



ROSA BONHEUR

1822-2022

‘THE MOST
BRILLIANT
STAR’

The Myth

« Je n'ai jamais consenti à aliéner ma liberté, et sous aucun prétexte. »

Rosa Bonheur, in Anna Klumpke, *Rosa Bonheur. Sa Vie et son Œuvre*, 1908

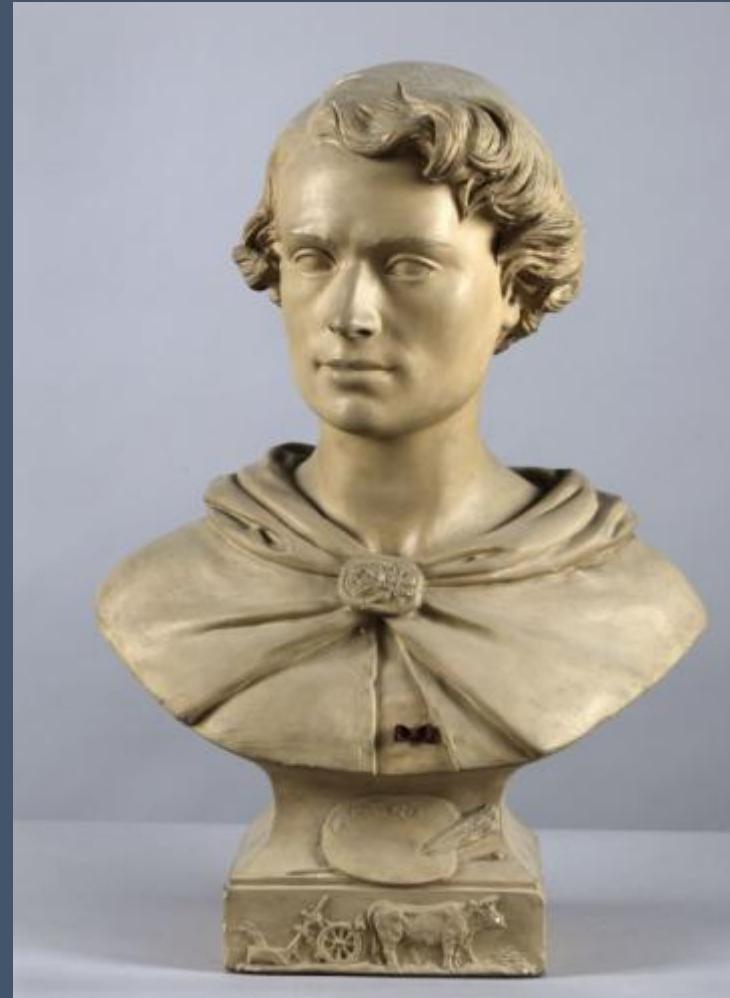
The public face of Rosa Bonheur: control, reception and myth



From left: Bordeaux & Versailles
Auguste François Bonheur, **Portrait de Rosa Bonheur**. 1848. Oil on canvas. 103,5 x 98,3 cm. BX E 1169
David d'Angers, **Portrait de Rosa Bonheur**. 1854. bronze. Diam. 17 cm. Bx 2007.0.37
Edouard Dubufe, **Portrait de Rosa Bonheur**. 1857. Oil on canvas. 130,5 x 97 cm. MV 5799



The public face of Rosa Bonheur: control, reception and myth



Jean-Pierre Dantan, *Portrait sérieux de Rosa Bonheur*.
1850. Plaster. H. 55.4 cm. Paris, musée Carnavalet, S1378

The public face of Rosa Bonheur: control, reception and myth



© photo musée d'Orsay / rmn

Eugène A. Disdéri,
Portrait of Rosa Bonheur.
1871. San Francisco, San Francisco, Fine Arts
Museums, inv. 1995-119.5

Mme Rosa Bonheur, peintre d'animaux, née à
Bordeaux en 1822, morte à By en 1899.
1857-1865
Épreuve sur papier albuminé contrecollée sur
carton. H. 9,5 ; L. 6 cm
Paris, musée d'Orsay, PHO 1995 6 278



Louis Soulange-Teissier,
Portrait of Rosa Bonheur.
Lithographie, H. 39; L. 29,3
cm. Compiègne, musée
national du château, C
58.033/4

The public face of Rosa Bonheur: control, reception and myth

Eugène A. Disdéri, *La famille Bonheur*,
vers 1870.

Detroit, Institute of
Art, inv. 1996.6-d1-
2016-08-10_o2



The public face of Rosa Bonheur: control, reception and myth

Rosa Bonheur, Nice.
1890's

Nice, Bibliothèque
Cessole



The public face of Rosa Bonheur: control, reception and myth



A women's business: partners and
collaborators

From musée des beaux-arts Bordeaux' archives:
Portraits of Rosa Bonheur and Nathalie Micas

The public face of Rosa Bonheur: control, reception and myth

A women's business: partners and collaborators



Anna Klumpke, **Portrait of Rosa Bonheur**. 1898. Oil on canvas, H. 117.2 ; 98.1 cm. New York, The Metropolitan Museum of Art, inv. 22,222
Right: Anna Klumpke in Bonheur's studio





The public face of Rosa Bonheur: control, reception and myth

Ensemble (jacket, vest, skirt), worn by Rosa Bonheur
ca. 1894
Velvet, Satin, Bugle Beads, Jet, Net, & Lace
130 x 68 cm (51 3/16 x 26 3/4 in.)
San Francisco, Fine Arts Museums, 41.12.1a-c

Handkerchief plain, "R.B."
ca. 1850
Linen With Embroidery
40 x 39.4 cm
San Francisco, Fine Arts Museums, 42448

The public face of Rosa Bonheur: control, reception and myth

Right:
Documents related to
Rosa Bonheur's award as
Officier de la Légion
d'Honneur

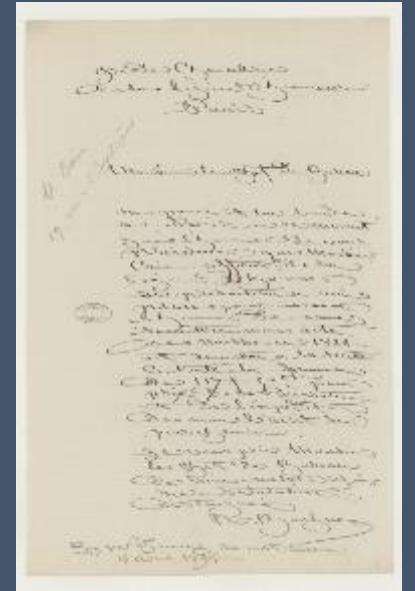


Auguste Victor Deroy,
d'après Frédéric Th. Lix,
**Sa Majesté l'Impératrice
Eugénie rendant visite à
Mlle Rosa Bonheur dans
son atelier de Thomery.**

1865. Lithograph.

16 x 22 cm.

Fontainebleau, musée
national du château



The public face of Rosa Bonheur: control, reception and myth

The French Press

Best, Hottelin et Regnier,
d'après Renard et Valentin,
**Rosa Bonheur' Studio, rue
de l'Ouest.**
1849.

Lithograph
(extrait de Edmond Textier,
'Tableau de Paris',
L'Illustration, 1st May 1852)
Archives départementales
Seine & Marne, AD 77, 150
J 178



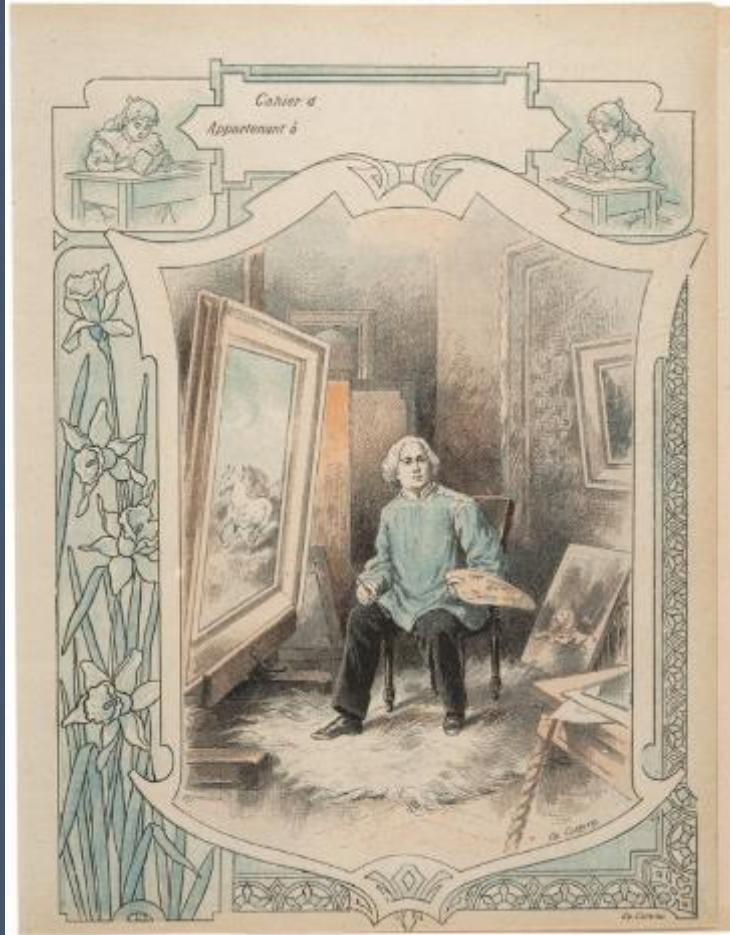
The public face of Rosa Bonheur: control, reception and myth



The French Press:
Caricature



The public face of Rosa Bonheur: control, reception and myth



Reymond, d'après Charles Clérice (from the serie *Héroïnes du travail*), **Rosa Bonheur dans son atelier**

1895

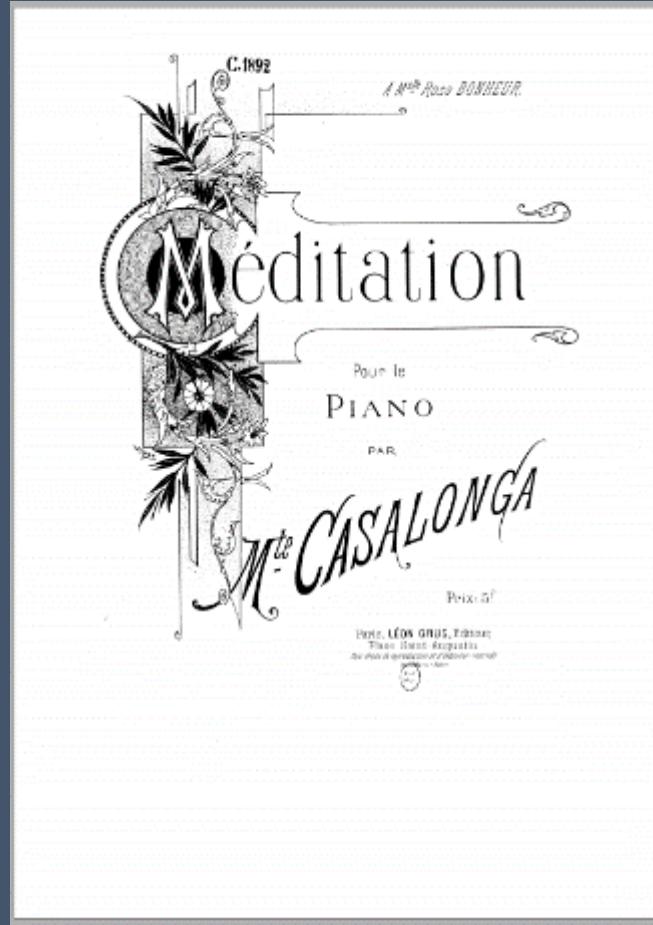
Chromolithograph. 22,5 x 17,5 cm

Rouen, Musée national de l'Education, inv.
2013.01070

*below: Madame Vigée-Lebrun (from the same serie *Héroïnes du travail*)



The public face of Rosa Bonheur: control, reception and myth



An excerpt from a piano score. The title 'MÉDITATION' is at the top, followed by 'Mme CASALONGA.'. The music consists of four staves of musical notation for piano. The first staff is labeled 'Piano.' and has a tempo marking of 'Larghetto'. The second staff has a tempo marking of 'rapide sur les grâveuses.' The third staff has a tempo marking of 'lente.' The fourth staff is labeled 'Andantino estremamente puro e sentito.' The score includes various dynamics like 'p' (pianissimo) and 'f' (fortissimo), and performance instructions like 'legg.' (leggiero).

Music for Rosa

Georges Bizet composed a music score for Rosa Bonheur (1867), with lyrics by Auguste Cain:
« Our Rosa was never coquettish,
Interested herself not with flowers or ribbons. (...)

