispanoamericana de Arte: Precursores y maestros del arte español contemporaneo [Barcelona 1955] (20); Sélection de la IIIe Biennale Hispano-Américaine: Picasso, Nonell, Manolo [Geneva 1956] (3); Picasso, 75th Anniversary [New York 1957] (17p); Picasso. Retrospective 1895–1959 [London 1960] (9); Hommage à Pablo Picasso. Rétrospective 1895–1965 [Paris 1966b] (6); Paris-Barcelona, 1888–1937 [Paris 2001]; El retrato español: Del Greco a Picasso/The Spanish Portrait: From El Greco to Picasso [Madrid 2004]; Picasso y el circo [Barcelona 2007] (20); Picasso et les maîtres [Paris 2008]; Picasso Looks at Degas [Williamstown 2010] (120); Picasso in, Paris 1900–1907: Eating Fire [Amsterdam 2011] (21); Becoming Picasso, Paris 1901 [London 2013] (4); Picasso. Bleu et Rose [Paris 2019] (55). [Palau \(1980\)](#) identifies as No. 13 the work *Au Moulin Rouge (La fille du Roi d’Egypte)*. Paris. Late-May–Late-June/1901. Watercolor & gouache over pencil & charcoal on paper. 63 × 48 cm. Catalogued as: OPP.01:092; DB.V:36; P.I:634; Z.VI:351. It was recently auctioned at Christie’s. #10, 6590, 25 June 2002 ([Christie’s 2002](#)). Provenance: Reins Collection, Paris; Galerie Käthe Perls, New York; Walter P. Chrysler, Jr, New York, 1939; Parke-Bernet Galleries, New York, 16 February 1950; Ira Hotchkiss, New York;

Parke-Bernet Galleries, New York, 26 April 1961 47,500 USD; The French Art Gallery, New York; Private Collection, New York; Sotheby's. #38, 29 November 1994. Exhibitions: Picasso before 1910 [New York 1939b] (4); Seven Centuries of Painting, A Loan Exhibition of Old & Modern Masters [San Francisco 1939] (Y-190); The Collection of Walter P. Chrysler, Jr. [Richmond 1941] (148).

- **No. 14. *Le Soir***, identified by Palau (1980) as *Paysage* or *Le jardin de rêve*. Paris. [Late-May–Late-June]/1901. Oil on wood. 23 × 16 cm. Catalogued as: OPP.01:290; P.I:624; Z.XXI:279. It is currently part of The Picasso Estate. No exhibition record was found for this work since it was shown at *Galerie Vollard*.
- **No. 15. *Une fille***, identified as *Le nu aux bas rouges*. Paris. Late-May–Late-June/1901. Oil on cardboard on wood. 67 × 51.5 cm. Catalogued as: OPP.01:189; DB.V:5; P.I:599; Z.I:48. Currently in the *Musée des Beaux-Arts*, Lyon. (Inv 1997.44). Provenance: Paul Guillaume, Paris; Michael Knoedler and Co, New York; Exhibitions: Cézanne to Picasso: Ambroise Vollard Patron of the Avant-Garde [New York 2006] (143); Picasso in, Paris 1900–1907: Eating Fire [Amsterdam 2011] (23); Picasso: Painting the Blue Period [Toronto 2021] (125p). Palau (1980) assigns this artwork instead to No. 57 in the Vollard exhibition.
- **No. 16. *Les Blondes chevelures***, identified as *La ronde des fillettes* or *Trois fillettes*. Paris. Late-May–Late-June/1901. Oil on cardboard. 38 × 56.5 cm. Catalogued as: OPP.01:126; DB.V:15; P.I:583; Z.XXI:302. Currently in the *Galerie Sepia*, Paris. Provenance: Felicien Fagus (Georges Faillet), Paris, 1901; Pierre Lièvre, Paris, 1921; Private Collection, Paris; Marc Arthur Kohn, Paris; Christie's, London, 3 December 1990; Drouot Montaigne, Paris, 27 October 1994; Sotheby's, London, 27 June 2000. Exhibitions: Exposition [Paris 1951b]; Cent ans de peinture française [Paris 1969].
- **No. 17. *La Folle aux Chats***, identified as *Nu aux chats*. Paris. Late-May–Late-June/1901. Oil on pulpboard. 45.1 × 40.8 cm. Catalogued as: OPP.01:194; DB.V:16; P.I:612; Z.I:93. Currently in *The Art Institute of Chicago*. (Inv 1942.464). The Amy McCormick Memorial Collection. Provenance: Galerie Ambroise Vollard, Paris 1901; Paul Guillaume, Paris; Reinhardt Galleries, New York, 1929; Colonel Robert R. McCormick Chicago, 1935–1942. Exhibitions: Exhibition of Drawings, Paintings and Watercolors by Picasso, Matisse, Derain, Modigliani, Braque, Dufy, Utrillo, Vlaminck, Laurencin, Henri Rousseau, Gauguin, Redon, and Others [New York 1929] (3); Modern French Art [Providence 1930] (28); Summer Loan Exhibition of Paintings and Sculpture [Chicago 1935] (32); Loan Exhibition of Modern Paintings and Drawings from Private Collections in Chicago [Chicago 1938] (108); Spanish Painting [Palm Beach 1952] (35); Ten Directions by Ten Artists [Denver 1954] (60); Gallery of Art Interpretation: Presenting the Art Institute's Picassos [Chicago 1955]; Renoir to Picasso 1914 [Coral Gables 1963] (90); Picasso and Man. Retrospective 1898–1961 [Toronto 1964] (8); Picasso in Chicago: Paintings, Drawings and Prints from Chicago Collections [Chicago 1967] (2); Cézanne to Picasso: Ambroise Vollard Patron of the Avant-Garde [New York 2006] (140); Picasso in, Paris 1900–1907: Eating Fire [Amsterdam 2011] (25); Picasso and Chicago: 100 Years, 100 Works [Chicago 2013] (5); Picasso: Painting the Blue Period [Toronto 2021] (135p).
- **No. 18. *Le Jardin enchanté***, identified as *Femme assise dans un jardin*. Paris. [Late-May–Summer]/1901. Oil on cardboard. 65 × 95 cm. Catalogued as: OPP.01:195; DB.V:17; P.I:623; Z.VI:332. Currently in the *National Gallery of Art*, Washington, DC. (Inv 1996.129.1.b). Collection of Mr. & Mrs. Paul Mellon. Provenance: Wilhelm Uhde, Paris, 1906; Galerie Caspari, Munich; Hertha von König, Munich, 1915; Justin K. Thannhauser, New York, 1950; W. Somerset Maugham, St.-Jean-Cap-Ferrat; Sotheby's, London, 10 April 1962; Mr. and Mrs. Paul Mellon, Upperville, 1962–1996. Exhibitions: Picasso, œuvres de 1901 à 1912 [Munich 1913]; 25th Anniversary Exhibition, French Paintings from the Collections of Mr. and Mrs. Paul Mellon and Mrs. Mellon Bruce [Washington 1966] (194); Aspects of Twentieth-Century Art [Washington 1978] (8); Picasso, The Saltimbanques [Washington 1980] (38); Picasso: The Early Years 1892–1906

- [Washington 1997]; A Century of Drawing: Works on Paper from Degas to LeWitt [Washington 2001] (8).
- **No. 19. *Germaine***, identified as *Portrait de Germaine Gargallo*. Paris. [End-October–Mid-December]/1900 [Summer/1901]. Oil on panel. 22 × 15 cm. Catalogued as: OPP.00:070; P.I:641; Z.XXI:153. Recently auctioned at Christie's. #16, 1532, 24 June 1914. Provenance: E. Tenkink, Amsterdam; D. J. Heiliger, Paris; Justin K. Thannhauser, New York; Private Collection, New York, 17 November 1947–; Christie's, New York, 6 November 2001; Private Collection, 6 November 2001–; Christie's, New York, 6 May 2009; Private Collection, 6 May 2009–. No exhibition record was found for this work since it was shown at *Galerie Vollard*.
 - **No. 20. *Étude***, identified by [Palau \(1980\)](#) as *Courtisane au chapeau*. Paris. Late-May–Late-June/1901. Oil on canvas. 66 × 50.8 cm. Catalogued as: OPP.01:210; DB.V:47; P.I:632; Z.I:65. Currently in the *Cantor Center for Visual Arts, Stanford University*. Marjorie Lewisohn Bequest, NY. Provenance: Aldolphe and Sam A. Lewisohn, New York; Mr. and Mrs. Sam A. Lewisohn, New York; Marjorie Lewisohn New York. Exhibitions: Modern Pictures Representing Impressionist, Post-Impressionist, Expressionist and Cubist Painters [New York 1924] (28); Painting in, Paris from American Collections [New York 1930a] (64); Pablo Picasso [Hartford 1934] (4); Picasso before 1907: A Loan Exhibition for the Benefit of the Public Education Association [New York 1947] (14); The Lewisohn Collection [New York 1951] (60). Another option given by Palau for No. 20 is *Nu couché*, also titled *Femme nue étendue*. Paris. [Late-May–Late-June] [Fall]/1901. India ink & color wash. 25.2 × 35.7 cm. Catalogued as: OPP.01:222; DB.V:79; P.I:640; Z.VI:353. Recently auctioned at Christie's. #22, 19872, 6 October 2020. Provenance: The Picasso Estate, Paris, 1973; Marina Picasso, Geneva, 1979 (Inv 00483); Galerie Jan Krugier, Geneva, 15 April 1997; Private Collection, 15 April 1997–. Exhibitions: Pablo Picasso: Werke aus der Sammlung Marina Picasso, Eine Ausstellung zum hundertsten Geburtstag [Munich 1981] (20); Picasso: Works from the Marina Picasso Collection in Collaboration with Galerie Jan Krugier, Ditesheim & Cie, Genève, with Loans from Museums in Europe and the United States of America and Private Collections [Melbourne 1984] (68); Picasso Works on Paper: Barcelona, Blue and Pink Periods, from the Collection of Marina Picasso [London 1988] (9).
 - **No. 21. *Jardin de rêve***, identified as *Le jardin public* or *Le Jardin du Luxembourg*. Paris. Late-May–Late-June/1901. Oil on cardboard. 31.5 × 47 cm. Catalogued as: OPP.01:196; DB.V:19; P.I:578; Z.XXI:206. Recently auctioned at Sotheby's. #83, L14002, 5 February 2014. Provenance: Paul Pétridès, Paris; Galerie Charpentier, Paris, 1 December 1959; Mr. and Mrs. Silvan Kocher, Solothurn, 1966; Acquavella Galleries, New York; Elinor Dorrance, Ingersoll; Christie's, New York, 18 October 1977. Exhibitions: De Monet à Picasso [Lausanne 1963] (14); Picasso [Geneva 1963] (4); Picasso in, Paris 1900–1907: Eating Fire [Amsterdam 2011] (46). [Palau \(1980\)](#) identifies No. 21 with *Femme nue assise*, also titled *Le nu dans l'atelier*. Paris. Mid-Summer/1901. Oil on board laid down on panel. 49.5 × 36.2 cm. Catalogued as: OPP.01:190; DB.V:6; P.I:625; Z.I:50. Recently auctioned at Christie's. #413, 21032, 29 June 2022. Provenance: Galerie Ambroise Vollard, Paris, 1901; Thorsten Olof Laurin, Stockholm; Galerie Thannhauser (Justin K. Thannhauser), Berlin 1930; Baron Eduard von der Heydt, Ascona, 1930; Alfred Flechtheim, Berlin/Düsseldorf, September 1932; Galerie Alex Vömel, Düsseldorf, 19 July 1935; Private Collection, Düsseldorf, 19 July 1935–; Private Collection; Christie's, New York, 2 December 2020. Exhibitions: Picasso Retrospektive, 1901–1932 [Zürich 1932] (4).
 - **No. 22. *Le Square (appart. à Mme Besnard)***, identified as *Marchande des fleurs dans la rue* or *Vendeuse des fleurs* or *Marchandé des quatre saisons*. Paris. Late-May–Summer/1901. Oil on cardboard. 35.5 × 53.3 cm. Catalogued as: OPP.01:016; DB.V:65; P.I:581; Z.XXI:207. Currently in the *Kelvingrove Art Gallery and Museum, Glasgow*. Gift of William McInnes. Provenance: Tanner, Zürich; William McInnes, Glasgow. Exhibitions: Exposition de MM. Charbonnier, Clary-Baroux, Raoul Dufy, Girieud, Picabia, Picasso,

