French Paintings and Pastels, 1600–1945
The Collections of The Nelson-Atkins Museum of Art

Aimee Marcereau DeGalan, Editor
Edouard Manet, *Portrait of Lise Campineanu*, 1878

<table>
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<tr>
<th>Artist</th>
<th>Edouard Manet, French, 1832–1883</th>
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<tr>
<td>Title</td>
<td><em>Portrait of Lise Campineanu</em></td>
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<tr>
<td>Object Date</td>
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<tr>
<td>Alternate and Variant Titles</td>
<td><em>Fillette à mi-corps; erroneously as Portrait de Mlle de Bellio; erroneously as Portrait de Line Campineanu</em></td>
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<td>Medium</td>
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**Catalogue Entry**

**Citation**

Chicago:


MLA:


During the summer of 1878, the Romanian Finance Minister Ion Campineanu and his family were among the international crowd of thirteen million who flocked to Paris for the Exposition universelle. It was the city’s third time hosting the world’s fair, reflecting the city’s reputation as a cultural center. At that time, Ion and his wife, Irina, commissioned a portrait of their six-year-old daughter, Eliza Campineanu (called “Lise,” 1872–1949), from Edouard Manet at the suggestion of Irina’s uncle Georges de Bellio (née Gheorge Bellu, 1828–1894). 1 De Bellio, a homeopathic doctor, had moved to Paris in 1851 and remained there for the rest of his life. 2 He often gave friends medical advice and would eventually treat Edouard Manet in the late stages of his struggle with syphilis. He was an early supporter of Impressionism, purchasing works by Claude Monet (1840–1926), Pierre-Auguste Renoir (1841–1919), and Berthe Morisot (1841–1895) when they had little support from critics and buyers. De Bellio’s knowledge of the French art scene proved invaluable for his nephew-in-law’s efforts to present his family as sophisticated and European. As Justine De Young notes, “Manet was praised by critics for his skill in conjuring accurate and realistic portrayals of modern people wearing the correct dress, displaying the
proper attitude, and occupying the appropriate milieu for their socioeconomic status.” With this goal in mind, the Campineanus wisely chose an artist closely identified with the “explicit and implicit signs of Parisian consumer culture.” Attired in the latest fashions and rendered on canvas by a society artist, Lise Campineanu is a stand-in for her family’s social aspirations to represent Romania on an international stage as a cosmopolitan society.

In 1878, the year Manet painted Lise, Romania celebrated its official independence from the Ottoman Empire following Turkey’s defeat in the Russo-Turkish War. Since the 1830s, wealthy Romanians had flocked to Paris for their educations and returned with a strong desire to apply French revolutionary thinking at home. Like citizens of many other European nations at the time, Romanians defined themselves in ethnic terms. The majority of Romanians practiced Eastern Orthodoxy, just as their geographic neighbors in the Balkans did, but the Romanian language is Latin in origin, like French, rather than Slavic. Their nation’s name, chosen in 1862, establishes that Romanians saw themselves as “citizens of Rome” rather than denizens of Eastern Europe.

Western influence, especially French influence, played a significant role in Romania’s election of the German-born Prince Karl of Hohenzollern-Sigmaringen, later King Carol I, to serve as constitutional monarch. The provisional government of 1866 had “decided that internal stability and international recognition could be best achieved by inviting a foreign prince to rule the principalities.” After delivering his coronation speech in French, the prince set about importing western artisans to build his summer palace and design the civic spaces of the new country. He had the capital city of Bucharest redesigned along the lines of Baron Haussmann’s ongoing renovation of Paris, complete with gas lighting, wide boulevards, and a train station aptly named the “Gara de Nord,” after Paris’s famous Gare du Nord. France was the paradigm for the first art academies established in Romania, and even then the leading artists of late-nineteenth-century Bucharest studied in Paris.

