

Claude Gillot  
*Satire in the Age of Reason*

FEBRUARY 24 THROUGH MAY 28, 2023

LARGE PRINT LABELS

The  
Morgan  
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**Jean Aubert (d. 1741)**

***Portrait of Claude Gillot, ca. 1740***

**Engraving**

**Musée du Louvre, Paris, Département des Arts graphiques,  
collection Edmond de Rothschild**

A native of Langres in northeastern France and son of a designer of textiles and decorations, Claude Gillot (1673–1722) moved to Paris in the 1690s to pursue an artistic career. He initially eschewed the standard path for painters, which involved academic instruction or membership in a guild, and only became a member of the Académie royale de peinture et de sculpture in 1715.

This engraving by Jean Aubert was likely based on a self-portrait (now lost) that Gillot drew not long after he arrived in Paris. Gillot, sporting an actor's collar, fitted jacket, and cape, appears youthful compared to the many studies he made of his face later in his career. Aubert's portrayal closely allies Gillot with the theater, demonstrating the popularity of Gillot's prints of theatrical subjects in the decades after his death.

**Claude Gillot**

***Festival of the God Pan*, ca. 1695–1700**

**Red chalk on three sheets of paper**

**Yale University Art Gallery, New Haven, Everett V. Meeks,  
B.A. 1901, Fund**

A bust of Pan, the Greek god of the wild, leers over rambunctious satyrs and nymphs, some of whom are reveling in the harvest as others play music and make offerings of fruits, vegetables, and drink to the god. The ripe vines also hint at the bacchanalian aspect of the festival, the effects of which are dramatically seen at far right as a satyr holds a stumbling nymph.

Gillot's scenes of unbridled reveries explore erotic freedom and licentious behavior in the guise of woodland creatures, offering a droll critique of hedonism. The combination of three sheets of paper suggests that a certain amount of trial and error was involved as he executed this ambitious composition.

**Claude Gillot**

***Festival of Faunus, 1695–1700***

**Red chalk and traces of graphite, partially incised**

**Harvard Art Museums/Fogg Museum, Cambridge, Gift of  
Agnes Mongan**

Antoine Furetière's 1690 *Dictionnaire universel* defines "bacchanal" as formerly "a Pagan feast of Bacchus," which now "is a reenactment or masquerade that is performed at Carnival, where one crowns oneself with ivy, & where one imitates these ancient feasts." An emphasis on performance is echoed in this sheet by the nymphs and satyrs making music as they celebrate the god Faunus. Though France was a Catholic state, such characters had been present on the nation's stages since the mid-seventeenth century. The public spectacle of Carnival, held annually in the spring before the religious observance of Lent, also likely informed Gillot's early bacchanal scenes.

**Claude Gillot**

***Festival of Diana, Interrupted by Satyrs, ca. 1730***

***Festival in Honor of Bacchus, ca. 1730***

**Etching and engraving; fifth state of five**

**The Metropolitan Museum of Art, New York, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1977**

These two prints, from a series devoted to celebrations of the gods Bacchus, Diana, Faunus, and Pan, are the most common forms of Gillot's bacchanal compositions. The artist etched both scenes himself, and they were finished and published by Pierre de Rochefort, probably around 1700. Much more so than his drawings or few known paintings, Gillot's prints sustained his reputation long after his death at the age of forty-nine. Many were pasted into albums, as was the fashion for collectors.

**Claude Gillot**

***Passion for War*, ca. 1700**

**Red chalk over black chalk**

**The Morgan Library & Museum, purchased on the Baker Fund and the Ryskamp Fund and as the gift of Hamilton Robinson Jr., George L. K. Frelinghuysen, Mrs. John Hay Whitney, Mary Laura Gibbs, and the Henfield Foundation**

The series *Passions of Man Expressed by Satyrs* parodies the weaknesses of mankind, represented by horned forest dwellers indulging in the zealous pursuit of vices: war, love, gaming, and money. In this image, Gillot mocks the glorification of battle as satyrs brandish decapitated heads and fight with swords before a herm of Mars, the god of war.

Around this time, France was embroiled in the War of the Grand Alliance (1688–97) and the War of the Spanish Succession (1701–14), and Louis XIV's expansionist foreign policy provoked criticism from those who felt that peace and a well-cared-for populace were the hallmarks of a successful reign.

**Claude Gillot**

***Childhood*, ca. 1700–1705**

**Red chalk, worked wet in some places, with white gouache,  
traced with a stylus**

**The Morgan Library & Museum, purchased as the gift of  
Mrs. Francis Kettaneh and Mrs. Carl Stern**

*Childhood* is the only known drawing for a series of four printed scenes chronicling a satyr's life, depicting the creatures, in turn, learning to walk, playing youthful games, reaching virility, and requiring rest as their bodies break down.

Gillot's view of childhood demonstrates the changing regard for children in educated society. Since they were now seen to embody the potential for progress and social mobility, greater resources were devoted to their education. A surge in toys and games is reflected here in the props and activities of Gillot's satyrs, who illustrate the unruliness of infancy while also hinting at the possibility of being shaped through interactions with adults.

**Claude Gillot**

***Death of a Satyr*, 1700–1705**

**Pen and black ink, traces of red chalk**

**The Horvitz Collection, Wilmington**

For a large-format series chronicling satyrs' lives, Gillot concentrated on the rituals of birth, education, marriage, and death, again presenting a view of human behavior through the lens of half-human forest dwellers.

This drawing of a funeral is for the final scene in the series. The deceased satyr is carried on a stretcher to a freshly dug grave in front of a grand tomb, surrounded by mourners and musicians, with a crowd of spectators lining the forest's edge. The sheet, which is perhaps unfinished, allows us a glimpse of Gillot's methods for planning a complex composition in pen and ink, without the addition of wash and gouache found on two other surviving studies from the series.



**Claude Gillot**

***Stalled Procession*, 1705–10**

**Pen and black ink, red chalk wash, with white gouache**

**The Metropolitan Museum of Art, New York, Purchase,  
the David T. Schiff and The Charles Engelhard Foundation  
Gifts, 1998**

Among Gillot's pagan works are several painterly sheets executed in rosaille, or monochromatic shades of red wash thickened with white gouache. In *Stalled Procession*, the noisy pagan cavalcade has encountered a banal glitch: the cart's wheels are stuck in mud.

As the young god whips the figures trying to pull the carriage free, those following the cart seem oblivious to the thwarted movement. One satyr rides backward on a donkey, others make music, and one walks on stilts.

