

中国戏曲脸谱

张新文 收藏整理

# 蒲城张氏藏秦腔古谱

①上



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## Facial Patterns of Shaanxi Opera

Shaanxi Opera (Qinqiang) is one of the earliest types among the Chinese Operas. As early as 1930s, Mr. Qi Ru-shan, the Chinese Opera theorist, put it this way in his article entitled *Chinese Opera Originated in Northwest China*, "If a Chinese wants to study opera, he must go to Northwest China. If a foreigner wants to study Chinese opera, he must go to Northwest China as well." He also asserted, "If one wants to study the original rules of the opera, he must trace back to its origin and start from Shaanxi Opera."

The Central Shaanxi Plain is the cradle of ancient Chinese civilization. Uprooted in this fertile land, Shaanxi Opera has combined the wisdom, talent and personalities of Shaanxi people, with its resounding and vigorous melodies, becoming the rare flower in the assorted garden of Chinese opera culture.

In the mid and late Ming Dynasty, Shaanxi Opera has developed into its full shape. During Qing Dynasty which lasted more than 200 years, Shaanxi Opera has become the leading opera in China, being sung throughout the nation, both inside and outside the Great Wall, thus having profound impact on the development of the other operas such as Peking Opera (Jingju), He'nan Opera (Yuju), Sichuan Opera (Chuanju), Cantonese Opera (Yueju) and Hubei Opera (Hanju), etc.

The facial patterns of Shaanxi Opera, an integrated part of the stagecraft of Shaanxi Opera, has developed into a whole system of its own and has been preserved up to date. As to the characteristics of the facial patterns of Shaanxi Opera, as well as the relationship between the facial patterns of Shaanxi Opera and those of Peking Opera, Mr. Liu Zeng-fu, the more-than-90-year-old famous Peking Opera theorist and master of Peking Opera facial pattern painter, has commented in his book, *The Introduction of Shaanxi Opera Facial Patterns*, "During the process of development, Peking Opera has naturally assimilated some useful experiences from the other operas such as Shaanxi Opera, including the facial patterns. Generally, the facial patterns of Shaanxi Opera are more complicated than the current painted faces of Peking Opera, especially in the way of painting the lines and colored patches in the

eyebrows and eyes of the faces. Despite the simplicity and regularity of the current facial pattern of the painted face male (Jingjue) in Peking Opera, the earlier versions of the facial patterns of many broken face (Suilian) and crooked face (Wailian) in Peking Opera were actually irregular. The complication of the facial patterns of Shaanxi Opera reveals that they are more classical than the current role of the painted face male in Peking Opera... Many facial patterns in Shaanxi Opera do not have many differences with those of Peking Opera, for example, Guan Yu, Bao Zheng, Meng Liang, Jiao Zan, Huyan Zan, Li Yuanba, etc.... It is traditionally believed in the circle of Peking Opera that the crooked lines of the facial patterns of Shaanxi Opera are the best-painted ones. There are not so many crooked faces in the painted face male of current Peking Opera, but in the early versions there were good many. Some early characters such as Xiahou Yuan in *Ding Jun Shan*, Xu Chu in *Fan Xi Liang*, Qing Mian Hu in *Bai Shui Tan* used to be drawn crooked, but now they have all been converted into straight faces (Zhen lian) in current Peking Opera. Today the application of crooked faces in the painted face male facial pattern is not as classical as that of Shaanxi Opera."

