



中国戏曲脸谱

Facial Makeup in Traditional Chinese Operas

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中国艺术研究院戏曲研究所编

The Institute of Traditional Chinese Operas

The Art Academy of China

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《中国戏曲脸谱》序

余从

“色彩斑斓的脸谱被当作中国戏曲的象征。”曹鹏的话，道出了大家的共识。

而正因为脸谱是戏曲的“象征”，所以脸谱也就集中体现着戏曲艺术的共同特征和美学观念。这是确定无疑的。然而，当人们从戏剧的或者美术的眼光去欣赏和分析戏曲脸谱艺术，还会窥测到深邃而又神秘的传统民族文化与宗教的、道德的观念，是那样博大精深，令人赞叹不已。试想，这光彩夺目的艺术精品，积聚了多少代艺人的劳绩，多么深厚的文化积淀，所以解析脸谱、研究脸谱，并使之编撰成集也就绝非易事了。中国传统文化的素养与戏曲、美术史论的功力，对编撰者说，就至关重要。它关系到这本图籍仅只是一种编排有序的图册，还是具有更深层次的学术价值的研究成果。

曹鹏编撰的《中国戏曲脸谱》，正是一部不仅编排有序而且具有学术价值的研究成果。

作为中国戏曲脸谱，既是体现戏剧人物的造型手段，也是美术与戏剧表演相融合的表现形式，本身就具有形象性，具有一定的观赏价值。因此，图文结合、以图为主的图籍，是考虑出版物的最上乘的选择。北京森森圆文化传播有限公司策划，九州图书出版社出版的《中国戏曲脸谱》正是慧眼中之之举。我应约写序，就谈谈自己对作者和图籍的印象，供读者参考。

曹鹏1989年从中国戏曲学院舞台美术系本科毕业后，到中国艺术研究院戏曲研究所工作，已有十年了。她在戏曲服饰、装扮、舞台设计诸方面学有专长，既有专业理论基础又能从事创作实践。她有机会在戏曲史陈列室向戏曲史和舞台美术方面的老专家学习，把管理工作与研究任务结合起来，先后参加了《中国京剧艺术》、《中国京剧百老荟》大型图籍和《中国戏曲》（中国文化艺术丛书）的编撰。从而也积累了治学的经验。在此基础上她潜心研究、埋头苦干，终于独立完成了这部图文并茂的《中国戏曲脸谱》图籍，初步展示了她的才华。在青年戏曲研究者中，能够不为眼下急功近利的浮躁之风所动，坚持在专业岗位上奋力攀登，取得如此可观的成绩，这种精神是令人钦佩的。中国戏剧（曲）学学科，在舞台美术研究方面人才奇缺，青年学子更屈指可数，愿她在这个分支学科，不断做出新的成就。

中国戏曲脸谱，浩如烟海，不止有剧种之别，还有艺术家的流派之分，如何以科学的框架层次加以选择和组合，就是见作者功力与学术水平的所在。《中国戏曲脸谱》以史（“脸谱溯源”）论（“概说”、“脸谱的艺术特征”）结合，有纵有横，以横为主的构架为前导，统领全书。使之既从结合戏曲形成与发展的历程，简要地阐述了脸谱的渊源，又从结合戏曲艺术特征与脸谱在综合表演中所处的地位，论说了脸谱与戏曲艺术特征的一致性，以及作为表演手段性格化的特有魅力，并从观、演关系上开掘了它的底蕴与美学价值。虽说笔墨不多，但却点出了要害，有启迪读者之功效。书中从创作的角度，概要地介绍了脸谱的技法、谱式与分类，这无疑符合了实践者的需要，还有着普及知识的作用，体现了著述要理论与实践相结合的学风。作为图籍，主要篇幅还在于展示各个剧种的脸谱，全书以点面结合、突出重点的方式，把京剧脸谱艺术放在了为主要的地位。由点及面，又选择介绍了地方戏与少数民族戏曲的脸谱，使全书呈现了我国戏曲脸谱艺术的丰富性、多样性。总之，在纵横结合、点面结合中，反映出图籍是一本集观赏性、学术性与知识性为一体的、并有收藏价值的佳作。

我相信，《中国戏曲脸谱》会深受戏曲或美术专业工作者、爱好者和广大读者所喜爱。

Yu Cong

Colorful facial makeup has been regarded as the symbol of traditional Chinese operas (Chinese Xiqu)", Cao Juan, the author of the book has expressed the consensus of us.

Since facial makeup serves as the symbol of Chinese Xiqu, it is the centralized reflection of the common characteristics and aesthetical concepts of the art of Chinese Xiqu. This is indeed the truth beyond doubt. However, enjoying and analyzing the art of facial makeup in Chinese Xiqu from the dramatic or artistic viewpoints, people will find deep and mysterious national culture and concepts of religion and morality, which contain extensive knowledge and profound scholarship and are admirable. Supposing what great contributions have been made by artists of generations to and how much cultural influence has been accumulated in the bright and colorful artistic gem, i.e. facial makeup in Chinese Xiqu, one will surely understand that it is on any account not easy to analyze and research on facial makeup in Chinese Xiqu or even compile the results of research for publication. In this work the author and editors' accomplishments in traditional Chinese culture and their efficiencies in Chinese Xiqu and fine arts theory are the most important because it leads to the fact whether this present book be a well-ordered album or to a higher level be research results with academic value.