Casalonga, **Méditation pour le piano**. 1892. Unknown location

Rosa in private



By, the Studio of Rosa Bonheur



Rosa in private

Views from the Castle of By, former house of Rosa Bonheur



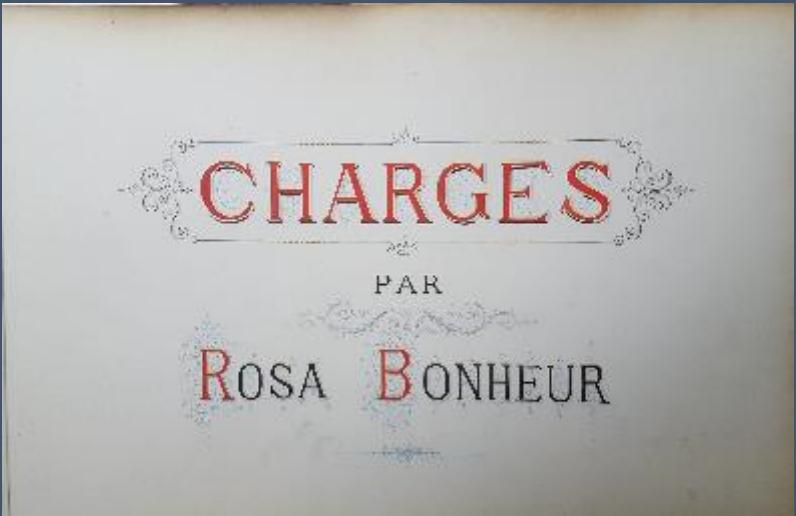
Rosa in private



By, the Studio of Rosa
Bonheur

Rosa Bonheur & Paul
Chardin (1833-1918) and
friends
**The Passy Scarf (or Parodie
on the people from By)**
Gouache & pencil on canvas
Monograms by Rosa
Bonheur & Paul Chardin
81.5 x 121 cm
Paris, musée d'Orsay

Rosa in private



By, the
Studio of
Rosa
Bonheur



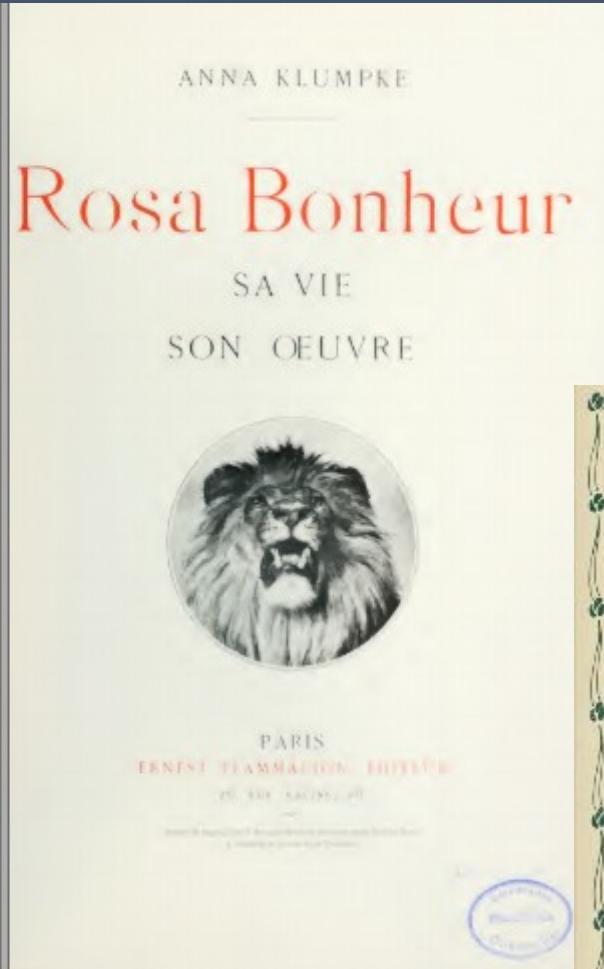
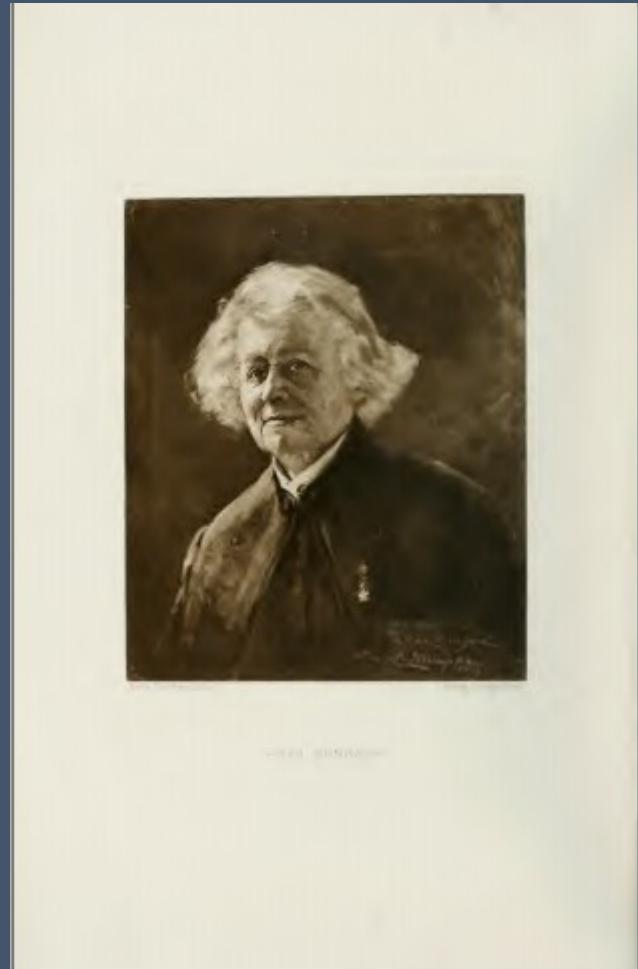
Rosa Bonheur
Relation véridique des aventures
étranges de la châtelaine de By et
de son page dans la soirée du
mardi 3 mai de l'année 1870
(Album)
1870
Brown ink and lavis, paper
Many written comments by Rosa
Bonheur
Paris, musée d'Orsay

Rosa in private



The Farm at the Entrance of the Wood
1860-1880
Oil on fabric
28.4 x 40.3 cm
Cleveland, Museum of Art
Gift of Mrs. John B. Dempsey 1978.73

The public face of Rosa Bonheur: *beyond death*

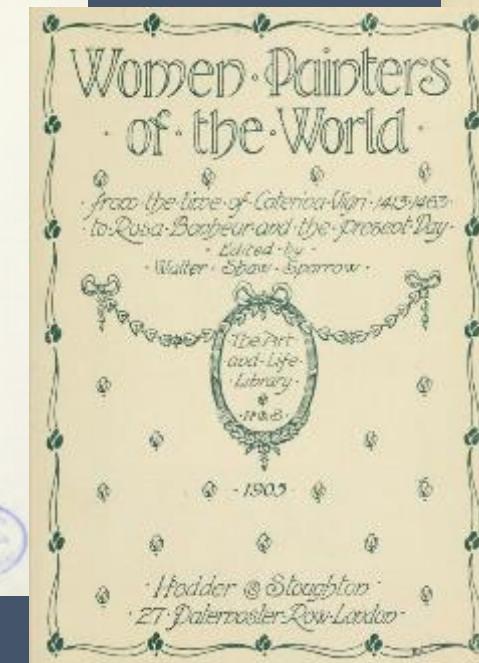


From left:

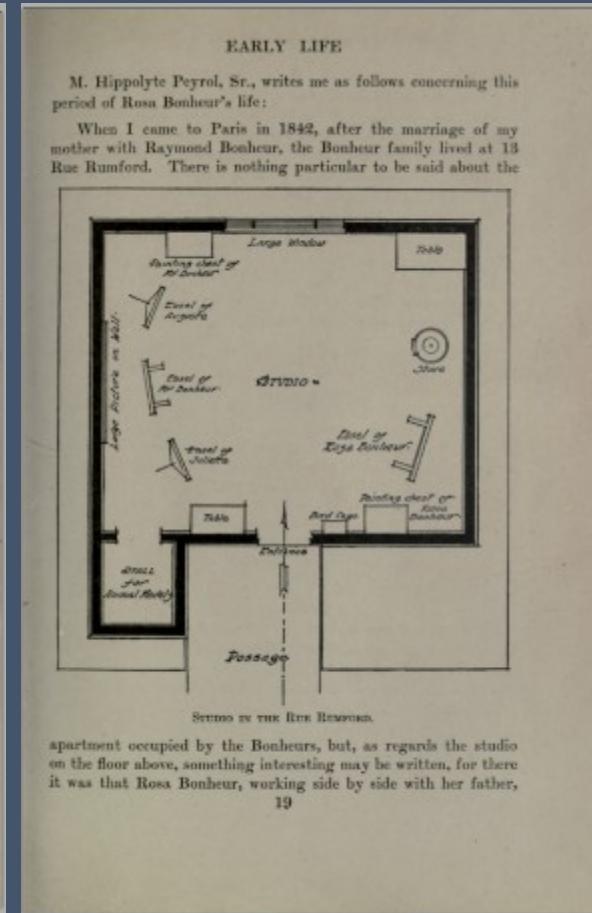
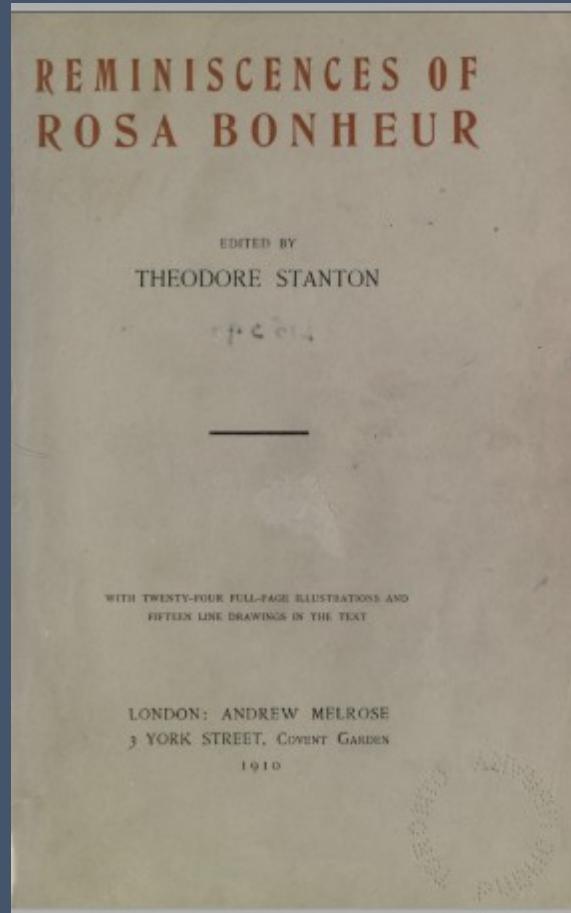
Anna Klumpke,
1908

Walter Shaw
Sparrow, 1905

Frank Hird, 1904

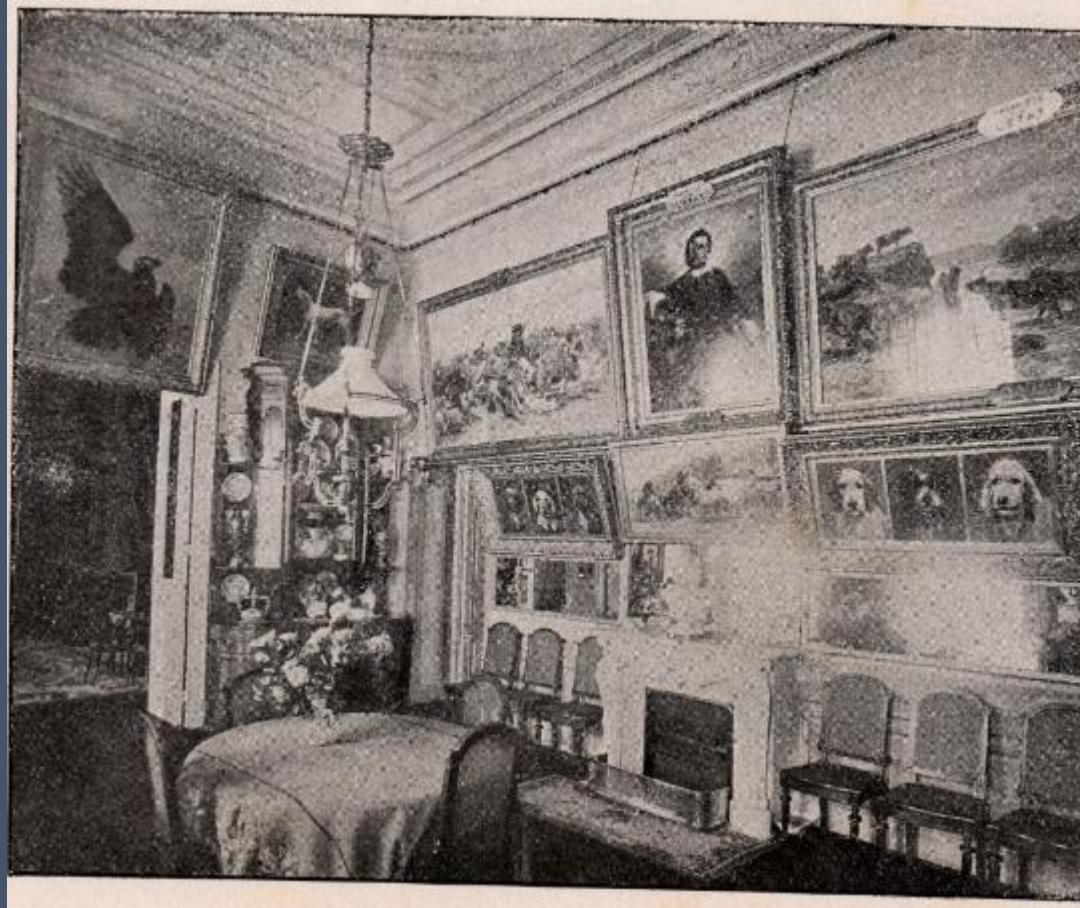


The public face of Rosa Bonheur: *beyond death*



Theodore Stanton,
*Reminiscences of Rosa
Bonheur*, London, 1910

The public face of Rosa Bonheur: *beyond death*



Villa Gambart, Salle Rosa
Bonheur (from *New York
Herald*, 13 July 1902)



THE COLLECTION OF MRS. A. T. STEWART.