Under Carol’s leadership, Romania was an active participant in the world’s fairs held in Paris in the late nineteenth and early twentieth centuries; they sent delegations in 1867, 1889, and 1900. In two out of three cases, French architects constructed the Romanian pavilion, leading to criticism within Romania from those who rejected France’s cultural supremacy within their new nation. Romania’s attraction to France was in large part geopolitical. Romania’s position in the Balkans, close to the edge of both the Russian and Ottoman Empires, meant that western alliances were necessary for maintaining independence. The painter Mihail Simonidi’s (1870–1933) cover illustration (Fig. 1) for the Romanian section of the Exposition universelle elucidates this perceived power differential between France and Romania. Within a border bounded by medallions featuring the animal insignias of the Romanian provinces Moldavia and Wallachia, Simonidi drew a Romanian peasant woman gazing up at an austere French marble bust, as if to pay homage to it. Probably a personification of Marianne, the icon of the French revolutionary spirit, it looms over the other figure, who seems antiquated and rustic by comparison. The fir branch in the latter’s arm, a staple of Romanian celebrations, further roots her to the earth. The choice of ethnic Romanian dress in the illustration enforces this hierarchy between the two nations, highlighting France’s position as the capital of the art world and Romania’s as an emergent agrarian nation.

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Fig. 1. Mihail Simonidi, cover for Catalogue la Roumanie a l’Exposition Universelle de 1900, Paris

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The emblematic attire seen on Simonidi’s cover, however, was not the costume of Romania’s highest social circles. For example, photographs of the queen consort, Elisabeth of Wied, showcase the transition from crinolines to bustles that marked the shift in western European women’s fashions from the 1860s into the 1870s. When Elisabeth donned Romanian national dress, it verged on the fantastical, something the queen’s biographer, Natalie von Stackelberg, commented on extensively. At her wedding in 1869, the German-born Elisabeth received a gift of ethnic dress, and the peasants she waved to from her carriage are described in detail in “dazzlingly white linen and embroidered garments.”

Von Stackelberg goes on to describe the queen donning the Romanian garments herself in order to help “encourage native industry.” She continues to describe the queen’s outings in this ethnic garb somewhat romantically:

One could imagine oneself transported into the middle of a fairy tale whilst a troop of lovely ladies, in glittering garments which glow with bright colors, suddenly appear on a hill-side or beside a mountain stream under mighty beech and fir-trees. . . . The whole oriental costume has its charms enhanced by the lively southern temperament of the Romanian ladies.15

Words like “imagine,” “fairy tale,” and “oriental” emphasize the unnaturalness of the queen choosing to wear these clothes, and a photograph of her in ethnic Romanian dress (Fig. 2) underscores that fact. There is scant information available on images of Elisabeth of Wied, but this picture of the queen appears to be part of her public relations campaign to boost the native textile industry. Her dainty hands unspool a thread of cotton that spans the width of her body, showcasing the veil and embroidered dress commonly worn by the majority of Romanians at the time. However, the king and queen did not wear these costumes regularly, and their art patronage and rebuilding of Romania along western European lines reinforces that they and their social circle preferred the latest French styles to native Romanian ones.16

Likewise, the Campineau family preferred to present young Lise in the style of dress seen in other painted portraits and cartes-de-visites of French and British children of that time.17 In each representation of Lise from this sitting—the Nelson-Atkins canvas, the Spencer Museum study (Fig. 3), and the photograph (Fig. 4)—a gamine blonde child poses with a studio chair in an off-the-shoulder dress very similar to the ones worn by Georgette and Paul Charpentier in Renoir’s 1878 portrait of them with their mother (Fig. 5).18 All three images of Lise feature minute versions of the style worn by Mary Cassatt’s sitter in Woman with a Pearl Necklace in a Loge (1879; Philadelphia Museum of Art),19 which was intentional, as it was customary in the 1870s for children’s clothes to conform to adult trends.20 Renoir also had an innate understanding that the Charpentier children were representatives of their family and social class. He reinforced Mme. Charpentier’s urbanity by
highlighting “the extreme elegance of her children, who are dressed identically in embroidered white silk reception dresses, according to the custom of the time.” Like these Parisian children, Lise is dressed to interact with the surrounding society. Each image of Lise is indistinguishable from contemporaneous French society portraits, down to her hair styled à la chien (French for “as the dog”), with a short fringe in the front and a pouf of ringlets in the back.\textsuperscript{22} The mirror in the background. Lise, or more likely her mother, Irina, also participated in the alterations of the attire, as someone must have removed Lise’s gauzy blue scarf and repositioned her hair bow for the Nelson-Atkins canvas. Beyond Manet’s more consistent level of finish in the Nelson-Atkins painting, Lise’s mien also seems more confident, as she leans forward comfortably and flaunts her gray kid-leather fingerless gloves and child-sized gold bangle.\textsuperscript{25} It is notable that the closest thing to the viewer are these gloves, which were “an indispensable part of public dress for the upper and middle classes” at this time, signaling “propriety and self-worth.”\textsuperscript{26} The portraits of Lise Campineanu signify that her parents and their Bucharest social circle were taking their cultural cues from French high society and thus elevating the international status of their country.