The present picture album Facial Makeup in Traditional Chinese Operas by Cao Juan is the result of her research work and it is both in well order and of academic value.

Facial makeup in Chinese Xiqu itself, serving as means and devices for characterization and an expression form integrating fine arts with dramatic performance, has the nature of imagery and is valuable for appreciation. Therefore, the best form for publication of facial makeup will be an album with pictures and explanation. This present album is initiated by Senmiaoyuan Cultural Dissemination Company of Beijing and published by Jiuzhou Books Publishing House. At their invitation I write down this foreword to give my impression on this album and the author for reference to readers.

Cao Juan, the author of this album has been working in Institute of Traditional Chinese Operas, Art Academy of China for 10 years since her graduation from Chinese Opera Institute in 1989. She is specialized in stage costumes, dressing and stage design and is able to conduct researches on theory or practical creation. Working in the Exhibition Room, she has learned from veteran experts in the history of Xiqu stage arts and combined research with administrative work. She took part in the compilation and editing of several books, such as The Art of Beijing Opera, a full-length picture album, The Broadway of Beijing Opera of China and Chinese Xiqu (Chinese Culture and Art Series) and has accumulated experience in academic pursuits. Based on this she studied and worked hard quietly and has finally accomplished this picture album, preliminarily showing her ability. She has got such impressive achievements because she perseveres in her work and stands firm in the impetuous trend of eagering for instant success and quick profits which prevails at present. Such spirit is admirable. Now for research on Chinese drama (Xiqu), and research on stage art in particular, qualified personnel is in great shortage and there are very few young researchers. Therefore I hope she will make continuous contribution and get new results in her research.

Facial patterns in Chinese Xiqu are in tremendous amount, not only vary in opera types, but also differ in artistic schools of players. By choosing and composing the facial patterns in a scientific framework, the author shows her efficiency and academic level in Chinese Xiqu. This present album, integrated the history of Xiqu (for instance, Chapter 3: The Origin of Facial Makeup in Traditional Chinese Operas) with theoretical research (Chapter 1: General Situation of Facial Makeup in Traditional Chinese Operas and Chapter 2: The Artistic Features of Facial Makeup) and theoretical research in the dominating position, elaborates that how Chinese Xiqu has been formed and developed and discusses the consistence between facial makeup and the artistic characteristics of Chinese Xiqu by analyzing their roles in the performances. It also depicts the artistic charm of facial makeup and deeply touches the inside meaning and aesthetical value of facial makeup in Chinese Xiqu. Although there are not too many written words in this album, it shows out the key points which will be inspirations to the readers. This album introduces the technique, pattern and classification of facial makeup to meet the requirements of those persons who practise Xiqu, and also to serve the purpose of popularizing knowledge concerning Chinese Xiqu. This reveals the author's style of combining theory with practice. As a picture collection, this album shows in most of its space facial patterns of various opera types, protrudes the art of facial makeup of Beijing Opera while gives introduction to facial makeup of local operas and operas of minority nationalities, and reflects richness and diversity of facial makeup in Chinese Xiqu. In general, Facial Makeup in Traditional Chinese Operas is a good picture album and well worth collecting.

So I believe, this picture album will be deeply loved by professional personnel, enthusiasts of Xiqu or fine arts and readers.

中国戏曲脸谱概说

General Situation of Facial Makeup in Traditional Chinese Operas

Traditional Chinese operas (Chinese Xiqu), with the characteristic of playing a story by means of singing and dancing, is an integrated artistic form involving singing, dialogue recitation, acting and acrobatic-fighting. It includes various artistic categories such as literature, music, dance and fine arts, which are composed in a play at the requirements of playing a story so as to show the hypothesis of drama. Divorced from the natural and real life, Chinese Xiqu creates stage characters in a distinctive way and with artistic exaggeration. Stage fine arts have been combined in the standard performances with singing, dialogue recitation, acting and acrobatic-fighting.

The stage fine arts in Chinese Xiqu is a general designation of makeup for characters, stage costumes and stage scenery. Ever since its appearance in Chinese history, it has unique characteristics, i.e. dance being used for characterization, the decorative facial makeup and stage costumes, and artistic standardization. Those three major factors constitute the stylization of stage fine arts in Chinese Xiqu. As the indispensable parts of fine arts in Chinese Xiqu, facial makeup and stage costumes serve as the direct auxiliary medium for players to create stage characters. With the development of Chinese Xiqu, the players have accumulated some basic skills, such as skills of using whisker or beard, hair, pheasant feathers and water sleeves to meet the requirements of singing and dancing in the performances.



