FIRST EXHIBITION OF EDGAR DEGAS’ HORSE AND RACING SUBJECTS
ON VIEW AT THE NATIONAL GALLERY OF ART, APRIL 12 – JULY 12, 1998

WASHINGTON, D.C. — Degas at the Races will be the first museum exhibition ever devoted to Edgar Degas’ lifelong fascination with the theme of the horse and the racetrack, which inspired many of his most striking and innovative works. A remarkable ensemble of more than 120 works, including 40 paintings and pastels, 60 drawings, and 20 works of sculpture, will show the full range of Degas’ art influenced by the equine form. The National Gallery of Art will be the sole venue for the exhibition, which will be on view in the West Building from April 12 through July 12, 1998.

On behalf of its employees, First Union National Bank is proud to make this exhibition possible. It is the company’s first exhibition sponsorship at the National Gallery and its first national arts sponsorship.

While the other impressionists saw the racetrack primarily as a distinctly modern form of entertainment, for Degas it was much more: he loved the social spectacle and the excitement of the races, and was intrigued by the controlled nervous tension of the -more-
thoroughbred horses in the same way he was fascinated by the lithe agility and
discipline of ballet dancers.

The exhibition is organized by the National Gallery of Art. It is supported by an
indemnity from the Federal Council on the Arts and the Humanities. United Airlines is
the official carrier for the exhibition.

"It is singularly appropriate that we celebrate Degas' horses and riders at the
National Gallery. This unique exhibition presents master paintings and sculpture in the
Gallery's founding collections and twenty loans from Mr. and Mrs. Paul Mellon, as well
as generous loans from others," said Earl A. Powell III, director, National Gallery of Art.
"We are also grateful to First Union National Bank for their support."

"In addition to its sponsorship, First Union is supporting educational initiatives
for Degas at the Races through its 'Excellence in Education' program, the cornerstone
of the company's charitable involvement," stated John Georgius, president of First
Union Corporation. "First Union is dedicated to helping students reach their full
potential. Giving our time and resources to improving education, in this case through
the experience of the fine arts, is the best legacy we can leave for future generations."

**PAINTINGS**

Major paintings are being loaned by museums and private collections
worldwide, including the Musée d'Orsay, Paris; the National Gallery of Canada,
Ottawa; and the Hiroshima Museum of Art, Japan, among others. The entire range of
Degas' equestrian subjects will be included, from his earliest history paintings and
copies after the Old Masters to his last elaborate pastels. One of the highlights will be
Degas' great masterpiece, Scene from the Steeplechase: The Fallen Jockey (1866,
reworked 1880-1881 and c. 1897) from the Collection of Mr. and Mrs. Paul Mellon.
Degas first exhibited the painting in the Paris Salon of 1866 and kept it in his
possession until his death. Since then the painting has been rarely exhibited. This will
be the first time in more than thirty years that it will be seen in public, and for the first
time ever with a group of related drawings and paintings, including a dramatic late
variation of the subject, The Fallen Jockey (c. 1896-1898) from the Kunstmuseum,
Basel.

Also on view will be the well-known, beautiful pair of paintings from the Museum
of Fine Arts, Boston: The Carriage Leaving the Races in the Countryside (Carriage at
the Races) (1869-1872) and Racehorses at Longchamp (1871; reworked in 1874).

DRAWINGS

One of the most prolific draftsman of the 19th century, Degas worked in virtually
every graphic medium throughout his career. Often he used these drawings over long
periods of time as preparatory studies for multiple paintings and sculpture. The
drawings on view range from very fine early ones, such as At the Races (c. 1865) from
the Sterling and Francine Clark Art Institute, Williamstown, Massachusetts, to later
dynamic, energetic works, such as Horse Galloping (1885-1890) and two Studies of
Horses (1885-1890) from the Nasjonalgalleriet, Oslo.
SCULPTURE, WAXES, AND BRONZE CASTS

Another major highlight will be the important series of sixteen waxes of horses and riders being loaned by Mr. and Mrs. Paul Mellon and the Virginia Museum of Fine Arts in Richmond. Artists' waxes are normally destroyed during the casting process, but those made by Degas were discovered intact in 1955. Rarely seen by the public, these fragile waxes will be exhibited for the first time alongside three master bronze casts made posthumously: Horse Standing (late 1860s/early 1870s), Horse Galloping on Right Foot and Jockey (1890s), and Rearing Horse, 1880s, from the Norton Simon Art Foundation, Pasadena, California.

EXHIBITION ORGANIZATION

The exhibition has been organized by the noted Degas scholar Jean Sutherland Boggs, guest curator; Philip Conisbee, curator of French paintings, National Gallery of Art; and Kimberly Jones, assistant curator of French paintings, National Gallery of Art.

CATALOGUE

Accompanying the exhibition will be a catalogue with essays by Jean Sutherland Boggs on Degas and his depiction of the horse in painting and sculpture. The catalogue will also include an essay by Shelley Sturman and Daphne Barbour, object conservators, National Gallery of Art, on Degas' technique in the making of his wax sculpture as well as their casting into bronze, and an essay by Kimberly Jones, on the history of horse racing in nineteenth-century France. The catalogue is being published by the National Gallery of Art and distributed by Yale University Press, New -more-
Haven and London.

The National Gallery of Art, located on Constitution Avenue, between Third and Seventh Streets, N.W., is open Monday through Saturday, from 10 a.m. to 5 p.m., and Sunday, from 11 a.m. to 6 p.m. Admission is free. For general information, call (202) 737-4215 or the Telecommunications Device for the Deaf (TDD) at (202) 842-6176 or visit the National Gallery of Art’s Web site at http://www.nga.gov

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Degas at the Races

National Gallery of Art
April 12 – July 12, 1998

Checklist

☐ Black & White Photographs available
• Slides available
■ Color Transparencies available

1. Sheet of Studies (after a plaster cast of the West Frieze, Parthenon), 1855–1856
   graphite on beige flecked wove paper
   25.7 x 37.4 cm (10 1/8 x 14 3/4)
   Musée du Louvre, Département des Arts Graphiques, Fond du Musée d'Orsay, Paris

2. Battle of San Romano (after Uccello), 1859
   graphite on white paper
   24 x 39 cm (9 7/16 x 15 3/8)
   Private collection

3. Three Pages (after Benozzo Gozzoli, Journey of the Magi, Palazzo Medici–Riccardi, Florence), 1860
   graphite on white paper
   41 x 20.5 cm (16 1/8 x 8 1/16)
   Fogg Art Museum, Harvard University Art Museums, Gift of Henry S. Bowers, Class of 1900

4. Lorenzo de Medici and Attendants (after Benozzo Gozzoli, Journey of the Magi, Palazzo Medici–Riccardi, Florence), 1860
   graphite on white paper
   25.9 x 30.4 cm (10 3/16 x 11 15/16)
   Fogg Art Museum, Harvard University Art Museums, Gift of Henry S. Bowers, Class of 1900

5. Attendants of the Patriarch Joseph of Constantinople (after Benozzo Gozzoli, Journey of the Magi, Palazzo Medici–Riccardi, Florence), 1860
   graphite on white paper
   64 x 55 cm (25 3/16 x 21 5/8)
   Rijksprentenkabinet, Rijksmuseum Amsterdam

- more -
6. **Alexander and Bucephalus**, 1859–1861
   oil on canvas
   115 x 89 cm (45 1/4 x 35 1/16)
   National Gallery of Art, Washington, Bequest of Lore Heinemann in memory of her husband, Dr. Rudolf J. Heinemann

7. **Study of a Horse and a Group of Attendants (Study for Sémiramis Building a City)**, 1860–1863
   graphite and black chalk with estompe, touched with green crayon on buff wove paper
   26.7 x 34.8 cm (10 1/2 x 13 11/16)
   Musée du Louvre, Département des Arts Graphiques, Fond du Musée d'Orsay, Paris

8. **Mlle Fiocre in the Ballet "La Source"**, 1867–1868
   oil on canvas
   130 x 144 cm (51 3/16 x 56 11/16)
   The Brooklyn Museum of Art, Gift of James H. Post, John T. Underwood, and A. Augustus Healey

9. **Study of a Horse**, 1867–1868
   graphite on light gray paper
   23.7 x 26.3 cm (9 5/16 x 10 3/8)
   Museum Boijmans Van Beuningen, Rotterdam

10. **Promenade beside the Sea**, c. 1860
    oil on canvas
    22.5 x 32.5 cm (8 7/8 x 12 13/16)
    Private collection

