

閔群  
編繪

# 中國京劇臉譜圖典



黑龍江美術出版社

Yan Qun Paint



# **THE FACIAL MAKEUP IN BEIJING OPERA OF CHINA**

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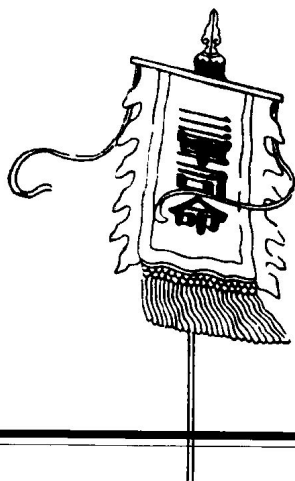
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The Artistic Style of Facial makeup in Beijing opera			
The Element Form of Facial makeup in BeiJing opera			
<b>The Three-dimensional Part</b>			
Gold · Silver · Grey · Comic-Coloured Facial	7	100	White-Coloured Facial
Black-Coloured Facial	13	<b>The plane part</b>	
Purplish red-Coloured Facial	33	134	Black-Coloured Facial
Blue-Coloured Facial	41	149	Purplish red-Coloured Facial
Green-Coloured Facial	55	165	Blue-Coloured Facial
yellow-Coloured Facial	68	180	Green-Coloured Facial
Red-Coloured Facial	78	191	yellow-Coloured Facial
Pink-Coloured Facial	95	207	Red-Coloured Facial
		221	Pink-Coloured Facial
		225	White-Coloured Facial

## Catalogue



Are mainly conveyed in three ways; form mien and artistic conception, So it has own decorative and aesthetic preperies.

Facial makeup Changes the complexion: facial organs, and muscle veins according to their natural forms, The Deformation of includes two meanings:magnifying and selection. magnifying means changing the natural forms of life to ger decorative effects through exaggeration. magnifying is, according to some certain formula, to express the special styles of the art of facial makeup through organizing the colors, veins of the most important parts of face into patterns which have their own forms. Selection's character is vivid. The natural expression of facial makeup should conforms to the

### **The Artistic Style of Facial makeup in Beijing opera**

basic manners of actor's own disposition.

The vividance and implied meanings of facial makeup are Combined together Not only The decorative and exaggeration preperities of facial makcup can show character's temperament but also it can make the thinking tendency of days more clear.

Implied meanings cannot exist withour selection in facial makeup uses decorative and symbolic skiees For example To write a word "tigers" tigers on the black face of yangqilang(famous general)can symbolize that yanqilang is descended, which from the sky. Moreover, the deformation of frontal eminence can crear strong decorative effect.



## The Element Form of Facial makeup in Beijing opera

There are many kinds of styles and names of facial makeup. This is an appellation of generality to Different family has different way to classify styles of facial makeup. The following is an introduction of the most basic Classification way.



**1. Whole face:** It's Colors and complsition are the simplest There is ons main color on face It Uses lines to express facial muscle veins of eyebrows.eyes and mouth.



**2. Three-part face:** draw the height of eyebrow.eyes and nose exaggerately with black color. It an give people a feeling of thick eyebrows and big eyes This style is widely used in facial makeup of Beijing Opera.



**3. Face with cross:** It is named“face with cross”because face with this style looks lide word “+”.by drawing colorful cylinder texture from skull to the *poit* of.



4. **Six-fen Face:** developed from whole face The main characteristic of this style is that the half cylinder of the forehead and the upper and lower levels of eye cocket is drawn with only one color It forms preperction of six to four with white skull That's why it's called Six-fen face of old face. Such as ' Xu Yanzhao ' , ' Huang Gai '.



5. **Yuan bao Face:** also named half face. It characteristic is showing body's color with opearance of yuanbao through the section beneath eyebrows and eyes in the same color.



6. **Askew Face:** character's Unsymmetric colors and composition. The abnormal and ugly features are emphasized in this style.