Thiesson [Paris 1904] (13); Primitives to Picasso [London 1962] (256); Picasso, *paisatges* 1890–1912: de l’Acadèmia a l’avantguarda [Barcelona 1994] (160); Picassos Welt der Kinder [Düsseldorf 1995] (13); Picasso & Modern British Art [London 2012] (49). [Palau \(1980\)](#) proposes as No. 22, instead, the work *Jardin public*. Paris. Late-May–Late-June/1901. Oil on panel. 34 × 52 cm. Catalogued as: OPP.01:112; DB.V:18; P.I:580; Z.I:78. Auctioned at Sotheby’s. #134, 11 May 1999. No exhibition record was found for this work since it was shown at *Galerie Vollard*.

- **No. 23. *Les toits***, identified as *Les toits bleus*. Paris. Late-May–Late-June/1901 [1903]. Oil on millboard. 39 × 57.7 cm. Catalogued as: OPP.01:078; DB.V:21; P.I:614; Z.I:82. Currently in the Ashmolean Museum, Oxford. (Inv WA1940.1.16). Bequeathed by Frank Hindley Smith, 1939. Exhibitions: Picasso. Retrospective 1895–1959 [London 1960] (11); Pablo Picasso: [New York 1980] (39p); Picasso, *paisatges* 1890–1912: de l’Acadèmia a l’avantguarda [Barcelona 1994] (159); Picasso: The Early Years 1892–1906 [Washington 1997] (B52); Picasso in, Paris 1900–1907: Eating Fire [Amsterdam 2011] (45); Picasso & Modern British Art [London 2012] (47); Picasso: Painting the Blue Period [Toronto 2021] (146p).
- **No. 24. *Le Roi-Soleil* (appart. à M. Fabre)**, identified as *Fillette à la poupée (Le roi Soleil)*. Paris. Late-May–Late-June/1901. Oil on board. 52 × 34 cm. Catalogued as: OPP.01:023; P.I:584. Currently in the *European Fine Art Foundation Collection*. No exhibition record was found for this work since it was shown at *Galerie Vollard*.
- **No. 25. *Portrait***, identified as *Portrait de Bibi-la-puree*. Paris. Late-May–Late-June/1901. Oil on cardboard. 49 × 39 cm. Catalogued as: OPP.01:049; DB.V:74; P.I:604; Z.VI:360. Currently on loan at *The National Gallery*, London. Provenance: Gustave Gompel, Paris; Max Pellequer, Paris; Françoise Renard Couture Collection, Paris. Exhibitions: Picasso [Milan 1953] (1); Picasso. *Peintures* 1900–1955 [Paris 1955] (4); *Becoming Picasso*, Paris 1901, London 2013] (7); Picasso Portraits/Picasso Retratos [London 2016] (43). [Palau \(1980\)](#) proposes as No. 25, instead, the work *Portrait de Ambroise Vollard* also sometimes titled *Portrait de Gustave Coquiot*. Paris. Late-May–Late-June/1901. Oil on cardboard. 46 × 37 cm. Catalogued as: OPP.01:132; DB.VI:16; P.I:571; Z.I:85. Currently in the *Emil G. Bührle Foundation Collection*, Zürich since 1953. Provenance: Galerie Pierre (Pierre Loeb), Paris; Alphonse Bellier, Paris. Exhibitions: Picasso, Blue and Rose Periods, 1901–1906. Loan Exhibition [New York 1936b] (5); French Masters of the XIXth and XXth Centuries [London 1950] (32); *Œuvres choisies du XXe siècle* [Paris 1951a]; Cent portraits d’homme [Paris 1952] (726); La Collection privée d’Oskar Reinhart [Winterthur 1955] (152); Picasso. *Peintures* 1900–1955 [Munich 1955] (5); Sammlung Emil G Bührle [Berlin 1958]; Sammlung Emil G. Bührle [Zürich 1958] (303); Hauptwerke der Sammlung Emil G. Bührle [Munich 1958] (118); Der Junge Picasso: Frühwerk und blaue Periode [Bern 1984] (138); *Becoming Picasso*, Paris 1901 [London 2013] (8); Picasso/Lautrec [Madrid 2017] (13). Another choice suggested by Palau for No. 25 is the work *Portrait de Minguell*. Paris. Late-May–Late-June/1901. Oil on paper laid on canvas. 52 × 31.5 cm. Catalogued as: OPP.01:082; P.I:637; Z.XXI:191. Recently auctioned at Bonhams. #24, 17802, 22 June 2010. Provenance: Private Collection, 1979; Private Collection; Sotheby’s 24 June 2006. Exhibitions: Picasso: The Early Years 1892–1906 [Washington 1997] (57).
- **No. 26. *La Cruche verte* (appartient à M. Ackermann)**, identified as *Peonies* or *Fleurs*. Paris. [Spring–] [Late-May–Summer]/1901. Oil on hardboard mounted on plywood. 57.8 × 39.3 cm. Catalogued as: OPP.01:198; DB.V:23; P.I:628; Z.I:60. Currently in the *National Gallery of Art*, Washington, DC. (Inv 1981.41.1). Gift of Mrs. Gilbert W. Chapman (2847). Provenance: Gaby Depeyre, Paris, 1915; Walter P. Chrysler, Jr, New York, 1937; Marquis de Biron; Chester H. Johnson Galleries, Chicago; Mrs. Charles B. Goodspeed (née Elizabeth Fuller, later Mrs. Gilbert W. Chapman), Chicago/New York, 1930. Exhibitions: Retrospective Exhibition of Paintings by Picasso and Derain [New York 1930b] (3); Picasso, Blue and Rose Periods, 1901–1906. Loan Exhibition [New York 1936b] (11); Collection of Walter P. Chrysler, Jr. [Chicago 1937]; Flowers and

Fruits [Washington 1938a] (37); Picasso in Chicago: Paintings, Drawings and Prints from Chicago Collections [Chicago 1967] (3); Impressionist and Post-Impressionist Masterpieces from the National Gallery of Art, Washington, DC [Leningrad 1986] (21); Picasso, Dalí, Miró: Angry Young Men: The Birth of Modernity [Florence 2011] (4.8); Picasso: Painting the Blue Period [Toronto 2021] (149p). [Palau \(1980\)](#) identifies *Peonies* instead as No. 27 in the Vollard exhibition.

- **No. 27. *Fleur (appartient à Mme Besnard)***, identified as *Pivoine*. Paris. Late-May–Late-June/1901. Oil on board. 52.1 × 34.9 cm. Catalogued as: OPP.01:342. Recently auctioned at Sotheby's. #29, N08741, 3 May 2011. Provenance: Gaby Depeyre Lespinnasse, Paris, 1915–1916; Hôtel Drouot, Paris, 8 March 1976; Private Collection Montreal; Stephen Hahn Gallery, New York, 1995; Charitable Foundation; Sotheby's, New York, 13 May 1997. Exhibitions: Picasso au Palais des Papes, 25 ans apres [Avignon 1995].
- **No. 28. *Fleurs (appartient à Mme Besnard)***, identified as *Vase de fleurs*. Paris. Late-May–Late-June/1901. Oil on canvas. 65.1 × 48.9 cm. Catalogued as: OPP.01:122; DB.V:22; P.I:642; Z.I:61. Currently in the *Tate Modern*, London. (Inv N04683). Purchased with assistance from the Contemporary Art Society, 1933. Provenance: Le Père Soulier, Paris; Louis Libaude, Paris; Leo Lewin, Breslau; The Lefèvre Gallery (Alex. Reid & Lefèvre), London, ~1935. Exhibitions: Silver Jubilee Exhibition of Some of the Works acquired by the CAS [London 1935] (37); The Royal Scottish Academy Exhibition [Edinburgh 1946] (182); Picasso in, Paris 1900–1907: Eating Fire [Amsterdam 2011] (20); Picasso & Modern British Art [London 2012] (46); Picasso: Painting the Blue Period [Toronto 2021] (150p). [Palau \(1980\)](#) assigns *Fleurs*, instead, to No. 26 in the Vollard exhibition. For No. 28, he proposes *Chrysanthèmes*. Paris. Late-May–Late-June/1901. Oil on canvas. 81.1 × 65.1 cm. Catalogued as: OPP.01:143; DB.V:29; P.I:643; Z.VI:647. Currently in the *Philadelphia Museum of Art*. (Inv 1964.46.1). Gift of Mrs. John Wintersteen, 1964. Provenance: Mme Rabb, Paris; Perls Galleries, New York, 1936; Walter P. Chrysler, Jr, New York, 1939–1954; Michael Knoedler and Co, New York, 1962; Bernice McIlhenny (Mrs. John Wintersteen), Philadelphia, February 1962–1964. Exhibitions: Picasso: Forty Years of His Art [New York 1939a] (11); The Collection of Walter P. Chrysler, Jr. [Richmond 1941] (150); Picasso: An American Tribute [New York 1962a] (1.17); A World of Flowers: Paintings and Prints [Philadelphia 1963] (165); Pablo Picasso: A Retrospective [New York 1980] (38p); Picasso: Painting the Blue Period [Toronto 2021] (T151p).
- **No. 29. *Le Pot blanc***, identified as *Vase de fleurs* or *Fleurs*. Paris. Late-May–Late-June/1901. Oil. 55.5 × 70 cm. Catalogued as: OPP.01:197; DB.V:24; P.I:627; Z.I:59. Recently auctioned at Sotheby's. #532, 21 May 1981. Provenance: Georges Lévy, Paris. Exhibitions: Picasso and Marin [Washington 1938b] (3); Picasso before 1907: A Loan Exhibition for the Benefit of the Public Education Association [New York 1947]; Cone Collection from the Baltimore Museum [New York 1955a] (83).
- **No. 30. *Boulevard Clichy***, identified as *Boulevard de Clichy*. Paris. Late-May–Late-June/1901. Oil on canvas. 61.6 × 46.4 cm. Catalogued as: OPP.01:083; DB.V:30; P.I:615; Z.I:72. Recently auctioned at Christie's. #26, 1514, 4 May 2005. Provenance: Mme Besnard, Paris; Max Pellequer, Paris; Galerie Baldy et Carré, Paris; Michael Knoedler and Co, New York; Valentine Gallery (Valentine Dudensing), New York; Mrs. Aline Barnsdall, Los Angeles; Michael Knoedler and Co, New York; Mrs. William S. Farish, New York; Private Collection, Houston; Sotheby's, 11 November 1987; Maspro Denkoh Museum, Japan; Christie's, London, 26 June 1995. Exhibitions: Picasso [Houston 1955] (2); Picasso: An American Tribute [New York 1962a] (1.9); Picasso: The Early Years 1892–1906 [Washington 1997] (61).
- **No. 31. *Les Gosses***, identified as *Les enfants et les jouets*. Paris. Late-May–Late-June/1901. Oil on board. 51.4 × 66 cm. Catalogued as: OPP.01:287; P.I:582. It was recently auctioned at Christie's. #24, 2437, 4 May 2011. Provenance: Private Collection, Europe, 1960. No exhibition record was found for this work since it was shown at

Galerie Vollard. [Palau \(1980\)](#) proposes for No. 31, instead, the work *Le Bassin des Tuileries* also titled *Les Tuileries*. Paris. Late-May–Late-June/1901. Oil on cardboard. 50 × 65 cm. Catalogued as: OPP.01:018; DB.V:20; P.I:585; Z.VI:333. Recently auctioned at Christie's. #26, 25 June 1990. Provenance: Mrs. Ralph Harmon Booth Detroit; Private Collection, Grosse Pointe. No exhibition record was found for this work since it was shown at Galerie Vollard.