11. **The Gentlemen's Race: Before the Start**, 1862; reworked c. 1882; finished by 1883
    oil on canvas
    48.5 x 61.5 cm (19 1/8 x 24 3/16)
    Musée d'Orsay, Paris, Bequest of Comte Isaac de Camondo, 1911

12. **Jockeys at Epsom**, 1861–1862
    oil on canvas
    29.2 x 22.9 cm (11 1/2 x 9)
    Mr. and Mrs. H. Anthony Ittleson

13. **At the Races: The Start**, 1861–1862
    oil on canvas
    32 x 46 cm (12 5/8 x 18 1/8)
    Fogg Art Museum, Harvard University Art Museums, Bequest of Annie Swan Coburn

14. **Horse with a Saddle**, 1861–1862
    graphite on paper
    17.5 x 27.5 cm (6 7/8 x 10 13/16)
    Private collection, courtesy of Galerie Schmit, Paris

- more -
15. *At the Races*, c. 1865  
graphite on reddish brown paper  
34.9 x 48.3 cm (13 3/4 x 19)  
Sterling and Francine Clark Art Institute, Williamstown, Massachusetts

16. *Scene from the Steeplechase: The Fallen Jockey*, 1866; reworked 1880–1881 and c. 1897  
oil on canvas  
180 x 152 cm (71 x 59 1/2)  
Collection of Mr. and Mrs. Paul Mellon, Upperville, Virginia

*Scene from the Steeplechase: The Fallen Jockey, (detail)*, 1866; reworked 1880–1881 and c. 1897  
oil on canvas  
180 x 152 cm (71 x 59 1/2)  
Collection of Mr. and Mrs. Paul Mellon, Upperville, Virginia

17. *Jockey (study for Scene from the Steeplechase: The Fallen Jockey)*, c. 1865–1866  
graphite and black chalk heightened with white, squared in black chalk on olive-brown paper  
45 x 27 cm (17 11/16 x 10 5/8)  
The Snite Museum of Art, University of Notre Dame, Notre Dame, Indiana, on extended loan as a promised gift from Mr. John D. Reilly, Class of 1963

18. *The Wounded Jockey and Studies of Horses (compositional study for Scene from the Steeplechase: The Fallen Jockey)*, c. 1866  
graphite and charcoal on white wove paper  
34 x 22 cm (13 3/8 x 8 11/16)  
Private collection

19. *The Bolting Horse (study for Scene from the Steeplechase: The Fallen Jockey)*, c. 1866  
graphite and charcoal on paper  
23.1 x 35.5 cm (9 1/8 x 14)  
Sterling and Francine Clark Art Institute, Williamstown, Massachusetts

20. *Fallen Jockey (study for Scene from the Steeplechase: The Fallen Jockey)*, c. 1866  
graphite on blue paper  
23.2 x 30.2 cm (9 1/8 x 11 7/8)  
Collection of Mr. and Mrs. Paul Mellon, Upperville, Virginia

black chalk heightened with white on bluish-gray paper  
31.4 x 44.6 cm (12 3/8 x 17 9/16)  
Sterling and Francine Clark Art Institute, Williamstown, Massachusetts

22. *The Fallen Jockey (study for Scene from the Steeplechase: The Fallen Jockey)*, c. 1866  
charcoal and white chalk on paper  
26 x 34.3 cm (10 1/4 x 13 1/2)  
Collection of Mr. and Mrs. Paul Mellon, Upperville, Virginia

- more -
23. **Head of the Fallen Jockey (study for Scene from the Steeplechase: The Fallen Jockey),** c. 1866  
black crayon heightened with white on brown paper  
25.4 x 34 cm (10 x 13 3/8)  
Collection of Mr. and Mrs. Paul Mellon, Upperville, Virginia

24. **Studies of Horses,** c. 1866  
black chalk on paper  
23.5 x 35.6 cm (9 1/4 x 14)  
Sterling and Francine Clark Art Institute, Williamstown, Massachusetts

25. **Sulking,** c. 1869  
oil on canvas  
32.4 x 46.4 cm (12 3/4 x 18 1/4)  
Lent by The Metropolitan Museum of Art, H. O. Havemeyer Collection, Bequest of Mrs. H. O. Havemeyer, 1929

26. **The Morning Ride,** 1867–1868  
oil on canvas  
85.1 x 64.8 cm (33 1/2 x 25 1/2)  
The Detroit Institute of Arts, Founders Society Purchase, Ralph Harman Booth Bequest Fund

27. **Horses and Riders on a Road,** 1867–1868  
oil on panel  
47 x 59.8 cm (18 1/2 x 23 9/16)  
Private collection

28. **The Promenade on Horseback,** 1867–1868  
oil on canvas  
71 x 90 cm (27 15/16 x 35 7/16)  
Hiroshima Museum of Art

29. **Woman Rider Viewed from Behind,** 1867–1868  
graphite and estompe on white paper  
31.5 x 19.7 cm (12 3/8 x 7 3/4)  
Musée du Louvre, Département des Arts Graphiques, Fond du Musée d'Orsay, Paris

30. **Children and Ponies in a Park,** 1867–1868  
oil on canvas  
89 x 101 cm (35 1/16 x 39 3/4)  
From the Collection of Joan Whitney Payson

31. **The Sportsman Mounting His Horse,** 1859  
etching on gray-white, thin, smooth, oriental paper  
9.5 x 7.9 cm (3 3/4 x 3 1/8)  
Sterling and Francine Clark Art Institute, Williamstown, Massachusetts
32. **Huntsman Blowing His Horn (after Carle Vernet, Deer Hunt on Saint Hubert's Day in 1818, detail)**, c. 1865–1870
   graphite and charcoal on paper
   19.5 x 23.5 cm (7 11/16 x 9 1/4)
   Virginia Museum of Fine Arts, Richmond, Collection of Mr. and Mrs. Paul Mellon

33. **Leaving for the Hunt**, c. 1866 and c. 1873
   oil on canvas
   70 x 89 cm (27 9/16 x 35 1/16)
   Private collection, courtesy of Galerie Schmit, Paris

34. **Rider in a Red Coat viewed from Behind**, 1873
   essence, ink, and gouache on pink paper
   43.6 x 27.6 cm (17 3/16 x 10 7/8)
   Musée du Louvre, Département des Arts Graphiques, Fond du Musée d'Orsay, Paris

35. **Gentleman Rider**, c. 1873
   brush with black gouache, with touches of white and brown oil paint, over graphite, on pink wove paper, laid down on board
   44 x 28 cm (17 5/16 x 11)
   The Art Institute of Chicago, Gift of Mrs. Josephine Albright

36. **Gentleman Rider**, c. 1873
   graphite with traces of brush and white gouache on pink wove paper, laid down
   43.5 x 27 cm (17 1/8 x 10 5/8)
   The Art Institute of Chicago, Charles Deering Collection

37. **Dead Fox**, c. 1864–1868
   graphite and red pencil on paper
   20.6 x 27.8 cm (8 1/8 x 10 15/16)
   Sterling and Francine Clark Art Institute, Williamstown, Massachusetts

38. **The Carriage Leaving the Races in the Countryside (Carriage at the Races)**, 1869–1872
   - oil on canvas
   - 36.5 x 55.9 cm (14 3/8 x 22)
   - Museum of Fine Arts, Boston, 1931 Purchase Fund

39. **Horses in a Meadow**, 1871
   oil on canvas
   31.8 x 40 cm (12 1/2 x 15 3/4)
   National Gallery of Art, Washington, Chester Dale Fund

40. **Study of a Jockey**, c. 1865–1868
   graphite on paper laid down on board
   23.6 x 17.3 cm (9 5/16 x 6 13/16)
   Private collection, The Netherlands
41. *Two Jockeys and a Woman with Field Glasses*, c. 1868–1870
   essence on paper
   24.5 x 30 cm (9 5/8 x 11 13/16)
   Private collection, Paris, courtesy of Fondation Pierre Gianadda, Martigny, Switzerland

42. *Four Studies of a Jockey*, c. 1868–1870
   brush and black gouache, with white and brown oil paint on brown wove paper discolored with essence, laid down on cream card
   45 x 31.5 cm (17 11/16 x 12 3/8)
   The Art Institute of Chicago, Mr. and Mrs. Lewis L. Coburn Memorial Collection

43. *Jockey Leaning Forward in His Saddle*, 1868–1870
   essence and gouache on brown paper
   31 x 28 cm (12 3/16 x 11)
   Private collection

44. *Studies of a Jockey*, c. 1868–1870
   brush and black gouache with white and brown oil paint on pink wove paper
   32 x 40 cm (12 5/8 x 15 3/4)
   Private collection