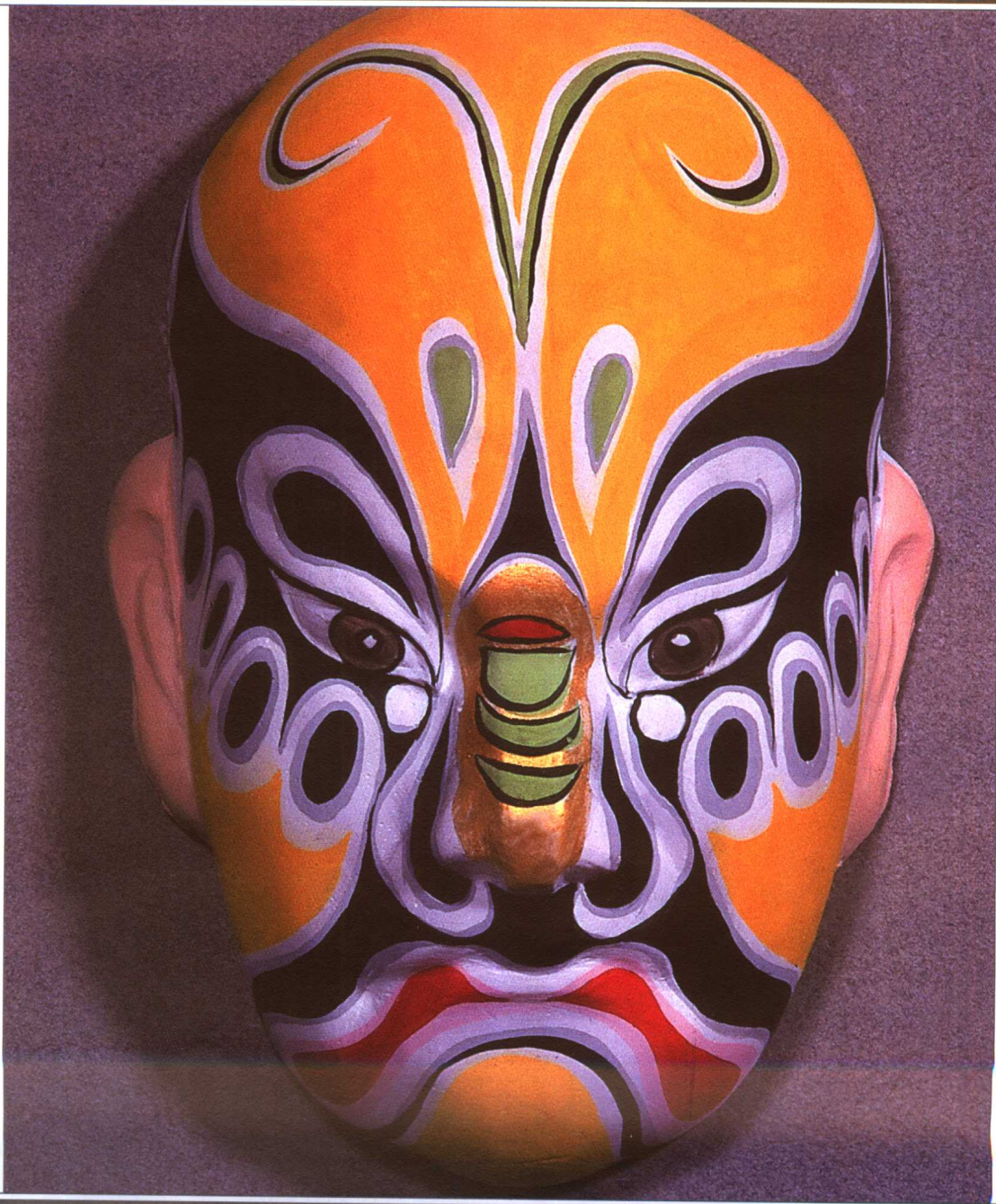


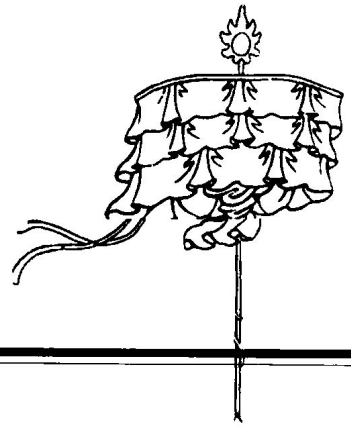
7. **Symbolic Face:** No fixed style, This face is usually wide in plays of myth.