As time goes by, Shaanxi Opera has been facing declining. Not many works of Shaanxi Opera facial patterns have been existed, nor many people know about this art. In order to rescue and preserve this precious cultural heritage, we visited the Central Shaanxi Plain and interviewed many old troupes and societies with more than 100 years history, such as Yi Su Troupe and San Yi Troupe. We have discovered a repertoire of more than two thousand Shaanxi Opera facial patterns, most of which are the last pieces of the old artists, especially the ones which can be called national treasure — "Ancient Shaanxi Opera Facial Patterns of Ming Dynasty" and other facial patterns painted by people in Qing Dynasty, which basically reflected the holistic picture of Shaanxi Opera. After the refined selection, they have been compiled into four volumes, *Facial Patterns of Shaanxi Opera of Yi Su Troupe*, *Facial Patterns of Shaanxi Opera of San Yi Troupe*, *Facial Patterns of Shaanxi Opera of Zhang in Pu Cheng* and *Facial Patterns of Shaanxi Opera in Different Dynasties with their Stories*. It is now coming out and being published in the hope of saving the treasures and passing down to the later generations.

## 中国戏曲脸谱 概说（代总序）

脸谱是中国传统戏全部舞台艺术的固有组成部分。中国传统戏中，净、丑和个别生、旦角色的脸谱是以各种色彩画在脸上的专用图案，用以表示戏中人物容貌、性格特征，丰富舞台艺术色彩，助增演出效果。演戏是前后台戏曲艺术工作的集成（整合）产物。净、丑勾脸与生角抹彩、旦角拍粉是性质相同的面部化妆手段，与行头、砌末、面具等物风格谐调，与唱做念打翻形式协和。

中国传统戏重共相、取抽象、演典型，脸谱也是这种性质的艺术。钱穆在其《中国京剧中之文学意味》中谈到：「……中国戏乃是假戏，……是抽离现实。……中国人作画也称戏笔。……中国京剧亦如作画般，亦要抽离不逼真，至少在这点上，中国京剧已是获得了中国艺术共同精神主要之所在。……中国人写小说，有时只说某生，连姓名也不要，只有代表性，更无真实性。……重共相，……中国戏剧中所用之脸谱，正亦犹此。白脸代表着冷血、无情、狡诈，都是恶人相。红脸代表忠贞、热情、坦白，都是好人相。一见脸谱，即知其人之内情，此是一种共相之表出。人物如此，情节亦然。故中国戏剧情节极简单，人物个性显豁，使人易于了解。但正因戏情早在了解中，才可细细欣赏其声音笑貌与情节之展开。为要加深其感染性，遂不得不减轻其在求了解剧情之用心处。此亦是一种艺术技巧。……」

脸谱的脸色，是指脸膛主色而言。中国传统戏曲脸谱，主色以红黑白三色为本。湘滇戏脸谱只用红黑白三色，其五彩脸，例如马武脸谱，是三色外加用粉红、淡灰。汉徽昆弋秦各剧种以及京剧脸谱，用色种类繁多。在角色用意上，最一般地说，红色脸示人物忠勇，黑色脸示人物刚直，白色脸示人物奸诈。

脸谱的勾画，按表达人物面容、性格的取意和描画用色的方式，可分揉、勾、抹、破四大类型。揉脸是用手指将颜色揉满脸膛，加重眉目面纹的描画，是像真性脸谱，例如关羽脸谱。勾脸（指脸谱类型，非指勾画脸谱手法）是用毛笔蘸颜色勾画眉目面纹、填充脸膛主色，五光十色，是指事性脸谱，例如包拯脸谱。抹脸又称粉脸，是用毛笔蘸水和白粉把脸的全部或一部分涂成白色，意指不以真面目示人，是饰伪性脸谱，例如曹操脸谱。脸谱一般眉目面纹左右对称，但也有两侧图形不对称者，称为破脸，示人物相貌丑陋，或性情凶恶，是一种贬斥性脸谱。揉、勾、抹三型谱式中均有破脸。京剧中勾破脸人物较少，秦腔破脸多并勾得讲究。