45. *Two Jockeys*, c. 1868–1870
   brush and black gouache with white and brown oil paint on pink wove paper
   23 x 30 cm (9 1/16 x 11 13/16)
   Private collection

46. *Study of Two Jockeys*, c. 1868–1870
   brush and black gouache with white and brown oil paint on pink wove paper
   23 x 30 cm (9 1/16 x 11 13/16)
   Private collection

47. *Four Studies of a Jockey*, c. 1868–1870
   brush and black gouache with white and brown oil paint on pink wove paper
   31 x 18 cm (12 3/16 x 7 1/16)
   Private collection

48. *A Jockey on His Horse*, c. 1868–1870
   oil and graphite on faded pink paper
   32.7 x 18.3 cm (12 7/8 x 7 3/16)
   Lent by The Metropolitan Museum of Art, Bequest of Walter C. Baker, 1971

49. *Racehorses at Longchamp*, 1871; reworked in 1874
   oil on canvas
   30 x 40 cm (11 13/16 x 15 3/4)
   Museum of Fine Arts, Boston, S. A. Denio Collection

50. *Before the Race*, 1871–1872
   oil on wood
   26.5 x 35 cm (10 1/2 x 13 3/4)
   National Gallery of Art, Washington, Widener Collection

- more -
51. **Manet at the Races**, 1868–1870
   graphite on light brown paper
   32.1 x 24.6 cm (12 5/8 x 9 5/8)
   Lent by The Metropolitan Museum of Art, Rogers Fund, 1919

52. **Achille De Gas**, c. 1872–1873
   oil on parchment
   36 x 25 cm (14 3/16 x 9 13/16)
   Lent by The Minneapolis Institute of Arts, Bequest of Putnam Dana McMillan

53. **At the Racecourse**, 1868–1872
   essence and brown wash, heightened with white gouache on ocher-colored paper prepared with oil
   45 x 31 cm (17 11/16 x 12 3/16)
   Musée du Louvre, Département des Arts Graphiques, Fond du Musée d'Orsay, Paris

54. **The Grandstand (study for The False Start)**, 1869–1872
   graphite on white paper
   21 x 33 cm (8 1/4 x 13)
   Collection of Mrs. John Hay Whitney

55. **The False Start**, 1869–1872
   oil on panel
   - 32.1 x 40.3 cm (12 5/8 x 15 7/8)

56. **The Parade (Racehorses before the Stands)**, 1866–1872
   essence on paper, mounted on canvas
   - 46 x 61 cm (18 1/8 x 24)
   - Musée d'Orsay, Paris, Bequest of Comte Isaac de Camondo, 1911

58. **Man Riding**, c. 1878
   brush and black ink, with touches of bluish-gray gouache on heavy dark brown oiled paper, with plumb line in white chalk
   24.6 x 34.3 cm (9 11/16 x 13 1/2)
   Sterling and Francine Clark Art Institute, Williamstown, Massachusetts

59. **Four Studies of a Groom**, c. 1878
   brush, ink, and essence on brown oiled paper
   39 x 24 cm (15 3/8 x 9 7/16)
   Private collection

60. **Two Studies of a Groom**, c. 1878
   essence heightened with gouache on tan paper, laid down, prepared with oil
   - 24.5 x 34.3 cm (9 5/8 x 13 1/2)
   - Musée du Louvre, Département des Arts Graphiques, Fond du Musée d'Orsay, Paris

- more -
61. **Studies of a Horse and Rider**, c. 1878
   charcoal on laid paper
   25 x 31.5 cm (9 13/16 x 12 3/8)
   Nasjonalgalleriet, Oslo

62. **Horse Walking**, c. 1878
   charcoal on light brown paper
   32.4 x 20.5 cm (12 3/4 x 8 1/16)
   Thaw Collection, The Pierpont Morgan Library, New York

63. **Head of a Horse**, c. 1878
   graphite on paper
   16.7 x 12.1 cm (6 9/16 x 4 3/4)
   Lent by The Metropolitan Museum of Art, Gift of A. E. Gallatin, 1923

64. **Jockey**, c. 1868
   graphite with estompe on tan wove paper, formerly laid down
   32.8 x 24.6 cm (12 15/16 x 9 11/16)
   The Art Institute of Chicago, Gift of Robert Allerton

65. **The Jockey**, c. 1878
   monotype in black ink on white china paper
   13 x 12 cm (5 1/8 x 4 3/4)
   Sterling and Francine Clark Art Institute, Williamstown, Massachusetts

66. **Jockeys**, c. 1882
   □ oil on canvas mounted on cardboard
   ● 29 x 39 cm (11 7/16 x 15 3/8)
   ■ Yale University Art Gallery, Gift of J. Watson Webb, B.A. 1907 and Electra Havemeyer Webb

67. **Studio Interior with The Steeplechase**, c. 1881
   oil on canvas mounted on board
   27 x 41 cm (10 5/8 x 16 1/8)
   The Israel Museum, Jerusalem, Sam Spiegel Collection

68. **Racehorses (study for Scene from the Steeplechase: The Fallen Jockey)**, c. 1881
   charcoal on paper
   27.6 x 43.2 cm (10 7/8 x 17)
   Collection of Mr. and Mrs. Paul Mellon, Upperville, Virginia

69. **Horse Escaping (study for Scene from the Steeplechase: The Fallen Jockey)**, c. 1881
   graphite and charcoal on paper
   21 x 27 cm (8 1/4 x 10 5/8)
   Private collection

70. **Before the Race**, 1882
   □ oil on panel
   ● 27 x 35 cm (10 5/8 x 13 3/4)
   ■ Sterling and Francine Clark Art Institute, Williamstown, Massachusetts

- more -
71. **Before the Race, 1882–1884**
   - oil on two laminated panels together
   - 26.4 x 34.9 cm (10 3/8 x 13 3/4)
   - Courtesy, The Walters Art Gallery, Baltimore, Maryland

72. **Before the Race, 1882–1888**
   - oil on paper, laid on cradled panel
   - 29 x 46 cm (11 7/16 x 18 1/8)
   - Collection of Mrs. John Hay Whitney

73. **Two Studies of a Jockey, c. 1884**
   - graphite heightened with pastel on paper
   - 47 x 62.2 cm (18 1/2 x 24 1/2)
   - Collection of Mr. and Mrs. Paul Mellon, Upperville, Virginia

74. **Study of a Jockey (M. de Broutelles), c. 1884**
   - charcoal on paper
   - 34.6 x 21.9 cm (13 5/8 x 8 5/8)
   - Collection of Mr. and Mrs. Paul Mellon, Upperville, Virginia

75. **Jockey in Profile, c. 1884**
   - charcoal on blue-gray laid paper now discolored to buff
   - 50 x 32.5 cm (19 11/16 x 12 13/16)
   - The Visitors of the Ashmolean Museum, Oxford

76. **Study of a Jockey, c. 1884**
   - charcoal on paper
   - 31.8 x 24.8 cm (12 1/2 x 9 3/4)
   - Collection of Mr. and Mrs. Paul Mellon, Upperville, Virginia

77. **Jockey, c. 1885**
   - graphite on paper
   - 29.5 x 23.5 cm (11 5/8 x 9 1/4)
   - Private collection

78. **The Racecourse, c. 1885–1887**
   - pastel on cardboard
   - 42.5 x 49.5 cm (16 3/4 x 19 1/2)
   - Kunsthaus Zürich, Donation Walter Haefner

79. **Three Women at the Races, c. 1885**
   - pastel on paper
   - 68.6 x 68.6 cm (27 x 27)
   - Denver Art Museum, Anonymous gift

80. **Racehorses, 1884**
   - oil on canvas
   - 45 x 55 cm (17 11/16 x 21 5/8)
   - Private collection

- more -
81. *Jockey seen in Profile*, 1889
   red chalk on off-white thin wove paper
   28.3 x 41.8 cm (11 1/8 x 16 7/16)
   Museum Boijmans Van Beuningen, Rotterdam

82. *Four Jockeys*, c. 1886–1888
   oil on panel
   20 x 45 cm (7 7/8 x 17 11/16)
   Private collection, courtesy of Galerie Schmit, Paris

83. *Horses and Jockeys*, 1886–1890
   oil on panel
   32 x 41 cm (12 5/8 x 16 1/8)
   Private collection, courtesy of Galerie Schmit, Paris

84. *Three Studies of a Jockey*, 1887–1889
   blue and black graphite on paper
   41 x 46 cm (16 1/8 x 18 1/8)
   Private collection

85. *Group of Jockeys*, 1887–1889
   charcoal on tan "tracing" paper, mounted
   58.2 x 31.8 cm (22 15/16 x 12 1/2)
   The Art Museum, Princeton University, Gift of Albert E. McVitty, Class of 1898