"We judge by a pecuniary standard, this collection, now filling one of the very few expressly-built galleries in the city of New York, is undoubtedly the principal private one of the country,—perhaps so far as any standard. The gallery is an oblong, lofty building attached to the residence inhabited by Mrs. Stewart in her lifetime, resting on the solid earth, and therefore not afraid of its heavy statues. It is lighted in the usual gallery-style by skylights. The coved space connecting the breadth of wall above the pictures with the lanterns in the ceiling is decorated with a system of conventionally-designed festoons in gilding by Rigold, along which, at regular spaces, and framed in the pointed arched cornices, are medallions containing portraits in color; those of American artists, such as Meissner and Gerfröde, occupy the other. On the western side of the gallery, which is one of the shorter ones of the oblong, are the plain and sturdy fives of Rosa Bonheur,

occupying a centre in the corner just above her own colossal canvas of "The Horse Fair." This great work—the most conspicuous in the catalogue—fills the end of the room, being placed above the row of smaller pictures. Opposite it, at the other end of the gallery, a similar post of honor is accorded to the example, and similarly gigantic work of her brother, Auguste Bonheur, representing "Cattle in the Forest of Fontainebleau." Other pictures and the crowded walls, without much care for making "centres," or referring each other; Burgeson's "Return from Harvest," however, makes a conspicuous centre on the south wall from its large extent and life-size scale. Opposite this is the "Slop" of Meissner. The floor is encumbered with statuary and with stools supporting great pieces of painting. A necessary device in the adjustment of such a throng of treasures has been the recent creation of a line of planks for pictures beneath the top of the dado, where they stand up from the floor. By this means a class of minor and important subjects is placed where the tallest, most adequate examination is possible. But all the sheets of color are stretched where they can be freely seen, and where they will not shock each other too much by juxtaposed discords. The gallery has inevitably a rather crushed appearance; though

109

Rosa & the United States

The collections

Art Treasures of America being the choicest works of art in the public and private collections of North America, edited by Edward Strahan. Philadelphia: 1880

PAGE 109.—THE HORSE FAIR.

THE HORSE FAIR.

Engraving of Rosa's picture from a catalogue. The picture is a large-scale painting depicting a horse fair in a field. In the foreground, a woman (Rosa Bonheur) is sketching one of the horses. Several horses and their handlers are visible in the background.

PAGE 110.—THE FOREST OF FONTAINEBLEAU.

THE FOREST OF FONTAINEBLEAU.

Engraving of Auguste Bonheur's painting from a catalogue. The painting depicts a scene in the Forest of Fontainebleau, showing cattle grazing among trees. The style is realistic, capturing the atmosphere of the forest.

PAGE 111.—THE SLOP.

THE SLOP.

Engraving of Adolph von Menzel's painting from a catalogue. The painting shows a scene in a stable or barn, likely a pigsty, with animals and figures in the background.

PAGE 112.—THE RETURN FROM HARVEST.

THE RETURN FROM HARVEST.

Engraving of James McNeill Whistler's painting from a catalogue. The painting depicts a scene in a field, possibly related to the harvest, with figures and a landscape in the background.

PAGE 113.—ROSA'S TERRACES OF AMERICA.

ROSA'S TERRACES OF AMERICA.

Engraving of Rosa Bonheur's painting from a catalogue. The painting shows a scene in a garden or terrace, featuring figures and architectural elements.

Notes:

- 1. *The Horse Fair.*—Riding in the saddle, wears a long, dark, flowing coat, and a wide, full-skirted, yellow skirt. Her hair is in a knot, and she holds a whip in her right hand. She is mounted on a dark-colored horse, and is surrounded by a crowd of people, mostly men, who are engaged in buying and selling horses. The scene is set outdoors in a field.
- 2. *The Forest of Fontainebleau.*—A large herd of cattle, including bulls, cows, and calves, are grazing in a dense forest. The trees are tall and thin, with sparse foliage. The cattle are scattered throughout the scene, some in the foreground and others further back in the woods.
- 3. *The Slop.*—A scene in a stable or barn, showing a group of pigs in a pen. The pigs are of various sizes and colors. Some are standing, while others are lying down. The background shows the interior of the stable, with wooden stalls and beams.
- 4. *The Return from Harvest.*—A scene in a field, showing a group of people, mostly men, carrying harvested crops on their heads. They are walking through a landscape with trees and fields in the background.
- 5. *Rosa's Terraces of America.*—A scene in a garden or terrace, showing a woman in a long, light-colored dress, sitting on a bench and looking out over a landscape. There are trees and flowers in the background.

Notes:

- 1. *The Horse Fair.*—Riding in the saddle, wears a long, dark, flowing coat, and a wide, full-skirted, yellow skirt. Her hair is in a knot, and she holds a whip in her right hand. She is mounted on a dark-colored horse, and is surrounded by a crowd of people, mostly men, who are engaged in buying and selling horses. The scene is set outdoors in a field.
- 2. *The Forest of Fontainebleau.*—A large herd of cattle, including bulls, cows, and calves, are grazing in a dense forest. The trees are tall and thin, with sparse foliage. The cattle are scattered throughout the scene, some in the foreground and others further back in the woods.
- 3. *The Slop.*—A scene in a stable or barn, showing a group of pigs in a pen. The pigs are of various sizes and colors. Some are standing, while others are lying down. The background shows the interior of the stable, with wooden stalls and beams.
- 4. *The Return from Harvest.*—A scene in a field, showing a group of people, mostly men, carrying harvested crops on their heads. They are walking through a landscape with trees and fields in the background.
- 5. *Rosa's Terraces of America.*—A scene in a garden or terrace, showing a woman in a long, light-colored dress, sitting on a bench and looking out over a landscape. There are trees and flowers in the background.

Rosa & the United States

The early popularity



Fairs, West Virginia State Fair

Lithograph

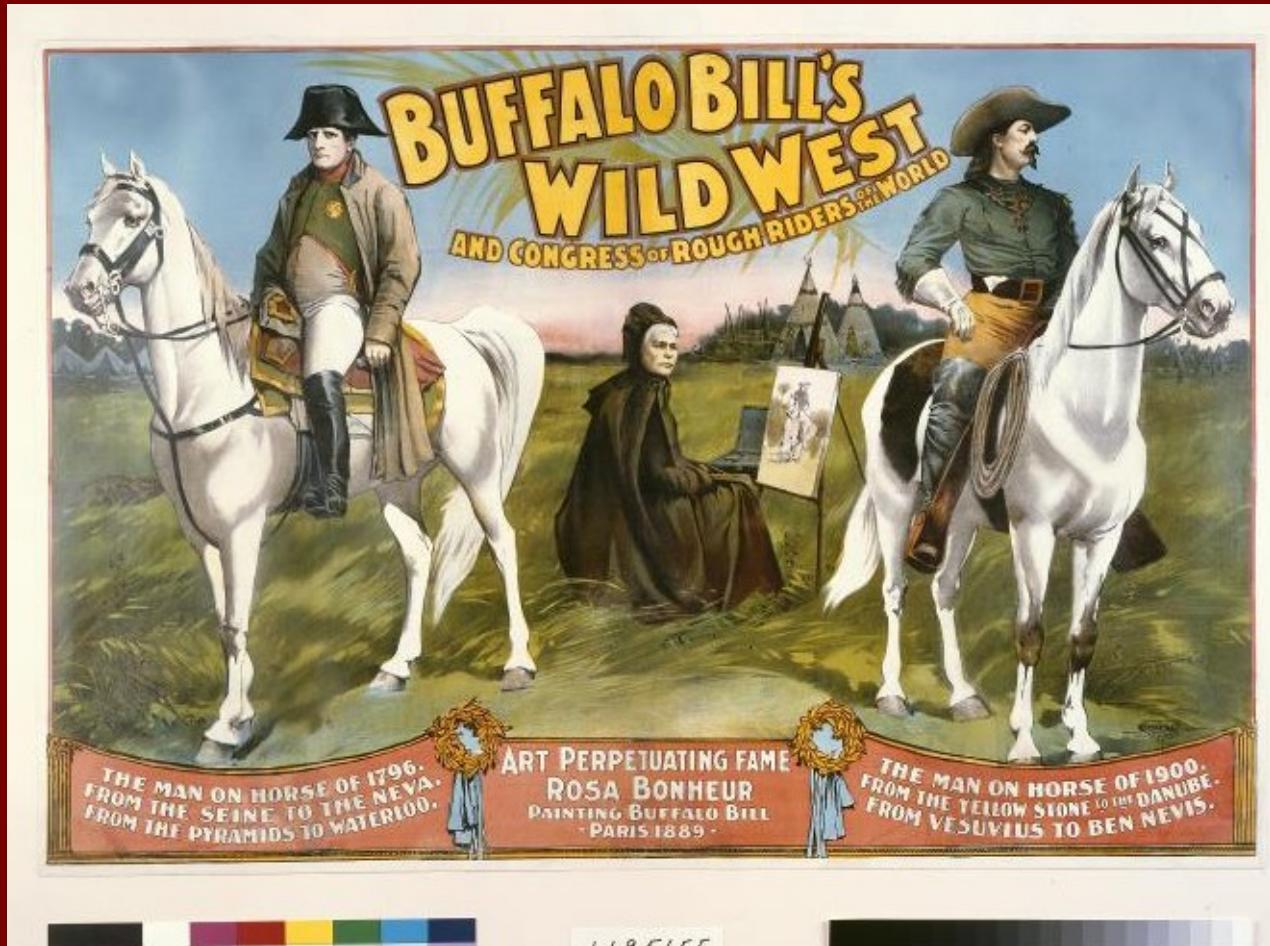
71.8 x 106.7cm. Sarasota, The Ringling, ht2004388

↑ Sidewall, The Horse Fair, 1855–75 (France)

Machine printed on continuous paper, 77.5 x 56 cm.
New York, Cooper Hewitt, Gift of Eleanor and Sarah
Hewitt, 1928-2-73

Rosa & the United States

The legendary encounter: Rosa and Bill



Rosa Bonheur and the troupe of Buffalo Bill
Bordeaux, Archives of the Museum

Art Perpetuating Fame (Rosa Bonheur Painting Buffalo Bill, Paris 1889)
1896
Lithograph, 27.5 x 40.125 inches
Cody (Wyoming), Buffalo Bill Historical Center, 1.69.5655

Rosa & the United States

The legendary encounter: Rosa and Bill



From left:

Colonel William F. Cody

1889. Oil on canvas. 47 x 38.7 cm

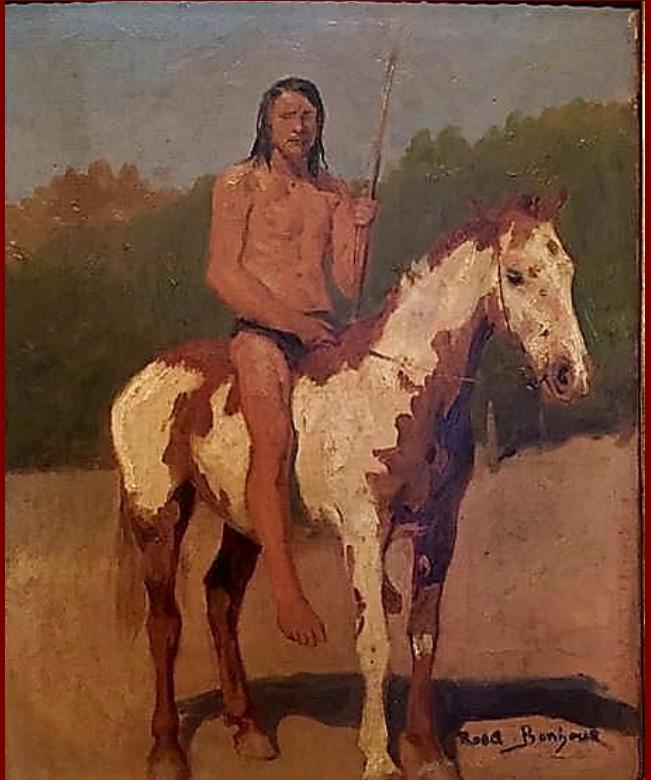
Rocky Bear and Red Shirt

1890. Oil on canvas

Cody (Wyoming), Buffalo Bill Historical Center, inv. 8.66 & inv. 8.04.6

Rosa & the United States

The legendary encounter: Rosa and Bill



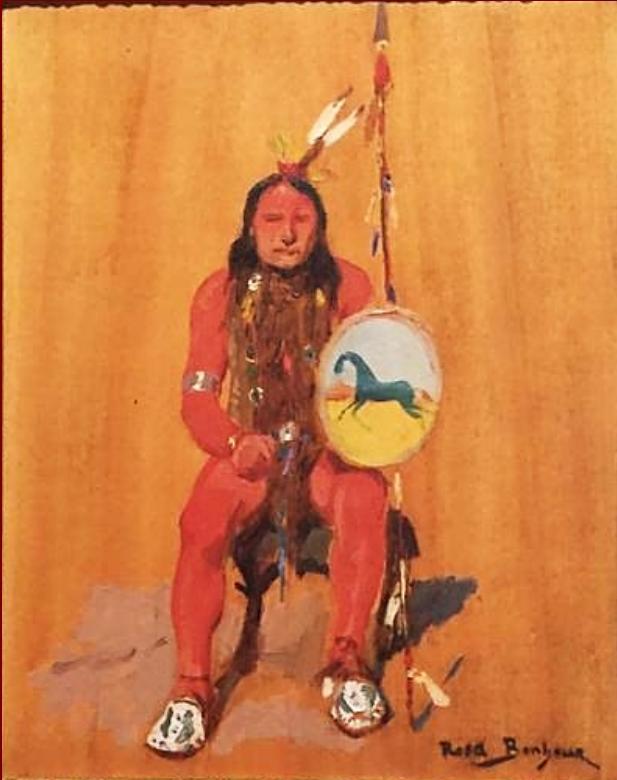
Indian riding a horse ('Red Shirt'?)