- **No. 32. *Les Courses***, identified as *Courses à Auteuil*. Paris. Late-May–Late-June/1901. Oil on wood panel. 47.3 × 62.2 cm. Catalogued as: OPP.01:202; DB.V:33; P.I:588; Z.XXI:204. Currently in the Lee Hardy Collection, London, since 1937. Provenance: Galerie Paul Rosenberg, Paris; Arthur Tooth and Sons, Ltd., London, April 1937. Exhibitions: Exposition Grand Prix d'Auteuil: Matisse, Villon, Marquet, Maillol, Picasso, etc [Paris 1902]; Picasso. Retrospective 1895–1959 [London 1960] (7); Picasso & Modern British Art [London 2012] (48). [Palau \(1980\)](#) proposes for No. 32 instead the work *Longchamp*. Paris. Late-May–Late-June/1901. Oil on cardboard. 52.7 × 66.7 cm. Catalogued as: OPP.01:019; DB.V:34; P.I:586; Z.VI:30. Currently in the Blum Collection, Paris. Provenance: Laderlin Collection, Berlin. No exhibition record was found for this work since it was shown at Galerie Vollard.
- **No. 33. *Le Matador***. No work has been identified with this entry.
- **No. 34. *Les Victimes***, identified as *Courses de taureaux (Corrida)*. Barcelona. End-April–Mid-May/1901. Oil on cardboard mounted on board. 49.5 × 64.8 cm. Catalogued as: OPP.01:121; DB.IV:6; P.I:559; Z.VI:378. Currently in a Private Collection, London. Provenance: Stavros S. Niarchos Collection, Saint-Moritz. Exhibitions: Picasso. Retrospective 1895–1959 [London 1960] (6); Der Junge Picasso: Frühwerk und blaue Periode [Bern 1984] (112); Picasso: Toros y toreros [Paris 1993] (30); Les Louvre de Pablo Picasso [Lens 2021] (44).
- **No. 35. *l'Arene***, identified as *Course de taureaux (Corrida)*. Barcelona. [May]/1901. Oil on canvas. 46 × 55.5 cm. Catalogued as: OPP.01:108; DB.IV:5; P.I:557; Z.I:88. Recently auctioned at Sotheby's. #10, L03004, 23 June 2003. Provenance: Galerie Ambroise Vollard, Paris; Mrs. Chester Beatty London; Max Pellequer, Paris; Private Collection Paris. Exhibitions: Exposition Picasso 1901–1932 [Paris 1932] (2); Picasso Retrospektive, 1901–1932 [Zürich 1932] (3); Hommage à Pablo Picasso. Rétrospective 1895–1965 [Paris 1966b] (7); Aus privaten Sammlungen [Basel 1986] (42); Picasso: Toros y toreros [Paris 1993] (21); Picasso: The Early Years 1892–1906 [Washington 1997] (304).
- **No. 36. *Café-Concert***, identified as *Café-concert du Paralelo*. Barcelona. Early/1900–Spring/1901. Oil on wood. 36 × 48 cm. Catalogued as: OPP.00:377; DB.I:8; MPP:2008.2; P.I:558; Z.I:11. Currently in the Musée Picasso, Paris. Aisie en douane, 2007. Provenance: J. Barbey Collection, Barcelona; Sotheby's, 12 November 1990. Exhibitions: Picasso: Masterpieces from the Musée national Picasso, Paris [Sydney 2011]; Picasso: Capolavori dal Museo Nazionale Picasso di Parigi [Milan 2012] (88p); Picasso. Bleu et Rose [Paris 2019] (39); Birth of a Genius [Peking 2019]; Les musiques de Picasso [Paris 2020] (18).
- **No. 37. *Brasserie***, identified as *Brasserie à Montmartre* or *Le marchande de fleurs* or *Café en plein air à Montmartre*. Paris. [Late-May]/1901. Oil on millboard. 44.5 × 53.5 cm. Catalogued as: OPP.01:172; P.I:579; Z.XXI:281. Currently in the Museum Ludwig, Cologne. (Inv ML 01584). Bequest 2001. Provenance: Galerie Rosengart, Lucerne; Ernst Beyeler (Galerie Beyeler), Basel; Louis Libaude, Paris, ~1994. Exhibitions: Pablo Picasso: A Retrospective [New York 1980] (38p); Pablo Picasso: The Ludwig Collection [Cologne 1992] (2); Picassos Welt der Kinder [Düsseldorf 1995] (11); Picasso/Lautrec [Madrid 2017] (28); Picasso: Painting the Blue Period [Toronto 2021] (189p). Another choice given by [Palau \(1980\)](#) for No. 37 is the work *Le poète Rafael Nogueras Oller dans l'intérieur de Els Quatre Gats* also titled *Cabaret antique à Barcelone*. Barcelona. [Early]/1900. Oil on canvas. 41 × 28 cm. Catalogued as: OPP.00:033; DB.I:9; P.I:375; Z.I:21. Currently in the Simon M. Jaglom Collection, NY. Provenance: Mme Helena Rubinstein (Princess Gourielli), New York; Parke-Bernet Galleries, New York, 20 April

1966, Sold: 40,000 USD; Private Collection, USA, 20 April 1966–. Exhibitions: European Masters of our Time [Boston 1957] (112).

- **No. 38. *La Femme jaune (appartient à M. Personnas)***, identified as *Tête de femme*. [Paris]. [End-Spring]/1901. Oil on cardboard. 46.7 × 31.5 cm. Catalogued as: OPP.01:035; DB.V:59; P.I:631; Z.I:74. Currently at *Galerie Nichido*. 2005. Provenance: José Viñes Collection, Paris. No exhibition record was found for this work since it was shown at *Galerie Vollard*.
- **No. 39. *Le Divan japonais (appartient à M. Virenca)***, identified as *Pierrot et danseuse (La danseuse bleue)* or *Pierrot et Colombine* or *Scène de Divan Japonais*. Paris. Mid-Fall/1900. Oil on canvas. 38 × 46 cm. Catalogued as: OPP.00:134; DB.II:23; P.I:507; PP.00:302; Z.XXI:224. Recently auctioned at Sotheby's. #30, N09860, 14 May 2018. Provenance: Emmanuel Virenque, Paris, 1900; Private Collection France; Sotheby's, London, 1 April 1981; Private Collection, London; Sotheby's, London, 26 June 1984; Stanley J. Seeger, London; Sotheby's, New York, 4 November 1993. Exhibitions: Exposition [Paris 1944] (404); Sélection de la IIIe Biennale Hispano-Américaine: Picasso, Nonell, Manolo [Geneva 1956] (9); Pablo Picasso: A Retrospective [New York 1980] (31p); Der Junge Picasso: Frühwerk und blaue Periode [Bern 1984] (107). [Palau \(1980\)](#) proposes for No. 39, instead, the artwork *Femme au théâtre*. Paris. Late-May–Late-June/1901. Gouache & watercolor on paper. 33.6 × 49.5 cm. Catalogued as: OPP.01:022; DB.V:77; P.I:618; Z.VI:338. Currently in the Private Collection, Furtwangen. Provenance: Private Collection, Osaka; auctioned at Sotheby's, 26 April 1972. Exhibitions: Picasso en Bogotá [Bogotá 2000] (6); Picasso in, Paris 1900–1907: Eating Fire [Amsterdam 2011] (22). An alternative choice for No. 39 proposed by Palau is *Au Café L'Hippodrome*, also titled *Au Café de la Rotonde*. Paris. Late-May–Late-June/1901. Oil on canvas. 47 × 82.6 cm. Catalogued as: OPP.01:208; DB.V:45; P.I:577; Z.VI:1466. Currently in *The Kreeger Museum*, Washington, DC. David Lloyd Kreeger Collection, Washington, DC. Provenance: Jules Straus, Paris; Richard Peto, London; Sam Kaye, London; Sam Salz, New York; Mr. and Mrs. Adolphe A. Juwiler, New York; Parke-Bernet Galleries, New York, 25 October 1961; Mr. and Mrs. David Lloyd Kreeger Washington. Exhibitions: Exposition [Paris 1911]; L'époque bleue de Picasso [Paris 1922]; Picasso Retrospektive, 1901–1932 [Zürich 1932] (2); Twentieth Century Masterpieces [London 1945]; French Art around 1900 [New York 1953] (16); Paintings and Sculpture from the Collection of Mr and Mrs David Lloyd Kreeger [Washington 1965a] (17); Seven Decades: Cross Currents in Modern Art, 1895–1965 [New York 1966]; Pablo Picasso, voyage au bout du tracé [Paris 2011]; Carles Casagemas: El artista bajo el mito [Barcelona 2014] (203p); Picasso: Painting the Blue Period [Toronto 2021] (129p).
- **No. 40. *El Tango***, identified as *Danseuse espagnole*. Barcelona [Paris]. End-April–Mid-May–June/1901. Oil on board. 49.5 × 33.6 cm. Catalogued as: OPP.01:125; DB.IV:3; P.I:594; Z.XXI:262. Currently in the Helly Nahmad Collection, Monaco/London. Provenance: Alfred Flechtheim, Berlin, 1925; Josef Gottschalk, Munich; Fine Arts Associates (Otto M. Gerson), New York, 1950; Mrs. Albert S. Ingalls, Cleveland; Michael Knoedler and Co, New York; Richard and Dorothy Rodgers, New York, 1958 Sold: 25,000 USD; Private Collection, America; Christie's, New York, 11 November 1992; Christie's, London, 4 February 2008. Exhibitions: The Music Makers [Hartford 1959] (11); Picasso: An American Tribute [New York 1962a] (7); Homage to Picasso for his 90th Birthday [New York 1971]; Picasso: A Loan Exhibition for the Benefit of Cancer Care, Inc. [New York 1975]; Picasso und das Theater/Picasso and the Theater [Frankfurt 2006] (18p); The Nahmad Collection [Zürich 2011] (59p); Picasso, Dalí, Miró: Angry Young Men: The Birth of Modernity [Florence 2011] (4.7); Picasso dans la collection Nahmad [Monaco 2013] (32p); Becoming Picasso: Paris 1901 [London 2013] (3); Picasso/Lautrec [Madrid 2017] (33); Picasso: Painting the Blue Period [Toronto 2021] (120p).
- **No. 41. *La Bête (appartient à Mme K. Kollwitz, artiste peintre, Berlin)***, identified as *L'étreinte forcée* or *L'étreinte brutale (frénésie)* or *Le baiser*. Paris. [End-Autumn]/1900.