**Antoine Watteau (1684–1721)**

***Five Theatrical Figures and Two Studies of a Man Seated on the Ground*, ca. 1707–9**

**Red chalk**

**The Morgan Library & Museum, purchased by J. Pierpont Morgan, 1909**

In this early drawing, Watteau sketched costumed figures taken from bacchanal and Carnival scenes and the theater. This sheet includes a study of Bacchus that resembles Gillot's depiction of the god in the nearby painting *Triumph of Bacchus*. Watteau presented the god accompanied by children playing with a panther, which also echoes Gillot's composition.

The drawing's format, with a row of costume studies, was inspired by Gillot's many sheets of costume designs, although Watteau's figures are more elegantly posed and seen from different angles. Almost all also appear in paintings by Watteau. This sheet suggests that his time in Gillot's studio—from roughly 1705 until 1709—kindled his interest in pagan pageantry as well as the theater.

**Claude Gillot**

***Triumph of Bacchus, 1700–1710***

**Oil on canvas**

**Private collection**

In Gillot's only known painted bacchanal, the young god Bacchus is seated in his chariot, pulled by a pair of lions. A bacchante (female follower of Bacchus) plays the tambourine, and an entourage of young satyrs make music and string laurel garlands as children dance and play. While the procession seems boisterous, the god himself calmly holds a staff.

The spirit of this procession evokes military tradition, though it lacks the spoils of a martial triumph. The 1690s did not yield decisive victories for the French, nor did Louis XIV's army accomplish its objectives. Is Gillot poking fun at the genre of the triumphal procession, or at the leaders who stage such spectacles?

**Claude Gillot**

***Feast in Honor of Pan*, ca. 1710–15**

**Pen and black ink, red chalk wash, with white gouache**

**Private collection**

*Feast in Honor of Pan* is among Gillot's most sophisticated drawings and is his most painterly work on paper. This representation of a lush forest teeming with vice renders the woods as a place outside rational society where decorum is abandoned and baser instincts flourish. A round altar is set in a forest clearing before a herm of Pan. Many of the nymphs and satyrs make offerings or prostrate themselves to the god. Others celebrate or gaze lustily at a drunken female reveler who has dropped her cup. At far left, two more satyrs make music as a bacchante parades with an upside-down torch. The flaming torch is here associated with the burning desire of Venus, a symbol of unbridled sexuality.

**Isaac Sarrabat (ca. 1667–1705), after Claude Gillot**

***Harlequin Disguised as the God Pan*, before 1705**

**Mezzotint. Paris: Chez Rochefort.**

**In *Oeuvres de Claude Gillot*, an album of 586 prints assembled in Paris and acquired by Henry Fiennes-Pelham-Clinton,**

**Duke of Newcastle (1720–1794), ca. 1750**

**The Morgan Library & Museum, Purchased on the Gordon Ray Fund, 2019**

Sarrabat produced this mezzotint after a painting, now lost, by Gillot. Sarrabat worked in Paris at the end of the seventeenth century, a time when mezzotints, popular in Holland, were still rare. He likely died by 1706, which suggests that Gillot's painting is one of the earliest works combining bacchanal and commedia dell'arte elements in a pastoral setting. In this episode, Harlequin/Pan attempts to woo the wood nymph Syrinx. He is accompanied by a troupe of satyrs and nymphs, one of whom is costumed as the comic valet Pierrot. This unusual, innovative mix of genres helped attract pupils such as Antoine Watteau to Gillot's studio.

*Pan, wanting to compose a bacchic festival,  
And seduce Syrinx with a new charm,  
Forms his sylvans into a Comedy Troupe,  
He mounts his donkey,  
And turns into Harlequin to look more attractive.*

**Claude Gillot**

***Festival in Honor of Bacchus, ca. 1700***

**Counterproof of a proof state etching, retouched by the artist in red chalk**

**The Morgan Library & Museum, purchased on the Gordon Ray Fund, 2019**

Gillot made etchings but he was not primarily a printmaker. He typically gave his partially completed plates to a licensed engraver who finished and published them. To help translate his designs into etchings, Gillot often made counterproofs, or reverse impressions, of his drawings to guide his work on the printing plate. As he etched the plate, he also produced test impressions to assess his progress. On this counterproof of an etching in process, he used red chalk to indicate additions and corrections to be made on the plate as he finished the print. The final and most common state of the print, produced in the decades after Gillot's death, is on view nearby.

**Claude Gillot with Jean Audran (1667–1756)**

***Witches' Sabbath with Bodies Being Burned, 1720s***

**Etching and engraving**

**The Metropolitan Museum of Art, New York, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1962**

In his prints of occult subjects, Gillot brought together imagery of witches' Sabbaths, Inquisition-era tortures, and sorcery, and combined them with an antiquarian interest and a knowledge of stagecraft. The grotesque humor reveals the practitioners of magic, and those who find them credible, to be gullible fools.

In this scene, the standing witch carries a potion and has a torch emerging from her buttocks, a common element of witchcraft scenes that associated the “fiery lusts of Venus” with the gaseous emissions of the witch's body.



**Claude Gillot with Jean Audran (1667–1756)**

***Witches' Sabbath*, 1720s**

**Etching and engraving**

**The Metropolitan Museum of Art, New York, Bequest of  
Phyllis Massar, 2011**

Like Gillot's bacchanals, this scene shows a celebration in the forest, albeit one centered around a sorcerer. At left, two horned men enter on the back of a hybrid beast with spectacles on his flanks and a lit broomstick in his anus. A torch-bearing hag flies above a crowd of specters and demonic creatures, including a boar-headed figure wearing church garments and holding a pitchfork. At right, as a goat plays the violin, men and women dance and join hands with the devil (another goat), who dons a leafy crown. The verse, which was added later, references the motif of light vanquishing irrational fears fostered in the dark.

**Claude Gillot**

***Great Winter of 1709, 1709***

***Ceres Distressed to See the Barren Land, 1709***

**Pen and black ink, gray wash**

**Beaux-Arts de Paris**

These highly finished designs for almanac pages were engraved and published by Pierre de Rochefort to commemorate a brutal cold spell in 1709. Frigid temperatures lasted for three months throughout much of Europe, causing widespread death of people and livestock from hypothermia, and leading to food shortages, rationing, and riots. The year's tragic events were compounded by severe storms in September, which coincided with France's defeat at the Battle of Malplaquet in the War of the Spanish Succession.

*Great Winter* depicts the shuttered city of Paris through an allegorical framework. On a cold night in a barren landscape, an older man representing winter warms his hands at a brazier. Medallions depict the dramatic disruption of life in the capital. Gillot's choice of subjects emphasizes the toll it took on the entertainment industry, his world and livelihood.