脸谱眉窝、眼窝、嘴岔、鼻窝、脑门、两颊、下颊各部纹样与脸谱谱式繁简直接相关。其中脑门纹样常引人注目，例如北斗星君的北斗脑门；孟良的葫芦脑门；杨延嗣的虎字脑门；巨灵神的面形脑门等等。脸谱脑门纹样是脸谱长期发展中，强调美化传闻故事说法，达到舞台上下约定俗成的产物，与戏中人物服装行头之采用龙磕脑、八卦衣等有异曲同工之情趣。各剧种都讲究脑门勾画，例如秦腔《苟家滩》王彦章脑门勾蛙形图案；湘剧《五岳图》张奎脑门勾「煞」字，都有感人效果。

一个脸谱的谱式是眉、眼、口、鼻各部色彩纹样的整体图案，其神韵在于各部分的笔法安排。演员的勾脸所讲究的是眉、眼、口、鼻、额、颊各个部分的纹彩在脸上何处「下笔」，勾在脸上什么「地方」，各个部分如何相互配合才能使一个脸谱美观，出现神彩。黑或红眉子（代表真眉）与眼部之间勾画的白眉子是中国传统戏，包括京剧脸谱式的一个重要特点，能使眉目界分清楚。白眉子奠定整个脸谱的格局，演员谈脸谱常是先提眉，特别是白眉子勾法。

长期应用下，各剧种的脸谱发展成一定格式的通用谱式图案体系，达到舞台上下约定俗成的默契，成为很有感染力的戏曲艺术创作。许多脸谱已被公认为专用谱式，例如关羽、包拯、项羽、窦尔墩、曹操诸人的脸谱，各演员勾法基本一致。对不同人物又常采用不同谱式以示区别，例如净角的张飞、牛皋、焦赞、李逵等，脸谱各有特色，丑角的伯翥、汤勤、杨香武、时迁等，脸谱各自不同。演员均照惯例勾画，尽管演员们各有其特殊笔法。此外同一人物的脸谱，在继承创作中不同演员可有不同勾法，例如许褚脸谱可简可繁；夏侯渊脸谱可歪可正；孙悟空脸谱桃形各异，对此台下并无异议，这也显示了台下观众对脸谱的认识水平。

脸谱是将想象中的色彩纹样勾画在演员脸上，离开戏、离开演员的脸，这些色彩纹样也就失掉其原意了。过去和今日，香烟画片、剪纸、面人、棕人、泥人、绘画、衣衫、壁挂等等以脸谱为图案的工艺美术品，只能算脸谱的派生物，已不是脸谱的原意，但也很有欣赏和商品价值。

刘曾复

二〇〇七年十一月

## 序言

《蒲城张氏藏秦腔古谱》由我所收藏的「明对山秦腔脸谱」、「清咸丰鹿鹤班大净藏秦腔脸谱」和「清末赵云汉绘秦腔脸谱」三部分组成。

中国戏曲脸谱，是中国戏曲文化一个重要的组成部分。中国戏曲脸谱的起源，或说由唐代乐舞代面所戴面具和参军戏副净的涂面逐渐演变而来。关于这个问题，中国戏曲理论家翁偶虹先生一九八八年在《中国戏曲脸谱艺术展览》上撰文说得很好：「中国戏曲脸谱胚胎于上古的图腾，滥觞于春秋的雩祭，孳乳为汉代的代面，发展为宋元的涂面，形成明清的脸谱。」可是这源远流长的古老脸谱艺术，时至今日，其上古的图腾，汉唐的代面，已是难得一见。能看到的，据考证，只有在山西省洪洞县明应王殿戏曲壁画中尚可寻到踪迹；中国艺术研究院藏「梅氏缀玉轩藏明代戏曲脸谱」也仅有数幅。而本书所收「明对山秦腔脸谱」，论其时间之古、传世之久、数量之多，都居中国，甚至世界现存古代戏曲脸谱之首。这些脸谱当年一经披露，便引起轰动。《中国文化报》《中国文物报》《人民日报》（海外版），以及《西安戏剧》《当代戏剧》等纷纷推介。这些脸谱的面世曾引起了学术界的高度重视，上海艺术研究所研究员蒋星煜教授认为：「蒲城张氏藏明代脸谱为中国戏曲史填补了一大空白。」陕西师范大学焦文彬教授著文说：「脸谱为中国戏曲志，尤其是秦腔保存了一批极为珍贵的历史文物。」陕西考古学会王学理研究员对这些脸谱予以高度评价，认为「资料可贵，画技颇高，是珍贵文物。」中国艺术研究院刘念兹教授撰文评价：「脸谱原物，十分珍贵，这是文物，应作为国宝，好好保存」。

