

French Paintings and Pastels, 1600–1945

The Collections of The Nelson-Atkins Museum of Art

Aimee Marcereau DeGalan, Editor



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

Edouard Manet, *Portrait of Lise Campineanu*, 1878

Artist	Edouard Manet, French, 1832–1883
Title	<i>Portrait of Lise Campineanu</i>
Object Date	1878
Alternate and Variant Titles	<i>Fillette à mi-corps</i> ; erroneously as <i>Portrait de Mlle de Bellio</i> ; erroneously as <i>Portrait de Line Campineanu</i>
Medium	Oil on canvas
Dimensions (Unframed)	21 7/8 x 18 5/16 in. (55.6 x 46.5 cm)
Signature	Signed and dated lower left: Manet / 1878
Credit Line	The Nelson-Atkins Museum of Art. Purchase: William Rockhill Nelson Trust, 36-5

doi: 10.37764/78973.5.524

Catalogue Entry

Citation

Chicago:

Glynnis Stevenson, "Edouard Manet, *Portrait of Lise Campineanu*, 1878," catalogue entry in *French Paintings and Pastels, 1600–1945: The Collections of The Nelson-Atkins Museum of Art*, ed. Aimee Marcereau DeGalan (Kansas City: The Nelson-Atkins Museum of Art, 2021), <https://doi.org/10.37764/78973.5.524.5407>.

MLA:

Stevenson, Glynnis. "Edouard Manet, *Portrait of Lise Campineanu*, 1878," catalogue entry. *French Paintings and Pastels, 1600–1945: The Collections of The Nelson-Atkins Museum of Art*, edited by Aimee Marcereau DeGalan, Nelson-Atkins Museum of Art, 2021. doi: 10.37764/78973.5.524.5407.

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 (né 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.”³ With this goal in mind, the Campineanus wisely chose an artist closely identified with the “explicit and implicit signs of Parisian consumer culture.”⁴ 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.⁵ 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.⁶ 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.”⁷ 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.⁸ 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.⁹

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.¹⁰ 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.¹¹ 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.¹² 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.



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

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."¹³ Von Stackelberg goes on to describe the queen donning the Romanian garments herself in order to help "encourage native industry."¹⁴ 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



Fig. 2. Franz Duschek (ca. 1830–1884), *Queen Elisabeth of Romania in the National Costume*, photograph, reprinted in James Samuelson, *Roumania Past and Present* (London: George Philip and Son, 1882), facing p. 258

Likewise, the Campineanu 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.”²¹ 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.²²



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

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.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.²⁴ After the initial sitting, Manet swapped the white armchair for the arm of a brown sofa or chaise longue and eliminated

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.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.”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.



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

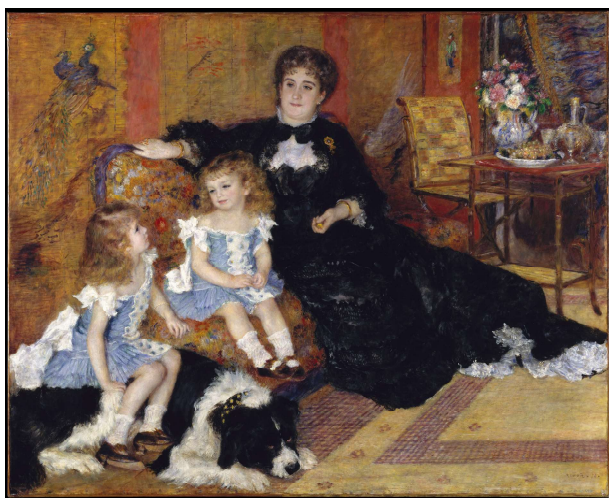


Fig. 5. Pierre-Auguste Renoir, *Madame Georges Charpentier (Marguërite-Louise Lemonnier, 1848-1904) and Her Children, Georgette-Berthe (1872-1945) and Paul-Émile-Charles (1875-1895), 1878*, oil on canvas, 60 1/2 x 74 7/8 in. (153.7 x 190.2 cm), Metropolitan Museum of Art, New York. Catharine Lorillard Wolfe Collection, Wolfe Fund, 1907