*Ceres Distressed* depicts the cold-ravaged countryside. Ceres, the Roman goddess of agriculture and fertility, sits under

a tree as light breaks through the clouds, with the surrounding medallions containing vignettes of the damage inflicted by winter. Gillot was sensitive to these disasters in rural areas, where much of Paris's food supply was sourced.

**Claude Gillot**

***A Speculator Raised by Fortune to the Highest Degree of Riches and Abundance, ca. 1710–11***

***Justice Destroying with Just One of Her Rays the Fortune of Speculators, ca. 1710–11***

**Counterproofs of engravings, with additions in red chalk**

***Study for “Justice Destroying with Just One of Her Rays the Fortune of Speculators,” ca. 1710–11***

**Pen and brown ink and wash**

**Private collection**

Around 1711, agiotage, or the speculative trading of stocks, was an increasing problem in Paris, which fell into an economic crisis as speculation ran rampant. For this pair of prints, here seen in proof states, the artist recounts the meteoric rise of a servant who, through speculative investments, becomes a financier. The first print shows how the young man, “with the help of Fraud, Violence, and Cruelty, plus a modicum of arithmetic,” elevates himself socially to a gentleman of leisure. The second shows the advent of Justice, who emerges in a burst of light to reverse the fortune of the self-serving speculators.

The prints were intended to include calendars in the blank spaces, but when they failed to be published as such, Gillot

inserted vignettes instead. The scene added to the *Speculator* depicts Fraud, Violence and Cruelty personified, while that added to *Justice* shows allegorical representations of royalty and abundance being shared with the people. Gillot's prints support the existing social order, perhaps reflecting uncertainties that came with dramatic social mobility. It is ironic that, at the end of his life, Gillot was ruined by investing in a speculative financial scheme.

**Claude Gillot**

***Animal Comedians*, ca. 1718**

**Gouache**

**Musée du Louvre, Paris, Département des Arts graphiques**

La Motte begins this fable with a tribute to Gillot, his “brother in Apollo,” whose vignettes bring the author’s talking animals to life. The tale outlines how a troupe of animal comedians is composed of individual creatures each playing a role suited to their nature: the majestic lion, the amorous bull, the sly fox, the prudent hound. Along comes the monkey, who believes he can play all the roles himself and puts on a comically horrible performance, which would only be applauded if it were a farce. Adapting this moral to his human readers, La Motte argues that one must play the role dictated by nature since pretending to be someone else is foolish.

**Claude Gillot**

***The Lion's Feast*, ca. 1718**

**Gouache**

**Musée du Louvre, Paris, Département des Arts graphiques**

Another tale told through anthropomorphized animals features the lion, a benevolent king of the forest, who entertains his court at a feast. In this lively atmosphere, the guests engage in raillery targeting the stag. The stag resents being the butt of the joke and instead pokes fun at the bear, who is infuriated and chokes him to death. Gillot chose the moment when the bear attacks the stag, while the animals at the feast watch the violent encounter. La Motte's moral is that fools—such as the stag—never learn from experience.

**Claude Gillot**

***The Cat and the Mouse*, ca. 1718**

**Gouache**

**Musée du Louvre, Paris, Département des Arts graphiques**

The tale of the cat and the mouse is La Motte's variant of Aesop's fable of the fox and the sour grapes. Tempted by bait, the mouse enters the cage trap. Along comes the cat, who proposes a truce—a trick to lure the mouse out and pounce on him. To commemorate their peace, the mouse instructs the cat on how to raise the lever so they can shake. When she does, the mouse flees into its hole with the bait, and the disappointed cat dismisses the lost prey as having been too lean.



**Claude Gillot**

***The Camel*, ca. 1718**

**Red chalk, red, gray, and green wash, white gouache**

**Musée du Louvre, Paris, Département des Arts graphiques**

One of Gillot's more colorful studies for the *Fables* is this scene devoted to the camel, who can carry great weights but who occasionally has slippery footing. To make the camel more surefooted, his handlers wrap his hooves in Turkish carpets, or as Gillot shows, lay a carpet in his path. The camel, however, considers this a great honor. The next day, he refuses to kneel and be burdened with a load, deeming it beneath him. His handlers remonstrate that the carpets were not a mark of honor but were warranted by his weakness, which he was a fool not to see.

**Claude Gillot**

***Address to the Reader and Homer and the Deaf Man***

**In Antoine Houdard de La Motte (1672–1731),**

***Fables nouvelles***

**Paris: Grégoire Dupuis, 1719**

**The Morgan Library & Museum, purchased with the DeForest collection, 1899**

Gillot's most lasting contribution to the art of the book are his 67 illustrations for La Motte's *Fables nouvelles* (of 101 total images in the quarto edition). The work secured Gillot's reputation. His primary innovation was depicting contemporary interiors, both humble and elegant, and showing figures in the day's dress, aptly evoking the tales' modern sentiments and settings.

For the address to the reader, Gillot depicted a young man being educated by books, as La Motte's volume was intended to provide moral instruction its aristocratic readers (including the young Louis XV). In the vignette accompanying "Homer and the Deaf Man," a vendor, with a violinist, is selling pictures and ballads at the market. The gist of the fable is that the self-absorbed vendor is so flattered by a customer's attention that he fails to realize that he is deaf.

**Claude Gillot**

***Study for the Rose and the Butterfly*, ca. 1718**

**Black ink, white and yellow gouache, over black chalk; traced with a stylus**

**The Morgan Library & Museum**

This working sketch for an illustration to La Motte's *Fables* reveals Gillot's methodical approach to design. He lightly outlined the vignette in black chalk, and the lines that aided him with perspective remain visible. The insects and background figures reveal how adept he was at drawing with the point of a wet brush. He then traced this working study to transfer it to another sheet of paper or perhaps the copper plate itself.

In the fable, the rose laments the inconstancy of the butterfly, which flits from flower to flower. As the butterfly in turn chides the rose, whose open blossom welcomes all who come to drink from it, that you cannot expect constancy, or exclusivity, if you do not offer it.

**Claude Gillot**

***Comedians and Satyrs on an Island, ca. 1710–13***

**Oil on canvas**

**Timothy Sullivan and Patrick Harris**

A seated nymph holds what is perhaps a musical score in her lap as a young satyr reads aloud. Mezzetin, who has a satyr's horns and human feet, whispers in her ear while a red-haired satyr places a diadem on her head. They are accompanied by musicians nestled in the trees. In the foreground stand two satyrs, a boy costumed as Pierrot and a girl garbed as Harlequine. Half of their costumes are dark in tone, indicating that depending on which way they face, they can represent their character at either day or night.