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Lise sat for Manet at least twice in the summer of 1878. The noticeable changes between the Spencer Museum study and the finished Nelson-Atkins canvas suggest that more than one sitting took place in Manet’s studio at 77 rue d’Amsterdam.\textsuperscript{23} The scraping and reapplication of paint and compositional alterations that are visible in the Spencer canvas highlight Manet’s perfectionism and desire to capture his sitter’s status and personality. Her “astonishing large blue eyes” twinkle in both canvases; Manet appears to have known from the outset how to render her as an alert and precocious young girl.\textsuperscript{24} After the initial sitting, Manet swapped the white armchair for the arm of a brown sofa or chaise longue and eliminated

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**Fig. 3.** Edouard Manet, *Little Girl in an Armchair*, 1878, oil on canvas transferred to hardboard, 21 11/16 x 18 1/4 in. (55.2 x 46.4 cm), Spencer Museum of Art, Lawrence, KS. Gift of Charles Curry, 1958.0121

**Fig. 4.** Photographer unknown, *Photograph of Lise Campineanu*, ca. 1878, photograph, location unknown, reprinted in John Rewald, *The History of Impressionism*, 4th rev. ed. (New York: Museum of Modern Art, 1973), 421

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10. Ambroise Baudry designed the Romanian pavilion for the nation’s inaugural appearance at a world’s fair in 1867. In 1900, Jean-Camille Formigé designed the Romanian pavilion as a conglomeration of elements from Romanian religious sites that, in turn, had been “restored” by fellow Frenchman Emile André Lecomte de Noüy, who also curated the Romanian section. Shona Kallestrup, “Romanian ‘National Style’ and the 1906 Bucharest Jubilee Exhibition,” Journal of Design History 15, no. 3 (2002): 147.


12. According to an account of the Romanian royal wedding of 1859, peasants flanked the royal carriage “in their richest dress. . . . Each one carried a fir-tree decorated with gilded apples and glittering chains of gold tinsel. This is the emblem of a Romanian wedding which must never be wanting at such ceremonies.” Natalie von Stackelberg, The Life of Carmen Sylva, trans. Hilda Elizabeth Deichmann (London: Kegan Paul, Trench, Trübner, 1890), 143.


16. King Carol I and Elisabeth of Wied’s passion for bringing western European artists to Romania is discussed in Lucia Carta, “Painter and King: Gustav Klimt’s Early Decorative Work at Peleș Castle, Romania, 1883–1884,” Studies in the Decorative Arts 12, no. 1 (Fall/Winter 2004–2005);

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Glynnis Stevenson
August 2020

Notes


2. Niculescu, Georges de Bellio, l’ami des impressionnistes, 212.


17. In 1854, the photographer André-Adolphe-Eugène Disdéri patented an inexpensive mode of photography called the carte de visite. It involved a four-lens camera with a sliding plate that allowed the user to capture eight images on one glass plate. Portrait sitters then exchanged these multiples with family and friends. Debra N. Mancoff, *Fashion in Impressionist Paris* (London: Merrell, 2012), 96–97.