Glynnis Stevenson
August 2020

Notes

1. Remus Niculescu, *Georges de Bellio, l'ami des impressionnistes*, partial reprint of *Revue Roumaine d'Histoire de l'Art* 1, no. 2 (Bucharest: Éditions de l'Académie de la République Populaire Roumaine, 1964), 220.
2. Niculescu, *Georges de Bellio, l'ami des impressionnistes*, 212.
3. Gloria Groom, *Impressionism, Fashion, and Modernity*, exh. cat. (Chicago: Art Institute of Chicago, 2012), 241.
4. Ruth E. Iskin, *Modern Women and Parisian Consumer Culture in Impressionist Painting* (Cambridge, UK: Cambridge University Press, 2007), 115.
5. Shona Kallestrup, *Art and Design in Romania, 1866-1927: Local and International Aspects of the Search for National Expression* (Boulder, CO: East European Monographs, 2006), 3.
6. "român," *Explanatory Dictionary of the Romanian Language*, accessed August 6, 2020, <https://dexonline.ro/definitie/rom%C3%A2n>.
7. Kallestrup, *Art and Design in Romania, 1866-1927*, 3.
8. Constantin C. Giurescu, *Istoria Bucureștilor Din Cele Mai Vechi Timpuri Pînă În Zilele Noastre* (Bucharest: Editura Pentru Literatura, 1966), 154-61, 169-71.
9. For more on Nicolae Grigorescu and Ion Andreescu, see S. A. Mansbach, "The 'Foreignness' of Classical Modern Art in Romania," *Art Bulletin* 80, no. 3 (September 1998): 534-54; and Valentina Iancu and Monica Enache, *Nicolae Grigorescu (1838-1907): L'Age de l'Impressionisme en Roumanie*, exh. cat. (Milan: Silvana Editoriale, 2011).
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.
11. Kallestrup, "Romanian 'National Style'," 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.
13. Von Stackelberg, *The Life of Carmen Sylva*, 148-49, 151.
14. Von Stackelberg, *The Life of Carmen Sylva*, 163.
15. Von Stackelberg, *The Life of Carmen Sylva*, 163.
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 Peleş Castle, Romania, 1883-1884," *Studies in the Decorative Arts* 12, no. 1 (Fall/Winter 2004-2005):

98–129; and in Kallestrup, *Art and Design in Romania, 1866–1927*, 15–41.

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.
19. For more information, visit the painting's page on the Philadelphia Museum of Art website, accessed February 2, 2021, <https://www.philamuseum.org/collections/permanent/72182.html>.
20. Buck, *Victorian Costume and Costume Accessories*, 203.
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.
23. Manet rented a studio at 77 rue d'Amsterdam from July 1878 to April 1879. See Gloria Groom's essay, "Foregrounding Manet's Backgrounds," in Scott Allan, Emily A. Beeny, and Gloria Groom, eds., *Manet and Modern Beauty*, exh. cat. (Los Angeles: J. Paul Getty Museum, 2019), 71–72.
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.
25. According to Susan Vincent, "Girls' gloves, like mini versions of womens', came in wool, kid and silk." The second-skin fit, solidity, and gray color lead me to suggest that Lise's gloves are kid leather. Susan J. Vincent, "Gloves in the Early Twentieth Century: An Accessory After the Fact," *Journal of Design History* 25, no. 2 (2012): 191.
26. Vincent, "Gloves in the Early Twentieth Century," 193.

Technical Entry

Citation

Chicago:

Diana M. Jaskierny, "Edouard Manet, *Portrait of Lise Campineanu*, 1878," technical entry in *French Paintings and Pastels, 1600–1945: The Collections of The Nelson-Atkins Museum of Art*, ed. Aimee Marcereau DeGalan (Kansas City: The Nelson-Atkins Museum of Art, 2021), <https://doi.org/10.37764/78973.5.524.2088>.

MLA:

Jaskierny, Diana M. "Edouard Manet, *Portrait of Lise Campineanu*, 1878," technical entry. *French Paintings and Pastels, 1600–1945: The Collections of The Nelson-Atkins Museum of Art*, edited by Aimee Marcereau DeGalan, Nelson-Atkins Museum of Art, 2021. doi: 10.37764/78973.5.524.2088.

Portrait of Lise Campineanu was completed on a plain-weave canvas that corresponds with a standard-size format no. 10 *figure*.¹ 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*

Lilacs in a Crystal Vase (ca. 1882; Nelson-Atkins Museum of Art). Early in the painting's history, the tacking margins were removed and the canvas was lined, obscuring the reverse of the painting.² The stretcher does not appear to be original and likely dates to the lining process.



Fig. 6. Radiograph of *Portrait of Lise Campineanu* (1878). The red dotted line indicates the path of diagonal striations likely caused by a spatula during the ground layer application.

The canvas was commercially prepared with what appears to be a single ground layer.³ 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.⁴ 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).⁵ 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.⁶ 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

addition to these diagonal marks, spatula marks are frequently present.⁷ In the case of *Portrait of Lise Campineanu*, although spatula marks are not clearly visible in the x-radiograph, they could be obscured by the heavy application of paint throughout the portrait.



Fig. 7. Detail of radiograph from the upper left corner of *Portrait of Lise Campineanu* (1878). The contrast and exposure of the image have been digitally adjusted in order to enhance the appearance of the striations.