The presence of dancers, musicians, commedia dell'arte characters, and satyrs, along with the elegant setting all point to a more elaborate production than those of the fairground theaters. Furthermore, the facture and coloration show a greater consideration for fashion and fabrics. Thus, the painting might date to between 1710 and 1713, when Gillot was active at the Paris Opéra.

**Claude Gillot**

***Columbine, Lawyer For and Against, 1695–1707***

**Pen and black ink, red wash**

**Musée du Louvre, Paris, Département des Arts graphiques**

A character disguised in the clothing of a different gender was a common trope of the commedia dell'arte, and it remains prevalent in situational comedies today. In the play *Columbine avocat pour et contre*, Columbine accuses Harlequin of breaking their engagement. After an emotional courtroom appeal, she faints and exits, only to return in the robe and wig of a male lawyer, arguing in defense of Harlequin.

Gillot has depicted Columbine as the lawyer, who ultimately convinces the judge. Grateful for the lawyer's work, Harlequin exclaims, "I would marry him for saving my life." The lawyer proposes instead that Harlequin marry "his" sister. Harlequin agrees, Columbine reveals herself, and the couple leaves hand in hand.

**Claude Gillot**

***Harlequin, False Commissioner, at the Notary*, ca. 1695–1710**

**Pen and black ink, red wash**

**The Morgan Library & Museum, purchased on the E. J. Rousuck Fund and the Charles Ryskamp Fund**

This scene depicts Harlequin dressed as a police commissioner, presenting a complaint (that is secretly a marriage contract) to a notary, played by Scaramouche. It is from Evaristo Gherardi's one-act comedy *Return from the Fair at Bezons*, which satirized an earlier play about the fair. Bezons, north of Paris, held a major outdoor festival every September that drew a wide public. Gherardi's script is rife with mistaken identities, romantic intrigue, drunken tomfoolery, and wordplay. Much amusement comes from the mix of courtly and rustic crowds at the fairground.

**Claude Gillot**

***Harlequin as Roger Fighting the Giant, 1695–1707***

**Pen and black ink, red wash, white gouache**

**Musée du Louvre, Paris, Département des Arts graphiques**

The 1693 play *La baguette de Vulcain* satirized the actions of a man from Lyon who, in 1692, claimed to use a divining rod to find criminals. This parody of occult practices advocated for rationalism and science at a time when magic and witchcraft were ridiculed by skeptics.

The premise is also a satire on the sixteenth-century Italian epic poem *Orlando Furioso* by Ariosto, with Harlequin playing Roger (Ruggiero). Gillot has depicted the play's opening moments, when Harlequin dismembers the giant only to find him still alive, his large face staring in surprise and his body about to magically reassemble. Look closely at the giant's neck: the feet of an actor manipulating the oversized head are visible below.

**Claude Gillot**

***The Funeral Song, 1695–1707***

**Pen and black ink, red wash**

**Musée du Louvre, Paris, Département des Arts graphiques**

The scene opens with Scaramouche crying because he has credit at only one cabaret, and its owner has just died. Mezzetin laughs at him but then finds out that the dead owner is Master André, and he, too, starts to cry. Harlequin enters, singing and dancing, and quickly begins to cry in sympathy before even hearing the news.

While the other two mourn, Harlequin departs. He returns wearing three hats and gives his companions each a slip of paper containing a *tombeau*, or funeral song, in honor of Master André. Harlequin assigns the parts and they sing to the accompaniment of their imaginary instruments—Harlequin on the flute, Mezzetin on the theorbo, and Scaramouche on the bass. This scene, from act 2 of Claude Ignace Brugières de Barante's 1694 comedy *La fausse coquette*, was a point of departure for the play *Le tombeau de Maître André*.



**Claude Gillot**

***The Comedians' Repast*, 1695–1705**

**Pen and black ink, red wash**

**Musée du Louvre, Paris, Département des Arts graphiques**

*The Comedians' Repast* features the pyrotechnics that distinguish act 2 of *Arlequin esprit follet*, a popular play created in 1670 that centers on a love rivalry. This scene of a visit to a cabaret was celebrated at the time more for its clever stagecraft than its dialogue. Harlequin brandishes a sparkling firecracker and lunges at Scaramouche. Behind them, seated on benches that have suddenly risen are Mezzetin, Punchinello, and Pierrot. At center, the draped table holding a platter of food has also sprung toward the ceiling. The elaborate machinery is notable. Fairground theaters had to negotiate the use of such devices with the Opéra, intermittently receiving the privilege to exploit such effects.

**Claude Gillot**

***Nocturnal Scene with the Commedia dell'Arte, 1695–1710***

**Pen and black ink, red wash**

**Musée du Louvre, Paris, Département des Arts graphiques**

This scene of Scaramouche serenading Isabelle, a stock character cast as a young lover, highlights the critical role music and song played in the comedians' energetic performances. It may represent a scene from *Le marchand dupé* (The duped merchant), noted for Harlequin's absence, as this scene is one of Gillot's few commedia dell'arte images without the animated rogue. We see Scaramouche and Mezzetin with their mouths open in song, while Mezzetin and Isabelle play instruments. At fairground theaters, song was often a way to avoid the prohibitions on dialogue that the state placed on their performances because of their rivalry with the official Comédie-Française.

**Claude Gillot**

***Harlequin the Greedy Soldier*, 1695–1705**

**Pen and black ink, red wash**

**Musée du Louvre, Paris, Département des Arts graphiques**

This study, which served as a point of departure for the later, large-scale canvas (see below), depicts one of Gillot's favorite plays, *Le tombeau de Maître André*, a one-act farce attributed to Claude Ignace Brugières de Barante and Louis Biancolelli. The play opens with Scaramouche and Mezzetin arguing over how to divide a bottle of wine that they stole. Harlequin arrives and is asked to arbitrate the dispute. Gillot added a fourth figure, Pierrot, whose presence is not surprising, as at fairground theaters he regularly appeared onstage as Harlequin's valet. Seated on Mezzetin's drum, Harlequin begins drinking the wine and requests bread and cheese as he listens to their testimony. After finishing the bottle, he rises to leave. Mezzetin asks for his judgment, and Harlequin promises to return in two hours.



Claude Gillot, *Harlequin the Greedy Soldier*, ca. 1707–15. Oil on canvas; 100 × 139 cm. Musée du Louvre, Paris, Département des peintures; RF1945–26. © RMN-Grand Palais / Art Resource, NY. Photo: Stéphane Maréchalle.