Indian sitting ('Rocky Bear'?)

1889. Oil on panel (small dimensions)

Blérancourt, musée national Franco-Américain, inv. MNB

2012.1.2 & inv. MNB 2012.1.1



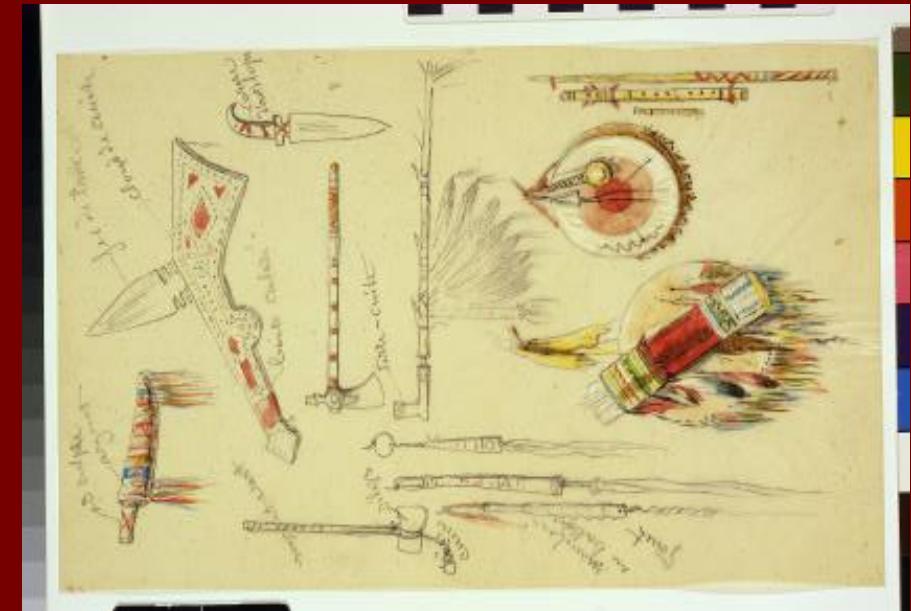
Indian riding a horse ('Red Shirt'?)

Indian sitting ('Rocky Bear'?)

1889. Oil on panel (small dimensions)

Blérancourt, musée national Franco-Américain, inv. MNB

2012.1.2 & inv. MNB 2012.1.1



Indian Objects (Copy after objects illustrated in George Catlin's *Letters and Notes*)

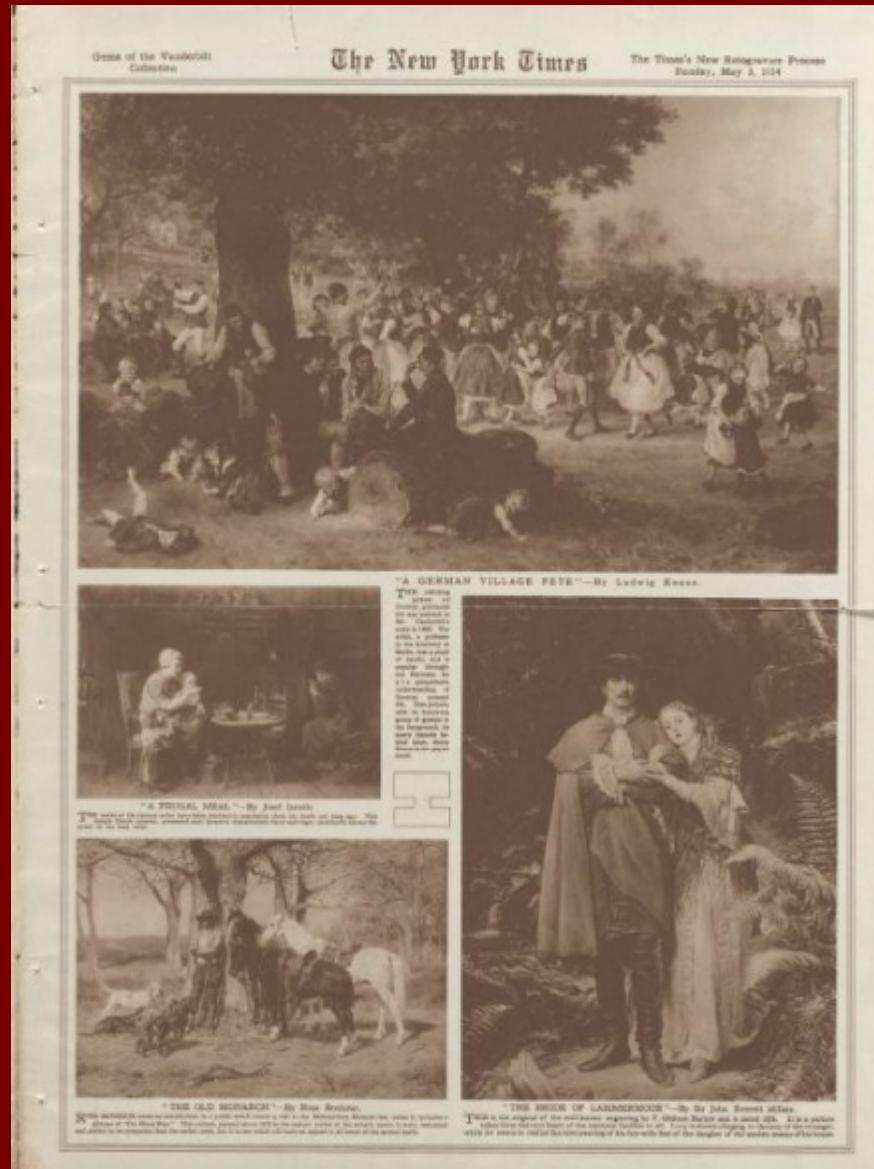
Watercolor.

Cody (Wyoming), Buffalo Bill Historical Center, inv.

14.8.1

Rosa & the United States

The press and the myth



Rosa & the United States

The doll



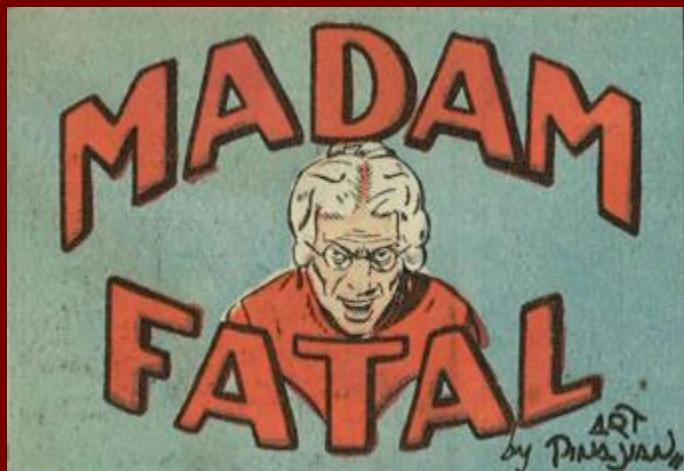
Doll Rosa Bonheur
XIXe siècle
Porcelain and fabric
Worthington (Ohio), Doll Museum



Rosa & the United States

The press and the myth

Madame Fatal, transgender
heroine of comic books

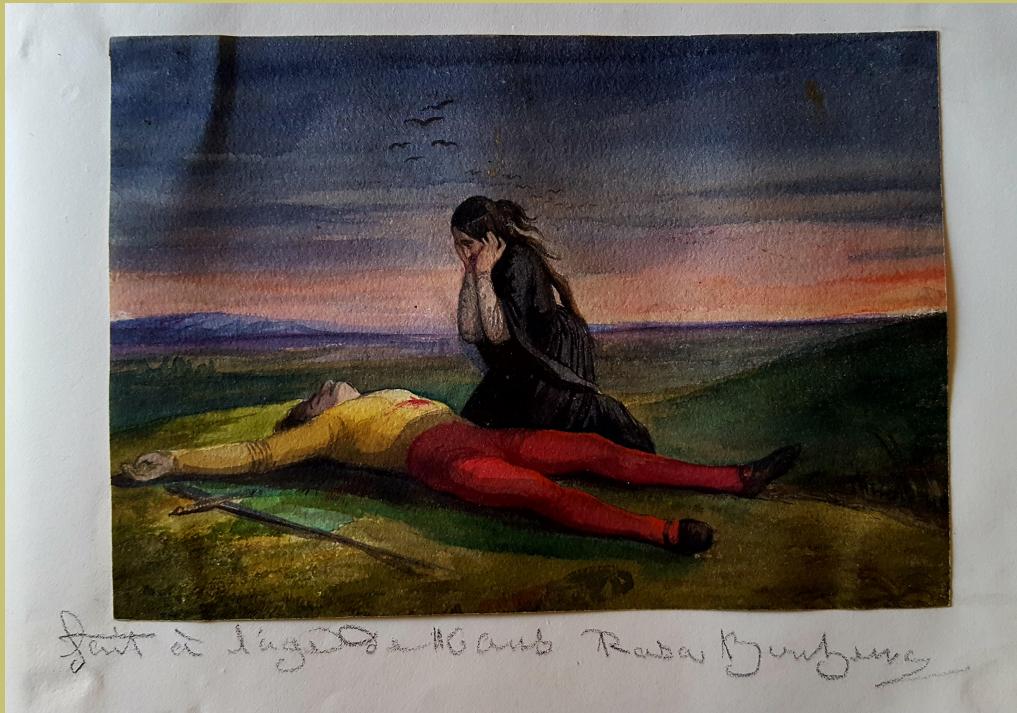


Arthur Ashod Pinajian, **Madam Fatal**.
1940's



Early years and training

A gifted child



Fait à l'âge de 16 ans. Rosa Bonheur

From left:

Paul et Virginie (?)

Inscriptions: *Fait à l'âge de 16 ans. Rosa Bonheur*

Watercolor on paper (small dimension)

Young shepherd and his flock

Gouache on paper (small dimension)

Thomery, Château de By, Atelier Rosa Bonheur



Early years and training

The first success



Rabbits

Signed, dated, lower left *ROSA Rd. Bonheur 1840*
Oil on canvas. 54 x 65 cm
Bordeaux, musée des Beaux-Arts, Bx E 1443 bis

Early years and training

Father and master



Raymond Bonheur

← **Selfportrait**

Oil on canvas. 73 x 58 cm

↑ **Rosa Bonheur as a child**

Oil on canvas (to be restored).

62,1 x 76 cm

→ **The abandonment**

1826.

Oil on canvas. 22 x 16 cm

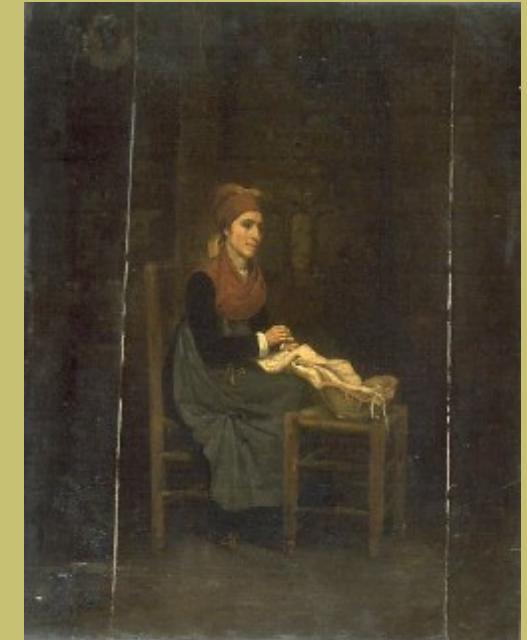
Bordeaux, musée des Beaux-Arts

Early years and training

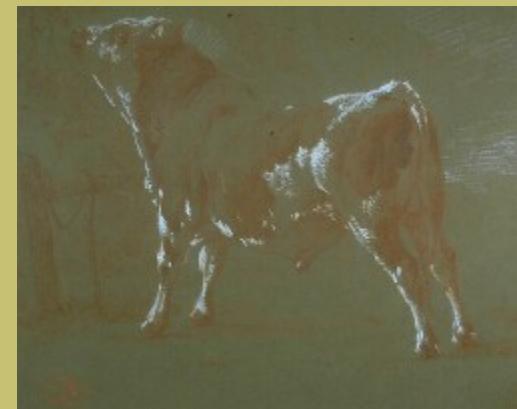
An alter ego in Bordeaux



Jacques Raymond
Brascassat
Selfportrait
1849
Oil on canvas
56 x 46 cm
Bordeaux, musée
des Beaux-Arts



Jacques Raymond Brascassat
Laid goat
Oil on canvas. 26 x 36 cm
Bull
Sanguine with white chalk on
paper. 24 x 31.7 cm
Portrait of the artist's mother
1822. Oil on canvas (to be restored).
57,5 x 45 cm
Bordeaux, musée des Beaux-Arts



The Bonheurs « à l'œuvre »