86. *Horse Galloping*, 1885–1890
   charcoal on thin, pale pink laid paper
   23.4 x 27.5 cm (9 3/16 x 10 13/16)
   Nasjonalgalleriet, Oslo

87. *Studies of Horses*, 1885–1890
   charcoal on laid paper with a pink cast
   28 x 35.9 cm (11 x 14 1/8)
   Nasjonalgalleriet, Oslo

88. *Studies of Horses*, 1885–1890
   charcoal on cream laid paper
   24.5 x 31.4 cm (9 5/8 x 12 3/8)
   Nasjonalgalleriet, Oslo

89. *Nude Study of a Jockey*, 1885–1890
   charcoal on off-white laid paper
   31 x 24.9 cm (12 3/16 x 9 13/16)
   Museum Boijmans Van Beuningen, Rotterdam

90. *Jockey in Blue on a Chestnut Horse*, c. 1889
   oil on panel
   27 x 22 cm (10 5/8 x 8 11/16)
   Virginia Museum of Fine Arts, Richmond, Collection of Mr. and Mrs. Paul Mellon

- more -
91. *Horse*, c. 1890
   pastel over monotype on heavy wove paper
   35.3 x 53.9 cm (13 15/16 x 21 1/4)
   National Gallery of Art, Washington, Collection of Mr. and Mrs. Paul Mellon, 1985

92. *Two Horses, One Nuzzling the Other*, c. 1890–1892
   pastel on ivory paper
   22 x 31 cm (8 11/16 x 12 3/16)
   Sterling and Francine Clark Art Institute, Williamstown, Massachusetts

93. *Jockey on a Rearing Horse*, c. 1890–1892
   □ black, olive, and light green chalk on paper
   • 22 x 31 cm (8 11/16 x 12 3/16)
   Sterling and Francine Clark Art Institute, Williamstown, Massachusetts

94. *At the Races: Before the Start*, c. 1885–1892
   □ oil on canvas
   • 40 x 89 cm (15 3/4 x 35 1/16)
   Virginia Museum of Fine Arts, Collection of Mr. and Mrs. Paul Mellon

95. *Hacking to the Track*, c. 1892
   □ oil on canvas
   • 39 x 89 cm (15 3/8 x 35 1/16)
   Collection of Mrs. John Hay Whitney

96. *Jockey (Study for Hacking to the Track)*, c. 1890–1892
   charcoal on paper
   25 x 31.5 cm (9 13/16 x 12 3/8)
   Ateneum, The Finnish National Gallery

97. *The Trainers*, c. 1892–1894
   pastel on cardboard
   38.7 x 90.8 cm (15 1/4 x 35 3/4)
   The Wohl Family

98. *Racehorses in a Landscape*, 1894
   □ pastel on tracing paper
   • 48 x 64 cm (18 7/8 x 25 3/16)
   Collection Carmen Thyssen–Bornemisza on loan to Fundación Colección Thyssen–Bornemisza, Madrid

99. *The Fallen Jockey (Study for Scene from the Steeplechase: The Fallen Jockey)*, c. 1895
   charcoal on paper
   23 x 31 cm (9 1/16 x 12 3/16)
   Private collection

100. *The Fallen Jockey*, c. 1896–1898
    oil on canvas
    180 x 151 cm (70 7/8 x 59 7/16)
    Öffentliche Kunstsammlung Basel, Kunstmuseum
101. **Jockeys**, c. 1895  
Oil on canvas  
26 x 38 cm (10 1/4 x 14 15/16)  
Private collection, courtesy of Galerie Schmit, Paris

102. **Jockeys**, c. 1895  
Oil on panel  
14 x 17 cm (5 1/2 x 6 11/16)  
Private collection, courtesy of Galerie Schmit, Paris

103. **Racehorses**, 1895–1900  
Pastel on tracing paper, laid down on cardboard  
55.8 x 64.8 cm (21 15/16 x 25 1/2)  
National Gallery of Canada, Ottawa

104. **Three Jockeys**, c. 1900  
Pastel on tracing paper mounted on board  
49 x 62 cm (19 5/16 x 24 7/16)  
Lent by The Metropolitan Museum of Art, Partial and Promised Gift of Mr. and Mrs. Douglas Dillon, 1992

105. **Jockeys**, c. 1885–1900  
Pastel and graphite on paper  
76 x 96 cm (29 15/16 x 37 13/16)  
Private collection

106. **Jockey**, c. 1900  
Charcoal heightened with pastel; counterproof on paper  
28.9 x 22.5 cm (11 3/8 x 8 7/8)  
Private collection, Italy

107. **Jockey**, c. 1900  
Washed pastel, brown wash, and transferred pastel on paper  
27.9 x 21 cm (11 x 8 1/4)  
National Gallery of Art, Washington, Gift of Mrs. Jane C. Carey as an addition to the Addie Burr Clark Memorial Collection, 1959

108. **Jockey**, c. 1900  
Charcoal on paper  
31.5 x 22 cm (12 3/8 x 8 11/16)  
Private collection, courtesy of Paul Prouté, S. A.

109. **Washerwomen and Horses**, c. 1904  
Charcoal and pastel on tracing paper with strip added at bottom  
84 x 107 cm (33 1/16 x 42 1/8)  
Musée Cantonal des Beaux-Arts, Lausanne, Bequest of Henri-Auguste Widmer, 1936

- more -
110. Study of a Mustang, 1859–1860
reddish brown wax and green clay
24.5 x 12.7 x 35.6 cm (9 5/8 x 5 x 14)
Virginia Museum of Fine Arts, Collection of Mr. and Mrs. Paul Mellon

111. Horse at Trough, early 1860s
red wax
19.7 x 10.5 x 24.1 cm (7 3/4 x 4 1/8 x 9 1/2)
Virginia Museum of Fine Arts, Collection of Mr. and Mrs. Paul Mellon

112. Horse Walking, early 1870s
reddish wax
21.6 x 27 x 8.7 cm (8 1/2 x 10 5/8 x 3 3/8)
Collection of Mr. and Mrs. Paul Mellon, Upperville, Virginia

113. Thoroughbred Horse Walking, early 1870s
yellow brown wax
12.7 x 21.4 x 4.5 cm (5 x 8 3/8 x 1 3/4)
Collection of Mr. and Mrs. Paul Mellon, Upperville, Virginia

114. Horse Walking, early 1870s
red wax
23.5 x 11.4 x 21.6 cm (9 1/4 x 4 1/2 x 8 1/2)
Virginia Museum of Fine Arts, Collection of Mr. and Mrs. Paul Mellon

115. Horse with Jockey; Horse Galloping, Turning the Head to the Right, the Feet Not Touching, mid 1870s
dark brown and reddish-brown wax
29.2 x 33.1 x 10.4 cm (11 1/2 x 13 x 4 1/8)
Collection of Mr. and Mrs. Paul Mellon, Upperville, Virginia

116. Horse Trotting, the Feet Not Touching the Ground, 1880s
red wax
23.2 x 27.5 x 5.6 cm (9 1/8 x 10 7/8 x 2 1/4)
Collection of Mr. and Mrs. Paul Mellon, Upperville, Virginia

117. Rearing Horse, 1880s
red wax
30.9 x 27.3 x 19.2 cm (12 1/8 x 10 3/4 x 7 1/2)
Collection of Mr. and Mrs. Paul Mellon, Upperville, Virginia

118. Horse Balking (Horse Clearing an Obstacle), 1880s
yellow wax
30.5 x 41 x 20.2 cm (12 x 16 1/8 x 8)
Collection of Mr. and Mrs. Paul Mellon, Upperville, Virginia

119. Prancing Horse, 1880s
red wax
28.6 x 13.3 x 27.6 cm (11 1/4 x 5 1/4 x 10 7/8)
Virginia Museum of Fine Arts, Collection of Mr. and Mrs. Paul Mellon

- more -
120. *Horse Galloping on Right Foot*, 1889/1890
reddish brown wax and cork
34.2 x 46.8 x 22.5 cm (13 1/2 x 18 3/8 x 8 7/8)
Collection of Mr. and Mrs. Paul Mellon, Upperville, Virginia

121. *Horse with Lowered Head*, 1889/1890
brown wax and cork
18.4 x 27.2 x 7.9 cm (7 1/4 x 10 3/4 x 3 1/8)
Collection of Mr. and Mrs. Paul Mellon, Upperville, Virginia

122. *Draft Horse*, late 1880s/early 1890s
dark brown wax
10.2 cm (4)
Virginia Museum of Fine Arts, Collection of Mr. and Mrs. Paul Mellon