**Claude Gillot**

***Harlequin Pregnant*, 1695–1710**

**Pen and black ink, red wash**

**Musée du Louvre, Paris, Département des Arts graphiques**

For this scene, Harlequin assumes the guise of a pregnant woman. Peeved that “her” husband is late, she threatens to punish him, but when the husband, played by Mezzetin, arrives, Harlequin fawns over him. Pierrot offers Harlequin a chamber pot, presumably to relieve his bloated stomach. Harlequin’s *fontange*, or wired headdress, is comically tall, mocking the frippery of current fashions.

**Claude Gillot**

***The Funeral March of Master André, 1695–1705***

**Red chalk, with pen and black ink**

**Musée du Louvre, Paris, Département des Arts graphiques**

***The Funeral March of Master André, 1695–1705***

**Red chalk with mauve, red, and brown wash, pen and black ink, corrected with white gouache, over graphite**

**National Gallery of Art, Washington, Ailsa Mellon Bruce Fund, 2004**

In the play *Le tombeau de Maître André*, the tavern owner Master André's reported death caused the comedians to fear losing their line of credit at their favorite drinking spot. At the end, however, they learn that Master André is not dead, and the funeral turns into a celebration.

The noisy finale encapsulates the ribald humor of the play, which was performed during Carnival at the Saint-Germain fair. The production not only heralded the start of Lent (and the death of festivities), it also mocked the elaborate ceremony of formal funerals. Poking fun at pompous functions was considered seditious and indecorous as the king became increasingly pious, which might explain the play's popularity.

Gillot strove to capture the funeral procession, led by Harlequin on an ass, as it circles Master André, who raises his glass in a toast. Master André is informally clad in a chemise and flannel—reflecting a modern sensibility and the greater freedom of the fair performances. The Louvre's sheet reflects an early idea for the scene, and pentimenti reveal Gillot's struggle with the placement and foreshortening of Harlequin. The National Gallery's version more fully realizes the scene and includes the elaborate trappings of a funeral procession.

**Claude Gillot**

***Scene of the Two Carriages, 1695–1712***

**Pen and black ink, red wash**

**The Metropolitan Museum of Art, New York, Purchase,  
David T. Schiff and Oscar de la Renta Ltd. Gifts, 2006**

***Scene of the Two Carriages, 1695–1712***

**Pen and black ink, red wash, squared in graphite**

**Musée du Louvre, Paris, Département des Arts graphiques**

Gillot sketched two different moments from this lively scene to experiment with the composition and juxtaposition of the figures. The painting hews closely to the Louvre's sheet, with the angry coachmen at center, unobscured by the magistrate who is seen from behind in the Metropolitan Museum's study. Indeed, the lower portion of the Louvre's drawing is lightly squared in graphite, indicating it was scaled up for transfer to the canvas.

When the painting is viewed in raking light, incised lines become visible, revealing that some portions of the composition were transferred directly. While finalizing the picture, Gillot changed the backdrop from the facade of a contemporary mansion to an urban intersection framed by a cluster of plain stone houses.



**Claude Gillot**

***Scene of the Two Carriages, 1710–12***

**Oil on canvas**

**Musée du Louvre, Paris, Département des peintures**

This canvas is exceptionally large for Gillot, an artist known for small-scale work. Rather than the thin, transparent glazes and heavy outlines he used in his more intimate cabinet paintings, here he employed thicker, drier, more concentrated pigments, in combination with lead white. The effect is a painting akin to a backdrop for public display. It is not known if the canvas was commissioned or made for sale at a picture stall at the fairground theater.

While Gillot's assistant Nicolas Lancret certainly helped sketch the figures in preparation for the canvas, the younger artist's role in executing the painting itself is unclear.

**Claude Gillot**

***Scaramouche in a Woman's Robe*, 1707–12**

**Red, black, and white chalk on tan paper**

**The Horvitz Collection, Wilmington**

Using the same orange-red, black, and white chalks as in the nearby study for Harlequin, here Gillot delineated Scaramouche's traditional costume overlaid with a silk robe and ornamented with a ruffled, soft *fontange* headpiece. The study was done in the studio with props, as the model lacks Scaramouche's mustache and leans over a chair back, which stands in for the front panel of the carriage. Gillot would later take the trailing robe from the lower sketch on the sheet of Harlequin studies and apply it to Scaramouche, letting the garment cascade in front of the carriage as he leans forward.

**Claude Gillot**

***Two Studies of Harlequin in a Woman's Robe*, ca. 1707–12**

**Red, black, and white chalk**

**Musée des beaux-arts, Lyon**

Technical examination of the painting *Scene of the Two Carriages* indicates that the upper study reflects the canvas's first layer, and it has been suggested that Gillot returned to the sheet to draw the second, lower study while painting the figure. This working method is not unlike the process of retouching counterproofs of etchings while making prints. The form of the painted figure, however, adheres more closely to the upper, initial study, even though the lower study reveals a more subtle and fluent understanding of drapery.

**Nicolas Lancret (1690–1743)**

***Studies of a Head and Hands*, ca. 1707–12**

**Red, black, and white chalk on tan paper**

**Harvard Art Museums/Fogg Museum, Cambridge, Gift of Agnes Mongan**

This sheet is considered a very early work by Lancret, whose draftsmanship from this period is otherwise unknown. It helps us place him in Gillot's shop during the generative phase of *Scene of the Two Carriages* and reveals that—at the very least—Lancret assisted in making some of the preparatory studies for the painting.

The head study relates to Harlequin's coachman, while the sketches in red chalk explore his clenched fist. Drawn in black chalk, the hand holding a pole is for Scaramouche's coachman, and the two lower studies do not seem to have been used. Curiously, the coachman's face appears calm compared to the angry visage of the final canvas.

**Claude Gillot**

***Actors Making Ready*, ca. 1705–10**

**Pen and black ink, gray wash**

**National Gallery of Art, Washington, Woodner Collection,  
Gift of Andrea Woodner, 2006**

On a stage framed by a swath of curtain, Scaramouche adjusts his mustache in front of a mirror held by a dandy wearing a plumed hat and sword. A richly garbed female singer stands to their left. To the right, Harlequin places one arm around the shoulders of Pierrot in an affectionate but domineering gesture.

Several plays feature such scenes of preparation, which, like this image, call attention to the reality of the stage. While some actors here seem to be preparing for a performance, Harlequin and Pierrot are already in stock costumes and poses, reminding us that the celebrated performers of the *commedia dell'arte* were in some ways indistinguishable from their roles.