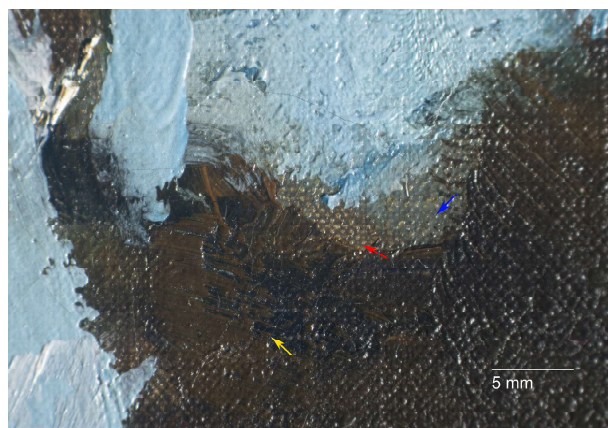


Fig. 8. Photomicrograph of dress on right side of *Portrait of Lise Campineanu* (1878). The following layers are visible: lower brown underpainting (red arrow), lower blue underpainting (blue arrow), and brown background of blue and brown pigment (yellow arrow).



Fig. 9. Reflected infrared digital photograph of *Portrait of Lise Campineanu* (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.

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

cleaned the picture plane's edges by scraping the wet paint away to create a border.⁸ 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).



Fig. 10. Photomicrograph of *Portrait of Lise Campineanu* (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 Campineanu* (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 *Bon Bock* required eighty sittings (1873; Philadelphia Museum of Art), and in 1925 Jacques Emile Blance wrote, "Manet rubbed out and repainted incessantly."⁹ 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).



Fig. 12. Detail of the proper right shoulder of *Portrait of Lise Campineanu* (1878). Wet-into-wet paint application forms the proper left hand resting on the arm.

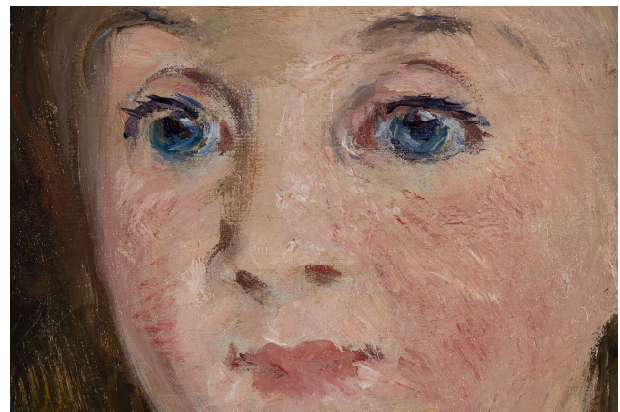


Fig. 13. Detail of the sitter's face in *Portrait of Lise Campineanu* (1878). Exposed ground is visible around the eyes, nose, and mouth.

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).

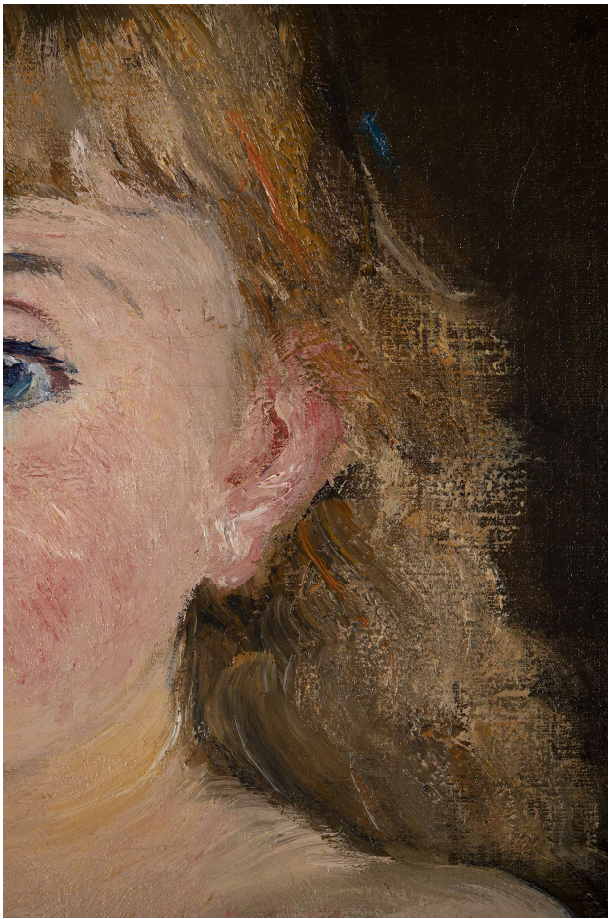


Fig. 14. Detail of the sitter's hair in *Portrait of Lise Campineanu* (1878). While wet-over-wet technique is clearly visible, the hair is also formed by the paint skipping across the canvas weave as Manet played with texture.