「明对山秦腔脸谱」，经四个多世纪的流传，不知历几番风雨、几多劫难，到我手中时，已是纸朽图残。一九八九年前，尚存残图一百三十三幅。阎敏学、焦文彬、王恩智三位先生来访时，还有一百



三十一幅。由于不慎，现尚存留者不足百幅。脸谱轮廓线尺寸不一，大致有三种规格：第一种长8.2厘米，宽6.2厘米；第二种长6.5厘米，宽6.2厘米；第三种长7厘米，宽6.2厘米。构图古朴，笔意传神。残片中发现恭笔正楷「年对山戏」四字。

「清咸丰鹿鹤班大净藏秦腔脸谱」，系清代民间无名氏所绘，现存一百零六幅，保存较为完整。

清道光、咸丰年间，蒲城苏坊有梆子科班，后解散。清同治十三年（一八七四年）苏坊后李堡人李有儿恢复成立了戏曲班社，取名「鹿鹤班」。至咸丰年间，所出学徒已有大净四斤（金）儿、青衣兴业儿、二净三喜子、小旦白菜心、武旦惠娃子、须生陆元子等名角，直至光绪二十年后，还在渭河南北显露头角。清末，该戏曲班社解散。上述情况，《秦腔史稿》《渭南地区戏曲志》皆有载。

此谱原系鹿鹤班大净四斤儿之物。四斤儿是驰名陕西的大净，文武戏俱佳，以《铡美案》《二进宫》最为驰名。四斤儿死后，此谱几经易手，后被吾友老罗得到。一九八五年春节，老罗喜吾绘写的中堂《钟魁嫁妹》，特以此谱做交换。

「清末赵云汉绘秦腔脸谱」，共有脸谱三十四幅。其行笔用墨有书卷气，干净利落、明快有力。该脸谱保存完整，封面有赵云汉署名。

赵云汉，清末蒲城秀才。曾教书坐馆于蒲城西乡一带，据传与西安易俗社创始人李桐轩有交谊，也爱秦腔秦声，尤喜戏曲脸谱。教书坐馆之余，常摹绘。如有社火团体、戏曲班社或友人学生求绘，从不拒绝。「清赵云汉绘秦腔脸谱」就是他的学生向他求绘的。

吾少小好玩，不知上进，十三岁辍学家耕；但农作之余，却爱艺道。为学书画，对残书烂画破旧图片，广为收集，参考学习，久之成癖。一九六四年夏，同窗杨秋实，言其朋友保存有赵云汉画的戏

曲脸谱一册，同去看后，以二元钱购得。

收藏戏曲脸谱，不是为了居奇夸富，而是要分析研究以为世用，故农作之余，我也想对这些脸谱做些研讨，但受学识所限，心有余而力不足。只能遵刘念兹、王学理、焦文彬、阎敏学等诸位先生之说，并力尽所能为学术研究做一些基础工作。

今天，多年藏秦腔古谱能够结集出版，要衷心感谢学苑出版社的全体同志，他们为中国戏曲脸谱的传承、为中国古老文化的发扬光大做了一件功德无量的大好事。在此，还要感谢那些为研究考证这些脸谱劳苦功高的专家学者和摇旗呐喊将其推向海内外的媒体朋友，若没有你们，这些古脸谱恐怕时至今日还藏在深闺人不识呢；更要感谢四个多世纪以来为保存这些戏曲脸谱而先后辞世的老一辈戏曲脸谱爱好者，没有他们的默默奉献，就没有今天的一切。