**Antoine Watteau (1684–1721)**

***The Wedding Procession*, ca. 1712**

**Red chalk over a red chalk counterproof**

**National Gallery of Art, Washington, Margaret Mellon**

**Hitchcock Fund, 2000**

Watteau likely departed Gillot's studio around 1709. This drawing, which dates a few years later, highlights the younger artist's innovative approach to theatrical subjects. While Gillot's images adhere closely to performances and capture a distinctive, recognizable moment, Watteau did not depict a scene as it was played onstage. Instead, he assembled a cast of familiar character types and combined them in a way that suggests a narrative without making it explicit. Here, the older man is the husband of the woman gazing at the younger man. The seduction is underscored by the musicians at the rear of the procession, one of whom plays the hurdy-gurdy, an instrument associated with sexual activity.

**Claude Gillot**

***Harlequin Disguised as a Baker, ca. 1695–1707***

**Pen and black ink, red wash**

**Private collection, Los Angeles**

Nolant de Fatouville's comedy *Arlequin, empereur dans la lune* (1684), in which Harlequin adopts many disguises, was a fertile source for Gillot. Here Harlequin, disguised as a baker, stops his small carriage and argues with the bewigged magistrate over the toll on the vehicle. Soon after, the Doctor—seen at far right—approaches the group. Harlequin quickly changes costume to impersonate the son of the Farmer from Domfront, whom the Doctor has invited to court his daughter. Unfortunately for him, the messenger arriving at left is about to expose the ruse. Gillot executed the painted version of Harlequin masquerading as the farmer's son with help from his assistant Antoine Watteau.



Claude Gillot and Antoine Watteau, *Harlequin, Emperor of the Moon*, 1707–8. Oil on canvas; 65.3 × 82.2 cm. Musée des beaux-arts, Nantes. © RMN-Grand Palais / Art Resource, NY. Photo: Gérard Blot.



**Claude Gillot**

***Duel Scene*, ca. 1695–1707**

**Pen and black ink, red wash**

**Private collection, Los Angeles**

The finale of *Arlequin, empereur dans la lune* (Harlequin, emperor of the moon) features a duel in which Harlequin and his companions fight a trio of comedians playing the knights of the sun. With comically long blades, the Doctor, Harlequin, and Mezzetin engage in a balletic battle against a lunging Scaramouche, a timid Pierrot, and an awkward Punchinello. As would be expected of a play written during the reign of Louis XIV, who was known as the Sun King, the knights of the sun triumph.

**Claude Gillot**

***Rural Dance*, ca. 1710**

**Pen and brown ink**

**Joan Taub Ades Collection, New York**

***Masquerade*, ca. 1710**

**Pen and brown ink, with a pasted patch**

**Museum of Fine Arts, Boston, Bequest of Forsyth Wickes,  
The Forsyth Wickes Collection**

These dancing scenes explore movement, morality, and social norms. *Rural Dance* depicts a gathering of laborers enjoying a country dance in an urban park, accompanied by a simple drummer. The physicality of their movements, where a man hoists a woman so that both of her feet are high off the ground, had erotic undertones and would only be found in country or comic dances.

By contrast, *Masquerade* is set against a wooded background and depicts four courtly couples whose movements are more choreographed and restrained. Each dancer sports an elaborate costume with a hat or mask, contributing to the theatricality of the scene.

## **Claude Gillot**

***A Drummer and a Woman Playing Pipes, 1695–1710***

***A Drummer with a Shepherdess and Her Child, 1695–1710***

**Pen and brown ink**

**Musée du Louvre, Paris, Département des Arts graphiques**

The costumed figures, musical instruments, and idealized natural settings suggest these vignettes represent interludes from a pastoral-themed theatrical performance. Gillot's decorative pen work, with its weblike surface, integrates the figures seamlessly into the landscape, rendering nature and the performers in harmony.

These sheets give visual form to the eclogue, or short pastoral poem, an ancient literary genre revived by Houdard de La Motte, who may also have been responsible for the inscriptions “original de M. Gillot.” La Motte's *Discourse* (1709) asserts that depictions of idyllic life can be informed by nuanced concepts of romantic love, sentiment, and gallantry, rather than merely by the familiar trope of rustic simplicity. This combination of characters with a modern sensibility and a bucolic setting mirrored the fashion for actors costumed as elegant gardeners.

**Claude Gillot**

***Apollo Preparing to Flay Marsyas, ca. 1710***

**Pen and brown ink**

**The Horvitz Collection, Wilmington**

Some of Gillot's outdoor vignettes are devoted to mythological subjects, such as this scene depicting the aftermath of a musical contest between the god Apollo and the satyr Marsyas, described by the Roman poet Ovid in his *Metamorphoses* (8 CE). The musicians vie for honors in front of King Midas, whose preference for the satyr's tune leaves Apollo astonished. Here Gillot depicted a later moment from a second version of the tale, in which Apollo flays Marsyas as punishment for daring to challenge him. The triumphant Apollo was long associated with King Louis XIV, lending this ancient tale contemporary resonance.

**Claude Gillot**

***Scene of a Fairground, 1700–1710***

**Pen and black ink, gray wash**

**Harvard Art Museums/Fogg Museum, Cambridge, Gift of  
Regina T. and Freddy Homburger in honor of Agnes Mongan**

Does this sheet depict an actual fair or a scene from a play set at a fair? Some contemporary plays—both those staged at fairground theaters and those at official venues—took fairground entertainments, and the fair’s denizens, as their subject. This motif was popularized by the playwright Florent Dancourt in *The Fair at Bezons*, which premiered at the Comédie-Française in 1695. In 1697 Evaristo Gherardi’s commedia dell’arte troupe produced *Return to the Fair at Bezons*, a satire that further exploited the lively and fashionable annual September fair. Gillot’s scene, containing fairground entertainments and the arrival of an elegant river barge with revelers and horses, was likely inspired by these earlier examples.

**Claude Gillot**

***An Elegant Meal, 1710–15***

**Oil on paper mounted to panel**

**Private collection, Los Angeles**

The backdrop of this elegantly dressed group of men and women gathered for a meal is a grand buffet framed by classical architecture and foliage. Attention is directed to the lower right, where a woman plays the guitar and sings. Everyone is rapt, save for the dogs and the monkey playing with fruit.

Images of outdoor dining were a natural extension of Gillot's interest in contemporary life and the pastoral genre; such scenes were also part of staged performances.

**Claude Gillot**

***Four Singers*, ca. 1710–15**

**Pen and black ink, red wash**

**The Horvitz Collection, Wilmington**

Among the largest contingent of drawings by Gillot is a group costume designs, many of which emerged in 2004 in a previously unknown album of the artist's drawings. Each sheet typically contains four ensembles, often showing variations on a theme, and were likely intended to be worn by singers and dancers. These studies for women's costumes combine elements of historic dress—slashed sleeves and bodices, standing collars—and whimsical details associated with Folly, such as elaborate hairdos and plentiful ribbons.

