



PROANTIC

LE PLUS BEAU CATALOGUE D'ANTIQUITES

Noh Theater Masks Depicting Ebisu - Showa Period (1912-1989).



750 EUR

Period : 20th century

Condition : Bon état

Material : Painted wood

Width : 14,5 cm.

Height : 20,4 cm.

Depth : 7 cm.

Description

JAPAN - Showa period (1912-1989). Noh theater mask, likely depicting the god Ebisu, carved from a single piece of hinoki wood. Oval in shape, with the upper forehead carved with four expression lines, prominent cheekbones, pierced eyes and nostrils, a wide-open mouth revealing a row of blackened teeth (slight wear), and a painted mustache and small goatee. Signs of wear around the side holes used to secure the cord that holds the mask to the actor's face. The reverse side is lacquered black, with traces of scissors and the artisan's stamped mark. Dimensions: 20.4 x 14.5 x 7 cm. Sold with its base. Dimensions with the base: 31.5 x 14 x 10 cm. Notes : Noh is a purely Japanese classical theater style inspired by literary and poetic themes, implicitly blending Buddhist and Shinto concepts with popular

Dealer

ANTIQUES YF

Arts du samurai et Arts du Japon

Mobile : 0608649576

4 allée de pomone

Gressy 77410

beliefs. Noh began to develop as early as the 14th century, drawing inspiration from another highly popular theatrical form of the time called *Sarugaku no Noh* (monkey music). During this period, Kan-ami and his son Zeami, both actors and playwrights, established the rules of Noh that are still followed today. A Noh performance consists of three to five acts separated by comic interludes (*kyogen*), and can thus last several hours. An orchestra and a chorus accompany the actors' performance, which combines danced pantomime and lyrical singing. These dramas, most of which tell stories of war, love, and jealousy, fall into two categories: those based on real-life events and those featuring supernatural beings. This form of performance uses masks, considered to be the embodiment of the divine presence, worn exclusively by the lead actor (*shite*). The Noh mask (*nomen*) is "placed" on the actor's face in such a way that the cheeks and chin remain visible; it is tilted slightly downward. The masks are carved from hinoki wood (Japanese cypress) and lacquered on the reverse side to make them impervious to the actor's sweat; the carved wood is then coated with a mixture called *gofun* (pulverized oyster shell powder mixed with animal glue and pigments). After drying, the mask is polished, and the hair, eyes, mouth, and teeth are painted with India ink and pigments. At the end of the manufacturing process, artificial "aging" is achieved by intentionally creating signs of wear around the cord holes, the eyes, and the mouth--designed to highlight the mask's use and function without detracting from its harmony and beauty; a coloring (*koshoku* = "old color") is also applied. This process does not aim to plausibly reproduce the marks of the passage of time, but rather to evoke the timeless quality inherent in Noh. For a mask that appears devoid of any lived experience could not fit into the world of Noh. Noh masks thus evoke life, culture, its conventions, theatrical characters, sculptors, expressions, and, of course, a particular aesthetic.