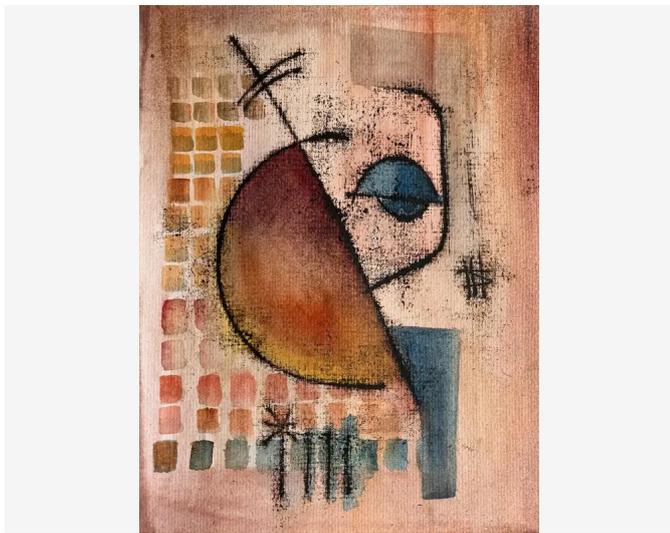


# Nanopublication — Sir John Falstaff as Visual Character Study — Contradiction, Excess, and Watercolor's Natural Diffraction

by Arnaud Quercy [2] · Sir John Falstaff · 2022



## Claim 1: Sir John Falstaff as Visual Character Study — Contradiction, Excess, and Watercolor's Natural Diffraction

I chose watercolor as the medium to translate Shakespeare [5]'s Sir [1] John Falstaff [4] into visual form because the medium's inherent instability mirrors the character's fundamental contradiction: wit and self-indulgence, boisterous vitality and moral ambiguity, theatrical grandeur and comic deflation. The fluid bleeds and uncontrolled blending of watercolor on paper enact what Falstaff embodies — an irreducible excess that resists containment, spills beyond its own outline.

### CONTEXT

Sir John Falstaff — Shakespeare's most voluminous invention, appearing across *\*Henry IV\** Parts 1 and 2 and *\*The Merry Wives of Windsor\** — is a character who defeats reduction. He is simultaneously companion and parasite, philosopher and coward, beloved and contemptible. His humor is never simple: it is always self-aware, self-undermining, and yet never fully ironic enough to be mere cynicism. He is a man of genuine warmth and genuine vice, and Shakespeare refuses to resolve the tension.

In translating this character into watercolor, I worked with the medium's structural analogies to Falstaff's nature. The warm orange range — tan, rosybrown, burnt sienna, wheat — builds a foundation of bodily presence, earthiness, the heated flush of a man who eats, drinks, and lives loudly. These tones accumulate without being fully controlled, pooling and drying at their own tempo, which suits a character whose appetites always slightly exceed his will. The black

line work — gestural, assertive, non-illusionistic — provides the wit: sharp, ironic notation over the warm wash, like Falstaff's verbal dexterity laid over his considerable bulk.

The grid of color squares on the left of the composition functions as something other than pure decoration: it introduces a visual rhythm, a kind of inventory or tally, an echo of Falstaff's endless accounting of debts, pleasures, and justifications. The blue accent — unexpected in so warm a composition — marks the character's occasional moments of genuine pathos, the flickers of something more serious within the comedy.

The work belongs to the Untamed Creations collection, which gathers pieces governed by free expression rather than systematic method. This is not ideamorphic transliteration operating through a codex; it is direct portraiture of character through chromatic and gestural intuition. The "untamed" quality is precisely what Falstaff demands: his vitality cannot be systematized without becoming something else.

### REFERENCES

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- [6] Shakespeare, William. *\*Henry IV, Part 2\** (c. 1600). The Arden Shakespeare. Methuen, 1966.

### EPISTEMIC PROFILE

Claim type	artistic statement
Voice	first person
Epistemic status	authorial attestation
Methodology	direct practice knowledge
Certainty	high

### CHECKSUM (SHA-256)

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