**Claude Gillot**

***Three Actors in Heroic Costume*, ca. 1700–1712**

**Pen and gray ink, red wash**

**Private collection**

Gillot's work for the Paris Opéra required him to produce costume designs for the more traditional repertory. Here we find three male figures in heroic costumes with restrained gestures appropriate to tragedy. At left, a figure extends a hand, palm down, which indicates he is speaking to a character of lesser status. The center figure's hand is folded in on itself, a gesture meant to attract others' attention. All three stand in open fourth position, a stance common to actors and opera singers.

The central figure bears a striking similarity to the actor featured in Watteau's painting *The French Comedians*. Did Gillot design for the same theatrical company from which Watteau took his inspiration?





Antoine Watteau, *The French Comedians*, ca. 1720. Oil on canvas; 57.2 × 73 cm. The Metropolitan Museum of Art, New York, The Jules Bache Collection, 1949; 49.7.54.

**Claude Gillot**

***Costume Studies for Plutus and Time, 1719–20***

**Watercolor and gouache**

**Musée du Louvre, Paris, Département des Arts graphiques**

An opera-ballet by André Cardinal Destouches and Michel Richarde Lalande, with a libretto by Pierre Charles Roy and choreography by Claude Ballon, *Les éléments* debuted at the Palais des Tuileries on 31 December 1721 to lackluster reviews. It was performed four times for the court before being substantively revised for a public debut at the Paris Opéra in 1725. The 1721 performance marked the last stage appearance of Louis XV, at age eleven.

*Les éléments* was also the last major royal production on which Gillot worked, and many of his costume designs were later documented in prints by François Joullain. This sheet—exceptional among Gillot's costume designs for its elaborate use of watercolor—shows two variations on costumes for Plutus and Time.

**Claude Gillot**

***Four Actors Costumed as Captains, ca. 1715–20***

**Red wash and gouache**

**Musée du Louvre, Paris, Département des Arts graphiques**

The Captain is a commedia dell'arte character noted for his swagger but who is ultimately a coward. He usually wears dandified military dress, often combined with elements of what was called Spanish costume. The two young men at far left and right are elegant Captains, cast as lovers. The mustachioed pair at center, with their swords, spurs, oversized buckles, capes, and feathered hats, are more typical. White gouache was used on the figure that was chosen for further refinement, and it was this version of the costume that François Joullain engraved.

**Claude Gillot**

***Scene from an Opera: The Sleep of Rinaldo, ca. 1712–15***

**Red and ocher wash, gouache**

**Musée du Louvre, Paris, Département des Arts graphiques**

Gillot's only extant rendering of an opera scene is this painterly gouache, which has long been associated with Jean-Baptiste Lully's 1686 opera *Armide*. This celebrated baroque work was reprised regularly in the decades following its premiere, including in 1703 and 1713–14; Gillot could have seen or worked on one of these productions.

*Armide* was based on Torquato Tasso's 1581 poem *Jerusalem Delivered*. The hero Rinaldo's enchanted sleep in the sorceress Armida's lair became a popular subject among painters, and the magic-induced dream sequence was a familiar trope for opera. Gillot's version is unconventional in that it lacks the armed sorceress. If the scene is indeed from *Armide*, it could depict a moment in act 2 when demons disguised as nymphs and shepherds cast a spell over Rinaldo.

**Claude Gillot**

***Arabesque with Cupid*, ca. 1710**

**Pen and black ink, yellow watercolor**

**Musée du Louvre, Paris, Département des Arts graphiques**

Many of Gillot's arabesques take pagan deities as their central motif. In the 1690s, Claude III Audran had popularized tapestries featuring antique gods and goddesses. The taste for such lighthearted decorations prevailed for over a decade, and Gillot made numerous studies for love-themed arabesques. In this sheet, probably for a tapestry or wall panel, Gillot created a delicate, flower-filled surround centered on the figure of Cupid, enlivened by a golden wash that he occasionally deployed for his decorative designs.

**Claude Gillot**

***Arabesque with a Medallion Supported by Secrecy and Prudence, ca. 1715***

**Pen and black ink, brown and gray wash, black chalk, and white gouache**

**Musée du Louvre, Paris, Département des Arts graphiques**

In this working drawing for a tapestry, a central blank medallion is surrounded by elements of a military trophy and flanked by two female allegorical figures, Secrecy and Prudence. The medallion is surmounted by a coronet, above which is a shield bearing a fleur-de-lis and a crown, possibly associated with the regent Philippe II, duc d'Orléans, who ruled for the young Louis XV from 1715 until 1723.

Gillot used white gouache to cover earlier traces of the design. These corrections indicate that the initial design was symmetrical but that the artist revised it to present two distinct options, divided along the vertical axis. The grid, in lightly applied black chalk, indicates it was transferred to another surface, perhaps a full-scale model for the panel.

**Claude Gillot**

***Arabesque with a Medallion Flanked by Lions, Surmounted by a Crown, ca. 1715***

**Pen and gray ink, yellow and blue watercolor, with graphite  
Musée du Louvre, Paris, Département des Arts graphiques**

This tapestry design is more sober and restrained than Gillot's other decorative work, perhaps signaling a shift in popular taste. The blank medallion at center is flanked by two lions and surmounted by a crown with a rampant lion. These features suggest that the design may have been intended for a noble patron. Gillot was said to have produced tapestries for the Scandinavian courts, and Norway, Denmark, and Sweden all contained rampant lions in their coats of arms.

It is unclear, however, if this tapestry was ever produced. The sheet lacks corrections and squaring, but the addition of the foliage suggests that the design continued to be refined.



## **Claude Gillot**

***Design for a Tapestry: Apollo, ca. 1715***

***Design for a Tapestry: Neptune, ca. 1715***

**Proof state impressions retouched with pen and black ink, gray wash, and black chalk (and red chalk on *Neptune*)**

**Bibliothèque nationale de France, Paris, Département des Estampes et photographie**

Among Gillot's most celebrated designs are his six arabesques featuring mythological characters that he initially etched and Charles-Nicolas Cochin completed. The suite was published around 1737, after Gillot's death, by Gabriel Huquier as the *Livre de portières* (Book of tapestry designs). The prints depict pagan deities familiar from Gillot's bacchanals: Apollo, Diana, Bacchus, Flora, Neptune, and Thetis.

These are two examples from a group of eight embellished proofs. Each combines an impression from a partly etched plate with drawn elements elaborating, correcting, and completing the design. In the design at left, a very young Apollo celebrates the new king, Louis XV, during the regency that began with the death of Louis XIV in 1715. These years marked a productive period in Gillot's career: he had officially become a member of the Académie royale in 1715, and his decorative work was in high demand.