Collaboration, emulation and family business



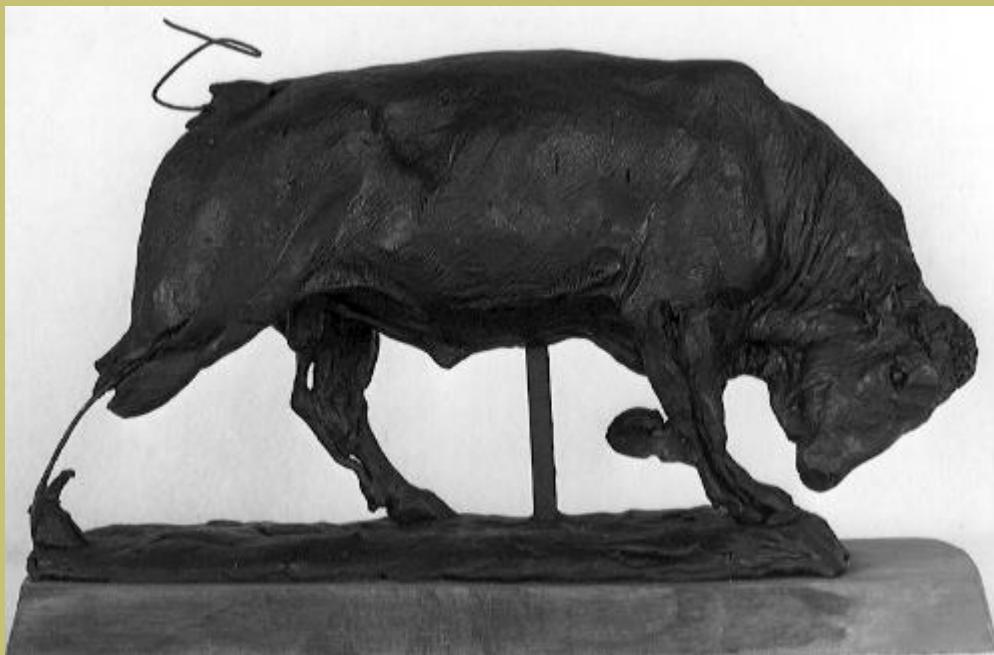
Auguste François Bonheur
Return from the Fair
Signed, lower right: *Auguste Bonheur*
Oil on canvas. 171 x 260.5 cm
Bordeaux, musée des Beaux-Arts, Bx E 758

Rosa Bonheur (& Auguste Bonheur?), **The Rest**, 1846.
Oil on canvas, 42 x 63.5 cm
Macclesfield (UK), West Park Museum, inv. 229.1976



The Bonheurs « à l'œuvre »

Collaboration, emulation and family business



Isidore Jules Bonheur
Bull
Wax. 18 x 27 cm
Bordeaux, musée des Beaux-Arts, Bx E 1443.11



Isidore Jules Bonheur
Dog
Wax. 22 x 33 cm
Bordeaux, musée des Beaux-Arts, Bx E 1443.10

The Bonheurs « à l'œuvre »

Collaboration, emulation and family business



Rosa Bonheur
Horse
Wax
Fontainebleau, musée
national du château, F.
3379c

The *modus operandi* of Rosa Bonheur



Wildboar's nose

Watercolor

20 x 17,5 cm

Marseille, musée Grobet
Labadié, inv. 672

The *modus operandi* of Rosa Bonheur



Sketch of 5 bulls with color
notes
Graphite, watercolor,
paper with handnotes
27.1 x 38.6 cm
Baltimore, Walters Art
Museum, 37.2365

The *modus operandi* of Rosa Bonheur

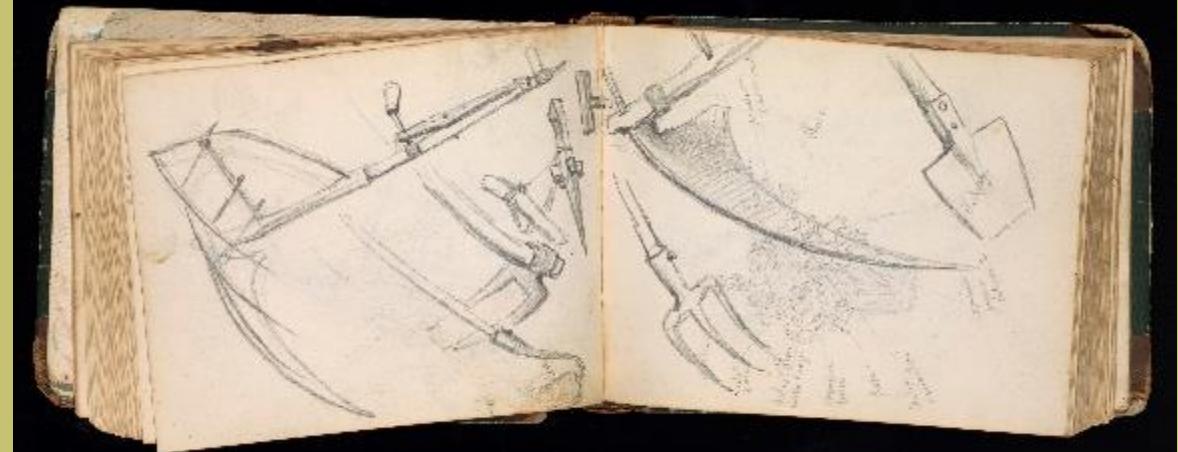


Rosa Bonheur sketchbook, 1847 > ...

Studies of plants, peasants, farm tools, decorative objects, landscapes and human figures and is extensively annotated.

Pencil, ink and wash.

Los Angeles (Malibu), The Getty, 850837(f.5)



The Getty Research Institute, Los Angeles. ID no.: g1.850837(f.5). For higher resolution images visit: <http://hdl.handle.net/10020/grepo>.



The *modus operandi* of Rosa Bonheur



Ten studies of goat, a sheep, a parrot

Marked: 'Rosa Bonheur'

29 x 42.9 cm

Paris, musée du Louvre (Cabinet des dessins, Fonds
des dessins et miniatures, collection du musée
d'Orsay)

RF 2742, Recto

The *modus operandi* of Rosa Bonheur



Left:
Goat's head
Oil on canvas
82 x 66 cm
Signed, lower right:
ROSA B.
Bordeaux, Musée des
beaux-arts, Bx E 673

Right:
Two goats
1870 ca
Oil on canvas
93.3 x 72.7 cm
Milwaukee Art Museum,
L110



The first bronzes

Modelling and studying



Walking Bull

1846

Bronze à patine brune. 18 x 33 cm

Signé sur la terrasse : *Rosa B*

Bordeaux, musée des Beaux-Arts,

Bx E 1443.8 (ou Bx M 12413)

Milestones of Rosa Bonheur's production



The manifesto *Labourages Nivernais*, a State commission

Labourages Nivernais

Signed & dated, lower right: 'Rosa Bonheur 1849'

Oil on canvas, 133 x 260 cm

Paris, musée d'Orsay, RF64



The manifesto *Labourages Nivernais*, a State commission



← Plowing in Nivernais (*Labourages Nivernais*)
1850
Oil on canvas
133.4 x 259.1 cm
Sarasota, The Ringling, SN433

↑ Elizabeth Jane Gardner Bouguereau,
from R.B., *Plowing in Nivernais*
1868
Oil on canvas. 65.4 x 129.5 cm
New York, Dahesh Museum of Art, 2014.1-1-1

The manifesto
Labourages Nivernais, a State commission



Ploughing scene
1854
Oil on canvas. 49.5 x 80.5 cm
Baltimore, Walters Art
Museum, 37.836

The manifesto *Labourages Nivernais*, a State commission



Bull resting

Pencil on paper

29.9 x 43.7 cm (11 3/4 x 17 3/16 in.)

Williamstown, Clark Institute,
acquired by Sterling and Francine Clark before
1955, inv. 1955.1961



“Dream about the Parthenon’s frieze”
The Horse Fair, 1854



The Horse Fair
1853-55
Oil on canvas. 244,5 x 506,7 cm
New York, The Metropolitan Museum of Art

← **The Horse Fair**
1855
Oil on canvas. 120 x 254,6 cm
London, National Gallery,
Bequeathed by Jacob Bell, 1859, inv.
NG621

“Dream about the Parthenon’s frieze”

The Horse Fair, 1854



The Horse Fair

c. 1852

Oil on canvas. 26.67 x 63.5 cm

Buffalo, Albright-Knox Art Gallery

1927:16

“Dream about the Parthenon’s frieze”
The Horse Fair, 1854



Study for the Horse Fair

Black chalk, gray wash, heightened with white
13.7 x 33.7cm

New York, The Metropolitan Museum of Art, inv. 1975.319.2

“Dream about the Parthenon’s frieze”

The Horse Fair, 1854



Studies for the Horse Fair

Black chalk and graphite

18.4 x 41.1cm

New York, The Metropolitan Museum of Art, inv. 1991.463

“Dream about the Parthenon’s frieze”

The Horse Fair, 1854



The Horse Fair (studies)

1853

Signed, dated, dedicated: “A mon amie
Mademoiselle Anna Klumpke. By, 26 juillet
1898”

Lavis, black chalk, paper. 16.5 x 27.5 cm
Fontainebleau, musée national du château, inv.
F3372C

“Dream about the Parthenon’s frieze”

The Horse Fair, 1854



Halte du cavalier

1854

Oil on canvas. H. 61 ; L. 50 cm. Dédicace sur le châssis « pour mon ami Gambart Rosa Bonheur aout 1854 ».

Newly acquired by the musée des beaux-arts de Bordeaux, 12 May 2019, inv. 2019.1.2



“Dream about the Parthenon’s frieze”
The Horse Fair, 1854



Return from the Horse Fair
1873
Watercolor and gouache,
graphite, paper on board
25.9 x 56.7 cm
Cleveland, Museum of Art
Bequest of Muriel Butkin,
2008.410



“Dream about the Parthenon’s frieze”
The Horse Fair, 1854

Man riding a horse

Signed: Rosa B.

40.5 x 28.5 cm

Paris, musée du Louvre (Cabinet des
dessins, Fonds des dessins et miniatures,
collection du musée d'Orsay)

RF 2762, Recto



“Dream about the Parthenon’s frieze”
The Horse Fair, 1854

Man riding a horse, holding the rein

Signed: Rosa Bonheur

41.6 x 29.1 cm

Paris, musée du Louvre (Cabinet des dessins, Fonds des dessins et miniatures, collection du musée d'Orsay)

RF 2763, Recto

Haymaking in the Auvergne

Travelling and painting from the motif



La fenaison
1855
Signed, dated,
lower left: 'Rosa
Bonheur 1855'
Oil on canvas
213 x 422 cm
Fontainebleau,
musée national du
château
RF 2415

Haymaking in the Auvergne

Travelling and painting from the motif



Bulls in the field. Study for *La fenaison*

Signé en bas à droite : 'Rosa Bonheur'

Huile sur toile

H. 49 ; L. 85 cm

Fontainebleau, musée national du
château

RF 2389

Haymaking in the Auvergne

Travelling and painting from the motif



Woman raking

c. 1855

Signed, lower left: 'Rosa Bonheur'

Pencil, blu paper

35 x 23 cm

Fontainebleau, musée national du château

F 2819 C

Haymaking in the Auvergne

Travelling and painting from the motif



Woman raking

c. 1855

Signed, lower left: 'Rosa Bonheur'

Pencil, blu paper

60 x 45 cm

Fontainebleau, musée national du château

F 2815 C

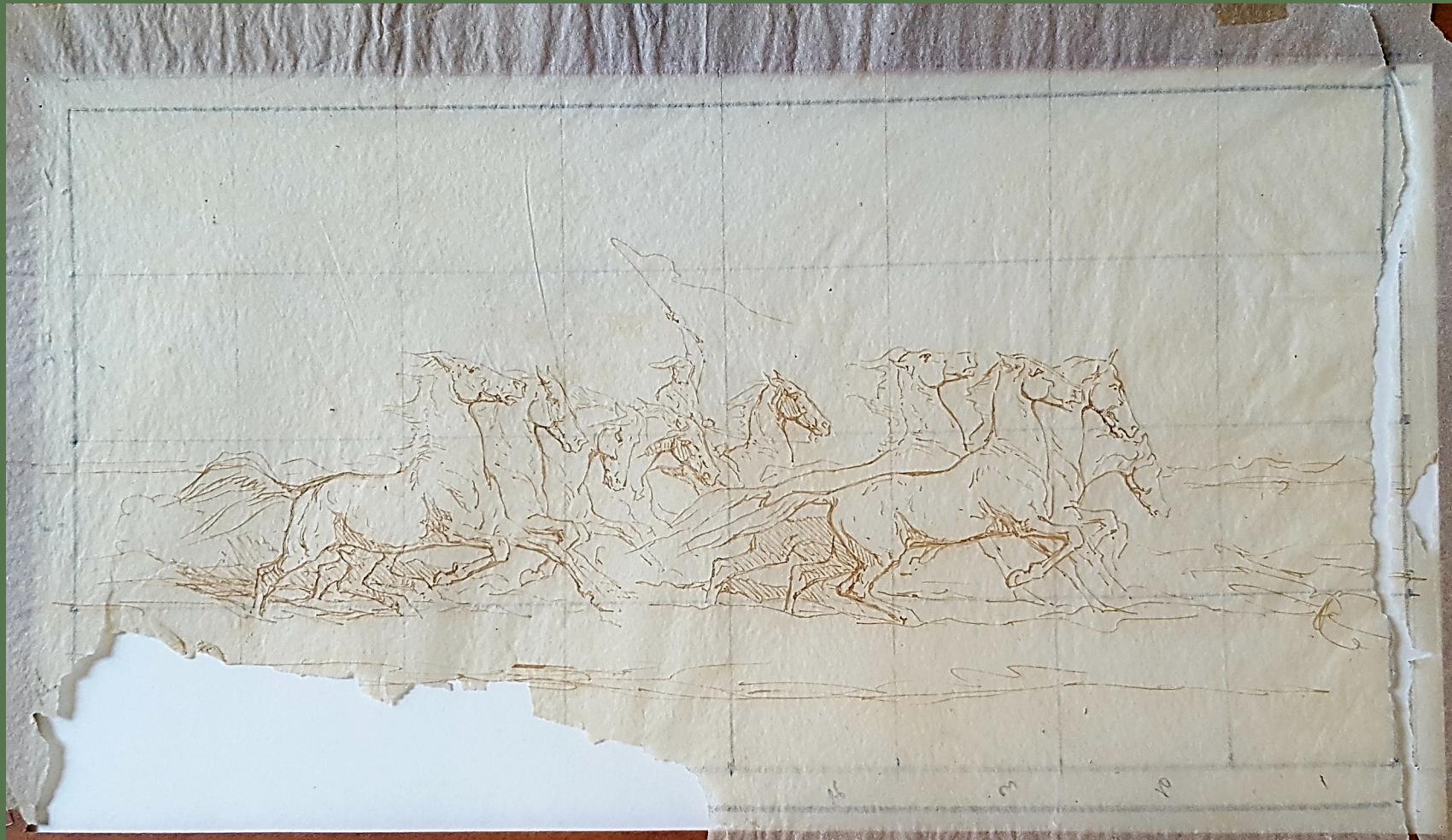
A lifetime artwork: The *Wheat Threshing in the Camargue*, 1864-1900