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).



Fig. 15. Photomicrograph of *Portrait of Lise Campineanu* (1878), detailing the proper left eye



Fig. 16. Detail of artist change in the hand of *Portrait of Lise Campineanu* (1878), with normal view (left) and x-radiograph (right). On the left, the blue dotted line represents the original placement of the hand and dress.

The painting is in good condition and has received conservation treatment twice during its history at The Nelson-Atkins Museum of Art.¹⁰ 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.¹¹ In 2011, the synthetic varnish was removed and replaced with a lower gloss varnish, and inpainting was completed.¹² 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

1. David Bomford, Jo Kirby, John Leighton, and Ashok Roy, *Art in the Making: Impressionism* (London: Yale University Press, 1991), 46.

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.
6. Bomford et al., *Art in the Making: Impressionism*, 48–49.
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.
9. Anne Coffin Hanson, *Manet and the Modern Tradition* (New Haven: Yale University Press, 1977), 160.
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.

11. Scott Heffley, February 25, 1986, treatment report, Nelson-Atkins conservation file, no. 36-5.

12. Scott Heffley, December 8, 2011, treatment report, Nelson-Atkins conservation file, no. 36-5.

Documentation

Citation

Chicago:

Glynnis Stevenson, "Edouard Manet, *Portrait of Lise Campineanu*, 1878," documentation in *French Paintings and Pastels, 1600–1945: The Collections of The Nelson-Atkins Museum of Art*, ed. Aimee Marcereau DeGalan (Kansas City: The Nelson-Atkins Museum of Art, 2021), <https://doi.org/10.37764/78973.5.524.4033>.

MLA:

Stevenson, Glynnis. "Edouard Manet, *Portrait of Lise Campineanu*, 1878," documentation. *French Paintings and Pastels, 1600–1945: The Collections of The Nelson-Atkins Museum of Art*, edited by Aimee Marcereau DeGalan, Nelson-Atkins Museum of Art, 2021. doi: 10.37764/78973.5.524.4033.

Provenance

Commissioned from the artist by the sitter's great-uncle, Dr. Georges de Bellio (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

[1] “Manet . . . a fait le portrait de ma petite-nièce, ravissante enfant de huit [sic] ans avec des cheveux blonds et de grands yeux bleus étonnés et étonnants.” Letter from Georges de Bellio to Claude Monet, August 31, 1878, private collection, cited in Denis Rouart and Daniel Wildenstein, *Edouard Manet: Catalogue raisonné* (Lausanne, Switzerland: La Bibliothèque des arts, 1975), 1:226.

[2] See Remus Niculescu, “Georges de Bellio, l’ami des impressionnistes (I),” *Paragone: Arte*, 21, no. 247 (September 1970): 82, and Remus Niculescu, *Georges de Bellio: L’Ami des Impressionnistes* (Firenze: Paragone, 1970), 86. Niculescu states that the painting was sold in Paris around 1930, but does not say who sold it.

[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.

[4] See email from Sophie Pietri, Wildenstein Institute, Paris, to Meghan Gray, NAMA, July 22, 2011, NAMA curatorial files. Pietri also confirmed that “Wildenstein and Co., Inc. NY” bought the painting rather than Georges Wildenstein, who is listed as the buyer in Tabarant 1931. See email from Sophie Pietri, Wildenstein Institute, Paris, to Meghan Gray, NAMA, November 4, 2011, NAMA curatorial files.

Related Works

Edouard Manet, *Little Girl in an Armchair: Portrait of Lise Campineanu*, 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

Manet and Renoir, Pennsylvania Museum of Art, Philadelphia, November 29, 1933–January 1, 1934, unnumbered, erroneously as *Portrait of Mlle. Bellio*.

One Hundred Years of French Painting 1820–1920, The Nelson-Atkins Museum of Art, Kansas City, March 31–April 28, 1935, no. 33, erroneously as *Portrait of Lina Campineanu*.

Edouard Manet, 1832–1883: a retrospective loan exhibition for the benefit of the French Hospital and the Lisa Day

Nursery, Wildenstein and Co., New York, March 19–April 17, 1937, no. 23, erroneously as *Portrait de Line Campineanu (Portrait of Line Campineanu)*.

Five Years of Collecting, The Nelson-Atkins Museum of Art, Kansas City, MO, December 4–11, 1938, no cat., erroneously as *Portrait of Lina Campineanu*.

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 Campineanu*.

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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 Campineanu (Fillette à mi-corps)*.

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

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Manet: Portraying Life, Toledo Museum of Art, October 7, 2012–January 1, 2013; Royal Academy of Arts, London, January 26–April 14, 2013, no. 48, as *Portrait of Lise Campinéanu* [sic].

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

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