1. 京剧《闹天宫》巨灵神
The Juling God, *Causing Havoc in Heaven*, Beijing Opera.

“以歌舞演故事”为特征的中国戏曲,是融“唱、念、做、打”为一体的综合性舞台艺术,它包含了文学、音乐、舞蹈、美术等多种艺术门类,据其“演故事”的需要将它们进行戏剧性的加工,使其突出地表现戏剧的假定性。戏曲远离生活的自然形态,以鲜明夸张的表现手法突出人物造型,并将舞台美术融于唱、念、做、打的规范表演中。

中国戏曲舞台美术是人物造型和景物造型的统称,由史以来就执有它的独特之处,即是造型手法的可舞性,形象样式的装饰性,以及艺术处理的规范性,这三者构成了中国戏曲舞台美术中“程式化”的主要因素,而人物造型则是演员塑造舞台形象的最直接的辅助手段,是戏曲舞台美术中不可缺少的重要组成部分。随着表演艺术的发展,演员练就了一套一套的基本功,如髯口功、甩发功、翎子功、水袖功等,使之适应戏曲歌舞表演的需要,具有可舞性。在服装和化妆上,无论生、旦、净、丑都采用了图案化的装饰手法,构成了人物造型中独特的装饰美。戏曲表演的歌舞性要求在人物造型上的规范化,在化妆上应有一定的谱式,在服装上则

有一定的穿戴规制。这些规范化的程式,就如同戏曲音乐中的曲牌、锣鼓经,表演上的各种基本功一样是戏曲所特有的程式。戏曲的景物造型始终比较简化,它与表演紧密结合,时空变化以上下场的形式,使景随情变,物随人变与人物造型相得益彰,别具特色。

中国戏曲的人物造型有“粉墨登场”之说。自从有了角色的划分，人物之间逐渐有所区分易于辨认，化妆上以谱式的方法固定下来，创造了我国独有的艺术夸张的——脸谱，它用来表现净、丑角色所扮演的各种人物。它以鲜明的色彩、夸张的图案显示人物的性格品质和容貌特征，塑造出了各种类型的典型历史人物。

中国戏曲脸谱是图案化的性格化妆。是历代艺人长期创造的，采用装饰、夸张的手法塑造舞台人物的造型艺术。色彩斑斓的脸谱被当作中国戏曲的象征。

脸谱是在漫长的戏曲发展过程中逐渐形成的，它吸收了面具化妆鲜明夸张的优点。不仅有独立的审美意义和欣赏价值，它还与舞蹈化的身段动作、音乐化的念白和演唱紧密结合，是戏曲表演艺术的有机组成部分，具有鲜明的民族特色和独特的艺术风格。

脸谱要以夸张的色彩和线条来改变演员的本来面貌，一般用于净、丑角色的化妆称“花面”，与略施粉墨的生、旦化妆形成对比，生、旦化妆称“素面”或“洁面”。净、丑是戏曲表演行当的主要类型之一。经过脸谱化妆使人一望而知忠奸善恶。据资料判断，最早的正面人物的图案化、性格化化妆是在元代，如关羽、包拯、李逵等这些人物都由正末扮演。而使净角脸谱得到全面发展的时期，是在昆、弋诸腔以后。随着剧目的增多，各个行当已能扮演各种不同性格的正、反面人物。在京剧形成以后，净、丑的表演艺术更加丰富和提高，扮演人物的范围不断扩大，艺术上更为丰富和圆熟，这又使角色内部出现新的分化和融合。

净，俗称花脸。以图案化的脸谱化妆为突出标志，性格气质豪迈粗壮，表现动作顿挫鲜明。如包拯、张飞、关羽、曹操等即为净扮。丑，是喜剧角色，在鼻梁眼窝间勾画脸谱，与大花脸对比俗称小花脸。是戏曲舞台上具有独特风格的性格造型。

净、丑角色有大花脸、二花脸、三花脸之称。由于各个剧种的分行方法不尽相同，因而在具体名目上呈现出错综复杂的现象。

2. 昆曲《钟馗嫁妹》钟馗

Zhong Kui, Zhong Kui Marries off His Sister, Beijing Opera.



As far as stage costumes and facial makeup are concerned, all role types, no matter sheng (male role), dan (female role), jing (painted-face role) and chou (comic role), have adopted decorative patterns in their stage costumes and facial makeup to make the stage images more symbolic and attractive, and thus endow Chinese Xiqu with unique beauty. Chinese Xiqu requires standardization in facial makeup and stage costumes, therefore fixed patterns of facial makeup and stage costumes are carefully used according to the role types. Such standardization, together with qupai (names of tunes), luogujing (music with percussion instruments like gang and drum) and basic skills, is only extant in Chinese Xiqu. The stage scenery of Chinese Xiqu has always been simple, it closely integrates with stage performance and changes in accordance with the feeling of the characters and plots. The stage scenery and characters complement each other and make the stage performance perfect.