La Foulaison du blé en Camargue

Unachieved (1864-1900). Oil on canvas. 313 x 651 cm. On the reverse: VENT/1900/ROSA BONHEUR. Bordeaux, mba (deposit), RF 2388

A lifetime artwork: The *Wheat Threshing in the Camargue*, 1864-1900



Study for 'The Wheat Treshing in Camargue'

Pen, ink, on tracing paper
(small dimensions)

Thomery, Château de By, Atelier
Rosa Bonheur

A lifetime artwork : The *Wheat Threshing in the Camargue*, 1864-1900



Five horses led by a man

Marked: 'Rosa Bonheur'

Graphite on paper, 26.3 x 37.3 cm

Paris, musée du Louvre (Cabinet des dessins, Fonds des dessins et miniatures, collection du musée d'Orsay)

RF 2766, Recto

A lifetime artwork : The *Wheat Threshing in the Camargue*, 1864-1900



Eleven studies of horse's leg

Marked: 'Rosa B.'

Graphite on paper, 29.5 x 42.4 cm

Paris, musée du Louvre (Cabinet des dessins, Fonds des dessins et miniatures, collection du musée d'Orsay)

RF 2745, Recto

A lifetime artwork : The *Wheat Threshing in the Camargue*, 1864-1900



Eight studies of horse's leg

Marked: 'Rosa B.'

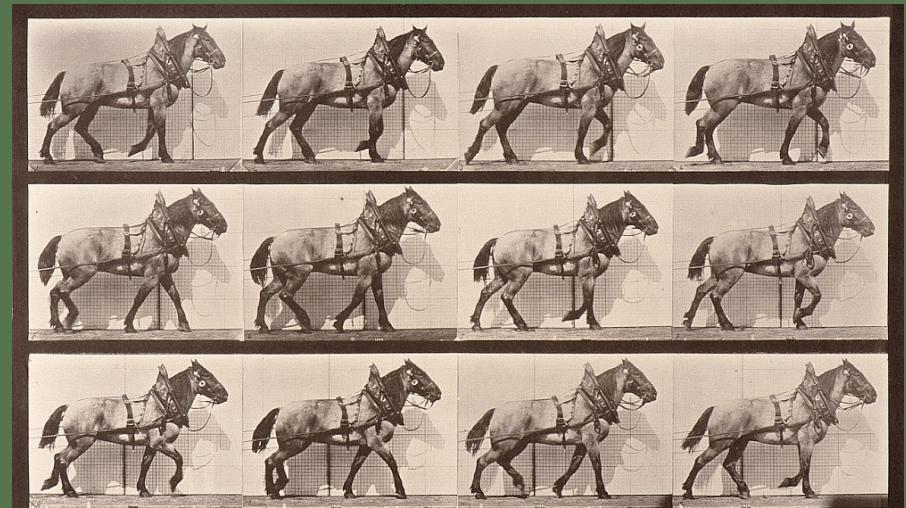
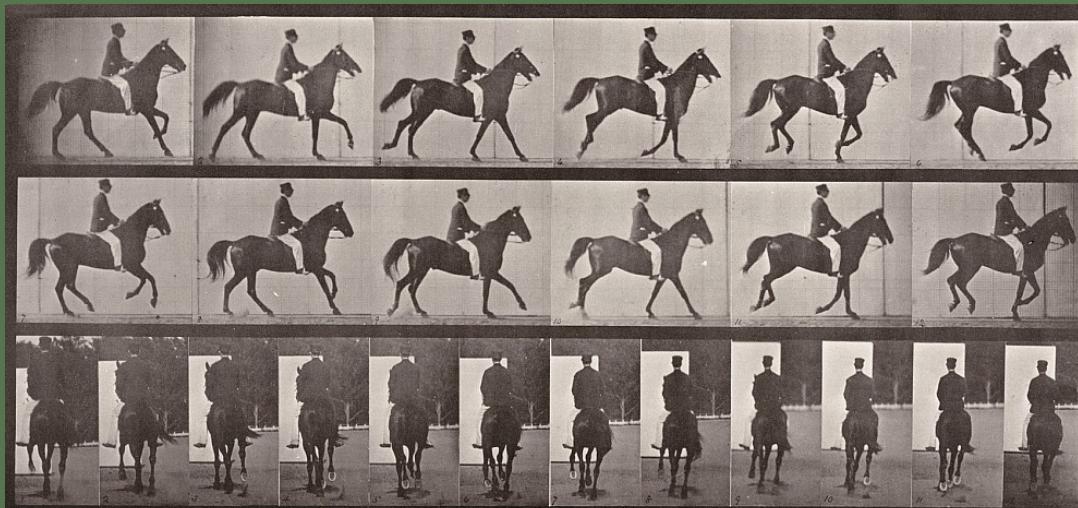
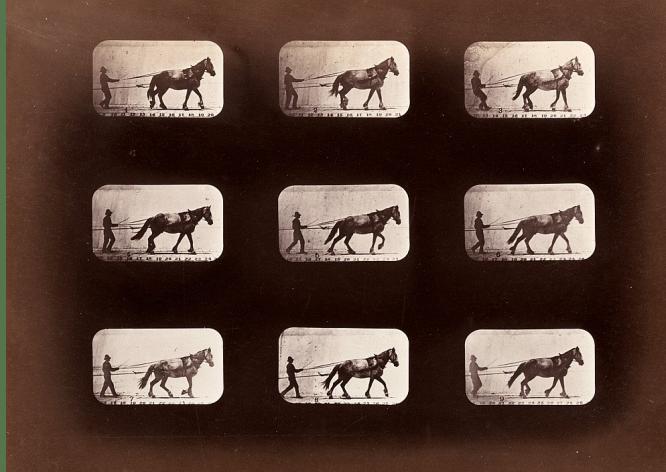
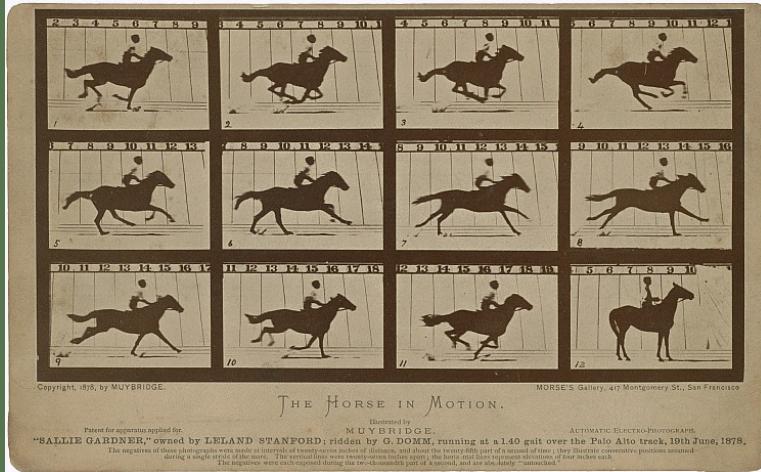
Graphite on paper, 29 x 42.8 cm

Paris, musée du Louvre (Cabinet des dessins, Fonds des dessins et miniatures, collection du musée d'Orsay)

RF 2746, Recto

A lifetime artwork : The *Wheat Threshing in the Camargue*, 1864-1900

Sources and interactions



A lifetime artwork : The *Wheat Threshing in the Camargue*, 1864-1900

Sources and interactions



Jules Etienne Marey
Horse and rider (Cavalier et cheval) #1
Horse and rider (Cavalier et cheval) #2
c. 1888
Gelatin silver print
H. 11.2 x L. 18 cm (#1) ; H. 18 x L. 11.8 cm (#2)
Williamstown, The Clark Art Institute, 2001.10.2.1

A lifetime artwork : The *Wheat Threshing in the Camargue*, 1864-1900

Sources and interactions



© photo musée d'Orsay / rmn

Louis Auguste Bisson
Cheval tenu par un homme
1844 – 1848
Daguerréotype. 11 x 14,8 cm
Paris, musée d'Orsay, PHO 1990 12
Former collection of Rosa Bonheur

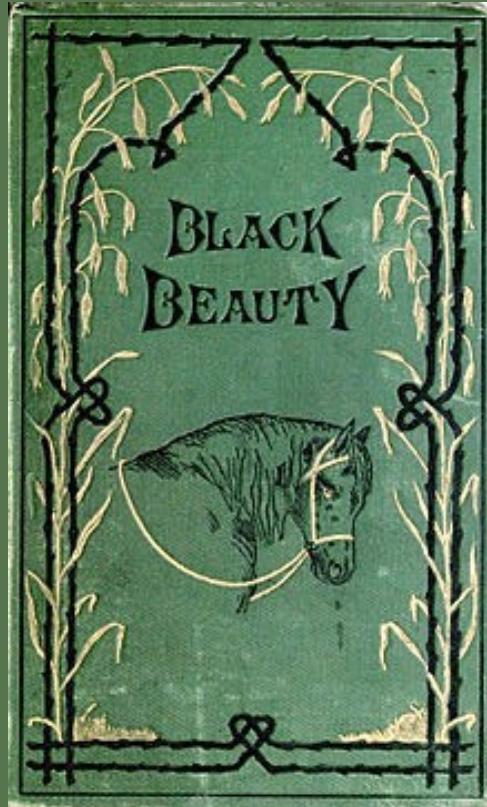
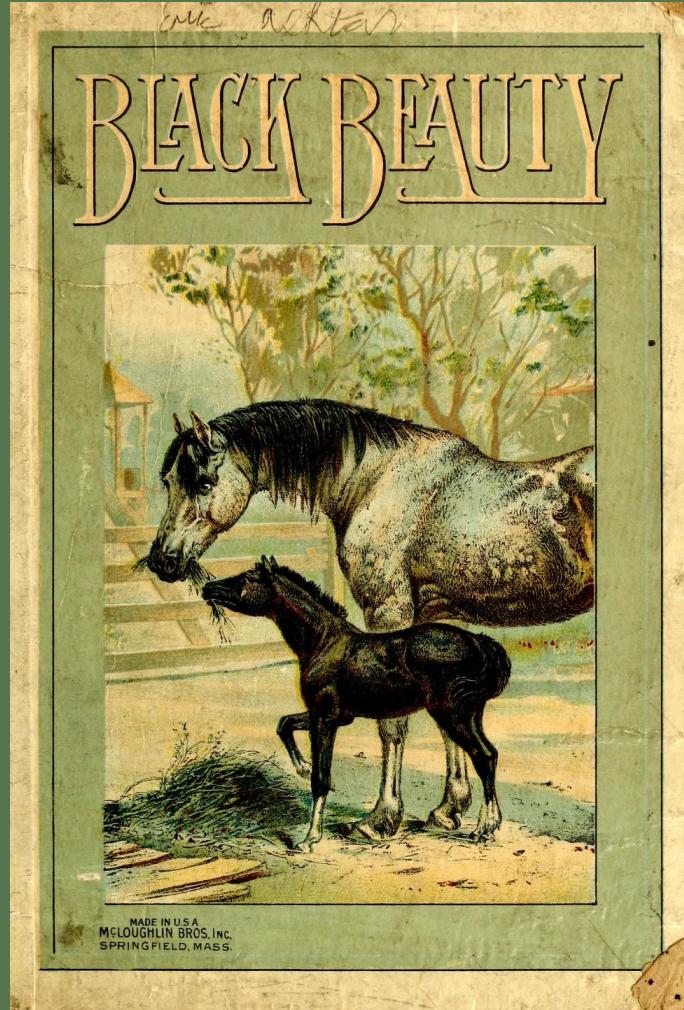
Louis Auguste Bisson
Cheval blanc dans un enclos
1844 – 1848. Daguerréotype. 8 x 10,5 cm
Paris, musée d'Orsay, PHO 1990 13



© photo musée d'Orsay / rmn

A lifetime artwork : The *Wheat Threshing in the Camargue*, 1864-1900

Sources and interactions



↑Anna Sewell, *Black beauty*,
1st. Edition, Norwich: 1877

A lifetime artwork : The *Wheat Threshing* in the Camargue, 1864-1900



Cheval blanc dans un pré

Signature, lower left: 'Rosa B.'