123. *Horse with Jockey; Horse Galloping on Right Foot, the Back Left Only Touching the Ground*, 1890s
brown wax and cloth
26.1 x 34.3 x 17.9 cm (10 1/4 x 13 1/2 x 7)
Collection of Mr. and Mrs. Paul Mellon, Upperville, Virginia

124. *Horse Standing*, modeled late 1860s/early 1870s; cast 1919/1921
bronze
29.5 x 18.7 x 18.7 cm (11 5/8 x 7 3/8 x 7 3/8)
Norton Simon Art Foundation, Pasadena, California

125. *Horse Galloping on Right Foot* and *Jockey*, modeled 1890s; cast 1919/1921
bronze
24.8 x 33.7 x 18.1 cm (9 3/4 x 13 1/4 x 7 1/8)
Norton Simon Art Foundation, Pasadena, California

126. *Rearing Horse*, modeled 1880s; cast 1919/1921
bronze
24.8 x 33.7 x 18.1 cm (9 3/4 x 13 1/4 x 7 1/8)
Norton Simon Art Foundation, Pasadena, California

bronze
21.9 x 31.2 x 11.6 cm (8 5/8 x 12 5/16 x 4 9/16)
National Gallery of Art, Washington, Gift of Mrs. Lessing J. Rosenwald

128. *Rearing Horse*, modeled 1880s, cast 1919/1921
bronze
30.9 cm (12 1/8)
Collection of Mr. and Mrs. Paul Mellon, Upperville, Virginia

- end -
CHRONOLOGY OF DEGAS’ LIFE

1834 (19 July) Edgar Degas is born in Paris to Auguste De Gas and Célestine Musson Degas

1838 (16 November) Achille De Gas, the artist’s brother, is born in Paris

1840 (8 April) Thérèse De Gas, the artist’s sister, is born in Naples

1842 (2 July) Marguerite De Gas, the artist’s sister, is born in Passy

1845 (5 May) René de Gas, the artist’s brother, is born in Paris

1845-1853 Edgar attends the Lycée Louis-le-Grand as a boarder

1853 (7 April) Receives permission to copy at the Cabinet des dessins, Musée du Louvre

1853 (9 April) Receives permission to copy at the Cabinet des estampes, Bibliothèque Nationale

1853 (12 November) Registers at the Ecole de Droit, which he probably did not attend

1855 Paul Valpinçon’s father takes Degas to visit Jean-Auguste-Dominique Ingres, the living artist he most admires

1855 (6 April) Registers at the Ecole des Beaux-Arts as a pupil of Louis Lamothe where he probably made copies of the casts of the Panathenaic frieze from the Parthenon

1855 (July-September) Travels to Lyon where he visits with his teacher Louis Lamothe and Hippolyte Flandrin. While there he may have made copies after another cast of the Panathenaic frieze at the Ecole des Beaux-Arts

1856 (17 July) Arrives in Naples to visit his grandfather, René-Hilaire Degas, and the rest of his Neapolitan family

1856 (7 October-late July 1857) Lives, draws, and paints in Rome

-more-
Degas chronology...page 2

1857 (1 August) Visits his grandfather in Naples where he remains until the end of October

1857 (late October-24 July 1858) Works in Rome. Comes to know Gustave Moreau

1858 (4 August) Arrives in Florence where he stays with the Bellelli family, his Italian relatives. He will remain there until March 1859, visiting the Uffizi Gallery where he makes copies after the Italian masters including Uccello

1858 (31 August) His grandfather, René-Hilaire Degas, dies in Naples

1859 (around 6 April) Returns to Paris. Lives with his father at 4 rue de Mondavi, and hunts for a studio

1859 (1 October) Moves into 13, rue de Laval, which seems to have been principally his studio

1860 (21 March) Arrives in Naples

1860 (2 April) Leaves Naples for Florence where he makes copies after the frescos of Benozzo Gozzoli in the Medici-Riccardi Palace

1860 (9 July) Rossini’s "Semirami" is performed at the Paris Opéra

1861 (September-October) Degas spends three weeks in the Normandy countryside at the estate of his friends, the Valpinçons, at Ménil-Hubert near Orne

1862 Paints The Gentlemen’s Race

1865 (1 May) Opening of the Paris Salon where Degas makes his debut with his painting Scene of War in the Middle Ages

1866 (1 May) Opening of the Salon where he exhibits his painting Scene of a Steeplechase

1867 (April 15) Opening of the Salon where he exhibits two family portraits

1868 (26 March) Registers for the last time as a copyist at the Musée du Louvre

1868 (1 May) The opening of the Salon where Degas exhibits his painting Portrait of Mlle. E. F...[Eugénie Fiocre] in the Ballet "La Source"
Degas chronology...page 3

1869 (1 May) The opening of the Salon where Degas exhibits his painting Portrait of Mme G...[Mme Gaujelin]. A second portrait, Mme Camus at the Piano, is refused.

1870 (1 May) The opening of the Salon where Degas exhibits for the last time with a painting, Portrait of Mme C...[Mme Camus] and a pastel, Portrait of Mme G... [Mme Gobillard].

1870 (19 July) France declares war on Prussia.

1870 (September) Degas volunteers for the National Guard.

1870 (4 September) Proclamation of the Third Republic in France.


1871 (1 June) Returns to Paris from Ménil-Hubert.

1871 (October) Visits London, apparently for the first time.

1872 (January-September) Durand-Ruel buys eight paintings by Degas including five equestrian pictures: Before the Race, Horses in a Meadow, At the Races in the Countryside, Racehorses before the Stands, and Mare with Colt.

1872 (Summer) Degas exhibits two paintings including The False Start in the Fourth Exhibition of the Society of French Artists in London.

1872 (12 October) With brother René, sails from Liverpool to New York on his way to New Orleans.

1872 (2 November) Degas exhibits At the Races in the Countryside at the Fifth Exhibition of the Society of French Artists in London.

1873 (28 April-7 May) A collector, Ernest Hoschedé, purchases The False Start. Jean-Baptiste Faure, the renowned baritone and avid collector of impressionist paintings, purchases three equestrian pictures by Degas through Charles W. Deschamps, the manager of Durand-Ruel’s London galleries: At the Races in the Countryside, Before the Race, and The Racecourse.

1873 (Summer) Degas exhibits three paintings at the Sixth Exhibition of the Society of French Artists in London: Getting Ready for the Start, A Race-Course in Normandy, and Horses at Grass.

-more-
1873 (28-29 October) Degas meets the opera singer Faure

1874 (16 February) Faure buys Racehorses before the Stands

1874 (23 February) Auguste De Gas, the artist's father, dies in Naples leaving his family essentially bankrupt

1874 (5 March) Dissatisfied with six of his pictures owned by Durand-Ruel, including Horses in a Meadow and Leaving the Paddock, Degas persuades Faure to buy them back for him for 8,000 francs. In exchange Degas promises to paint a number of works for him, including The Racecourse: Amateur Jockeys, for the additional sum of 1,500 francs

1874 (15 April) Opening of the first impressionist exhibition. Among the ten works exhibited by Degas are three equestrian subjects: Start of the Races, The False Start, and At the Races in the Provinces

1876 (April) The second impressionist exhibition is held. Degas exhibits twenty-four works

1877 (April) The third impressionist exhibition is held. Degas exhibits twenty-five works

1877 (31 October) Degas writes to Faure, continuing to apologize for not delivering the works that the singer had commissioned, and promises "You will have The Races on Monday. I have been at it for two days and it is going better than I thought."