There goes a Chinese saying that "Make oneself up with white powder and black ink, and go to stage" and it refers to the characterization in Chinese Xiqu. Since the roles on the stage are divided into several role types, patterns of facial makeup with artistic exaggeration have been designed and fixed for characters played by jing and chou actors. The facial patterns demonstrate different dispositions, moral qualities and facial appearances of typical characters in Chinese history, so the audience can distinguish them from one another easily.

Facial makeup in Chinese Xiqu is a kind of makeup to show the nature of characters and the art of characterization has been created through performances by artists of generations. Colorful facial makeup is regarded as the emblem of Chinese Xiqu.

The art of facial makeup is formed in the process of development of Chinese Xiqu. Obtaining the strong points of distinctive and exaggerative makeup of masks, facial makeup in Chinese Xiqu is

enjoyable and valuable for its beauty. It is also an important part of the art of stage performance, closely integrating with body movements, dialogue recitation and singing, and possesses unique national characteristics and artistic style.

Facial makeup in Chinese Xiqu with startling color and lines changes the player's own appearance. Generally the facial makeup of jing and chou roles is called hualian (flowery face), contrasting with facial makeup of sheng and dan roles who only have slight facial makeup and are called sumian (plain face) or jiemian (clean face). Jing and chou roles are among the major role types in Chinese Xiqu, by painting different patterns on the faces of players, the temperaments of the stage

characters, being good or evil, loyal or treacherous will be known to the audience at the first sight. According to historical records, facial patterns for positive characters first appeared in the Yuan Dynasty when characters like Guan Yu, Bao Zheng and Li Kui were played by mo roles. After the rise of Kunqu Opera and Yizhuqiang Opera, facial makeup was in a period of all-round development. As the theatrical program increasing, actors of each role type were able to play both positive and negative characters of different dispositions. When Beijing Opera had taken shape, the performing art of jing and chou actors was enriched and improved, they were able to play more and different characters, which could not be done in the past. Their artistic abilities became mature, therefore a new round of role type breaking-up and merging happened within the roles themselves.

Jing, known as hualian (the flowery face) and marked by the patterns painted on the faces, usually represents a man of virile or rough character with strong and big body movements. Chou, a comic role, painted a patch around the eyes and nose and known as xiaohualian (small flowery face), is a characterization with specific style.

Jing and chou roles are called differently as dahualian (big flowery face), erhualian (two-flower face) and sanhualian (three-flower face) in various types of Chinese



3. 京剧《挑滑车》金兀术
Jin Wushu, Fighting Against the War Chariots, Beijing Opera.

净行按扮演人物的身份、性格及其艺术、技术特点,大致可归纳为正净(大花脸),副净(二花脸),武净(武二花)。副净中又有架子花脸、二花脸等。丑的别名就叫三花脸。

正净(大花脸),以唱工为主。京剧又称铜锤和黑头,扮演的人物有《铡美案》的包拯、《龙凤阁》的徐延昭、《草桥关》的姚期、《御果园》的尉迟恭、《将相和》的廉颇等,多为朝廷重臣,故造型上以气度恢宏取胜。

副净,包括架子花脸和二花脸。架子花脸,以做工为主,重身段动作,多扮勇猛豪爽的正面人物,如《盗御马》的窦尔墩、《取洛阳》的马武

及鲁智深、张飞、李逵等。京剧中抹粉白脸的人物如曹操一类,也由架子花脸扮演。其他剧种中多不称架子花脸。川剧、湘剧等另有草鞋花脸一类。二花脸也是架子花脸的一种,不过戏比较少,表演风格有时近似丑角,有时还扮演一些滑稽诙谐的角色,如《法门寺》中的刘彪、《武松打店》中的大解差等。

武净,又叫武二花。分两类:一类重把子工架,扮演的人物如《铁龙山》的姜维、《四平山》的李元霸、《金沙滩》的杨七郎等;一类重跌扑摔打,又称摔打花脸。如《战宛城》中有三个花脸,其中曹操为架子花脸,典韦为武花脸,许褚为摔打花脸,《挑滑车》中牛皋为架子花脸,金兀术为武花脸,金兀术的部将黑风利为摔打花脸。油花脸俗称毛净,多用垫胸、垫臀等塑形扎扮,以舞蹈身段奇特、粗犷、妩媚多姿为其特点,有时用喷火、耍牙等特技。它源于昆曲《嫁妹》的钟馗。京剧里也有此类形象,如《闹天宫》的巨灵神、《单刀会》的周仓等,但不另分油花脸一行,而由架子花脸或武花脸应工。

丑,戏曲表演的主要行当之一,喜剧角色。在戏曲形成以前,滑稽表演的传统源远流长。古代的优,参军戏的参军和苍鹅,宋杂剧的副净、副末等,都是以插科打诨滑稽调笑为其特征。明代戏曲中,丑的表演逐渐脱



4. 京剧《赵氏孤儿》晋灵公
Jinlinggong, *The Orphan of the Zhao's Family*, Beijing Opera.