Pastel on board. 47.3 × 38.2 cm. Catalogued as: OPP.00:008; DB.A:3; P.I:500. Currently in the Muhrabi Collection. Provenance: Madame K. Kollwitz Berlin; Galerie Aenne Abels, Cologne; E. and A. Silberman Galleries, New York, ~1966; Ernst Beyeler (Galerie Beyeler), Basel, 1966–1973; Frank R. Heller, Beverly Hills, 1973–1976; Dr. Maria Naiman, 1974; Galerie Cazeau-Beraudière, Paris, 2001; Private Collection, London, 2009; Private Collection, 2009–; Sotheby's, London, 3 February 2016. Exhibitions: Petits formats. 1907–1968 [Basel 1967] (2); Picasso. 90 Zeichnungen und farbige Arbeiten, 1971–1972 [Winterthur 1971] (1); 'Paris bezauberte mich . . . '—Käthe Kollwitz und die französische Moderne [Cologne 2010] (85); Picasso/Lautrec [Madrid 2017] (52).

- **No. 42. *Monjuich***, identified as *Bohémienne devant La Musclera*. Barcelona. [Spring]/1900. Pastel on paper. 44.5 × 59.7 cm. Catalogued as: OPP.00:122; DB.II:9; P.I:447; Z.XXI:167. Currently in the *Mie Prefectural Art Museum*, Japan. Provenance: Private Collection, Paris; Sotheby's. #19, 12 November 1990. Exhibitions: Picasso, 75th Anniversary [New York 1957] (14p); Pablo Picasso: Metamorphosen des Menschen [Balingen 2000] (9); Picasso: Painting the Blue Period [Toronto 2021] (162p). [Palau \(1980\)](#) proposes for No. 42, instead, the work '*La musclera*' also titled *Maisons dans Barcelone*. Barcelona. [Summer]/1900. Oil on canvas. 48.1 × 48.3 cm. Catalogued as: OPP.00:031; DB.I:24; P.I:441; Z.XXI:157. Currently in a Private Collection, Paris. Exhibitions: Picasso, paisatges 1890–1912: de l'Acadèmia a l'avantguarda [Barcelona 1994] (152); Picasso joven—Young Picasso [A Coruña 2002] (103).
- **No. 43. *Courses de village***, identified as *Course de taureaux (Corrida)*. Barcelona. End-April–Mid-May/1901. Oil on canvas. 24 × 37 cm. Catalogued as: OPP.01:120; P.I:564; Z.XXI:309. Currently in *The Israel Museum*, Jerusalem. (Inv B88.0031). The Sam Spiegel Collection bequeathed to American Friends of the Israel Museum. Exhibitions: The Sam Spiegel Collection [Jerusalem 1993]; Picasso: Toros y toreros [Paris 1993] (29).
- **No. 44. *Eglise d'Espagne***, identified as *Devant l'église* or *La sortie de l'église*. [Paris]. Late-May–Late-June/1901. Oil on canvas. 45.5 × 54 cm. Catalogued as: OPP.01:212; DB.V:49; P.I:562; Z.XXI:308. Currently in the Emil G. Bührle Foundation Collection, Zürich. Provenance: Private Collection, Paris; Private Collection, New York; Emil Georg Bührle, Zürich, 1953. Exhibitions: Œuvres choisies du XXe siècle [Paris 1951a]; Picasso. Peintures 1900–1955 [Munich 1955] (3); Sammlung Emil G. Bührle [Berlin 1958] (72); Sammlung Emil G. Bührle [Zürich 1958] (302); Hauptwerke der Sammlung Emil G. Bührle [Munich 1958] (117); Sammlung E. G. Bührle [Lucerne 1963] (69); Picasso und die Schweiz [Bern 2001] (13).
- **No. 45. *Village d'Espagne***, identified as *Village en Espagne* or *Vue d'Horta d'Ebre*. [Madrid] [Barcelona]. [Winter–Spring]/1901. Oil on panel. 35.5 × 22.5 cm. Catalogued as: OPP.01:432. Currently in the Fogg Art Museum, Harvard University, Cambridge, MA. (Inv 1954.38). Gift of Mr. and Mrs. Richard Rodgers 1954. No exhibition record was found for this work since it was shown at *Galerie Vollard*. [Palau \(1980\)](#) proposes for No. 45, instead, the work *Vue de Horta d'Ebre*. Horta d'Ebre. [End-June/1898–Late-January/1899]. Oil on panel. 10 × 15.5 cm. Museu Picasso, Barcelona. Catalogued as: OPP.98:087; C:364; MPB:110.173; P.I:282. Exhibitions: Picasso, paisatges 1890–1912: de l'Acadèmia a l'avantguarda [Barcelona 1994] (136); L'Art del segle XX a les comarques de Tarragona [Tarragona 2000]; Picasso. La mirada del fotógrafo [Barcelona 2019] (34p).
- **No. 46. *Buveurs***, identified as *Dans le café (Les buveurs)*. Paris. October–December/1900. Oil on canvas. 25.4 × 37.7 cm. Catalogued as: OPP.00:148; DB.II:20; P.I:505; Z.I:33. Currently in the *Yale University Art Gallery*. Gertrude Stein & Alice B. Toklas Collection. Provenance: Leo and Gertrude Stein; Estate of Gertrude Stein (Alice B. Toklas). Exhibitions: Picasso and the Allure of Language [New Haven 2009] (1).
- **No. 47. *L'Enfant blanc***, identified as *L'enfant à la poupée*. [Paris]. [Late-May–Summer]/1901. Oil on wood. 23 × 31 cm. Catalogued as: OPP.01:166; DB.IV:8; P.I:574; Z.XXI:301. Currently in the *Musée des Beaux-Arts*, Grenoble. Exhibitions: Musée et bibliothèque de Grenoble [Zürich 1948] (185). [Palau \(1980\)](#) proposes for No. 47, instead, the work *Le gourmet (Le gourmand)*. Paris. Summer–Fall/1901. Oil on canvas. 92.8 × 68.3 cm.

Catalogued as: OPP.01:026; DB.V:53; P.I:617; Z.I:51. Currently in the *National Gallery of Art*, Washington, DC. (Inv 1963.10.52). Chester Dale Collection, 1962. Provenance: Dr. Alexandre, Paris; Josef Stransky, New York 1930; Wildenstein and Co, New York; Maud and Chester Dale, New York, November 1936–1963. Exhibitions: *Painting in, Paris from American Collections* [New York 1930a] (65); *Exhibition of Paintings and Sculpture. A Century of Progress* [Chicago 1933] (401); *Collection of a Collector* [London 1936]; *The Chester Dale Bequest* [Washington 1965b]; *Aspects of Twentieth-Century Art* [Washington 1978] (2); *Picasso: The Early Years 1892–1906* [Washington 1997] (W64).

- **No. 48. *Jeanneton***, identified as *Jeanne Bloch aux Folies-Bergère*. Paris. [Late-May–Summer]/1901. Ink & watercolor on paper. 15.5 × 10.5 cm. Catalogued as: OPP.01:188; DB.DIV:22; Z.XXI:219. It is in the Lionel Prejger Collection, Paris. Exhibitions: *Picasso, 150 Handzeichnungen aus sieben Jahrzehnten* [Frankfurt 1965] (5); *Picasso. Cent dessins et aquarelles 1899–1965* [Paris 1966a] (5).
- **No. 49. *La Méditerranée***. Barcelona. May/1901. Oil on cardboard. 27.5 × 36.5 cm. Catalogued as: OPP.01:285; LD:314; P.I:565. Currently in a Private Collection, Paris. Exhibitions: *Picasso, paysages 1890–1912: de l’Acadèmia a l’avantguarda* [Barcelona 1994] (158); *Picasso joven—Young Picasso* [A Coruña 2002] (119).
- **No. 50. *Rochers***, identified as *Les roches* or *La mer*. Barcelona. May/1901. Oil on panel. 30 × 20 cm. Catalogued as: OPP.01:283; P.I:561; Z.XXI:150. Currently in the Marina Picasso Collection. (Inv 12406). Exhibitions: *Der Junge Picasso: Frühwerk und blaue Periode* [Bern 1984] (113); *Picasso at Work at Home: Selections from the Marina Picasso Collection with Additions from the Los Angeles County Museum of Art and The Museum of Modern Art, New York* [Miami 1985] (4).
- **No. 51. *Les Buveuses* (appartient à M. Ackermann)**, identified as *Café-concert du Paralelo*. Barcelona. [Early/1900–Spring/1901]. Oil on wood. 36 × 48 cm. Catalogued as: OPP.00:377; DB.I:8; MPP:2008.2; P.I:558; PP.99:108; Z.I:11. This is my own proposed work for this entry. Currently in the *Musée Picasso*, Paris. Aisie en douane, 2007. Provenance: Sotheby’s. #20, 12 November 1990; the J. Barbey Collection, Barcelona. Exhibitions: *Picasso: Masterpieces from the Musée national Picasso, Paris* [Sydney 2011]; *Picasso: Capolavori dal Museo Nazionale Picasso di Parigi* [Milan 2012] (88p); *Picasso. Bleu et Rose* [Paris 2019] (39); *Birth of a Genius* [Peking 2019]; *Les musiques de Picasso* [Paris 2020] (18). Palau (1980) suggests for No. 51, instead, the work *Dans la loge (Portrait de Jane Avril)*. Paris. [Late-July]/1901. Charcoal & pastel on paper. 32.2 × 25 cm. Catalogued as: OPP.01:162. Currently in a Private Collection. No exhibition record was found for this work since it was shown at *Galerie Vollard*. Another choice offered by Palau is the work *Deux femmes assises*. [Paris]. [Mid-October–Mid-December]/1900. Conté pencil, ink, colored pencil & watercolor. 13.4 × 20.3 cm. Catalogued as: OPP.00:012; DB.DIII:12; P.I:485; Z.XXI:260. Currently in the *Museu del Cau Ferrat*, Sitges. (Inv 30.703). Provenance: Ignacio Zuloaga, Barcelona; Santiago Rusiñol Barcelona. Exhibitions: *Der Junge Picasso: Frühwerk und blaue Periode* [Bern 1984] (104); *Picasso en las colecciones españolas* [Segovia 2000] (5); *Picasso versus Rusiñol* [Barcelona 2010] (62p).
- **No. 52. *Danseuses* (appartient à M. Sainsère)**, identified as *Le cancan*. Paris. Late-May–Late-June/1901. Oil on canvas. 46 × 61 cm. Catalogued as: OPP.01:686; DB.V:55; P.I:508; Z.XXI:209. Currently in the *Hiroshima Museum of Art*. Provenance: Galerie Durand-Ruel et Cie, Paris; Raymon Barbey, Geneva. Exhibitions: *Trésors des collections romandes* [Geneva 1954] (181); *Soixante ans de peinture française* [Geneva 1962] (107); *Chefs-d’œuvre des collection suisses, de Manet à Picasso* [Lausanne 1964] (224); *Chefs d’œuvres des collections suisses de Monet à Picasso* [Paris 1967]; *Pablo Picasso: A Retrospective* [New York 1980] (35p); *Der Junge Picasso: Frühwerk und blaue Periode* [Bern 1984] (125); *Picasso und die Schweiz* [Bern 2001] (6); *Picasso in, Paris 1900–1907: Eating Fire* [Amsterdam 2011] (38); *Becoming Picasso; Paris 1901* [London 2013] (5).