1879 10 April Opening of the fourth impressionist exhibition. Degas exhibits twenty-five works including Jockeys before the Race

1879 (10 December) Mary Cassatt's mother writes to her son Alexander that Degas is unlikely to finish The Steeplechase for him

1880 (1 April) Opening of the fifth impressionist exhibition. Although the catalogue lists twelve works by Degas, not all of them are actually shown

1880 (27 December) For the first time in ten years Durand-Ruel buys a work by Degas, a pastel of jockeys

1881 (2 April) Opening of the sixth impressionist exhibition. Degas exhibits seven pictures and his wax sculpture, The Little Fourteen Year-Old Dancer, the only sculpture
he exhibits during his lifetime

1881 (18 April) The father of Mary Cassatt writes to his son Alexander that Degas is still reworking *The Steeplechase*, which Cassatt had hoped to buy

1882 (9 September) Degas is in Veyrier, Switzerland, and also visits Geneva and Zurich

1882 (10 December) Degas sells his painting *Before the Races* to Durand-Ruel for 2,500 francs. It is purchased the following month by the painter Henri Lerolle, who will become a friend and an admirer of Degas

1883 (14 February) Durand-Ruel purchases *The Gentlemen’s Race* for 5,200 francs, a work that had been executed in 1862 but reworked prior to this transaction

1883 (April) Seven works by Degas including his paintings *Gentleman’s Race* and *Jockeys before the Race* are shown at an exhibition organized by the dealer Durand-Ruel at the Dowdeswell and Dowdeswell Galleries in London

1884 Degas executes the pastel *Before the Race* and the painting *Before the Races*

1886 (10 April) Opening of the *Special Exhibition. Works in Oil and Pastel by the Impressionists of Paris* at the American Art Association, New York. Organized by Durand-Ruel, this is the first exhibition of impressionist painting in the United States. Nineteen works by Degas are shown, including *Jockeys*

1886 (15 May) Opening of the eighth and final impressionist exhibition. Degas exhibits fifteen works

1886 (2 July) Degas writes to Faure, "I shall need a few more days to finish your big picture of the *Races*. I have taken it up again"

1887 (2 January) Degas writes to Faure, "This summer I set to work again on your pictures, particularly the one of the horses"

1888 In a letter to his friend the sculptor Albert Bartholomé, Degas remarks that "I have not done enough horses"

1888 (9 July) Theo van Gogh, the brother of the painter Vincent van Gogh, purchases *Four Racehorses and Riders*
1888 (22 October) Durand-Ruel purchases his pastel Jockey. Mary Cassatt purchases it on 18 December 1889 for her brother

1888-1889 Degas writes sonnets, including one dedicated to a thoroughbred

1890 (26 September) With his friend Bartholomé, Degas sets out on a trip by horse and carriage into the Burgundy region to visit his friends Georges and Henriette Jeanniot at their chateau in Diénay

1891 (December) Opening of the exhibition, A Small Collection of Pictures by Degas and Others at Mr. Collie’s Rooms, 398 Old Bond Street, London. Seven works by Degas are shown, including Chevaux de courses

1892 (September) An exhibition of Degas’ landscapes is held at the Galerie Durand-Ruel, Paris, the first of only two exhibitions in his lifetime devoted exclusively to his work

1893 (2 January) Faure sells five works to Durand-Ruel, at a considerable profit: Racehorses before the Stands, At the Races in the Countryside, The Racecourse: Amateur Jockeys, Women Ironing, and Woman Ironing

1894 Degas produces the pastel Horses in Training

1896 (5 November) Opening of the First Annual Exhibition at the Carnegie Art Gallery, Pittsburgh. Two works by Degas are shown, including Race Horses.

1901 (7 November) The Sixth Annual Exhibition opens at the Carnegie Institute, Pittsburgh. One work by Degas, The Race Course, is shown

1902 (6 November) Opening of A Loan Exhibition (Seventh Annual Exhibition) at the Carnegie Institute, Pittsburgh. Four works by Degas are shown, including Race Horses and Race Horses, both lent by Durand-Ruel

1904 (15 November) The Comparative Exhibition of Native and Foreign Art opens at The American Fine Arts Society, New York. Durand-Ruel lends two works by Degas, including Racehorses

1905 (January-February) A group of thirty-five works by Degas are shown at an exhibition of Impressionist paintings held at the Grafton Galleries in London. Among the works exhibited are The Races: Before the Start, Carriage at the Races (pastel), and Horses in the Meadows

-more-
Degas chronology...page 7


1907 (December) Seven pastels by Degas are shown at the exhibition *Modern Francia Nagymesterek Tarlata* at the Nemzeti Szalon, Budapest. Among them is one equestrian work, *Horse by a Riverside*.

1909 (24 February) Opening of *Exhibition of Paintings and Pastels by Degas* at the Durand-Ruel Galleries, New York. Among the eighteen works shown are *At the Racetrack* and *Racehorses*.

1910 (19-30 December) The exhibition, *La Faune*, is held at Bernheim Jeune, Paris, where Degas' *Racehorses* is shown.

1911 (April) A retrospective exhibition of Degas' works is held at the Fogg Art Museum, Cambridge, Massachusetts. A dozen works are shown, including *At the Races* and *Race Horses*.

1913 (17 February) Opening of the Armory Show, New York. Three works by Degas are shown, including *Racehorses*.

1913 (November) Twenty-nine works by Degas are shown at the exhibition *Degas/Cézanne* at the galleries of Paul Cassirer, Berlin, including *Horse Race*.

1917 (27 September) Degas dies from cerebral congestion and is buried the following day in the family vault at Montmartre cemetery in Paris.

From the exhibition catalogue, *Degas at the Races*. ©1998 Board of Trustees, National Gallery of Art, Washington.
ARTISTIC EVENTS ASSOCIATED WITH DEGAS AND THE RACES

1817 At the Paris Salon, the sculptor Jacques-Nicolas Brunot exhibits three studies of equestrian anatomy: *A Flayed Horse in a Trotting Gait*, *A Horse's Head Dissected*, and *A Horse's Legs Dissected, From Nature*

1821 Théodore Géricault paints *The Derby at Epsom*

1827 Carle Vernet exhibits the painting *Deer Hunt on Saint Hubert's Day in 1818, in the Woods near Meudon* in the Salon

1831 Alfred de Dreux, an artist who would specialize in equestrian subjects, makes his debut at the Salon with two paintings: *Interior of a Stable* and *Horse Jumping a Ditch*. The animalier sculptor Christophe Fratin also makes his debut with two wax sculptures, including *Fermer, English Thoroughbred Horse*

1833 Jacques-Auguste Fauginet exhibits three equestrian portrait sculptures in plaster in the Salon: *Le George, Horse; Le Spot, Horse;* and *Le Prince, Horse*. All three works are lent by Lord Seymour, a founding member of the French Jockey Club

1834 Antoine-Louis Barye, the renowned animalier sculptor exhibits a bronze sculpture *Young Lion Attacking a Horse* at the Salon

1838 Jean-François-Théodore Gechter exhibits an iron-cast sculpture *Horse of English Blood* in the Salon

1844 Alfred De Dreux exhibits three equestrian subjects at the Salon: *Equestrian Portrait of His Royal Highness Mgr. the Duc d'Oriéans*, *Horse Abandoned on the Battlefield*, and *Equestrian Portrait of Mlle M ....* He is awarded a second class medal

1850 Isidore Bonheur, the brother of the painter Rosa Bonheur and a sculptor who would become renowned for his equestrian sculptures, exhibits a wax sculpture, *Horse, Study after Hamdani-Blanc, Arabian Stallion* at the Salon

1853 Rosa Bonheur paints her monumental canvas *The Horse Fair*, which she exhibits in that year’s Salon

1861 John Lewis Brown exhibits three equestrian paintings at the Salon, including *Steeplechase*. Gustave Courbet exhibits five paintings, including *The Whipper-In* and

-more-
Artistic events chronology...page 2

The Fox in the Snow at the Salon. Henry Delamarre, a renowned horse breeder and the director of the stud farm at Bois-Roussel as well as a painter, exhibits The Start: The Turf at Chantilly and Jules Finot exhibits a watercolor, The Races of 1859 at the Bois de Boulogne

1863 Delamarre exhibits two equestrian works at the Salon including Thoroughbred Foals in Training on the Turf at Chantilly. Isidore Bonheur exhibits two sculptures, a plaster English Mare Mounted by a Jockey and a bronze, English Stallion. Pierre-Jules Mène exhibits three sculptures including his wax, The Victor of the Derby; Group

1864 At the Salon, Ernest Meissonier exhibits his painting The Emperor at Solferino lent by Emperor Napoléon III and later displayed at the Musée du Luxembourg. Also at the Salon is Episode of a Hunt by Brown, The Derby of Chantilly Run in 1863 by the painter Georges Washington, a bronze sculpture The Jockey by Isidore Bonheur, as well as a bronze cast of Mène's sculpture, The Victor of the Derby; Group. Also shown are three steeplechase subjects: a painting by Paul Le More, a painting by the German painter Charles-Henry-Constant Steffeck, and a cameo sculpted by Adrien Barbet

1865 Delamarre exhibits Grand Prix de Paris, 1864, a painting depicting the victory of Vermout, a horse from his own stables. In addition to this painting, Vermout is also portrayed in two other works at the Salon: a painting by the Dutch painter Martinus Kuytenbrouwer and a bronze by the sculptor Alfred Barye, the son of the famous animalier sculptor Antoine-Louis Barye. The Dutch painter Charles Bombled exhibits A Steeplechase and Olivier Pichat exhibits Steeplechase; French Cracks. Henry de Viviers exhibits Races at Longchamp