Oil on canvas

36.4 x 52.7 cm

Rouen, musée des beaux-arts

Inv. 1900.2

A lifetime artwork : The *Wheat Threshing in the Camargue*, 1864-1900



Etude de cheval gris, fond vert

Signed lower left: 'Rosa Bonheur'

Oil on canvas

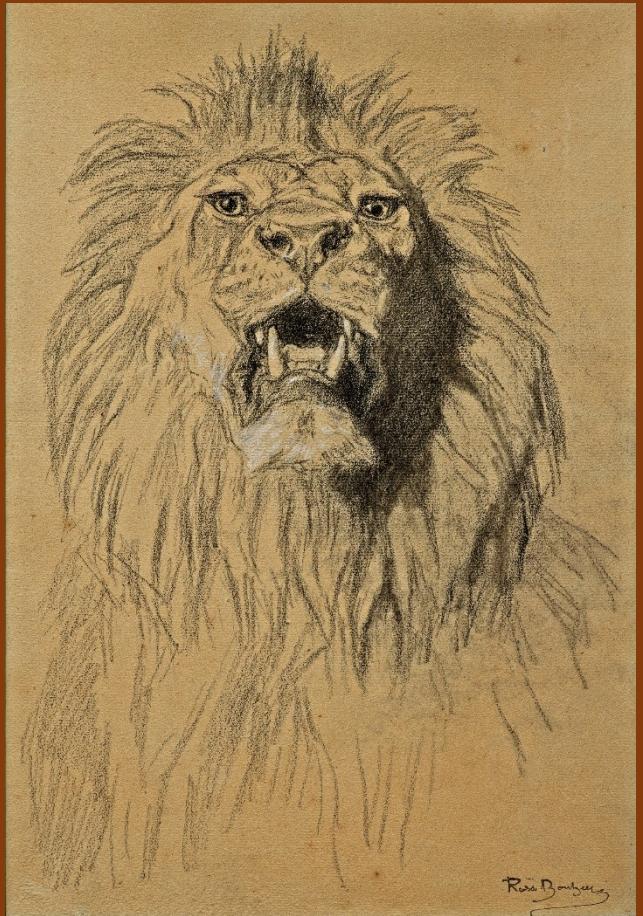
82 x 100 cm

Fontainebleau, musée national du château

RF 1312

The late Rosa, By and its realm

By, the feline menagerie



Lion's head

1880-1885

Signed, lower right: 'Rosa Bonheur'

Graphite, white chalk on paper

40.64 x 27.94 cm

Dallas, Museum of Art

2014.32.FA

Lion's Head

Royal Collection (private pict.)



By, the feline menagerie



A laying lioness and seven studies of its head

Marked: 'Rosa Bonheur'

23.2 x 30.7 cm

Paris, musée du Louvre (Cabinet des dessins, Fonds des dessins et miniatures, collection du musée d'Orsay)

RF 2761, Recto

By, the feline menagerie



The Lion at Home
1881
Oil on canvas
162.3 x 262.3 cm
Kingston upon Hull,
Ferens Art Gallery,
2005.4763

By, the feline menagerie



Lioness' Heads

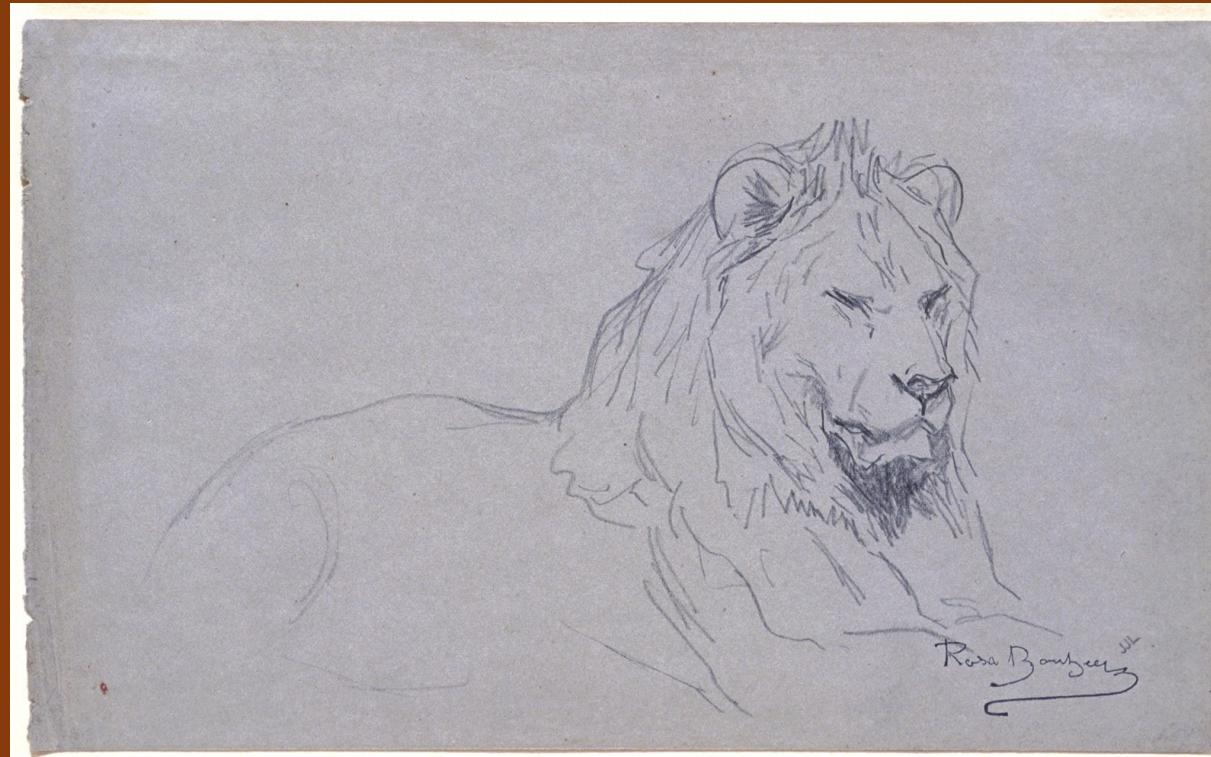
ca. 1865–1884

Graphite under black chalk on thick cream laid
flecked with brown and grey fibers, with right
deckled edge (watermark: MICHALLET)

22.8 x 29.6 cm (9 x 11 5/8 in.)

San Francisco, Fine Arts Museums, Gift of Anna
Klumpke, 1931.163

By, the feline menagerie



Study of a lion's head

Pencil on gray wove paper

16.6 x 27.1 cm (6 9/16 x 10 11/16 in.)

Study of a lioness

Pencil on white wove paper

16.6 x 24.7 cm (6 9/16 x 9 ¾ in.)

Williamstown, The Clark Art Institute,

1976.22 & 1976.23



By, the feline menagerie



Lion

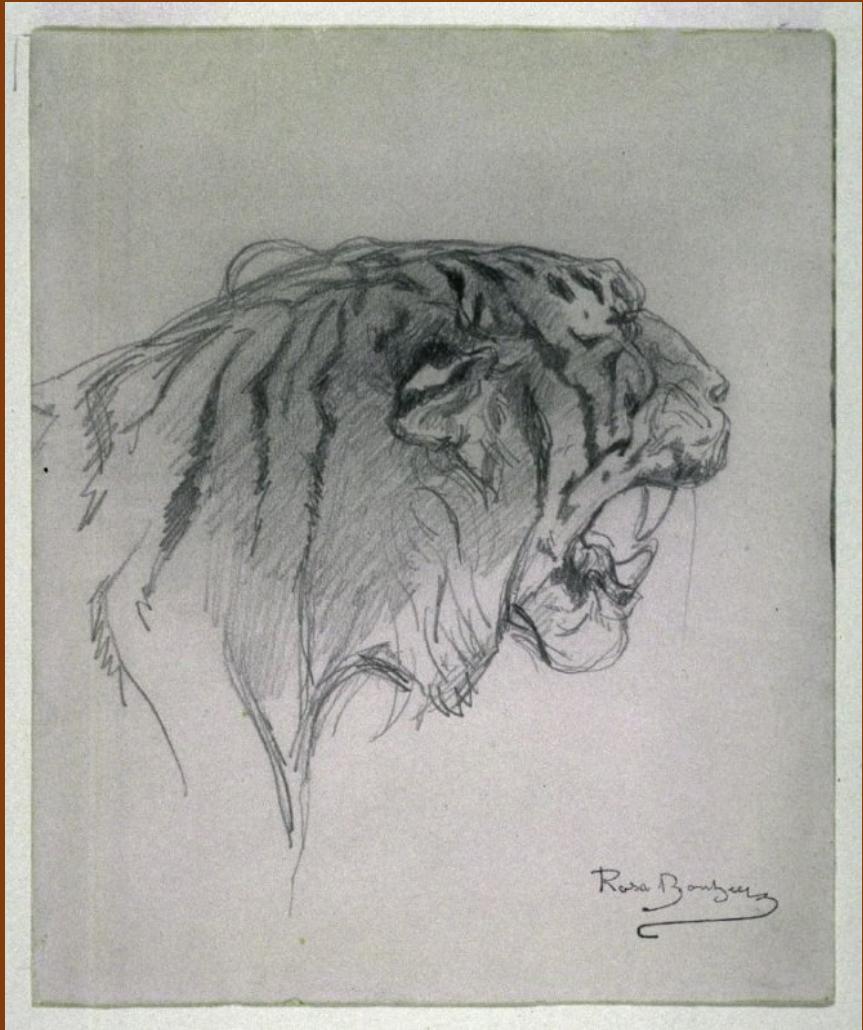
1875-1885

Bronze. 39,4 x 55,9 cm

Chicago, Art Institute, inv.

1988.36.9

By, the feline menagerie



Head of a Royal Tiger

Graphite on thick cream wove paper
23.9 x 19.9 cm (9 7/16 x 7 13/16 in.)
San Francisco, Fine Arts Museums,
Gift of Anna Klumpke, 1931.162

By, the feline menagerie



Royal Tiger furious

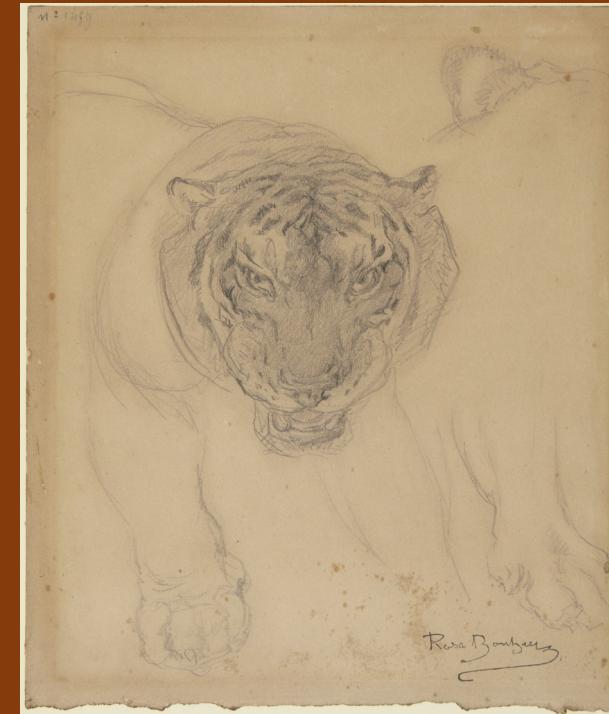
Signed, lower left: 'Rosa Bonheur'

Oil on canvas

67 x 73 cm

Fontainebleau, musée national du château

F 3481 C



Tiger and Sketch of paw (verso)

Graphite on light brown wove paper
H. 24,5 ; L. 20,3 cm

Princeton University Art Museum, inv.
2002-347

Rosa and Romanticism



Rosa Bonheur dressed as a Templar, 18 years
Bordeaux, documentation, musée des beaux-Arts

Rosa and Romanticism



Study of an alezan horse

Black chalk, lavis, on paper

27 x 33 cm

Paris, musée du Louvre, département
des Arts graphiques

RF 2737

Rosa and Romanticism



Théodore Géricault
Dervish in his stall
ca. 1820
Oil on paper mounted on canvas
25,4 x 34,2 cm
Williamstown, The Clark Art
Institute, 1955.746

Rosa and Romanticism



Horses fighting

Signed: 'Rosa Bonheur'

41.3 x 50.3 cm

Paris, musée du Louvre (Cabinet des dessins, Fonds des dessins et miniatures, collection du musée d'Orsay)