- **No. 53. *Madrileña (appartient à M. Sainsère)***, identified as *Femme espagnole*. Madrid. [Late-Spring]/1901. Oil on wood. 51 × 64 cm. Catalogued as: OPP.01:152; DB.III:11; P.I:545; Z.XXI:210. Currently in the *Ny Carlsberg Glyptotek*, Copenhagen. Provenance: Julius Stern, Berlin; Private Collection, Berlin, 22 May 1916. Exhibitions: *Becoming Picasso*, Paris 1901 [London 2013] (2).
- **No. 54. *Chanteuse (appartient à M. Blot)***, identified as *Les plastrons*. Paris. Mid-Fall/1900 [–1901]. Oil on panel. 13.6 × 22.5 cm. Catalogued as: OPP.00:069; DB.II:17; P.I:620; Z.I:35. Currently in *The Museum of Fine Arts*, Boston. (Inv 1970.475). Gift of Mrs. Charles Sumner Bird (Julia Appleton Bird), 1970. Provenance: Eugène Blot, Paris, 1901; Josef Stransky, New York, 1931; Wildenstein and Co., London, 1936; Mrs. Charles Sumner Bird (Julia Appleton Bird), East Walpole, MA, 1969–1970. Exhibitions: *Pleasures of Paris: Daumier to Picasso* [Boston 1991] (148); *Picasso: The Early Years 1892–1906* [Washington 1997] (B43); *Picasso Looks at Degas* [Williamstown 2010] (75); *Picasso: Painting the Blue Period* [Toronto 2021] (118p). [Palau \(1980\)](#) proposes for No. 54, instead, the work *Femme en manteau du soir (Diseuse)* also titled *La Diva*. Paris. Late-May–Late-June/1901. Pastel on board. 51.4 × 35.8 cm. Catalogued as: OPP.01:203; DB.V:35; P.I:644; Z.VI:350. Recently auctioned at Christie's. #42, 2782, 8 May 2013. Provenance: Michael Knoedler and Co, New York; Valentine Gallery (Valentine Dudensing), Berlin/New York; Edgar William and Bernice Chrysler Garbisch, New York; Sotheby's, New York, 12 May 1980. No exhibition record was found for this work since it was shown at *Galerie Vollard*.
- **No. 55. *L'amoureuse (appart. à M. Blot)***, identified as *La conversation*. [Madrid]. [Late-Spring]/1901. Oil on cradled panel. 13.5 × 22.5cm. Catalogued as: OPP.01:116; DB.II:18; P.I:537; Z.I:34. Currently in the *Museum Würth*, Künzelsau. (Inv 7552). Provenance: Josef Stransky, New York; William Taylor; Mrs. John D. Walker; Galerie Schmit, Paris; Christie's, New York, 11 November 1992; Sotheby's, London, 28 June 1994; Christie's, New York, 10 May 2000; Christie's, London, 23 June 2004; Richard Gray Gallery, Chicago. Exhibitions: *Masterpieces of Philadelphia Private Collections* [Philadelphia 1947] (48); *Fifty Years of French Painting: The Emergence of Modern Art* [Birmingham 1980] (27); *Picasso et les femmes/Picasso und die Frauen* [Chemnitz 2002] (11p); *Picasso, Eine fantastische Welt: Die Sammlung Würth und Leihgaben* [Palermo 2008] (35p); *Picasso, Dalí, Miró: Angry Young Men: The Birth of Modernity* [Florence 2011] (4.9).
- **No. 56. *Au Bord de l'eau (appartient [sic] à M. Coll)***, identified as *Femmes et enfants sur la plage* or *La plage*. Barcelona. [Spring]/1901. Oil on board laid down on cradled panel. 27 × 35.8 cm. Catalogued as: OPP.01:215; DB.V:54; P.I:560; Z.XXI:248. Recently auctioned at Sotheby's. #38, N09245, 10 November 2014. Provenance: Dr. Maurice Girardin, Paris; Paul Rosenberg and Co., New York; Mr. and Mrs. Paul Mellon, Upperville, October 1958. Exhibitions: *25th Anniversary Exhibition, French Paintings from the Collections of Mr. and Mrs. Paul Mellon and Mrs. Mellon Bruce* [Washington 1966] (193).
- **No. 57. *Femme de Nuit***, identified as *La femme aux bas bleus*. Paris. Late-May–Late-June/1901. Oil on board laid down on canvas. 65 × 50 cm. Catalogued as: OPP.01:063; DB.V:62; P.I:601; Z.XXI:246. Currently in a Private Collection. Provenance: Galerie Mouradian et Valloton, Paris, 1940; Frank Perls Gallery Beverly Hills; James Vigeveno Galleries Los Angeles, 3 February 1944; Hume Cronyn and Jessica Tandy, New York, 3 February 1944~; Parke-Bernet Galleries, New York, 15 January 1958 21,000 USD; Niveau Gallery, New York, 15 January 1958~; Stephen Hahn Gallery, New York, 1974; Private Collection, 1974~; Christie's, New York, 6 October 2020. Exhibitions: *Collectors of the Theater* [New York 1955b] (4); *Picasso: The Early Years 1892–1906* [Washington 1997] (B56); *Picasso: Painting the Blue Period* [Toronto 2021] (124p). [Palau \(1980\)](#) identifies *La femme aux bas bleus* as No. 58 instead.
- **No. 58. *Vieille Fille***, identified as *Femme aux bijoux* or *Femme souriante au chapeau à plumes (Buste de femme souriante)*. Barcelona. Late-April–Mid-May/1901. Oil on

cardboard. 67 × 52.1 cm. Catalogued as: OPP.01:048; DB.IV:4; P.I:600; Z.VI:389. Currently in the *Philadelphia Museum of Art*. (Inv 1950.134.158). Louise and Walter C. Arensberg Collection, 1950. Provenance: Jerome Eddy, New York; Louise and Walter C. Arensberg Hollywood, –1950. Exhibitions: Exhibition of Paintings from the Collection of the Late Arthur Jerome Eddy [Chicago 1922]; Exhibition of French Painting from the Fifteenth Century to the Present Day [San Francisco 1934] (217); 20th Century Art from the Louise and Walter Arensberg Collection [Chicago 1949] (163); The Louise and Walter Arensberg Collections [Philadelphia 1954] (161); Paintings from the Arensberg and Gallatin Collections of the Philadelphia Museum of Art [New York 1961]; Picasso and Chicago: 100 Years, 100 Works [Chicago 2013] (4). [Daix \(1965\)](#) identifies *Femme aux bijoux* as No. 14 instead.

- **No. 59. *La Foire***, identified as *Baraque foraine, Montmartre* or *Baraque de foire*. [Paris]. [Mid-October–Mid-December]/1900. Oil on canvas. 38.1 × 46.3 cm. Catalogued as: OPP.00:101; DB.V:63; MPB:113.113; P.I:504; Z.XXI:227. Currently in the *Museu Picasso*, Barcelona. Provenance: Carl-August Jung, Wuppertal-Elberfeld, 1912; Fritz Andreae, Cologne; Christie's, New York, 3 November 1981, Sold: 450,000 USD; Christie's, London, 24 June 2003. Exhibitions: Picasso. *Peintures 1900–1955* [Munich 1955] (2); Picasso y el circo [Barcelona 2007] (17).
- **No. 60. *Les Roses***, identified as *Vase de fleurs* or *Fleurs*. Paris. Late-May–Late-June/1901. Oil on cardboard. 52 × 34.3 cm. Catalogued as: OPP.01:201; DB.V:28; P.I:630; Z.XXI:247. Currently in the *Phoenix Art Museum*. Gift of R. Barclay Scuff, 1963. Provenance: Wilhelm Uhde, Paris; Oscar Huldshinsky Berlin; Michael Knoedler and Co, New York; Mr. and Mrs. R. Barclay Scull Villanova, –1963. Exhibitions: French Paintings and Sculpture from The Phoenix Art Museum Collection [El Paso 1965] (38). [Palau \(1980\)](#) proposes for No. 60, instead, the work *Trois roses*. Barcelona. [May–Mid-June]/1898. Oil on wood. 22.7 × 35.5 cm. Catalogued as: OPP.98:017; C:79; MPB:110.031; P.I:244. Currently in the *Museu Picasso*, Barcelona. Exhibitions: Picasso: Forty Years of His Art [New York 1939a] (1); Picasso Carmen, Sol & Sombra [Paris 2007] (114p).
- **No. 61. *Carmen***, identified as *Profil d'une jeune femme (Fille avec fleur rouge)* or *Jeune fille avec une fleur rouge*. [Madrid–Paris]. [End-Spring]/1901. Oil on board mounted on masonite. 52.4 × 34.3 cm. Catalogued as: OPP.01:033; DB.V:60; P.I:636; Z.VI:1461. Currently in *The Metropolitan Museum of Art*, NYC. (Inv 1999.363.58). Provenance: Ignacio Zuloaga Elgueta, 1903–1945; Antonio Zuloaga, Paris, 1945–March 1952, Sold: 10,000 USD; Jacques and Natasha Gelman, Mexico City, 1952–1986; Natasha Gelman, Mexico City, 1986–1998. Exhibitions: Cent portraits de femmes du XVe siècle à nos jours [Paris 1950] (79); Picasso: An American Tribute [New York 1962a] (1.5); Pablo Picasso Exhibition. Retrospective 1899–1963 [Tokyo 1964] (3); Twentieth-Century Modern Masters: The Jacques and Natasha Gelman Collection [New York 1989] (69p); De Matisse à Picasso: Collection Jacques et Natasha Gelman [Martigny 1994]; Cézanne to Picasso: Ambroise Vollard Patron of the Avant-Garde [New York 2006] (142); Picasso in The Metropolitan Museum of Art [New York 2910] (13). [Palau \(1980\)](#) proposes for No. 61, instead, the work *Portrait de Lola, soeur de l'artiste*. Barcelona. [End-April–Mid-May]/1901. Oil on wood panel. 35 × 22 cm. Catalogued as: OPP.01:068; DB.V:56; P.I:556; Z.XXI:230. Currently in a Private Collection. Provenance: Olivier Sainsère, Paris; Private Collection, Paris –1961; Henry Zimet Foundation, New York; Sotheby's, London, 23 October 1963; Mr. and Mrs. Paul Mellon Upperville, 23 October 1963–15 November 1983; Christie's, New York, 15 November 1983; Private Collection, 15 November 1983–19 June 1988; Guy Loudmer, Paris, 19 June 1988; Gallery Nichido, Japan, 19 June 1988–; Private Collection; Christie's, New York, 6 May 2008; Sotheby's, New York, 12 November 2019. Exhibitions: Paintings from Private Collections: Summer Loan Exhibition [New York 1962b] (64); 25th Anniversary Exhibition, French Paintings from the Collections of Mr. and Mrs. Paul Mellon and Mrs. Mellon Bruce [Washington 1966] (196); Picasso: Painting the Blue Period [Toronto 2021] (116p).