18. Boys up to the age of five or six were dressed quite similarly to girls of the same age. Anne Buck, *Victorian Costume and Costume Accessories* (New York: T. Nelson and Sons, 1961), 198.


21. See Sylvie Patry’s essay on the Charpentier portrait, “Pierre-Auguste Renoir: Madame Georges Charpentier and Her Children,” in Groom, *Impressionism, Fashion, and Modernity*, 245–51. Renoir also painted studies of each of the three Charpentiers individually, and his 1876 portrait of Georgette Charpentier (Bridgestone Museum of Art, Tokyo), who was the same age as Lise, is another example of the “ideal” stylish European girl seated in a silk reception dress.

22. This style was eminently fashionable, as detailed in a contemporaneous anecdote about the family of writer Victor Hugo: “His wife and daughters put back their hair, as now petite Jeanne learns to toss away her Sunny curls and stroke back the fashionable locks ‘à la chien’ when she most wants to please her grandfather.” Theodora Louisa Lane Teeling, “Victor Hugo in Exile,” *Irish Monthly* 8, no. 82 (April 1880): 196. Jeanne Hugo, granddaughter of the author, grew up to be a socialite of the Belgian Belle Époque.


24. In a letter to Claude Monet dated August 31, 1878, Georges de Bellio wrote, “[Manet] made a portrait of my great-niece, a ravishing, eight-year-old [sic] child with blond hair and astonishing large blue eyes. You see from this what he could do with the elements and the talent with which you are familiar.” Cited in Sona Johnston, *Faces of Impressionism: Portraits from American Collections*, exh. cat. (Baltimore: Baltimore Museum of Art, 1999), 112.


**Technical Entry**

**Citation**

**Chicago:**


**MLA:**


*Portrait of Lise Campineanu* was completed on a plain-weave canvas that corresponds with a standard-size format no. 10 figure. The canvas is extremely finely woven, similar to other canvases used by Manet throughout his career, including those of *The Croquet Party* (1871; Nelson-Atkins Museum of Art) and *White
addition to these diagonal marks, spatula marks are frequently present. In the case of Portrait of Lise Campineau, although spatula marks are not clearly visible in the x-radiograph, they could be obscured by the heavy application of paint throughout the portrait.

The canvas was commercially prepared with what appears to be a single ground layer. White or slightly off-white in color, the ground layer was evenly applied and is visible around the perimeter of the picture plane and within the figure’s face. Under examination, the painting’s x-radiograph revealed an even, sweeping diagonal pattern moving from the lower left to upper right, likely corresponding to the ground layer application (Figs. 6 and 7). During the nineteenth century, colormen prepared canvases by affixing fabric to large wooden frames and evenly spreading the ground layer across the fabric using long, thin spatulas. This application method often resulted in diagonal striations, spanning the length or width of the fabric as the tools swept across the surface in wide strokes. In
cleaned the picture plane’s edges by scraping the wet paint away to create a border. In doing so, a bead of paint formed on all four edges as the tool displaced the paint. Along the right edge, two parallel beads of paint are visible, indicating that Manet scraped this edge twice to adjust the perimeter (Fig. 10).

Overall the composition was completed rapidly, making it difficult to determine the order in which elements were painted. However, there are a few key stages and techniques Manet used that disclose how the image came together. Manet began with thin, fluid layers of paint for the brown background and red of the chair with a reserve left for the sitter. A warm blue layer, also thin in consistency, was laid in for the dress (Fig. 8). A second layer added to the left side and lower right of the background is composed of blue and brown pigment and is heavier in consistency. Using infrared reflectography, this additional layer of the background becomes especially visible (Fig. 9). Here the darker brushy application relates to the more heavily applied second layer with blue and brown pigments, while the rectangular shape in the upper right indicates where the background was more thinly applied. Before the background layers and red chair had fully dried, Manet

Fig. 9. Reflected infrared digital photograph of Portrait of Lise Campineau (1878). The brown background layer with blue and brown pigments appears darker in infrared imaging than the lower brown underpaint, which is mostly visible in the top right quadrant.

