Name

Date

Discipline

Topic

The writing involves the analysis of French Comedians’ art. The activities involve description of artist's name, the medium of the art and the title. It also describes the probable date of designing the work, its present location, its condition, as well as, its provenance that shows its source and where it came from its design. The above information is known through itsdocumentation. The primary descriptions are visual analysis, historical context of the art and symbolic interpretation. The paper also describes the subject matter of what is happening in the image of the art. It entails description scene of the people, formal quality, style, critical judgment and understanding(Watteau, 2010).

The study involved the French Comedians. It is a comedy that wasproduced in Italy between the period 16th and 17th centuries. It wasfuture by improvisation from the standard plot outline. There is also the use of stock characters. They are often in traditional masks, as well as, costumes. Antoine Watteau designed the art. It was developed in the year 1720s. In the year 1731, the item was engraved with the name "French Comedians who was playing a tragi-comedy. There is a presence of the principal male figure who is wearing a formal costume hat. The hat has plumes and a wig. There is a fringed and skirted silver garment that is lavishly embroidered with palettes. During the eighteenth century, the costume indicated in the design was to be considered appropriate for the subject from antiquity (Watteau, 2010).

Moreover, the hero's silk stockings, as well as, red boots draw his attention to the skinny ankles and bowed legs. It can be observed that the heroine has dismissed him. It is referring to the letter crumpled on the floor. There is as scene of imaginary Crispin, who is seen getting into the room from the rightpart of the door.It is representing variedvernacular theatrical tradition. However, would never have taken into the stage at the same time when reality is put into consideration. The art is found in the Jules Bache collection of the year 1949. It is made up of comic actors, as well as, quacks (Watteau, 2010).



The original size of thedesign is 1,800 × 1,410 pixels. The item is located in France, Europe. The medium of an object is oil on canvas. Its dimension is approximately 57.2 centimeters by 73 centimeters. It is classified under paintings. Jules Bache Collection did the credit line in the year 1949.The versatile character is vindictive, violent and deceitful. They are sometimes easily duped and full of the brunt of jokes. They give rise to most of the regional and international variants such as Mezzetino, Figaro and Scapino. It is portraying musicians that are depicted as lovelorn melancholy. [Neapolitan](http://www.metmuseum.org/toah/hd/npls/hd_npls.htm) Pulcinella is represented in loose white garments. He has conical hat, a black mask that has beaklike nose, and it is often hunchbacked. Another element in the picture is the English character Punch. It is crafty and cantankerous. He is beating other people with his bacchic. It is seen that Pulcinella's high hat, as well as, grotesque countenance help in distinguishing him from the crowd. Mezzetin is in the foreground section, and he is dancing with an actress. The scenario also depicts Pulcinella as one of the amiable gluttons. He is described with attributes of wine and cheese in a [soft-paste sculpture’s porcelain](http://www.metmuseum.org/toah/hd/porf/hd_porf.htm) of [Italian](http://www.metmuseum.org/toah/hd/pori/hd_pori.htm) origin (Paintings, 2011).

A formal analysis of the object also shows the present of two female who are standing at the center of the scene. The building in the scene has two entrance from which the left side there is a man in black hat entering into the scene. The woman at the center is also wearing a similar black hat. She is in silver cloth with strips of white colors. The other woman beside her is wearing long garments that are scrolling on the ground. A man is seen climbing the stairs into the house from the formal garden. He is coming from the background at the lower right. Moreover, he is described as a heavy-set figure wearing a black suit and hat. He is in a broad leather belt and leather gloves. He is alsoseen carrying a sword at his waist (Watteau, 2010).

The research on the historical context of the objectincludes the following findings: The characters’ masks, in spite of variations over the years, has retained most of their original flavor. The servant types were the most important prospects. The famous include Arlecchino, or Harlequin. They were wit and acrobat. They were also amorous and childlike. He is depicted wearing a catlike mask that is motley colored clothes. He carries a bat like structure or wooden sword. It shows the ancestor of the slapstick. His crony was roguish and sophisticated. He was cowardly villain and would do anything for money. The descendant of the type is Molière's Scapin and Figaro. Historically, Pedrolino used to have a white face.In its old age, plays of the commedia were usually performed in the open air by various itinerant troupes of players. The performances were based on some a set schema and scenario. The basic plot is a familiar story from which different actors improvised their dialog. They were at liberty to tailor action to their audience. They also allow for most sly commentary on the present politics, as well as, bawdy humor that was censored (Watteau, 2009).