1866 At the Salon, Henry de Viviers exhibits his painting Horses at the Starting Post. Olivier Pichat shows his painting The Grand Prix de Paris of 1866 lent by Emperor Napoléon III of France; the Belgian painter P. F. Van Elven exhibits a watercolor The Races at Epsom; and Degas' friend Gustave Moreau exhibits the painting Diomedes Devoured by his Horses. Also Alfred Barye exhibits a bronze sculpture, Race Horse Mounted by a Jockey; Isidore Bonheur exhibits his plaster English Thoroughbred Horse; Mène exhibits his wax sculpture, The Victor of the Race; Group; and Marie-Gabriel Arthur, the vicomte du Passage, exhibits a wax "Franc-Picard." Steeplechase Horse

1866-1867 Publication of Louis-Jean Delton's Album Hippique, his first compendium of equestrian photographs

1867 Edouard Manet exhibits his painting The Races at the Bois de Boulogne at his
private retrospective exhibition held at the Place d'Alma. At the Salon, the Dutch painter Charles Bombled exhibits two equestrian works: Steeplechase and Horse Race; and Henry Delamarre exhibits two paintings: Brood Mares and Steeplechase Horses. The sculptor Adrien Barbet exhibits a medallion Steeplechase; Joseph Cuvelier, a friend of Degas, exhibits a bronze sculpture Carrossier, Half-Bred Horse; Pierre-Jules Mène exhibits a life-size bronze sculpture "Amazone"; the vicomte du Passage exhibits a plaster Steeplechase; Jumping a Hurdle; and Emmanuel de Santa-Coloma exhibits a wax group Irish Horse

1868 At the Salon, the Vicomte de Clermont-Gallerande exhibits a pair of paintings: Meal Time: Study of a Norman Horse and Two Good Friends: Study of a German Horse; Henry Delamarre exhibits "Vertugadin," Race Horse; Cuvelier exhibits a wax Portrait of Mlle V. de W.... Equestrian Statuette; Mène exhibits a wax sculpture, Norman Mare and her Foal; group; Ferdinand Pautrot exhibits a wax Horse; and Jules Vast exhibits a wax sculpture Horse Winning a Victory

1869 A sculpture of the race horse Gladiateur by Isidore Bonheur is erected at the racetrack at Longchamp. At the Salon, Charles Bombled exhibits two paintings, an equestrian portrait and Brood Mares; Eugène-Scipion Dharmenon exhibits a painting Race Horse; Edmond-Georges Grandjean exhibits "Suzerain," Winner of the Derby in 1868; Etienne Leroy exhibits At the Races; Auguste-Frédéric-Albrecht Schenck exhibits a painting Heads of Race Horses Belonging to Mr. A. Schickler; and Nicolas Sicard exhibits Steeplechase; Jockey Clearing a Hurdle. Cuvelier exhibits a pair of wax sculptures, Equestrian Portrait of M. d'H*** and Equestrian Portrait of M. A. B.... Armand Le Veel exhibits a pair of plaster sculptures depicting horses; Mène exhibits a bronze cast of his sculpture Norman Mare and her Foal; group; Ferdinand Moutier exhibits a wax Horse; Louis Vidal exhibits a bronze, Arabian Horse; and Emmanuel de Santa-Coloma exhibits a pair of wax sculptures Woman on Horseback and Percheron Horse

1870 Publication of six miniature Albums Delton composed of equestrian photographs by Delton. At the Salon, Jean-Edouard Lacretelle exhibits a painting Horses and Groom; Annet-Gustave-Paul Lagrange exhibits Horse in Training; Paul Le More exhibits The Race; Victor Renault exhibits Horse Race at Rospaden, Brittany; and Nicolas Sicard exhibits The Races at Lyon; The Prix de l'Empereur. The Austrian sculptor Joseph-Erasme Boehm exhibits two bronzes including Stallion from the County of Cleveland; Group; Isidore Bonheur exhibits a plaster Percheron Horse; Cuvelier exhibits two equestrian sculptures: a wax Leaving the Paddock; Group and a bronze cast of Equestrian Portrait of M. d'H....; Pierre Duberteau exhibits a pair of wax sculptures: Skeleton of a Horse and English-Norman Horse with Harness; and Ferdinand Moutier exhibits a wax Horse. Degas' friend Paul Valpinçon exhibits a

-more-
painting Entrance to the Forest: Ménil-Hubert (Orne)

1870 (21 October) Cuvelier is fatally wounded in battle at Malmaison during the Franco-Prussian War

1872 Manet paints The Races at the Bois de Boulogne

1873 Renoir paints Riding in the Bois de Boulogne. Refused for the Salon, it is exhibited in the Salon des Refusés

1875 Meissonier paints his monumental canvas 1807, Friedland

1875 (November) A posthumous retrospective of the work of the animalier sculptor Antoine-Louis Barye is held at the Ecole des Beaux-Arts in Paris. Several equestrian works are included

1878 (15 October) Dr. Etienne Jules Marey publishes "Moteurs animées: experiences de physiologie graphique," in the journal La Nature

1878 At the World’s Fair held in Paris, four wax sculptures by Cuvelier are exhibited posthumously: Portrait of Mlle V. de W ..., Medallion, Equestrian Portrait of M. d’H***, Equestrian Portrait of M. A. B ..., and Leaving the Paddock; Group. Mène exhibits his bronze Norman Mare and her Foal; group. At the Salon, Isidore Bonheur exhibits two plasters, including Race Horse; Group

1879 Henri de Toulouse-Lautrec paints The Races at Chantilly. At the Salon, Isidore Bonheur exhibits his bronze A Jockey and Louis-François-Georges Ferrières exhibits a wax sculpture, Horse and Jockey; Group

1881 Eadward Muybridge gives a demonstration of instant photographs of the movement of animals in Meissonier’s studio in Paris

1883 Jean-Baptiste-Gustave Deloye exhibits a silver statuette The Prize of the Jockey-Club at the Salon

1884 (14 December) An exhibition entitled Le Sport dans l’Art opens at the Galerie Georges Petit, Paris. Among the artists included is Degas who is represented by two works, The Start of the Gentleman’s Race and The Start

1884 and 1885 Publication of Delton’s collection of equestrian photographs, Le tour de Bois

-more-
1885 Emmanuel Frémiet exhibits a bronze sculpture *Race Horses and Jockeys* at the Salon

1886 Jean Béraud paints *The Races at Longchamp: Arriving at the Finishing Post*

1887 Muybridge publishes *Animal Locomotion*

1887 Pierre-Nicolas Tourgenoff exhibits his plaster sculpture *Tow Horses at the Salon*

1888 John Lewis Brown exhibits *Before the Steeplechase* at the Salon

1889 (1 May) The World’s Fair opens in Paris. Among the works shown in the French Fine-Arts Section are John Lewis Brown’s painting *Before the Steeplechase*, Frémiet’s bronze *Race Horses and Jockeys*, and four bronze sculptures by Isidore Bonheur including *Jockey Caressing his Horse* and *Jumping the Hurdle*. Bonheur is awarded a First Class Medal

1889-1894 Publication of Delton’s collection of equestrian photographs, *La photographie hippique*

1890 John Lewis Brown exhibits his painting *Before the Start* at the Salon of the National Society of Fine Arts. It is purchased by the French State for the Musée du Luxembourg

1893 Louis Anquetin paints *The Races*

1897 Pierre-Auguste Renoir paints *Yvonne and Christine Lerolle at the Piano*. Included in the background is Degas’ painting *After the Race*

1899 Toulouse-Lautrec executes his lithograph *The Jockey*

From the exhibition catalogue, *Degas at the Races*. ©1998 Board of Trustees, National Gallery of Art, Washington.
CHRONOLOGY OF THE HISTORY OF HORSE RACING IN FRANCE

1775 (March 9) The first true horse race held in France takes place on the plains of Sablons, northwest of Paris

1776 (20 April) The first hippodrome, or racetrack, in France is inaugurated at Sablons

1780 Creation of the Derby at Epsom, England

1781 (2 April) Inauguration of the hippodrome at Vincennes on the outskirts of Paris, located in the royal park near the chateau

1806 Establishment of a racetrack at the Champ-de-Mars, Paris

1809 The 2,000 Guineas, a one-mile race for three-year olds, is established at Newmarket, England. This race, along with the Epsom Derby and the Saint-Leger at Doncaster (founded in 1776), will form the British Triple Crown, the most coveted of all racing titles