- **No. 62. Portraits**, identified as *Catalans dans Montmartre* (Pichot, Mañach, Casagemas, Brossa, Picasso, Gener). Paris. [Early-October]/1900. Oil on wood panel. 24.1 × 18.7 cm. Catalogued as: OPP.00:279. Currently in *The Barnes Foundation*, Merion, PA. (Inv BF.2049). Provenance: Albert C. Barnes Collection. Exhibitions: Carles Casagemas: El artista bajo el mito [Barcelona 2014] (161p). [Palau \(1980\)](#) proposes instead for No. 62 the work *Fillette au chapeau*. Paris. Late-May–Late-June/1901. Oil on canvas. 68.6 × 47.6 cm. Catalogued as: OPP.01:055; DB.V:69; P.I:633; Z.I:76. Currently in the *Fogg Art Museum, Harvard University*, Cambridge, MA. (Inv 1951.55.2). Bequest from the Collection of Maurice Wertheim, Class of 1906. Provenance: Galerie Ambroise Vollard, Paris; John Quinn, New York; Carroll Galleries (Harriet C. Bryant), New York, 1915; Galerie Paul Rosenberg, Paris, 1926; Dr. and Mrs. Harry Bakwin, New York; Maurice Wertheim, New York, 1936–1951. Exhibitions: Summer Exhibition: Painting and Sculpture [New York 1933a]; Modern European Art [New York 1933b]; Pablo Picasso [Hartford 1934] (7); Picasso, Blue and Rose Periods, 1901–1906. Loan Exhibition [New York 1936b] (7); French Painting since 1870 lent by Maurice Wertheim, Class of 1906 [Cambridge 1946] (47p); La Peinture Française Depuis 1870: Collection Maurice Wertheim [Quebec 1949] (51p); The Wertheim Collection of Paintings [New York 1952]; French Paintings Since 1870 from the Maurice Wertheim Collection [Washington 1953]; The Maurice Wertheim Collection [Philadelphia 1957] (52p); The Maurice Wertheim Collection: Modern French Art—Monet to Picasso [Raleigh 1960] (33p); The Maurice Wertheim Collection: Manet to Picasso [Houston 1962] (12); The Maurice Wertheim Collection [Baltimore 1963]; The Maurice Wertheim Collection [Manchester 1965]; The Maurice Wertheim Collection [Providence 1968]; The Maurice Wertheim Collection [Montgomery 1971]; The Maurice Wertheim Collection [Augusta 1972] (23); Manet to Matisse: The Maurice Wertheim Collection [New York 1985]; The Maurice Wertheim Collection and Selected Impressionist and Post-Impressionist Paintings and Drawings in the Fogg Art Museum [Tokyo 1990]; Picasso: The Early Years 1892–1906 [Washington 1997]; Re-View: S427 Impressionist & Postimpressionist Art [Cambridge 2008]. Another choice for No. 62 proposed by Palau is *Fillette au pendentif*. Paris. Late-May–Late-June/1901. Oil on canvas. 64.2 × 54 cm. Catalogued as: OPP.01:218; DB.V:68; P.I:645; Z.I:75. Recently auctioned at Christie's. #25A, 15971, 15 May 2018. Provenance: Hugo Perls, Berlin; Mrs. Ralph Harmon Booth, Detroit; Henry Reinhardt Galleries, New York 21 November 1928; Private Collection, Grosse Pointe, 21 November 1928–2015; Private Collection, 2015. Exhibitions: *Becoming Picasso*, Paris 1901 [London 2013] (180p).
- **No. 63. Don Tancredo**. No work has been identified with this entry.
- **No. 64. La Mère**, identified as *Mère et enfant aux fleurs*. Paris. Late-May–Late-June/1901. Oil on board. 53 × 68 cm. Catalogued as: OPP.01:025; DB.V:7; P.I:629; Z.I:77. Recently auctioned at Sotheby's. #22, N08741, 3 May 2011. Provenance: Max Pellequer, Paris; Private Collection, Paris; Christie's, New York, 8 November 1999; Private Collection, USA. No exhibition record was found for this work since it was shown at *Galerie Vollard*.
- **No. 65. Dessins** has been identified by [Palau \(1980\)](#) as *Dessinateur et les curieux*. Barcelona. [Early]/1899. Conté pencil on paper. 47 × 37 cm. Catalogued as: OPP.99:215; P.I:646; Z.VI:54. Currently in a Private Collection. Courtesy Galerie Jan Krugier, Geneva. Provenance: Sotheby's. 11 May 1994. Exhibitions: Pablo Picasso: Werke aus der Sammlung Marina Picasso, Eine Ausstellung zum hundertsten Geburtstag [Munich 1981] (11); Picasso i els 4 gats: La clau de la modernitat [Barcelona 1995] (4).

Appendix B. Exhibitions with Works from the Vollard Show in Chronological Order

- [Paris 1901]. Exposition de tableaux de F. Iturrino et de P. R. Picasso (Galleries Ambroise Vollard, Paris, 24/25 June–14 July 1901).
- [Paris 1902]. Exposition Grand Prix d'Auteuil: Matisse, Villon, Marquet, Maillol, Picasso, etc. (Galerie Berthe Weill, Paris, 2–15 juin 1902).

- [Paris 1904]. Exposition de MM. Charbonnier, Clary-Baroux, Raoul Dufy, Girieud, Picabia, Picasso, Thiesson (Galerie Berthe Weill, Paris, 24 Octobre–20 novembre 1904).
- [Paris 1911]. Exposition (Galerie Bernheim-Jeune, Paris, 1911).
- [Munich 1913]. Picasso, œuvres de 1901 à 1912 (Galerie Heinrich Thannhauser (Moderne Galerie), München, Februar 1913).
- [Paris 1914]. Exposition (La Peau de l'Ours, Paris, 2 mars 1914).
- [New York 1921a]. Paintings by Modern French Masters Representing the Post Impressionists and Their Predecessors (Brooklyn Museum, 26 March–April 1921).
- [New York 1921b]. Loan Exhibition of Impressionist and Post-Impressionist Paintings (The Metropolitan Museum of Art, New York, 3 May–15 September 1921).
- [New York 1922]. The Notable Collection of Modern French Pictures formed by and belonging to the widely known antiquarian Dikran Khan Kelekian of, Paris and, New York (American Art Association, New York, 24–30 January 1922).
- [Chicago 1922]. Exhibition of Paintings from the Collection of the Late Arthur Jerome Eddy (The Art Institute of Chicago, 19 September–22 October 1922).
- [Paris 1922]. L'époque bleue de Picasso (Galerie Bernheim-Jeune, Paris, 1922).
- [New York 1924]. Modern Pictures Representing Impressionist, Post-Impressionist, Expressionist and Cubist Painters (Union League Club, New York, 8–10 April 1924).
- [New York 1928]. Loan Exhibition of Modern French Art from the Chester Dale Collection for the Benefit of the French Hospital of, New York (Wildenstein & Co., New York, October, 1928).
- [Cambridge 1929]. French Paintings of the Nineteenth and Twentieth Centuries (Fogg Art Museum, Harvard University, Cambridge, 6 March–8 April 1929). Cambridge. 1929.
- [Paris 1929]. Exposition (Galerie La Nouvelle Renaissance, Paris, 1929).
- [New York 1929]. Exhibition of Drawings, Paintings and Watercolors by Picasso, Matisse, Derain, Modigliani, Braque, Dufy, Utrillo, Vlaminck, Laurencin, Henri Rousseau, Gauguin, Redon, and Others (Reinhardt Galleries, New York, 12 October–9 November 1929).
- [New York 1930a]. Painting in, Paris from American Collections (The Museum of Modern Art, New York, 18/19 January–16 February 1930).
- [New York 1930b]. Retrospective Exhibition of Paintings by Picasso and Derain (Reinhardt Galleries, New York, 25 January–21 February, 2 March 1930).
- [Providence 1930]. Modern French Art (Rhode Island School of Design, Providence, 11–31 March 1930).
- [New York 1931a]. Picasso-Braque-Léger (Museum of French Art, New York, February 1931).
- [New York 1931b]. Pablo R. Picasso: An Exhibition of Paintings (Demotte Gallery, New York, December 1931).
- [Prague 1931]. Umění současné Francie (Spolek výtvarných umělců Mánes, Praha, 1931). Prague. 1931.
- [Detroit 1931]. Exhibition (Detroit Institute of Arts, 1931).
- [Chicago 1932]. Paintings by Pablo Picasso (The Arts Club of Chicago, 4–16 January 1932).
- [Paris 1932]. Exposition Picasso 1901–1932 (Galerie Georges Petit, Paris, 16/17 juin–30 juillet 1932).
- [Zürich 1932]. Picasso Retrospektive, 1901–1932 (Kunsthaus Zürich, 11 September–13 November 1932).
- [Chicago 1933]. Exhibition of Paintings and Sculpture. A Century of Progress (The Art Institute of Chicago, 27 May/1 June–1 November 1933).
- [New York 1933a]. Summer Exhibition: Painting and Sculpture (The Museum of Modern Art, New York, 10 July–30 September 1933).
- [New York 1933b]. Modern European Art (The Museum of Modern Art, New York, 3/4–25/27 October 1933).
- [Chicago 1933]. Exhibition of the George Gershwin Collection of Modern Paintings (The Arts Club of Chicago, 10–25 November 1933).