Pulcinella is a character seen in several English [Punch and Judy](http://www.answers.com/topic/punch-and-judy) shows. He was a dwarfish humpback characterized by a crooked nose. He is a cruel bachelor who liked chasing pretty girls. On the other hand, Pantaloons was portrayed as a caricature of the Venetian merchant. He was rich and retired, however, mean and miserly man having a young wife and adventurous daughter. The handsome Inamorato, who is also a lover, had many names. He was required to wear no mask and was to be eloquent to speak the love declaration. Moreover, the Inamorata was another female counterpart. The most famous was Isabella. Her servant called s Columbine was Harlequin’s beloved one. Historically, La Ruffiana was the old woman. She was either the mother or the village gossip. She thwarted the lovers. The French Comedians is notable that female roles were being played by women. It was documented as early as the 1560s.

The interpretation of the object involved the following aspects:Commedia art is a theatrical form that is characterized by improvised dialog, as well as, a cast of colorful stock futures that rose from Italy during the fifteenth century. The art rapidly gained its popularity throughout Europe. The earliest known company such as Confidenti, Gelosi and Fedeli formed in Padua in the year 1545 were the places where the image was made a favorite theme of artists. At the beginning of seventeenth century troupes, it became enjoyed as an international celebrity. The use of a mask partially and entirely that obscured facial expression of the picture emphasizing a dialect, as well as, exaggerated gesture in order to portray emotion and intention. The presence of the sweet-natured male being wore white garments. His face is also powdered white with painting of a single teardrop that is alluding to his melancholy. Thestyle can be championed to the creative and solitary as a representation of contemporary artists. Every stock character in the commedia has evolvement of a distinct set of attributes, [costume](http://www.metmuseum.org/toah/hd/eudr/hd_eudr.htm), characteristic speech and props. They represent standard portrayal of the characters. All the people in the picture wore mask except Pedrolino. It is a tradition that has been derived from the [ancient Roman comedies](http://www.metmuseum.org/toah/hd/tham/hd_tham.htm). The distinctive stylized postures and costumes are holding a definite appeal for modelers of small [sculpture](http://www.metmuseum.org/toah/hd/past/hd_past.htm). They represent production of graceful and witty porcelain different figurines of commedia futures. The servants were the most important and subversive characters of the commedia. It is because their antics or intrigues made decision on the fate of frustrated lovers. Their origin is contested.Watteau’s art indicated in the above object exemplifies the profound influence of the theatre. It reflects a motif of inspiration several arts of the 18th century. In the case above, the words count significantly less compared to gestures (Watteau, 2010).

Most commonly, the center of the plot of comedianis on the struggles of [young lovers](http://www.metmuseum.org/toah/hd/coup/hd_coup.htm). Their[union](http://www.metmuseum.org/toah/hd/wedd/hd_wedd.htm) is hindered by several elders.They were possibly a jealous guardian and even an aged spouse. Theinnamorati seek help from servant characters known as zanni. Its meaning is derived from zany. It means someone with cunning intervention. It directs the play to a happy conclusion. Some familiarsituation involved marital jealousy, adultery and the outwitting foolish character of a servant. The stock characters acted the stories from [mythology](http://www.metmuseum.org/toah/hd/grlg/hd_grlg.htm), as well as, from the [ancient Greek](http://www.metmuseum.org/toah/hd/thtr/hd_thtr.htm) and Roman comedies (Watteau, 2009).

Arlecchino is another person characterized as a poor man in the art. He was often from Bergamo and his diamond-patterned costume that has a suggestion that he is wearing patchwork. It is a sign of his poverty. Furthermore, his mask is speckled with warts and has shaped like the face of a cat, pig or monkey. He often has a bacchic or slapstick. He is usually a brilliant acrobat, but he is gluttonous, gullible and illiterate. Contrary to his attributes, Columbina, who is his paramour is a coquettish and clever maidservant (Watteau, 2010).

Most of the characters in the commedia usually represent fixed social types. They are [stock characters](http://www.answers.com/topic/stock-character) of foolish devious servants, old men or military officers who are full of false bravado.For instance, [Pantalone](http://www.answers.com/topic/pantaloon-character) is the miserly Venetian merchant.

In conclusion, the French Comedians painting shows various formal and historical context that give a description of French lifestyle. The dressing style in the art can be used as an example to show the cultural practice in France.

References

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