Fig. 10. Photomicrograph of Portrait of Lise Campineau (1878), detailing the double paint bead along the right edge of the picture plane from when Manet scraped the edges to form a border.

Fig. 11. Detail of lower right corner of Portrait of Lise Campineau (1878). On the left and center, wet-over-wet brushwork occurs where the background and dress meet. On the right, the blue paint of the dress overlaps where the background had been scraped to form the painting’s border.
Wet-over-wet and wet-into-wet paint applications are found throughout the composition, demonstrating just how quickly Manet completed this painting as he developed the portrait and the dress in unison. Manet built up the clothing on the right side with a heavy, opaque paint, slightly cooler in tone than the initial lower blue layer. At some point after the picture plane’s edges had been scraped down but before the background had fully dried, Manet continued to develop the dress. Using a brush loaded with blue, yellow, red, and white paint, the artist pulled strokes across the already scraped-down borders and created wet-over-wet blending within these colors and where the dress meets the background (Fig. 11).

Oscillating between the figure and her dress, wet-over-wet brushwork is also visible where the sitter’s proper right shoulder meets the background on the left side of the painting. Here too on the sitter’s right side, Manet painted the shoulder of the dress and the proper right upper arm simultaneously, with quick strokes of paint, all wet-into-wet. Easy to mistake as part of the dress, pinks and reds here form the fingers of the proper left hand resting on the arm (Fig. 12).

Unlike the majority of the painting, where thin lower paint layers were applied to establish the composition prior to rendering, the sitter’s face appears to have been painted directly and opaquely, with no underlying preparations. It has been well documented that Manet frequently revised his portraits. In 1884, Bazire wrote that Manet’s Ban Bock required eighty sittings (1873; Philadelphia Museum of Art), and in 1925 Jacques Emile Blance wrote, “Manet rubbed out and repainted incessantly.” However, the lack of lower layers or artist changes in the face instead reiterates the speed with which Manet executed this portrait. Glimpses of exposed ground are visible throughout the face, most noticeably around the nose and eyes, with wet-into-wet hatching throughout the cheeks (Fig. 13).

While blended wet-over-wet paint is found throughout the face and dress, on both the right and left sides Manet created the shimmering hair with a light touch, as his brush skipped across the canvas weave, producing textural effects (Fig. 14). Perhaps most striking in the portrait are the sitter’s eyes. Manet’s precise application of small dabs and flicks of colors form the shape and dimension of the eyes efficiently when considering that each eye measures just over two centimeters in length (Fig. 15).
Only one element clearly reveals that this portrait was not completed in one painting session. Once the painting had dried, Manet revisited the profile of the sitter’s right hand and dress where they meet the chair. Originally, the hand and some of the dress seem to have extended over and around the top of the chair. This was revised so that the chair was widened, creating a more continuous arching line. This artist change is visible both in the x-radiograph and normal viewing light, where blues of the dress and peach skin tone are clearly visible beneath overlying brushstrokes and drying cracks (Fig. 16). The painting is in good condition and has received conservation treatment twice during its history at The Nelson-Atkins Museum of Art. In 1986, cleavage in the paint layer was consolidated; a discolored varnish layer was removed; and areas of loss were filled and inpainted before a new layer of synthetic varnish was applied. In 2011, the synthetic varnish was removed and replaced with a lower gloss varnish, and inpainting was completed. In both of these treatments, the inpainting was minimal and localized to the back of the chair and within the background.

Diana M. Jaskierny
April 2021

Notes

2. The lining predates the painting’s 1936 acquisition by the Nelson-Atkins, and paper tape covers what remains of the tacking margins.

3. Cross-section sampling was not conducted to verify the single ground layer.

4. Manet frequently used the ground layer as a compositional element, as seen in *The Croquet Party* (1871; Nelson-Atkins Museum of Art) and *White Lilacs in a Crystal Vase* (ca. 1882; Nelson-Atkins Museum of Art).