- [Hartford 1934]. Pablo Picasso (Wadsworth Atheneum, Hartford, CT, 6 February–1 March 1934).
- [San Francisco 1934]. Exhibition of French Painting from the Fifteenth Century to the Present Day (California Palace of the Legion of Honor, San Francisco, 8 June–8 July 1934).
- [London 1935]. Silver Jubilee Exhibition of Some of the Works acquired by the CAS (Tate Gallery, London, July–August 1935).
- [Chicago 1935]. Summer Loan Exhibition of Paintings and Sculpture (The Art Institute of Chicago, 25 July–9 October 1935).
- [Rotterdam 1935]. Exhibition (Museum Boymans-van Beuningen, Rotterdam, 1935).
- [Paris 1936]. L'Art Espagnol contemporain (Musée des Écoles étrangères contemporaines du Jeu de Paume, février–mars 1936).
- [New York 1936a]. Exhibition of 19th and 20th Century Painting (Reinhardt Galleries, New York, October 1936).
- [New York 1936b]. Picasso, Blue and Rose Periods, 1901–1906. Loan Exhibition (Jacques Seligmann & Co., Inc., New York, 2–26 November 1936).
- [London 1936]. Collection of a Collector (Wildenstein & Co., London, 1936).
- [New York 1937]. Twenty Years in the Evolution of Picasso, 1903–1923 (Jacques Seligmann & Co., Inc., New York, 1–20 November 1937).
- [Chicago 1937]. Collection of Walter P. Chrysler, Jr. (The Arts Club of Chicago, 8–31 January 1937).
- [San Francisco 1937]. French Paintings: Nineteenth and Twentieth Centuries (Courvoisier Galleries, San Francisco, 8–27 February 1937).
- [Washington 1938a]. Flowers and Fruits (Museum of Modern Art Gallery, Washington, DC, 29 March–24 April 1938).
- [Washington 1938b]. Picasso and Marin (Phillips Memorial Gallery, Washington, DC, 10 April–1 May 1938).
- [Chicago 1938]. Loan Exhibition of Modern Paintings and Drawings from Private Collections in Chicago (The Arts Club of Chicago, 4–25 November 1938).
- [London 1938]. L'Ecole de, Paris (The Lefèvre Gallery (Alex. Reid & Lefèvre), London, 1938).
- [New York 1939a]. Picasso: Forty Years of His Art (Picasso, Epochs in his Art) (The Museum of Modern Art, New York, 15 November 1939–7 January 1940; The Art Institute of Chicago, 1 February–3/5 March 1940; The City Art Museum of St. Louis, 16 March–14 April 1940; Museum of Fine Arts, Boston, 26 April–25 May 1940; San Francisco Museum of Modern Art, 25 June–22 July 1940; Cincinnati Museum of Art, 28 September–27 October 1940; Cleveland Museum of Art, 7 November–8 December 1940; Isaac Delgado Museum, New Orleans, 20 December 1940–17 January 1941; Minneapolis Institute of Arts, Minneapolis, 1 February–2 March 1941; and Carnegie Institute, Pittsburgh, 15 March–13 April 1941; Munson-Williams-Proctor Insntitute, Utica, 1–24 November 1941; Duke University, Durham, 29 November–20 December 1941; William Rockhill Nelson Art Gallery, Kansas City, 24 January–14 February 1942; Milwaukee Art Insntitute, 20 February–13 March 1942; Grand Rapids Art Gallery, 23 March–13 April 1942; Dartmouth College, Hanover, 27 April–18 May 1942; Vassar College, Poughkeepsie, 20 May–15 June 1942; Wellesley College, Wellesley, 27 September–18 October 1942; Sweet Briar College, Sweet Briar, 28 October–18 November 1942; Williams College, Williamstown, 28 November–19 December 1942; Indiana University Art Center Gallery, Bloomington, 1–22 January 1943; Monticello College, Alton, 5–26 February 1943; Portland Art Museum, Portland, 1–30 April 1943).
- [Cambridge 1939]. Extended Loan Exhibition (Fitzwilliam Museum, Cambridge, 1939–1966).
- [New York 1939b]. Picasso before 1910 (Perls Galleries, New York, 27 March–29 April 1939).

- [San Francisco 1939]. Seven Centuries of Painting, A Loan Exhibition of Old & Modern Masters (California Palace of the Legion of Honor, San Francisco; M.H. de Young Memorial Museum, San Francisco, 29 December 1939–28 January 1940).
- [Richmond 1941]. The Collection of Walter P. Chrysler, Jr. (The Virginia Museum of Fine Arts, Richmond, 16 January–4 March 1941; Philadelphia Museum of Art, 29 March–11 May 1941).
- [Paris 1944]. Exposition (Galerie Charpentier, Paris, novembre 1944).
- [London 1945]. Twentieth Century Masterpieces (The Lefèvre Gallery (Alex. Reid & Lefèvre), London, 1945).
- [Cambridge 1946]. French Painting since 1870 lent by Maurice Wertheim, Class of 1906 (Fogg Art Museum, Harvard University, Cambridge, 1 June–7 September 1946).
- [Edinburgh 1946]. The Royal Scottish Academy, Edinburgh, May–August 1946).
- [Philadelphia 1947]. Masterpieces of Philadelphia Private Collections (Philadelphia Museum of Art, 20 May–15 September 1947).
- [New York 1947]. Picasso before 1907: A Loan Exhibition for the Benefit of the Public Education Association (Michael Knoedler & Co., Inc., New York, 15 October–8 November 1947).
- [Zürich 1948]. Musée et bibliothèque de Grenoble (Kunsthaus Zürich, Zürich, 1948). Zürich. 1948.
- [Quebec 1949]. La Peinture Française Depuis 1870: Collection Maurice Wertheim (Musée de la Province de Québec, 12 July–7 August 1949).
- [Chicago 1949]. 20th Century Art from the Louise and Walter Arensberg Collection (The Art Institute of Chicago, 20 October–18 December 1949).
- [New York 1949]. Summer Loan Exhibition of French Painting (The Metropolitan Museum of Art, New York, August 1949).
- [London 1950]. French Masters of the XIXth and XXth Centuries (Marlborough Fine Art Galleries, London, 1950).
- [Paris 1950]. Cent portraits de femmes du XVe siècle à nos jours (Galerie Charpentier, Paris, 1950).
- [Paris 1951a]. Œuvres choisies du XXe siècle (Galerie Max Kaganovitch, Paris, 25 mai–20 juillet 1951).
- [Paris 1951b]. Exposition (Galerie Charpentier, Paris, August 1951).
- [New York 1951]. The Lewisohn Collection (The Metropolitan Museum of Art, New York, 2 November–2 December 1951).
- [Paris 1952]. Cent portraits d'homme (Galerie Charpentier, Paris, 1952).
- [Palm Beach 1952]. Spanish Painting (Society of the Four Arts, Palm Beach, 11 January–6 February 1952).
- [New York 1952]. The Wertheim Collection of Paintings (The Metropolitan Museum of Art, New York, 1 July–14 September 1952).
- [Washington 1953]. French Paintings Since 1870 from the Maurice Wertheim Collection (The National Gallery of Art, Washington, DC, 1 July–13 September 1953).
- [Lyon 1953]. Picasso (Musée des Beaux-Arts, Lyon, 1 juillet–27 septembre 1953).
- [Milan 1953]. Picasso (Palazzo Reale, Milano, 20/23 settembre–20 novembre/31 dicembre, 1953).
- [New York 1953]. French Art around 1900 (Fine Art Associates, New York, 1953). New York. 1953.
- [Denver 1954]. Ten Directions by Ten Artists (The Denver Art Museum, Denver, 7 January–14 February 1954).
- [Paris 1954]. Les peintres témoins de leur temps, L'homme dans la ville (Musée Galliera, Paris, avril–mai 1954).
- [Geneva 1954]. Trésors des collections romandes (Musée Rath, Geneva, 26 juin–3 octobre 1954).
- [Avignon 1954]. L'Homme dans la Ville (Musée Calvet, Avignon, July 1954).

- [Philadelphia 1954]. The Louise and Walter Arensberg Collections (Philadelphia Museum of Art, October 1954).
- [Houston 1955]. Picasso (Contemporary Arts Museum, Houston, 14 January–20 February 1955).
- [New York 1955a]. Cone Collection from the Baltimore Museum (Michael Knoedler & Co., Inc., New York, 25 January–19 February 1955).
- [Paris 1955]. Picasso. Peintures 1900–1955 (Musée des Arts Décoratifs, Paris, 6 juin–15 octobre 1955).
- [Chicago 1955]. Gallery of Art Interpretation: Presenting the Art Institute's Picassos (The Art Institute of Chicago, September–December 1955).
- [Barcelona 1955]. III Bienal Hispanoamericana de Arte: Precursores y maestros del arte español contemporáneo (Palacio de la Virreina y Museo de Arte Moderno, Barcelona, 24 septiembre–diciembre 1955).
- [New York 1955b]. Collectors of the Theater (New York City Center Gallery, New York, November 1955).
- [Winterthur 1955]. La Collection privée d'Oskar Reinhart (Kunstmuseum Winterthur, Winterthur, 1955).
- [Munich 1955]. Picasso. Peintures 1900–1955 (Haus der Kunst, München, 25 Oktober–18 Dezember 1955; Rheinisches Museum, Cologne-Deutz, 30 Dezember 1955–28/29 Februar 1956; Kunsthalle-Altbau, Hamburg, 10 März–29 April 1956).
- [Geneva 1956]. Sélection de la IIIe Biennale Hispano-Américaine: Picasso, Nonell, Manolo (Musée d'Art et d'Histoire, Geneva, 17 mars–6 mai 1956).
- [Recklinghausen 1956]. Ausstellung (Kunsthalle Recklinghausen 1956).
- [Minneapolis 1956]. "Expressionism 1900–1955 (Collection of Walter P. Chrysler, Jr.) (Walker Art Center, Minneapolis, 22 January–11 March 1956); Institute of Contemporary Art, Boston, 11 April–13 May 1956); San Francisco Museum of Modern Art, 6 June–22 July 1956; Contemporary Arts Center, Cincinnati, 28 August–25 September 1956; Baltimore Museum of Art, 10 October–4 November 1956; Albright Art Gallery, Buffalo, 17 November–30 December 1956).
- [New Haven 1956]. Pictures Collected by Yale Alumni (Yale University Art Gallery, New Haven, May–June 1956).
- [New York 1957]. Picasso, 75th Anniversary (The Museum of Modern Art, New York, 4 May 22–8 September 1957; The Art Institute of Chicago, October 29–December 8, 1957); Picasso: A Loan Exhibition of his Paintings, Drawings, Sculpture, Ceramics, Prints and Illustrated Books (Philadelphia Museum of Art, 8 January–23 February 1958).
- [Philadelphia 1957]. The Maurice Wertheim Collection (Philadelphia Museum of Art, 15 June–15 September 1957; Minneapolis Institute of Arts, Minneapolis, 10 June–31 August 1958).
- [Boston 1957]. European Masters of our Time (Museum of Fine Arts, Boston, 11 October–17 November 1957).
- [New York 1958]. 50 Masterpieces from the City Art Museum of Saint Louis (Wildenstein & Co., New York, 1958).
- [Berlin 1958]. Sammlung Emil G. Bührle (Schloss Charlottenburg, Berlin, 5 Oktober–23 November 1958).
- [Zürich 1958]. Sammlung Emil G. Bührle (Kunsthaus Zürich, Zürich, 7 Juni–30 September 1958).
- [Munich 1958]. Hauptwerke der Sammlung Emil G. Bührle (Haus der Kunst, München, 5 Dezember 1958–15 Februar 1959).
- [Marseilles 1959]. Picasso (Musée Cantini, Marseilles, 11 mai–13 juin/31 juillet 1959).
- [Hartford 1959]. The Music Makers (Wadsworth Atheneum, Hartford, July–August 1959).
- [Raleigh 1960]. The Maurice Wertheim Collection: Modern French Art–Monet to Picasso (North Carolina Museum of Art, Raleigh, 17 June–4 September 1960).