RF 2765, Recto

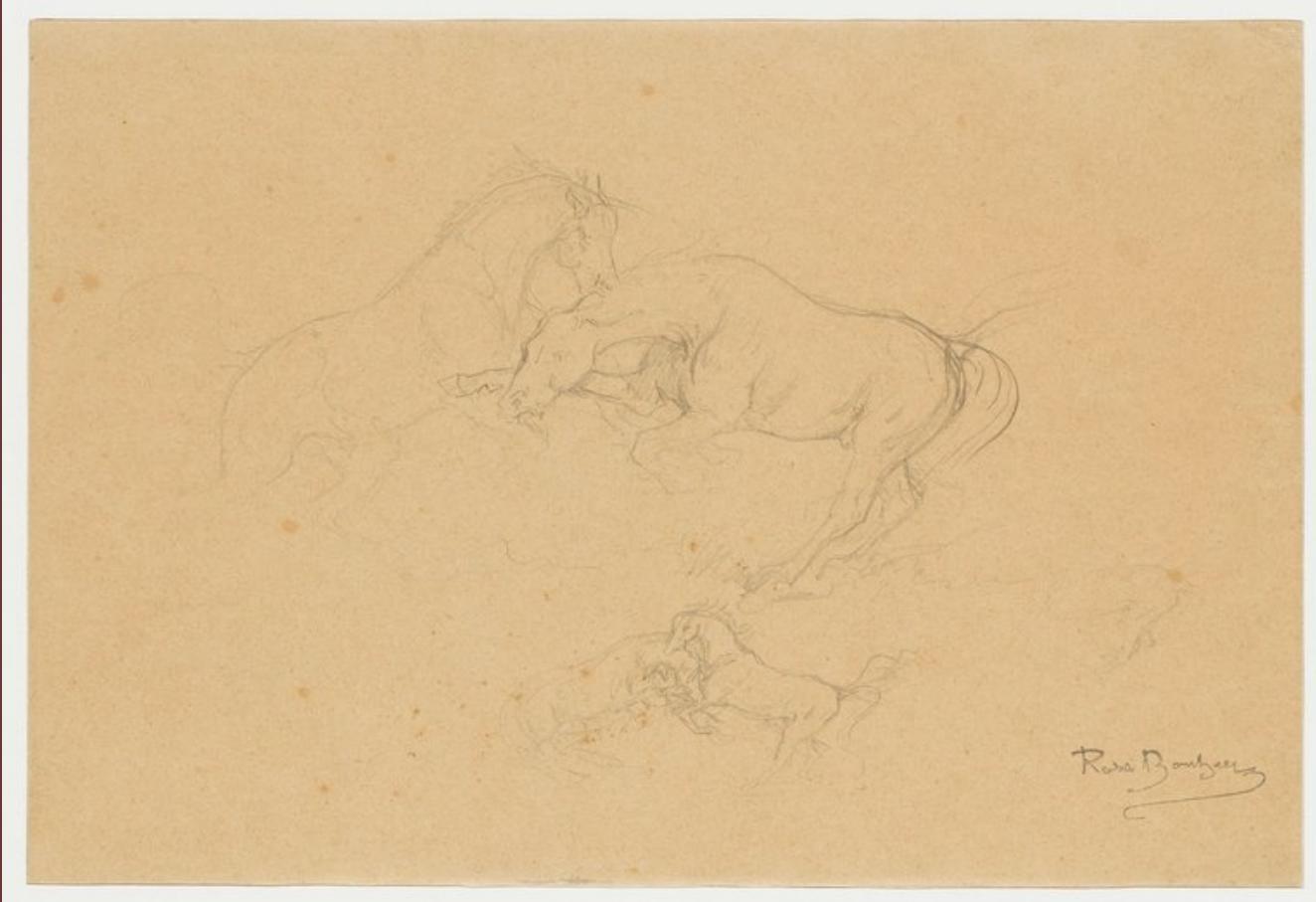
Horses fighting

Black chalk on paper (small dimensions)

Thomery, château de By, Atelier Rosa Bonheur



Rosa and Romanticism



Two studies, horses fighting

Marked: 'Rosa Bonheur'

20.5 x 30.4 cm

Paris, musée du Louvre (Cabinet des dessins, Fonds
des dessins et miniatures, collection du musée
d'Orsay)

RF 2744, Recto

Rosa and Romanticism



Sir Edwin Henry Landseer
Study of Horses
1854
Graphite with wash
21 x 28.3 cm (8 1/4 x 11 1/8 in.)
Cleveland, Museum of Art, Gift of
Robert Hays Gries 1939.640

Rosa and Romanticism



The Duel

Signed and dated 1895

Oil on canvas. 149,9 x 243,8 cm

Former Collection Rockefeller (1976); Warner coll. of Gulf States Paper Corporation (1994); Sotheby's, New York, 3 june 1994



Rosa and Romanticism

Eagle

c. 1870

Signed lower right: 'Rosa Bonheur'

Oil on canvas

147.6 x 114.6 cm

Los Angeles, LACMA

M. 78.37

Rosa and Romanticism

Legend of the Wolves

Charcoal, black
chalk, pastel, blue
paper
59.9 x 80.7 cm
Washington D.C.,
National Gallery of
Art, 1996.128.2



Rosa and Romanticism



Fan project

Signed, lower left: 'Rosa Bonheur / 1896'

34.3 x 67.2 cm

Inscription (verso, black ink) : « Eventail : Gouache de Rosa Bonheur / St Georges terrassant le dragon / Legs

Francisque-/complément /
Rve 1474 E7405 D.L. 09 »

Paris, musée du Petit Palais, D.7492

The Fortune in Great Britain and the United States

Rosa, the “French Landseer” in the Scottish Highlands

Scottish Bulls



Bulls crossing a lake at
Ballachulish

1867-1873

Charcoal, sepia and pencils,
on paper

124 x 223 cm

Paris, musée d'Orsay

© photo musée d'Orsay / rmn

« I am bringing back a cargo not of studies but of living animals... »

Rosa Bonheur, letter to Juliette (Bonheur), 1856

Rosa, the “French Landseer” in the Scottish Highlands

Scottish Bulls



Scottish flock

Before 1860

Oil on canvas

129 x 213 cm (51 x 84 inches)

Washington D.C., National museum of
Women in the arts

(engraved in 1860)

Rosa, the “French Landseer” in the Scottish Highlands

Scottish Bulls



Three studies of a Red Bull in a field

Signed, lower left: 'Rosa Bonheur'

Oil on canvas

37 x 61 cm

Fontainebleau, musée national du
château

RF 1300

Rosa, the “French Landseer” in the Scottish Highlands

Scottish motifs



Sheeps in the Highlands
1857
Signed dated, lower left
Oil on canvas
77 x 96 cm
London, The Wallace Collection
Inv. P364

Rosa, the “French Landseer” in the Scottish Highlands

Scottish motifs



The conversation
1858
Charcoal, biacca,
blue paper
36.9 x 55.2 cm
Baltimore, Walters
Art Museum, inv.
37.907

Rosa, the “French Landseer” in the Scottish Highlands

Scottish motifs



Changing Pastures

1863

Watercolor

47 x 70.5 cm

Aberdeen, Art
Gallery, inv. 2326

Rosa Bonheur and her time: animal painters in Europe and United States, 1840-1900



Rosa Bonheur (left)
Trophies
Oil on canvas
16.5 x 33 cm
Jackson, National Museum of Wildlife Art W2011.024



Sir Edwin Landseer (right)
Heads of two dead stags
c.1840-60
Black, red and white crayons, paper
58.6 x 73.5 cm
Royal Collection, RCIN 450405

The artistic reception of Rosa Bonheur in Europe and United States



Peter Moran, after R.B.,
Oxen Ploughing
Etching, 11.1 x 22.7cm
San Francisco, Fine Arts
Museum, inv.
1963.30.25547

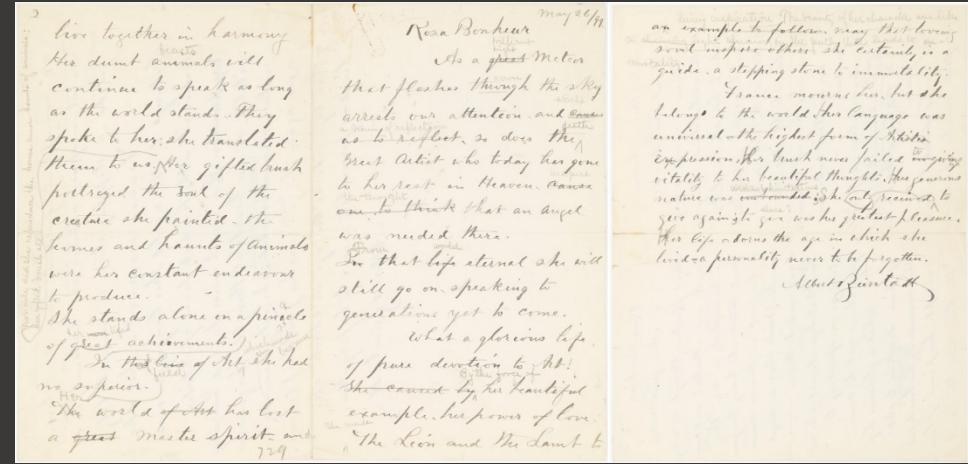
The artistic reception of Rosa Bonheur in Europe and United States



Joseph Bishop Pratt (American, 1854-1910),
after R.B.
Sheep and lambs
1893
Cleveland, Museum of Art
Gift of Mrs. Walter S. Bowler 1943.130

The artistic reception of Rosa Bonheur in Europe and United States

Albert Bierstadt and the Ode to Rosa



Albert Bierstadt, *Ode à Rosa Bonheur* - Sotheby's, New York,
14.12.2012

Albert Bierstadt, *Study for the The Last of the Buffalo*
Pastel on paper
San Francisco, Fine Arts
Museums, inv. 1979.7.11

The artistic reception of Rosa Bonheur in Europe and United States

Albert Bierstadt and the Ode to Rosa



Rosa Bonheur

Cheval au vert

Signed, lower left: 'Rosa Bonheur'

Oil on canvas

45.4 x 55.6 cm

Hartford, Wadsworth Atheneum Museum of
Art

2001.18.1

The artistic reception of Rosa Bonheur in Europe and United States

Albert Bierstadt and the Ode to Rosa



Albert Bierstadt: Horses

left: 1859 or later. Oil on cardboard

H. 36.83 × L. 50.17 cm

right: 1859 or later. Oil on cardboard

H. 35.88 × L. 49.53 cm

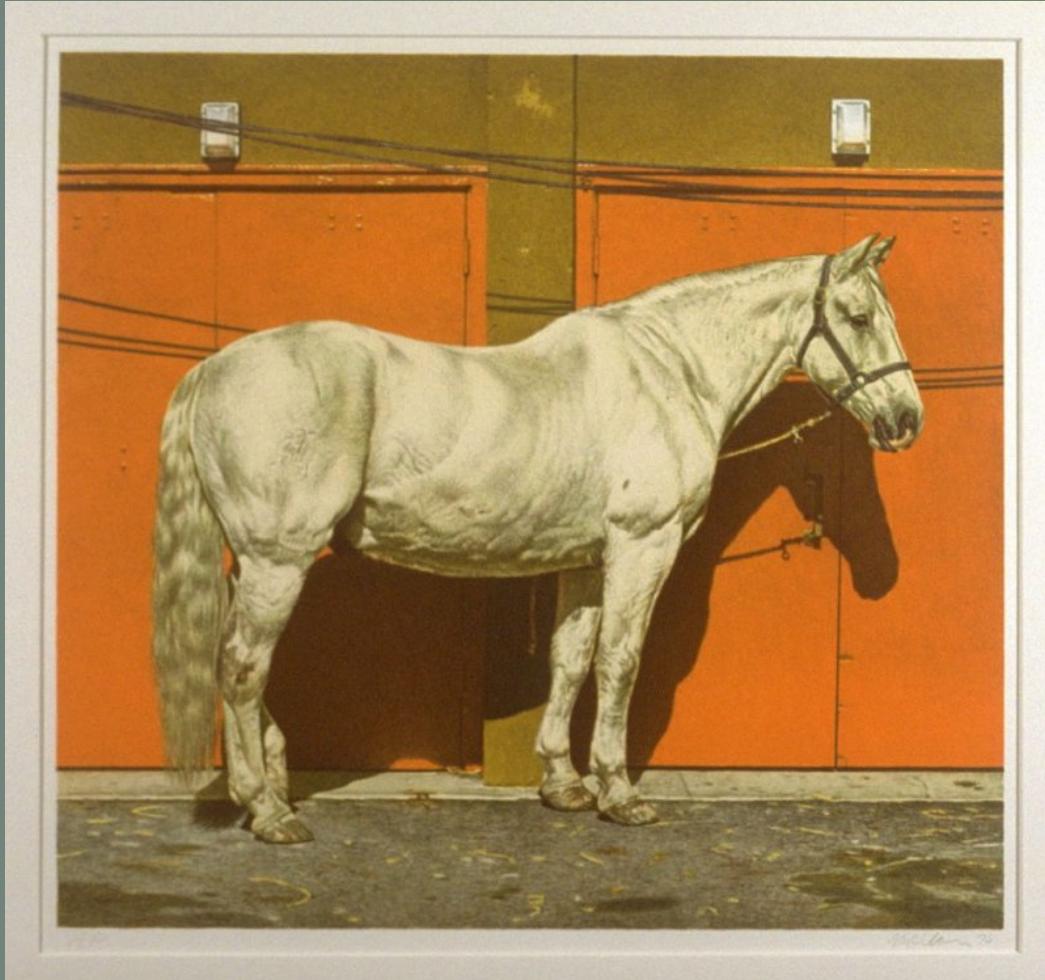
Richmond, Virginia Museum of Fine Arts



The artistic reception of Rosa Bonheur in Europe and United States

'Rosa on my mind': Rosa Bonheur's legacy

to be done with FRAC Nouvelle Aquitaine et Muséum de Bordeaux



Richard Thorpe McLean

Draft with Orange doors

1976

Lithograph

35.6 x 38.2 cm

San Francisco, Fine Arts Museums, 1995.38

The artistic reception of Rosa Bonheur in Europe and United States

'Rosa on my mind': Rosa Bonheur's legacy

to be done with FRAC Nouvelle Aquitaine et Muséum de Bordeaux



Lauren Langford
Women Artits Out Front
1977
Lithograph
29.21 x 43.18cm
Oakland Museum of Art,
2010.54.610

The artistic reception of Rosa Bonheur in Europe and United States

'Rosa on my mind': Rosa Bonheur's legacy

to be done with FRAC Nouvelle Aquitaine et Muséum de Bordeaux



Ria Brodell, **Rosa Bonheur**, from the series *Butch Heroes*
2010
Gouache
27,9 x 17,1 cm
Wellesley College, Davis Museum, 2017.66