



PROANTIC

LE PLUS BEAU CATALOGUE D'ANTIQUITES

Waka Onna Noh Mask Japan



800 EUR

Period : 20th century

Condition : Bon état

Material : Painted wood

Width : 13,5 cm

Height : 21cm

Depth : 7 cm

Description

Finely crafted Noh mask representing Waka Onna, mid-20th century showa, with its original box and silk bag. A Waka-onna mask distinguished from the Ko-omote variant by its distinctive hairstyle: two of the three delicate strands begin from a central parting and fall elegantly across the forehead before meeting at the temples. While retaining the serene expression of the Ko-omote - with the corners of the lips slightly upturned - this mask reveals a more refined and sophisticated beauty, in keeping with the character it represents. The Waka-onna depicts a more sophisticated young woman than the ingenue Ko-omote, her face expressing refined grace while retaining the freshness of youth. The fineness of the carving reveals the delicate transition from girlhood to womanhood,

Dealer

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capturing that fleeting moment between innocence and experience. When the Kanze troupe faced other troupes that had adopted the most iconic masks of young women, they found themselves without a mask to represent the troupe. The 10th master, Shakon Shigenari, entrusted Kawachi with the delicate mission of creating a mask to represent the Kanze troupe. Despite all his genius, Kawachi could not stray from the canons established over decades. Waka Onna is a little more voluptuous but still shares the same features as Ko Omote and Fukishizo. It is simply in the actors' performances that she differs. Ko Omote is charming and pretty, Mago Jiro possesses a sensual beauty. Waka Onna and Fukishizo transform sensuality into beauty and grace. The Kanze troupe performed with restrained elegance, in contrast to the exuberance of the Kongo troupe (Mago Jiro) or the simple interpretation of the Konparu and Kita troupes.

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