离了单纯的插科打诨或杂扮各种角色的初级阶段,开始扮演重要人物,并致力于性格的刻画。随着净、丑逐渐分工,丑成为喜剧人物的主要扮演者;到近代戏曲,丑的表演艺术,不同的剧种有各自的风格特色。丑的表演一般不重唱工,以念白的口齿清晰流利为主。按扮演人物的身份性格和技术特点,大致可分为文丑、武丑两大支系。

图 1-6 京剧、昆曲净、丑角剧照

角色行当最初用于表现人物的地位和职业,逐渐发展为表现人物的品性、善恶、刚柔等气质。以角色区分善恶,即是把道德评价作为审美理想的基本规定而分别使人物类型化,对审美的评判具有普遍性的认同。公正忠孝者归端庄的正貌,奸邪之类刻画成丑形,脸谱便寓褒贬于其间。

戏曲的舞台形象常常唤起观众的心理共鸣,并将其瞬间的表演,运用各种艺术形式记录下来长久地欣赏和保存。如在工艺美术、建筑艺术、雕塑等造型艺术中,常常可以

Xiqu. Jing roles can be divided, based on their different positions, dispositions, artistic and technological characteristics, into jing (dahualian), sub-jing (erhualian) and acrobatic-fighting jing (wu'erhua). Of sub-jing, there are jiazihualian (flowery face majoring in movements), erhualian (two-flower face), etc. Chou is also called sanhualian (three-flower face).

Jing (dahualian), majors in singing. Jing in Beijing Opera is also called tongchui (bronze hammer) or heitou (black head), usually plays characters like Bao Zheng in *A Case of the Emperor's Son-in-Law*, Weichi Gong in *The Imperial Orchard*, Lian Po in *The Reconciliation Between the General and the Prime Minister*. Most of the characters are important officials of high position, and their temperaments of dignity must be shown through characterization.

Sub-jing includes jiazihualian (flowery face majoring in movements) and erhualian (two-flower face). Jiazihualian characterizes acting and body movements and plays characters of brave, bold and uninhibited nature, such as Dou Erdun in *The Theft of the Imperial Horse*, Ma Wu in *Going to Fight in Luoyang City* as well as Lu Zhishen, Zhang Fei, Li Kui, etc. Characters who have white powdered face in Beijing Opera, Cao Cao, for example, are played by jiazihualian actors, while in other types of Chinese Opera no such a name as jiazihualian. However, in Sichuan Opera and Xiangju Opera (Hunan Province), there is a kind of role type called caoxiehualian (straw sandals flower face). Erhualian (two-flower face) is of the same kind of jiazihualian, but does not represent principal characters in a play. Sometimes it is similar to a

chou role and plays funny or tease-making characters, like Liu Biao in *The Temple of Dharma Gate*, the Yamen runner in *Havoc in a Wine-shop*.

Wujing, also called wu'erhua (acrobatic-fighting two-flower face), is of two categories, one is good at gesture and body movements, playing characters like Jiang Wei in *The Iron Dragon Mountain*, Li Yuanba in *The Sping Mountain*, Yang Qilang in *The Golden Beach*; the other focuses on tumbling skills, so it is also called shuadahualian (tumbling flowery face). Taking the play *Fighting in Wan City* as an example. There are three characters played by hualian actors, among them Cao Cao is played by a jiazihualian actor, Dian Wei by a wuhualian (acrobatic-fighting flowery face) actor and Xu Chu by a shuadahualian (tumbling flowery face) actor. In the play *Fighting Against the Warrior Chariots*, Niu Gao is played by a jiazihualian actor, Jin Wushu by a wuhualian actor and Hei Fengli, who is Jin Wushu's officer, played by a shuadahualian actor. Youhualian (grease painted flowery face role), nicknamed maqing, moulding in the breast

and buttock and dancing with strange and rough body movements, sometimes uses special technique of spurring fire from mouth or playing teeth. Such a role is originated from Zhong Kui, a character in the play Zhong Kui, a Ghost Marries Off His Sister in Kunqu Opera. In Beijing Opera, there are also some characters of the same kind, like the Juling god in Causing Havoc in Heaven, Zhou Cang in The Meeting with a Sword. However, they are played by jiazihualian or wuhualian actors.

Chou, a comic role, is one of the principal role types in Chinese Xiqu and has a long history of fun-making and teasing performances even before Chinese Xiqu took shape. The roles like You, referred to actors in general in ancient time, Can Jun and Cang Hu, the only two roles in Canjunxi (a kind of satirical skit) in the Tang Dynasty, sub-jing and sub-mo in the Song Dynasty, have the characteristics of fun-making, teasing and humour. In the operas of the Ming Dynasty, chou actors started to play some important characters instead of only making funs. With the division of jing and chou roles, chou became the principal player of comic roles. Up to modern time, chou actors have formed their own and respective style in various opera types. Chou actors have skills in clear and fluent recitation, paid no attention to singing. Generally, chou roles can be divided into two categories of civilian and acrobatic-fighting based on the social position, temperament of the characters and technologies used by chou actors.