1833 (11 November) The Société d’Encouragement pour l’Amélioration des Races des Chevaux en France is established. Its goal is to promulgate the breeding of purebred horses in France by adopting successful British practices, as well as the promotion of thoroughbred horse racing

1834 (1 April) The first serious steeple-chase takes place at La Croix-de-Berny outside of Paris

1834 (15 May) Inauguration of the hippodrome at Chantilly. Patronized by the French court and aristocracy, it is the most popular racing venue in France throughout the 1830s and 1840s

1834 (17-19 June) The Cercle de la Société d’Encouragement pour l’Amélioration des Races des Chevaux en France, more informally known as the Jockey Club (until its official designation as such in 1904), is founded

1835 (18 June) Foundation of the Prix du Jockey Club at Chantilly. Known as the "Derby de Chantilly" -- it is modeled after the Epsom Derby and covers the same distance, 2,400 meters or one and one half miles -- it is run for the first time in 1836

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and carries a prize of 5,000 francs

1837 Establishment of a racetrack at Caen in Normandy

1840 Establishment of a racetrack at Avranches. A specialty is the course au clocher, a variant on the English and Irish steeplechase

1853 The filly Jouvence wins the famed Goodwood Cup, becoming the first French horse to win a major race on English soil

1857 (26 April) Inauguration of the racetrack at Longchamp, Paris

1861 Creation of four new prizes: the Prix de l'Empereur, the Prix de l'Impératrice, the Prix du Prince Impérial, and the Prix de Longchamp

1863 (29 March) Inauguration of the new racetrack at Vincennes

1863 (31 May) The first Grand Prix de Paris is run at Longchamp. With a prize of 100,000 francs -- 50,000 francs donated by the city of Paris with an additional 50,000 francs contributed by the five leading French railroad companies -- it becomes one of the best endowed races in the world. The race is won by an English horse The Ranger

1863 (15 July) The first races are held at Deauville

1863 The Société des Steeple-Chases is founded under the presidency of Joseph Joachim Napoléon Murat, the grandson of King Joachim of Naples

1864 (5 June) Vermout wins the second Grand Prix de Paris, beating Blair Athol, the winner of the Epsom Derby

1864 (14-15 August) Inauguration of the racetrack at Deauville

1864 (11 October) Gladiateur wins the Newmarket "Derby" in England

1865 (31 May) Gladiateur becomes the first French horse ever to win the Epsom Derby. This feat will not be repeated until 1948 when Pearl Diver wins the title

1865 (11 June) Gladiateur wins the Grand Prix de Paris

1866 (7 October) Gladiateur wins the Grand Prix de l'Empereur at Longchamp. This is to be the last race of his career in which he wins sixteen of the nineteen races that

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he runs, of which eleven are held in England

1869 The Grand Prix de l'Empereur is renamed the Grand Prix Gladiateur. A statue of *Gladiateur* by Isadore Bonheur is erected at the entrance of Longchamp

1869 Creation of the *pari mutuel*

1873 (1 November) Inauguration of the race track at Auteuil in Paris

1874 The first grand steeplechase is run under the name of the Grand National de France. The race is won by an English horse, *Miss Hungerford*. The following year it becomes known as the Grand Steeple-Chase de Paris

1879 (7 September) Inauguration of the new racetrack at Vincennes, which will specialize in steeplechase and trotting races

1891 (2 June) A law is passed placing the races under State control in order to weaken the authority of the Société d'Encouragement, stop the proliferation of suburban race tracks, and regulate betting

1904 The Société d'Encouragement officially becomes the Jockey Club

From the exhibition catalogue, *Degas at the Races*. ©1998 Board of Trustees, National Gallery of Art, Washington
A Short Summary of

DEGAS’ TECHNIQUE IN THE MAKING OF HIS WAX SCULPTURE

by Shelley Sturman,
head of the department of sculpture conservation,
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The exhibition Degas at the Races provides a unique opportunity to view the
nineteenth-century artist’s powerful equine sculpture alongside some of his best known paintings
and drawings of horses. Although Edgar Degas is recognized more as a painter and draftsman, he
was also a highly innovative sculptor almost from the start of his artistic career. When friends came
to visit him in his Paris studio, they were as likely to find him modeling in wax or clay as they were
to find him at the easel.

Research at the National Gallery of Art has made it possible to understand Degas’
sculpture as it developed simultaneously with his work in other media and to place it at the forefront
of modern sculpture as a precursor to cubism and surrealism. Today the National Gallery has the
largest public collection of Degas’ original waxes, seventeen in the permanent collection and
thirty-one as a promised gift from Mr. and Mrs. Paul Mellon. Unprecedented access to these works
has allowed a detailed examination of Degas’ sculptures inside and out.

Degas’ waxes are extraordinary for their daring imagery and experimental technique.
At a time when many contemporaries were making very detailed sculpture, Degas’ work reflected a
radically different approach in its movement, tension, and awareness. His sculptures are also
marked by fluidity and a surprising combination of materials – often wax, clay, plastilene,
and pigment that charge the works with color and texture.

Degas' original wax sculptures were thought to have been destroyed during the bronze casting process, which took place after the artist's death in 1917, but in the 1950s the waxes were found in the basement of the Parisian foundry that had undertaken the work.

X-rays of the works reproduced in the exhibition catalogue, Degas at the Races, show that his internal wire frameworks, or armatures, became increasingly complex. The artist also combined wax and clay with experimental "filler" and economizing materials such as wine bottle and mustard jar corks, pieces of wood, springs, and a variety of long nails. Other sculptures by Degas have even incorporated a door-hinge pin and a salt-shaker lid.

Research also shows that Degas' armatures evolved from meticulously wired inner skeletons in the 1860s (as seen in Horse at a Trough), to adjustable interior frameworks that introduced movement in the mid 1870s to 1880s (as illustrated in Horse with Jockey: Horse Galloping, Turning the Head to the Right, the Feet Not Touching), and to minimal armatures that incorporated colored wax, fabric, and other materials by the 1890s.

Degas' early, labor-intensive, highly detailed armatures with their tightly twisted and wrapped wires, seen only in the X-rays, give the appearance of a carefully made sketch, attentive to detail where ribs, head, neck, tail, and all appendages are included. Once Degas introduced movement into his works, the armatures reflect that experimentation with their innovative additions such as a movable slide and tightly coiled springs. The interiors of his latest horses show that even with only a hint of an inner framework, Degas was able to model the most exquisite three-dimensional forms.
Degas’ sculpture took into account the photography of Eadweard Muybridge (American, 1830 - 1904), who produced the first stop-action images of horses in motion. Horse Galloping on Right Foot, for example, is almost a duplicate in three dimensions of one of Muybridge’s frames except that the tail on the sculpture points up instead of out. However, as a nail through the tail is visible on the X-ray, it is believed that the tail probably was repaired and perhaps reattached at the wrong angle.

Another example of the parallels between Degas’ and Muybridge’s work can be seen in an X-ray of Horse Balking (Horse Clearing an Obstacle). Muybridge often photographed his horses against a grid so that artists could calculate exactly the heights for their subjects, while Degas gave himself that same capability by placing a movable slide in the horse’s barrel that could be adjusted until the correct position of the chest was obtained.

This new technical information compared with stylistic changes in Degas’ painting and pastels has allowed the development of an authentic chronology of his sculptural work that he did not date or sign.

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For further information, see "The Horse in Wax and Bronze," pages 180 - 207, by Daphne S. Barbour and Shelley G. Sturman in the exhibition catalogue, Degas at the Races. Copyright © 1998 Board of Trustees, National Gallery of Art, Washington.
Corporations often talk about serving customers, valuing employees, and enhancing shareholder value. At First Union, we also talk about our responsibility to improving the quality of life in the communities in which we live and work. We are honored to have the opportunity to support this philosophy by being the exclusive sponsor of *Degas at the Races* at the National Gallery of Art.

Our participation in this exhibition echoes another important First Union belief that public education is the key to improving the quality of life, economic freedom, and future of America's workforce. That is why our *Excellence in Education* program is the cornerstone of all our charitable involvement. We recognize the importance of excellence in education, and commit corporate resources and employee talents to improving education in the communities we serve. We are pleased to be able to assist the National Gallery in its outreach programs for the exhibition through the *Excellence in Education* program. Together, we will provide schools throughout our service regions with resources to teach students about Edgar Degas, one of the greatest artists of the nineteenth century. To me, this initiative is particularly fitting, as I believe that education and the arts go hand in hand. What better way for a child to learn to explore his or her creativity and imagination than by experiencing and understanding the arts?

We thank the National Gallery of Art for this wonderful opportunity to give something back to the communities that have supported us so generously.

John A. Georgius  
President