



PROANTIC
LE PLUS BEAU CATALOGUE D'ANTIQUITES

Noh Mask "kagekiyo" Kongo Style Japan



950 EUR

Signature : motoyoshi

Period : 20th century

Condition : Bon état

Material : Painted wood

Description

Kongo style Kagekiyo mask signed Motoyoshitaira no Kagekiyo (???) (died 1196), also known as Kazusa no Shichiro (????), was a Taira samurai who fought in Japan's Genpei War against the Minamoto clan. He was born the son of Fujiwara no Tadakiyo. His original name was Fujiwara no Kagekiyo (????), but he was adopted by the Taira and served them loyally for the rest of his life. In 1156, he helped secure Emperor Go-Shirakawa's throne, and then, during the Genpei War, he unsuccessfully attempted to have the Minamoto clan leader, Minamoto no Yoritomo, assassinated. Kagekiyo is perhaps best known for his appearance in the eleventh chapter of the epic romance Heike Monogatari (The Tale of Heike) during the Battle of Yashima, in the section titled "The Loosed Bow" (??). He seizes

Dealer

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the neck guard of the Minamoto warrior Mionoya no Juro in order to prevent his escape; Mionoya escapes Kagekiyo's grasp, hiding behind an allied mount. Then, leaning on his spear, Kagekiyo exclaims, "You must have heard of me long ago. Now see me with your own eyes! I am the man the young toughs of the town know as Akushichibiyoe Kagekiyo of Kazusa!"[1] Kagekiyo then withdraws from the fight. [2] He was captured at the Battle of Dan-no-ura in 1185. In 1196, Kagekiyo starved himself to death in the new capital of Kamakura. Tara no kokekiyo became a general and was known as akushichibiyoe because of his strong build According to legend at the battle of yoshima, he tore the plates of the enemy's armor with his bare hands He was taken prisoner once Genji defeated the hekei clan at the battle of dan no ura in 1185 it is said that he pledged allegiance to minamoto yoritomo founder of the kamakura regime yoritomo then rewarded him with land in kyushu Two roles represent him: one defines him as a fallen but worthy fighter In another legend following the massacre of the heike clan His daughter hitomaru barely recognizes him and he hides his identity ashamed of his dismissal and his appearance father and daughter finally meet again and the daughter asks her father for details of the battle of Yashima he tells her how he tore the shikoro of a valiant enemy remembering this moment of glory he wishes good wishes to his daughter the other role represents the misery of a great man reduced to begging The masks therefore differ according to the version different troupes have commissioned masks: kanze Kongo Hosho and Kita the komparu did not represent blind characters so there is no kagekiyo komparu .e akushichibiyoe blind and destitute kagekiyo is banished to the province of Hyuga and became a traveling minstrel playing the lute The extreme stylization of the Kongo kagelyo motif contrasts sharply with the realism of the kanze style Kongo stylization Kongo extreme stylization contrasts with the realism of the kanze mask The top of the

mask is cut directly into two thick, forked veins carved into a raised snake that runs along the front of the forehead; a vertical ridge runs between the veins and bisects the forehead. On either side of the bridge of the nose a long, thin fold of skin climbs between the eyebrows and curves toward the adjacent temple, reaching almost to the inner end of the vein fork. The sharp edge of the inner eyebrow and the semicircular folds of skin above the cheekbones clearly define the eye sockets. The eyelids meet in a thin, almost straight slit cut along the entire length of the eye. The forks radiate from the outer corners of the eyes and curve upwards and downwards. The only realistic feature is the nose with dilated nostrils. The mouth has a set of blackened teeth. The corners of the mouth turn downwards and are between thick folds of skin. Misty black patches, which the yellowish complexion makes even more indistinct, replace the eyebrows and beard. The appearance is neither that of a mortal man nor that of a supernatural entity typical of noh theater. On the contrary, the model Kagekiyo Kongo evokes an extraterrestrial humanoid creature from science fiction. Spiritual troubles and anguish invade the expression. The honmen Kongo is attributed to Mitsuteru in the 16th century.