Plates 1-6 Stage photos of Beijing Opera, Kunqu Jing and Chou

Role types of Chinese Xiqu were originally divided with the purpose of showing the social position and profession of characters played by actors. Then gradually they were turned to display or distinguish their nature and moral characters of being good or evil, hardness or softness, etc. and classification was made according to the acknowledged moral criteria. Characters of justice, loyalty and filial piety have dignified and handsome appearance and the formal, crafty and evil ones are usually ugly and bad-looking. In this way the facial makeup implies praise and censure to the characters.

The stage image created by players often arouse psychological resonance from the audience and the performance has been recorded by various artistic forms for long enjoyment and preservation. Characters, in their facial makeup and stage costumes, are often found in arts and crafts, buildings or status with decorative beauty. Those characters, carefully made, being vivid and interesting, disseminate Chinese culture.

Many characters in Chinese Xiqu are known to every household, for example, Sun Wukong,

看到中国戏曲人物包括戏曲脸谱在内的人物造型,带有一定的装饰趣味和形式美。造型严谨有序、生动有趣,同时也起到了传播与交流的作用。

戏曲的人物造型有许多是家喻户晓、令人难忘的。如孙悟空、包拯、关羽、张飞、武松、鲁智深、楚霸王、钟馗等等,这些人物在文学、音乐、表演、化妆造型等方面都是完整的艺术创造,并融入程式化的规范表演中。这些家喻户晓的人物脸谱,既有一定的生活依据又远离生活原形。它不止适用于个别人物,而且通用于一类人物,即有谱而又不重复,是极具表现力的并为观众所熟悉的艺术语汇。

程式化的化妆与唱、念、做、打的戏曲形式是和谐统一的,如程式化的虚拟表现手法,运用于时空的变化上,就是通过上下场的形式,艺术地表现生活,使景随情变。戏曲舞台上的一切(包括服装、化妆、道具等等)一离开人物表演的剧情,也就是演员一下场,便成为了抽象的摆设,或者是精美的艺术品。与现实生活距离很远,这正是

5. 京剧《三岔口》刘利华
Liu Lihua, The Roadside Inn, Beijing Opera.



戏曲所蕴涵的形式美，但又美中蕴真。演员一上场，随着剧情的发展，便物随人变，景随情变。这就是求美而不失真。如程式化表演运用于服装和化妆上，除刻画人物外，还成为帮助和加强表演的有力手段。水袖、帽翅、翎子、甩发、髯口等，都不仅仅是人物的装饰，而且是美化动作、表现心理活动、刻画人物性格的重要工具。戏曲的这种与表演艺术紧密结合的高度综合的特点，是经过漫长的历史发展过程逐渐形成的。

中国戏曲是综合性艺术，表现手段极其丰富。戏曲脸谱的装饰特征与整个戏曲形式是协调统一的。演员的面部化妆着重抓住艺术形象的共性。戏曲演员在塑造舞台形象时，不仅有对日常生活的体验和提炼，而且还有从间接艺术中的借鉴，如诗、书、画、歌舞、说唱、武术、杂技等等，或从中取其形，或取其神。戏曲艺术是中国各民族长期的共同创造，形成了自己独特的美学体系。戏曲运用了它从共性中表现个性的特殊手法，通过与表演艺术相结合表现广泛的题材，创造适应变化的各种情境，塑造各式人物和性格。这种程式化的艺术手法，不仅塑造的人物鲜明生动，艳丽多采，而且富于表现力和感染力。



6. 京剧《三盗九龙杯》杨香武
Yang Xiangwu, Three Thefts of the
Nine-Dragon Cup, Beijing Opera.

Bao Zheng, Guan Yu, Zhang Fei, Wu Song, Lu Zhishen, the King of Chu State, Zhong Kui, etc. They are complete artistic creation in those aspects of literature, music, performance and makeup, and all of them fall in standard performance. Those facial patterns, quite expressive and well known by the audience, are based on, but out of real life and can be used for a certain kind of characters by making slight changes, not necessarily only for some individuals.

Facial makeup matches with the four expressive forms of singing, recitation, acting and acrobatics in Chinese Xiqu to demonstrate life in an artistic way. Different stage sceneries are set as the story developing and characters appearing on or going off the stage. When the players leave the stage, the stage costumes, makeup and props become merely abstract ornaments and decoration, or elegant works of art. Following the rule of seeking beauty from the reality while preserving it, the beauty of Chinese Xiqu lies in the point of being far away from the real life but reflecting the real life. When stage costumes and makeup are used in stylized performances, they are of great help for players to act the characters on the stage. Those things used in Chinese Operas like water sleeves, hat wings, pheasant feathers, hair and beard are not only decoration of the characters but also important means and devices to make the movements beautiful and to show the psychological action and temperament of characters. The characteristic of Chinese Xiqu, that is at a high degree of synthesis, has been formed through a long historical period.

