

National Gallery of Art

NEWS RELEASE

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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

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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

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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

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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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Washington, D.C.

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

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

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
21. ***The Fallen Jockey (study for Scene from the Steeplechase: The Fallen Jockey)***, 1866
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

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

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)
■ Yale University Art Gallery, John Hay Whitney, B.A. 1926, Hon. M.A. 1956, Collection
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

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

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

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

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

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

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
127. **Study of a Mustang**, modeled 1859–1860, cast 1919/1921
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

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 Ucello

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 "*Semiramis*" 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 (18 March) Proclamation of the Commune. Degas goes to Ménil-Hubert

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

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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

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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

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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 Jeannot 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

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1906 (12 February) The exhibition *Works of Some French Impressionists* opens at the Art Association of Montreal. Durand-Ruel lends two works by Degas including Race Horses

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'Orléans, 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

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 Meissonnier 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 Steffek, 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

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private retrospective exhibition held at the Place d'Alma. At the Salon, the Dutch painter Charles Bomblé 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 Bomblé 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 Véel 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 Rospenden, 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

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painting Entrance to the Forest; Ménéil-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: expériences 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*

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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

Washington, D.C.

A Short Summary of

DEGAS' TECHNIQUE IN THE MAKING OF HIS WAX SCULPTURE

by Shelley Sturman,
head of the department of sculpture conservation,
National Gallery of Art

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,

-more-

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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.

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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