5. These diagonal striations are subtle and are most easily seen within the top left quadrant. Film-based x-radiograph no. 191, Nelson-Atkins conservation file, no. 36-5.


7. Several examples of this can be found in the technical essays of the Art Institute of Chicago catalogue, *Manet Paintings and Works on Paper at the Art Institute of Chicago*, ed. Gloria Groom and Genevieve Westerby (Chicago: Art Institute of Chicago, 2019). One specific example that highlights these marks can be found in Rachel Freeman, “Cat. 18: Portrait of Alphonse Maureau, 1878/79: Technical Report,” in *Manet Paintings and Works on Paper at the Art Institute of Chicago*, para 21.

8. While artists would sometimes use tape to create crisp edges, in this case paint pressed into the canvas weave interstices indicates that the paint was scraped away from the edges. This technique has been seen on other Manet paintings. See Kimberley Muir, “Cat. 2: *Fish (Still Life)*, 1864: Technical Report,” in *Manet Paintings and Works on Paper at the Art Institute of Chicago*, para 18.


10. At least one conservation treatment (lining and likely cleaning) was completed prior to the painting’s acquisition at the Nelson-Atkins. Abrasions in the upper left and right corners are mentioned in the 1986 examination report and are attributed to an earlier cleaning. Scott Heffley, February 4, 1986, examination report, Nelson-Atkins conservation file, no. 36-5.


**Documentation**

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**Provenance**

Commissioned from the artist by the sitter’s great-uncle, Dr. Georges de Bellu (né Gheorge Bellu, 1828–1894), by August 31, 1878 [1];

His gift to the sitter’s parents, Ion (or Jean, 1841–1888) and Irina (née Bellu, 1854–1919) Campineanu, Bucharest, 1878–1919;

By descent to their daughter, the sitter, Mrs. Grégoire Greceanu (née Eliza [or “Lise”] Campineanu, 1872–1949), Bucharest, 1919–at least 1921 [2];

With Eugène Blot, Louis Vauxcelles, and André Schoeller, Paris, by November 18, 1930 [3];

Purchased from Eugène Blot, Louis Vauxcelles, and André Schoeller by Wildenstein, New York, November 18, 1930–January 1, 1936 [4];

Purchased from Wildenstein by the Nelson-Atkins Museum of Art, Kansas City, MO, 1936.

**Notes**

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[3] Eugène Blot (1857-1938) owned a gallery at 5 Boulevard de la Madeleine. Louis Vauxcelles (né Mayer, 1870-1943) was an art critic who coined the term “Les Fauves” in 1905. André Schoeller (1879–1955) was an expert in French nineteenth-century painting, who in 1947 was arrested for his collaboration with the Nazis. Schoeller sold several works on behalf of the De Bellio extended family in the 1930s.


Related Works

Edouard Manet, Little Girl in an Armchair: Portrait of Lise Campineau, 1878, oil on canvas transferred to hardboard, 21 11/16 x 18 1/4 in. (55.2 x 46.4 cm), Spencer Museum of Art, Lawrence, KS. Gift of Charles Curry, 1958.0121

Exhibitions


The Child through Four Centuries: Portraits of Children, 17th to 20th centuries; for the benefit of the Public Education Association, Wildenstein and Co., New York, March 1–March 28, 1945, no. 31, erroneously as Portrait of Lina Campineau.


Paintings, Drawings and Graphic Works by Manet, Degas, Berthe Morisot and Mary Cassatt, Baltimore Museum of Art, April 18–June 3, 1962, no. 6, erroneously as Portrait of Line Campineau.

Édouard Manet, 1832–1883, Philadelphia Museum of Art, November 3–December 11, 1966; Art Institute of Chicago, January 13–February 19, 1967, no. 151, erroneously as Line de Bellio or Line Campineau (Fillette à mi-corps).


The Toledo Museum of Art, OH, September 30–November 25, 1990, no. 44, as Portrait of Lise Campineanu.