Chinese Xiqu, as an integrated art, has rich means and devices for expression. The decorative facial makeup is coincided with the form of Chinese Xiqu as a whole. Facial makeup is made by attaching importance to the common points in stage characters and players use not only their experience in daily life but also learn from other artistic forms like poems, books, paintings, songs and dance, comic dialogue, wushu (kongfu) and acrobatics by taking their expression way or adopting their quintessence. Therefore, the art of Chinese Xiqu was jointly created by various nationalities of the Chinese people through long time practice and has evolved its own and unique aesthetical system. Taking a special way of expressing individuality from the general character, Chinese Xiqu reflects a wide range of subjects and demonstrates various types of characters.

脸谱的艺术特征

The Artistic Features of Facial Makeup

The artistic features of facial makeup of Chinese Xiqu lies in three aspects of "xing", (shape or form) "shen" (spirit) and "yi" (meaning). Combining with other artistic forms and being strong in decorative taste, it is an art of individualization and stylization and an unity of harmonization and beauty.

Xing" (shape or form) has two meanings, one is "lixing" (out of shape or form); the other is "quxing" (taking shape or form).

Out of shape or form", means bold exaggeration and decoration of facial patterns, not being limited by the natural station of life. "Painted the face with different colors of pink, black, blue or red", the audience will be able to enjoy the beauty of art. Facial patterns may have different colors like red, yellow, blue, white, green, black, gold or silver, which are not extant in real life but reflect it in an exaggertive way. People are often described "tanned by sunshine", "frightened yellow", "redden with anger", "be deathly pale", such refinements and summaries of daily life then became exaggerative and colorful facial patterns.

Taking shape or form"refers to taking shape or form from the natural station of life but making some necessary changes. There are manifold ways of taking shape or form to reach the goal of artistic truth. Eyebrows, for instance, may be painted in the shape of tiger's tail, or phoenix's tail, or a mantis, or clouds, swords, etc. instead of in their natural shape.

Shen" (spirit), means lifelike or making facial patterns characterized, such as the crying face of Xiang Yu, the smiling face of Zhang Fei and the worried face of Bao Zheng. Different lines show different looks.

Yi" (meaning), which is linked with spirit , implies praise or censure to characters of being good or evil. Some facial patterns indicate the fate or temperament of characters with specific figures. Jiang Wei had a figure of the Supreme Ultimate on his head, showing that he understood military strategy and tactics; the crescent moon pattern painted on Bao Zheng's forehead implied he was clean and justice, and was able to judge in day and night; Lu Zhishen had mantis-shaped eyebrows symbolizing he was a fighting person. The word "tiger" in Chinese calligraphy that Yang Qilang (the seventh son of Yang family) has on his forehead indicated he was originally a god of black tiger, and the tiger pattern was handed down as a decoration on forehead. Some characters have images of their nickname painted on face, like the little white rat on the face of Rat Lou showed that he was a hardened thief; Xie Hu, nicknamed a peach, had a peach on forehead and Qing Ming had flames on face

脸谱的艺术特征主要表现在“形”、“神”、“意”三个方面，它吸收了其他门类的艺术成果，使之具有浓厚的装饰趣味，它是个性化、程式化的艺术，洋溢着和谐与美的统一。

脸谱的“形”包括两层意思，一个是“离形”一个是“取形”。

“离形”，就是不局限于生活的自然形态，敢于大胆的夸张和装饰，“粉墨青红，纵横于面”。通过意会使人达到美的享受。如舞台人物各种颜色的脸谱（红、黄、蓝、白、绿、黑、金银等），在生活中是没有的。但它又是来自生活的，极其夸张的。生活中常常形容某人“脸儿晒得漆黑”、“小脸吓得焦黄”、“脸儿涨得通红”、“面如死灰”、“脸儿都绿了”等等。这些形容词是生活中的提炼和概括，用于舞台人物就成了夸张性的，五光十色的脸谱。

脸谱的“取形”就是来源于生活的自然形态，又有所变化。取形是多种多样的，通过“取形”来达到“离形相似”。如眉窝的勾法就有虎尾眉、凤尾眉、螳螂眉、云纹眉、剑眉、宝刀眉、寿字眉等多种。使眉的自然形态归于图案化的“形”之中，具有了浓厚的装饰趣味。

“神”即是达到脸谱的传神，使脸谱性格化。如项羽的哭脸、张飞的笑脸、包拯的愁脸。由于纹样不同所表现出的神情也截然不同。

“意”就是寓意，寓意又是与传神相结合的，它能够寓褒贬别善恶。通过装饰性以达到取形、传神、美化的作用。有些脸谱用特殊的图形来寓示人物的命运及性格，如姜维头上画太极表示他懂兵法；包拯头上画月牙痕是寓意他清正廉明，能“夜断阴，日断阳”；鲁智深脸上画了一对螳螂眉，象征着他好斗的性格；杨七郎脑门上草书一个“虎”字寓示他是“黑虎星下凡”，后来作为额头皱纹的装饰图案流传下来。再有就是把剧中人物的绰号形象地画在脸上，如娄阿鼠的脸上画一只小白鼠表示他惯于鼠窃；一支桃谢虎，额头上画了一枝桃；霹雳火秦明脸上就画了火苗。