- [London 1960]. Picasso. Retrospective 1895–1959 (Tate Gallery, London, 6 July–18 September 1960).
- [Des Moines 1960]. Exhibition (Des Moines Art Center, Des Moines, 1960). Des Moines. 1960.
- [Saint Louis 1960]. Exhibition (Saint Louis Artist' Guild, Saint Louis, 1960). Saint Louis. 1960.
- [Sabadell 1960]. Exposició de Picasso (Academia de Belles Arts i Museu Sabadell, 6–24 enero 1960).
- [New York 1961]. Paintings from the Arensberg and Gallatin Collections of the Philadelphia Museum of Art (The Solomon R. Guggenheim Museum, New York, 7 February–16 April 1961).
- [New York 1962a]. Picasso: An American Tribute (Cooperating, New York Galleries: Michael Knoedler & Co., Inc., New York (1895–1909), Saidenberg Gallery, New York (Cubism), Paul Rosenberg and Co., New York (The Twenties), Duveen Brothers, Inc., New York (The Classic Phase), Perls Galleries, New York (The Thirties), Staempfli Gallery, Inc., New York (The Forties), Cordier-Warren Gallery, New York (The Fifties), The New Gallery (Drawings), Otto Gerson Gallery, New York (Sculpture), 25 April–12 May 1962).
- [Geneva 1962]. Soixante ans de peinture française (Musée de l'Athénée, Geneva, juillet–septembre 1962).
- [London 1962]. Primitives to Picasso (Royal Academy, London, Winter, 1962). London. 1962.
- [Houston 1962]. The Maurice Wertheim Collection: Manet to Picasso (The Museum of Fine Arts, Houston, 13 June–2 September 1962).
- [New York 1962b]. Paintings from Private Collections: Summer Loan Exhibition (The Metropolitan Museum of Art, New York, 3 July–3 September 1962).
- [Coral Gables 1963]. Renoir to Picasso 1914 (University of Miami, Joe and Emily Lowe Art Gallery, Coral Gables, 8 February–10 March 1963).
- [Philadelphia 1963]. A World of Flowers: Paintings and Prints (Philadelphia Museum of Art, 2 May–9 June 1963).
- [Lausanne 1963]. De Monet à Picasso (Galerie A. Gattlen, Lausanne, 6 May–8 July 1963).
- [Geneva 1963]. Picasso (Musée de l'Athénée, Geneva. 11 July–21 September 1963).
- [Lucerne 1963]. Sammlung E. G. Bühl (Kunstmuseum Luzern, Luzern, 11 August–27 Oktober 1963).
- [Baltimore 1963]. The Maurice Wertheim Collection (Baltimore Museum of Art, Baltimore, 20 June–1 September 1963).
- [Toronto 1964]. Picasso and Man. Retrospective 1898–1961 (The Art Gallery of Toronto, 11 January–16 February 1964; Montreal Museum of Fine Arts, 28 February–31 March 1964).
- [Lausanne 1964]. Chefs-d'œuvre des collection suisses, de Manet à Picasso (Palais de Beaulieu, Lausanne, 1 mai–25 October 1964).
- [Tokyo 1964]. Pablo Picasso Exhibition. Retrospective 1899–1963 (National Museum of Modern Art, Tokyo, 23 May–5 July; National Museum of Modern Art, Kyoto, 10 July–1/2 August; Prefectural Museum of Art, Nagoya, 7–18 August 1964).
- [Laren 1964]. Peintures de la belle époque (Singer Museum, Laren, 1964).
- [Liège 1964]. Exposition (Musée des Beaux-Arts, Liège, 1964).
- [Washington 1965a]. Paintings and Sculpture from the Collection of Mr and Mrs David Lloyd Kreeger (Corcoran Gallery of Art, Washington, DC, 19 February–28 March; Baltimore Museum of Art, Baltimore, 6 April–23 May 1965).
- [Washington 1965b]. The Chester Dale Bequest (The National Gallery of Art, Washington, DC, 6 May–18 August 1965).
- [Frankfurt 1965]. Picasso, 150 Handzeichnungen aus sieben Jahrzehnten (Frankfurter Kunstverein, Frankfurt, 29 Mai–4 Juli 1965; Kunstverein Hamburg, Hamburg, 24 Juli–5 September 1965).

- [Manchester 1965]. The Maurice Wertheim Collection (Currier Gallery of Art, Manchester, 24 June–7 September 1965).
- [El Paso 1965]. French Paintings and Sculpture from The Phoenix Art Museum Collection (El Paso Museum of Art, June–August 1965).
- [Washington 1966]. 25th Anniversary Exhibition, French Paintings from the Collections of Mr. and Mrs. Paul Mellon and Mrs. Mellon Bruce (The National Gallery of Art, Washington, DC, 18 March–1 May 1966).
- [New York 1966]. Seven Decades: Cross Currents in Modern Art, 1895–1965 (Michael Knoedler & Co., New York; Saidenberg Gallery, New York; Stephen Hahn Gallery, New York, 26 April–21 May 1966).
- [Bordeaux 1966]. La peinture française dans les collections américaines (Musée des Beaux-Arts, Bordeaux, 13 mai–15 septembre 1966).
- [Paris 1966a]. Picasso. Cent dessins et aquarelles 1899–1965 (Galerie Knoedler, Paris, octobre/novembre–décembre 1966).
- [Paris 1966b]. Hommage à Pablo Picasso. Rétrospective 1895–1965 (Grand Palais, Paris (Peintures); Petit Palais, Paris (Dessins, Sculptures, Ceramiques), 18/19/20 novembre, 1966–12/28 février 1967).
- [Dallas 1967]. Picasso (Dallas Museum of Fine Arts, 8 February–26 March 1967).
- [New York 1967]. The Collection of Dr and Mrs T. Edward Hanley (Gallery of Modern Art, New York, January–March 1967; Philadelphia Museum of Art, April–May 1967).
- [Paris 1967]. Chefs d’œuvres des collections suisses de Monet à Picasso (Musée de l’Orangerie, Paris, 9 mai–30 septembre 1967).
- [Basel 1967]. Petits formats. 1907–1968 (Galerie Beyeler, Basel, Dezember, 1967–Januar 1968).
- [Chicago 1967]. Picasso in Chicago: Paintings, Drawings and Prints from Chicago Collections (The Art Institute of Chicago, 3 February–31 March 1968).
- [Providence 1968]. The Maurice Wertheim Collection (Rhode Island School of Design, Providence, 3–22 September 1968).
- [Paris 1969]. Cent ans de peinture française (Galerie Schmit, Paris, mai–juin 1969).
- [New York 1971]. Homage to Picasso for his 90th Birthday (Saidenberg Gallery (1901–1924) and Marlborough Fine Art Galleries (1924–1971), New York, 5–30 October 1971).
- [Montgomery 1971]. The Maurice Wertheim Collection (Montgomery Museum of Art, Montgomery, 1 June–30 September 1971).
- [Winterthur 1971]. Picasso. 90 Zeichnungen und farbige Arbeiten, 1971–1972 (Kunstmuseum Winterthur, 9 Oktober–15 November 1971; Galerie Beyeler, Basel, 20 November 1971–15 Januar 1972; Wallraf-Richartz-Museum, Köln, 25 Januar–Ende-Februar 1972).
- [Augusta 1972]. The Maurice Wertheim Collection (Maine State Museum, Augusta, 1 June–1 September 1972).
- [New York 1975]. Picasso: A Loan Exhibition for the Benefit of Cancer Care, Inc. (Acquavella Galleries, New York, 15/16 April–17 May 1975).
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Notes

- ¹ (Cowling 2016, p. 46; Roe 2015, p. 3). Others date the opening to April 15 (Frank 2021, p. 298); or simply to April (Caruncho and Fàbregas 2017, p. 34; Unger 2018, p. 68); or to May (Vallès 2014, p. 33).
- ² (McCully 1997, p. 31; Gual 2002, p. 60; Torras 2002, p. 96; Vallès 2014, p. 33). Others date the departure to late September (Frank 2021, p. 298); to October (Carmean 1980, p. 25; Milde 2002, p. 397; Dagen 2009, p. 483; Robinson 2012, p. 63; Robinson 2013, p. 70; Caruncho and Fàbregas 2017, p. 35; Roe 2015, p. xi; Bouvier 2019, p. 15); to late October (Palau 1980, p. 200; McCully 2011, p. 15; Wright 2013, p. 16; Cowling 2016, p. 51; Unger 2018, p. 24); or simply to autumn (Wright 2013, p. 171).
- ³ Cabanne (1979, p. 53). Some argue that this was Picasso’s later intentional distortion of the facts (Richardson 1991, p. 159).
- ⁴ At 9, rue Campagne Première (Palau 1980, p. 200; Vallès 2014, p. 174; Unger 2018, p. 74).
- ⁵ (Richardson 1991, p. 163; Vallès 2015, p. 178; Unger 2018, p. 93; Frank 2021, p. 298). According to others, they simply bumped into each other in Montmartre (Cabanne 1979, p. 53).
- ⁶ Bouvier (2019, p. 30). Others date the trip to early January (Wright 2013, p. 18); to mid-January (Richardson 1991, p. 177; Torras 2002, p. 98; Caruncho and Fàbregas 2017, p. 40); to the end of January (Roe 2015, p. 36); simply January (Wright 2013, p. 175); to early February (Vallès 2014, p. 198); or simply to February (Vallès 2021, p. 55).
- ⁷ On 4 February (Richardson 1991, p. 177; O’Brian 1994, pp. 93–104; Torras 2002, p. 98; Vallès 2014, p. 198; Bouvier 2019, p. 30; also Cabanne 1979, p. 58; Frank 2021, p. 300).
- ⁸ (Torras 2002, p. 99; Bouvier 2019, p. 32). Others date the return to late April (Frank 2021, p. 301); simply to April (Dagen 2009, p. 483); to the end of April or early-May (Wright 2013, p. 19); to early May (Richardson 1991, p. 190; Tinterow and Stein 2010, p. 32; Caruncho and Fàbregas 2017, p. 43); or simply to May (McCully 1997, p. 34; Unger 2018, p. 102).
- ⁹ Daix and Israël (2003, p. 41), based on a report from the police authorities, who had set up a file on Picasso, whose connections with Mañach put him under suspicion of anarchist activities; also Bouvier 2019, p. 33; Frank 2021, p. 301. Others date this second trip to early May (Wright 2013, p. 19, 144; McCully 2013, p. 40); simply to May (Carmean 1980, p. 26; Milde 2002, p. 397; Tinterow and Stein 2010, p. 34; Robinson 2012, p. 64; Unger 2018, p. 102; Vallès 2021, p. 55); later to mid-May (Richardson 1991, p. 193; Tinterow and Stein 2010, p. 72; Unger 2018, p. 107); later to late May (McCully 1997, p. 35; Wright 2013, p. 127; Roe 2015, p. 36); to the end of May (Caruncho and Fàbregas 2017, p. 45); or even to June (Cabanne 1979, p. 64; Dagen 2009, p. 483).
- ¹⁰ In late May, 1901 (Richardson 1991, p. 194; Bouvier 2019, p. 33). Others date their first meeting to early June (McCully 2013, p. 40).
- ¹¹ Christie’s #23, 1075, 05/07/02.
- ¹² Palau (1980, pp. 247–57) provides a potential list of exhibited artworks. Others have proposed an alternative list of artworks, with some items left unidentified (McCully 2013, pp. 178–181). For additional details, see Appendices A and B.
- ¹³ Article published 10 July 1901 (McCully 1997, p. 35; Unger 2018, p. 112; Bouvier 2019, p. 33; Frank 2021, p. 302).
- ¹⁴ (Cabanne 1979, p. 65; Torras 2002, p. 100; Daemgen 2005, p. 16; Cendoya et al. 2007, p. 324; Cowling 2016, p. 52; Unger 2018, p. 111). Others date the closing to mid-July (Geelhaar 1993, p. 16).
- ¹⁵ (Geelhaar 1993, p. 16; also Unger 2018, p. 113). Others date the letter to late July (McCully 1981, p. 35); or simply to July (McCully 1997, p. 35).
- ¹⁶ OPP refers to Mallen (2023); DB refers to Daix and Boudaille (1966); Z to Zervos (1932–1978), and P to Palau (1980).

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