*Manet—Sehen Der Blick Der Moderne,* Hamburger Kunsthalle, May 27–September 4, 2016, no. 31, as Portrait de Lise Campineanu [sic] and Portrait Lise Campineanu [sic].

References

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“Manet and Renoir,” *Art Digest* 8, no. 6 (December 15, 1933): 9, (repro.), erroneously as Portrait of Mlle. de Bellio.


“2,000 See Loan Display: Many Masterly Works Are Shown at the Gallery,” *Kansas City Times* 98, no. 78 (April 1, 1935): 8.


“Art News,” *Kansas City Journal-Post,* no. 197 (April 7, 1935): 8–B, erroneously as Portrait of Lina Campineanu [sic].


“Art News,” *Kansas City Journal-Post* 81, no. 211 (April 21, 1935): 88, erroneously as Lina Campineanu [sic].


“One of the Most Important Purchases,” *Musical Bulletin* (March 1936), clipping, NAMA Archives, erroneously as Lina Campineau.


“Local Museums, Art Associations, and Other Organizations,” *American Art Annual 33, For the Year 1936 (1937)*: 239, erroneously as Portrait of Lina Campineau.


Paul Gardner, “New Prize in Cézanne Landscape Acquired by the Nelson Gallery: ‘La Montagne Sainte-Victoire’ Is Exhibited as the Masterpiece for the Month—French Painter’s Unique Contribution to Art is Represented Dramatically in hitherto Unknown Canvas Added to Kansas City’s Permanent Collection,” *Kansas City Star* 58, no. 169 (March 5, 1938): D, erroneously as Lina Campineau [sic].

“Nelson Gallery’s Masterpiece of the Month: Cézanne Landscape Year’s First Purchase at Nelson Art Gallery,” *Kansas City Journal-Post*, no. 165 (March 6, 1938): 4-B, erroneously as Lina Campineau [sic].


*Kansas City Journal*, no. 73 (December 4, 1938): unpaginated, (repro.), erroneously as Portrait of Lina Campineau.

"Kansas City's Nelson Gallery Celebrates its Fifth Anniversary," Art Digest 13, no. 6 (December 15, 1938): 7, erroneously as Lina Camineau [sic].


Landon Laird, “About Town,” Kansas City Times 103, no. 253 (October 21, 1940): 6, erroneously as Lina.


"Nelson Gallery Celebrates First Decade," Art Digest 18, no. 6 (December 15, 1943): 6-7, (repro.), erroneously as Portrait of Lina Campineau.


Art in America (April 1948): (repro.), erroneously as Line Campineau.


“Art and Artists: New Wing of Nelson Gallery To Be Opened to Public Sunday; Roman Portrait Busts, Medieval Sculpture, Chinese Paintings Among New Acquisitions—North Loan to Feature Outstanding Pieces of European Works," Kansas City Star 69, no. 196 (April 1, 1949): 29, erroneously as Portrait of Lina Campineau.

Alice Elizabeth Chase, *Famous Paintings: an Introduction to Art for Young People* (New York: Platt and Munk, 1951), 82, (repro.), erroneously as Portrait of Line Campineanu.


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“Rare Pot Is Stolen From Folger Show,” *Kansas City Times* 98, no. 21 (October 1, 1965): 3A.


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*Toledo Treasures: Selections from the Toledo Museum of Art*, exh. cat. (Toledo, OH: Toledo Museum of Art, 1995), 21, (repro.).


MaryAnne Stevens et al., *Manet: Portraying Life*, exh. cat. (London: Royal Academy of Arts, 2012), 125, 142, 196, (repro.), as *Portrait of Lise Campineanu [sic]*.


Hubertus Gaßner and Viola Hildebrand-Schat, eds., *Manet—Sehen Der Blick Der Moderne*, exh. cat. (Petersberg, Germany: Michael Imhof Verlag, 2016), 158, 160, 162, 166n13, (repro.), as *Portrait de Lise Campinéanu [sic]* and *Porträt Lise Campinéanu [sic]*.