戏曲脸谱正是充分发挥了形、神、意的艺术特点，使人物造型离开舞台表演时，仍然具有相对独立的审美意义和欣赏价值。结合了舞台表演，就更能使人感受到脸谱的艺术表现力和它的审美特征。它运用了写意夸张的手法，创造出无数古代人物鲜活的艺术形象，具有深刻的内涵和强烈的装饰效果。

脸谱的夸张性、装饰性往往带有民间的想象成分，有的是夸张人物的面部特征，象司马师的眼漏，二郎神、马王爷的三只眼，关羽的卧蚕眉、丹凤眼等。有的是将人物的特殊技能形象地画在脸上，如孟良能放火便画了火葫芦，典韦画双戟，窦尔墩画虎头钩，武将画刀枪等。

在戏曲脸谱中还有一部分是依据角色的性格、血统、年龄、地位等特征借鉴原有脸谱中近似者，进行再创造。如牛皋、焦赞等人物性格接近张飞，脸谱即仿张飞。还有关羽、孟良、张飞、尉迟恭之兄弟及子孙等，皆随其父祖辈的画法。如在《水浒传》中的关胜，《施公案》中的关太等关姓武将所勾脸谱，都有些类似关羽。张飞之子张苞、尉迟恭之子尉迟宝林等俱随其父。再如戏曲中一些老将的脸谱也多接近，一些奸相、太师之类也多仿似。

图 7-15 关羽、张飞、包公、杨七郎、司马师、孟良、姜维、张郃、姜维

表情即是情感的形象。在生活中，喜怒哀乐在每个人的身上表现不同，有些人比较外向，“喜形于色”“喜怒无常”；有些人不善言表，“脸上没有春夏秋冬”，“喜怒不形于色”。生活中的表情是自然的流露，而在戏曲中就不同了。戏是演给观众看的，必须要有鲜明的外部形象首先感染观众，引起观众的共鸣，脸谱正是强化了情感语言，将

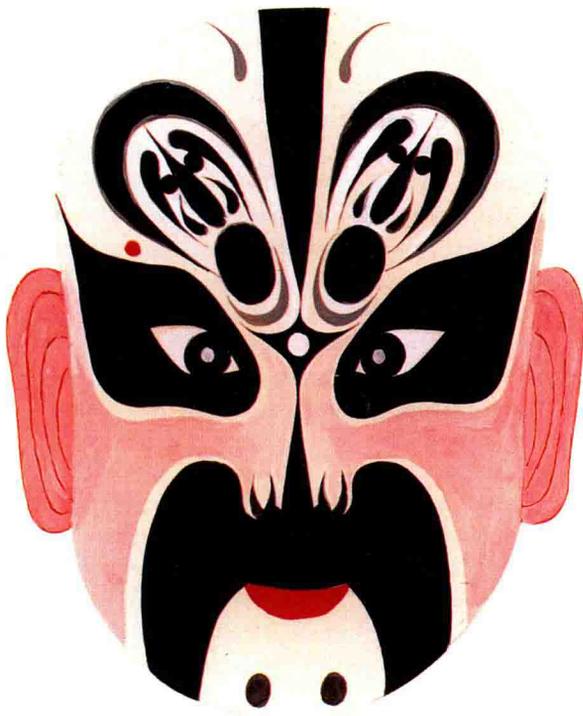
for his nickname was thunderbolt.

It is by making full play of "xing", "shen" and "yi" that facial makeup in Chinese Xiqu still has aesthetic significance and appreciative value even when it is not used in the stage performance. Characterized by exaggerative and vivid expression and bold outlines, facial makeup in Chinese Xiqu has been a great help in creating numerous artistic images of ancient characters who have deep connotation and strong decorative results.

Facial makeup in Chinese Xiqu usually includes imagination of common people, for exaggeration sometimes focuses on facial features of characters, like eyes or eyebrows, and some characters paint their special skills with images on face. Meng Liang, for instance, was good at setting on fire so painted a fire gourd, Dian Wei painted double halberds for he had expertise in using such weapons. Some characters are in quite similar facial patterns for they have common points in disposition, extraction, age or social position. Characters such as Niu Gao and Jiao Zan have temperaments close to Zhang Fei so they followed Zhang Fei in facial makeup. Some characters have facial makeup in the same way of their fathers. Generals of the Guan's family, such as Guan Sheng in Heroes in The Water Margin, Guan Tai in The Case of Shigong, their facial makeup are similar to Guan Yu, and the same to Zhang Fei's family as well as the family of Weichi Gong. Also facial makeup for some old generals are close to each other and archcareerists usually have quite



7. 京剧《单刀会》关羽
Guan Yu, The Meeting with a Sword, Beijing Opera.



8. 京剧《汉津口》张飞
Zhang Fei, The Hanjin Pass, Beijing Opera.