张新文

二〇〇七年十月于蒲城家中



明对山  
秦腔脸谱





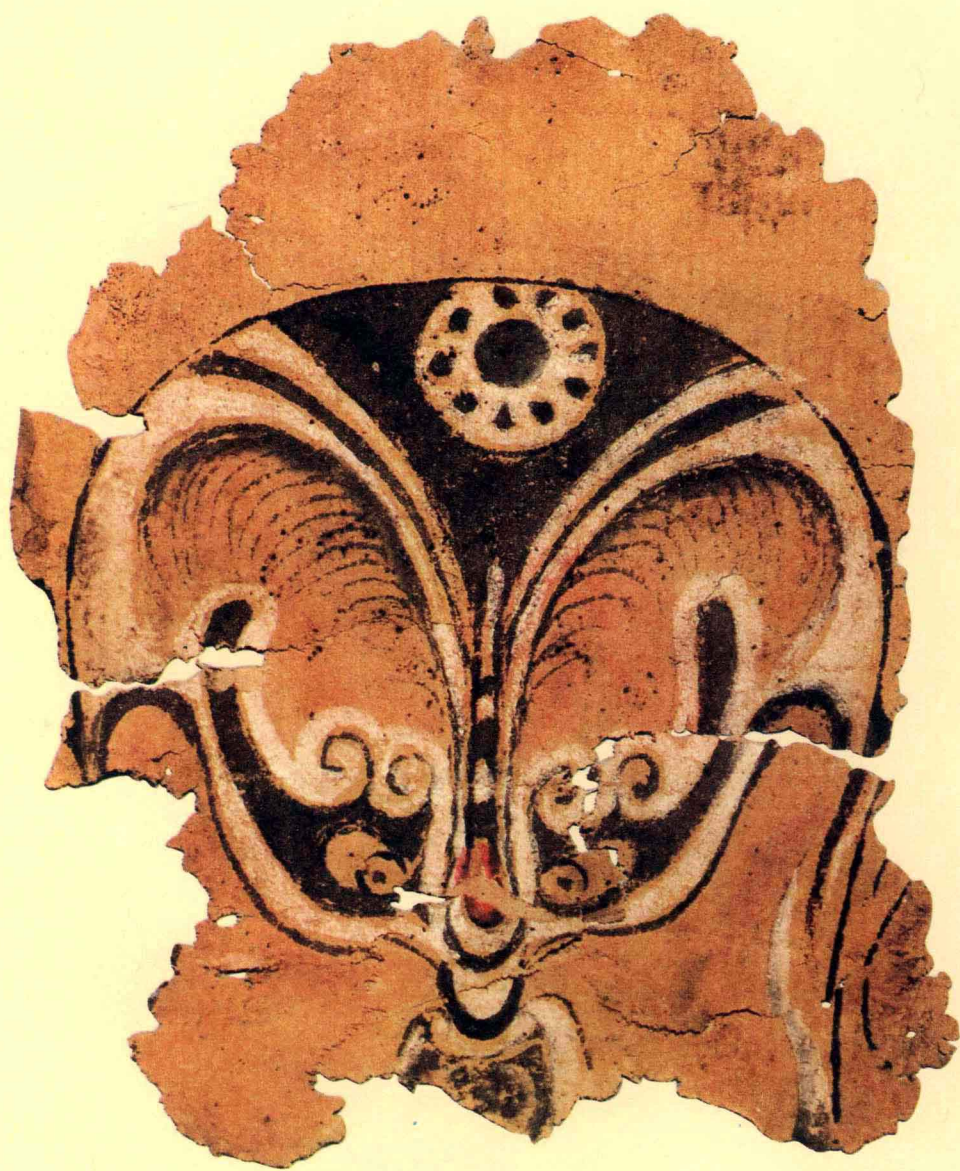
蒲城张氏藏秦腔古谱







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