**Claude Gillot**

***Designs for the Decoration of Arquebuses, 1715–20***

**Black and red chalk**

**Musée du Louvre, Paris, Département des Arts graphiques**

By 1700, long guns such as the arquebuse were common in Europe. In France, only the nobility had the legal right to bear firearms, but wealthy bourgeois landowners used them as well. Both a status symbol and a luxury good, the arquebuse was a marvel of modern technology. Manufacturers and artists collaborated to produce beautifully adorned devices for hunting.

Gillot's motifs for the decorative metal elements found on an arquebuse include mythological references to war (Mars) and sexuality (Medusa), themes that would be used by gun manufacturers throughout the century. This series of designs can be dated after 1715 because one includes the arms of the regent who ruled the country only while King Louis XV was a minor.

**Claude Gillot**

***Ceiling Design Devoted to Apollo and the Arts, ca. 1705–15***

**Pen and gray ink, watercolor, with black chalk**

**Musée du Louvre, Paris, Département des Arts graphiques**

Ceiling designs are abundant among Gillot's decorative drawings, and this large sheet is the most elaborate and finished example. On a cloud at center sits Apollo with his lyre. In each corner are symbolic objects on airy, cornucopia-flanked pedestals: An easel with a canvas and palette represents painting, an organ and string instruments stand for music, and an open book symbolizes literature. A globe and sextant, which typically refer to geometry, here are seen with a mirror, a symbol of rhetoric.

The sheet's large scale and watercolor technique indicate that it must have been a presentation drawing for a major project. While the iconography of Apollo and the arts was closely associated with Louis XIV, such imagery was also used for the young Louis XV.

**Claude Gillot**

***Abduction of Paris*, ca. 1708–12**

**Oil on canvas**

**Mary Tavenor Holmes**

Gillot enjoyed portraying spoofs of classical tragedies. This burlesque reverses gender roles in the tale of Helen and Paris, in which Trojan prince Paris travels to Sparta to retrieve the beautiful Helen of Troy. Here, Helen abducts Paris, played by a hapless Pierrot dressed as a warrior. Accompanying them is Cupid, who plays bilboquet, a game associated with sexual activity. Scaramouche raises his hand in alarm at the abduction, while Harlequin makes amorous advances on the distracted Helen. At right, a widow walking her dog and carrying a hatbox is being questioned by Mezzetin. This pair reinforces the scene's narrative of seduction: Mezzetin was known for his knavery and widows were often cast as amorous women in search of a partner.

The young boatman and the putto are similar to those depicted by Nicolas Lancret in his later works. *Abduction of Paris* is the type of theatrical genre painting Lancret hoped to learn while assisting Gillot, and if the picture was produced around 1712, the young artist may even have had a hand in its production.

**Claude Gillot**

**Frontispiece to Antoine Houdard de La Motte (1672–1731),  
*Odes de M. La Motte de l'Académie française***

**Paris: Chez Grégoire Dupuis, 1711**

**The Morgan Library & Museum, purchased on the Gordon  
Ray Fund, 2017**

Gillot's first commission for book illustrations came from a friend, the playwright and author Houdard de La Motte. The writer's *Odes* were first published in 1707, with a frontispiece by Gillot. The frontispiece was repeated in this 1711 edition, issued a year after La Motte was received into the Académie française.

The figure of Lyric Poetry stands at center, one arm on a monument as she gazes up at the winged figure of Fame. Beyond this tepid allegory, humorous bacchanalian subjects emerge. Two satyrs clang cymbals and behind a grotesque herm of Pan, the drunken Silenus, seated on his braying donkey, tries to embrace a naked bacchante. Gillot's incorporation of ribald pagan rituals alludes to La Motte's work as a satirist.

**Claude Gillot**

**Illustration to canto 5 of *Le lutrin***

**In Nicolas Boileau-Despréaux (1636–1711),**

***Oeuvres de Boileau***

**Paris: Chez Esprit Billiot, 1713**

**The Morgan Library & Museum, purchased on the Gordon Ray Fund, 2017**

In 1713 Gillot devised six vignettes to illustrate Boileau's mock-epic poem *Le lutrin* (The lectern) for a posthumous collection of his work. Boileau, a master satirist, championed the side of the Ancients in the Quarrel between Ancients and Moderns. While Gillot was closely aligned with the avowed modernist Houdard de La Motte, his talent for visualizing satire made him a good fit for the project.

Published in 1673 (cantos 1–4) and 1683 (cantos 5–6), Boileau's tale was inspired by a notorious episode in 1667. Two church officials in Paris argued over the placement of a pulpit, and the case was eventually adjudicated in Parliament. Canto 5 recounts a battle of the books between the opposing camps of the treasurer and the precentor. Each literally wields tomes to defeat their opponent—a moment of physical comedy where Gillot's talent shines.

**Gerard Scotin the Elder (1643–1715), after Claude Gillot  
Headpiece to act 3 of Jean-Baptiste Lully (1632–1687),  
*Amadis***

**Paris: Christophe Ballard, 1713**

**The Morgan Library & Museum, purchased on the Mary  
Flagler Cary Fund, 2022**

Jean-Baptiste Lully the Younger, son of the composer Jean-Baptiste Lully, obtained the royal privilege to reprint his father's musical scores in 1707. He worked with Christophe Ballard, who held the exclusive royal privilege to publish music, to issue new editions between 1707 and 1713 for several of Lully's seventeenth-century operas. For the published scores of two revered *tragédies en musique*—*Thésée*, in 1711, and *Amadis*, in 1713—Gillot produced six vignettes, or one per act, which was a novelty at the time. Gillot's illustrations translated Jean I Berain's celebrated stagings into print. The headpiece to act 3 of *Amadis* shows some of the elaborate special effects that accompanied a plot that relied heavily on magic.

**François Joullain (1697–1778), after Claude Gillot**

***Habit du roi, from Nouveaux desseins d'habillements à l'usage des balets, operas et comedies, 1725***

**Engraving**

**The Metropolitan Museum of Art, New York**

Joullain was Gillot's final pupil, working with the artist at the end of his life. He obtained a large cache of costume drawings from Gillot's estate, as well as permission to make engravings after them, in 1723. He published more than eighty figures in his *Nouveaux desseins d'habillements* (New designs for costumes), many of which were related to the 1721 royal ballet *Les éléments*.

This costume is one of a handful Gillot designed for the last role danced by the eleven-year-old king Louis XV. None of the costumes survive, and we do not know which the king wore for his final performance.

See the touch screen nearby for more costume designs engraved by Joullain, some of which were hand colored.