8. **Face of Ugly Character:** also named ' three-face ' or small-flower face, It's main characteristios to express character's skills. By whitening the center pant of bridge of moses.

The Three -  
dimensional  
Part





京劇臉譜的藝術特色

京劇臉譜的基本譜式

平面部分

白臉

七

粉臉

四十

紅臉

四十五

黃臉

五十八

綠臉

七十四

藍臉

八十五

紫臉

一〇一

黑臉

一二七

# 目錄

臉殼部分

白臉

一三三

粉臉

一六五

紅臉

一七〇

黃臉

一八七

綠臉

一九七

藍臉

二一一

紫臉

二二四

黑臉

二二三

金銀臉

灰臉

醜臉

二五三

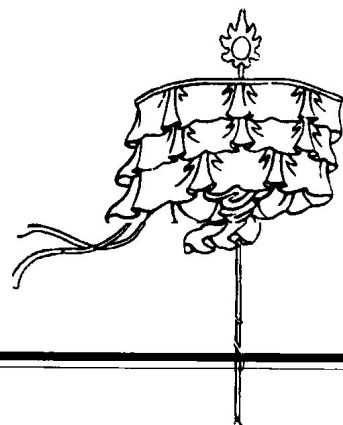


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# 中國京劇臉譜圖典



黑龍江美術出版社




## 京劇臉譜的藝術特色

京劇臉譜的藝術特色，主要表現在形、神、意三個方面，所以它具有相對獨立的裝飾性和審美性。

京劇臉譜將演員的膚色、面部器官及肌肉紋理，依據自然形態而變形。臉譜的變形包括離形和取形兩種意思。離形就是改變生活的自然形態，進行誇張從而達到其裝飾性。取形就是根據一定的程式，把面部重要部分的色彩、線條巧妙地組織到一定「形」的圖案中來，通過「取形」表現「離形却似」這一臉譜藝術的特有風格。取形還要傳神，臉譜的性格表現要符合角色的基本神氣。

臉譜的傳神是和寓意相結合的，臉譜的裝飾性和誇張性，不僅能凸現人物的精神氣質，也使劇作的思想傾向更加明確。寓意離不開「取形」，臉譜當中的取形既有裝飾手法又有象徵手法。如「楊七郎」臉譜黑腦門上草書一個「虎」字，既象徵民間傳說的楊七郎是「黑虎星」下凡，又把這個虎字做為一種額頭的變形，帶有強烈的裝飾效果。



## 京劇臉譜的基本譜式

臉譜有各種譜式與名稱，這是對構圖比較近似「臉譜」的一種概括性稱謂。對譜式各家有不同的分類方法，以下介紹最基本的一種分類方法。

【一】整臉：臉譜中色彩、構圖都是最單純的，臉上祇有一種主色，用綫條勾畫出眉眼口等部位的面部肌肉紋理。如「關羽」、「包拯」等。



【二】三塊窩臉：用黑色把眉、眼、鼻三「窩」高度誇張地勾畫出來，給人以粗眉立目、大眼的感覺，「三塊窩」臉的譜式在京劇臉譜中運用很廣泛。



【三】十字門臉：自腦門頂至鼻子尖的主色立柱紋，同兩個黑眼窩結合起來，看起來很象一個「十」字，故命名「十字門」臉。如「張飛」、「姚期」等人物。



【四】六分臉：是由整臉發展出來的，特點是腦門的半截立柱紋和眼窩上下部位均畫成一種顏色，與白色腦門正好相成六與四的比例，故稱「六分臉」，也稱「老臉」。如「徐彥昭」、「黃蓋」。



【五】元寶臉：又名「半截臉」特點是眉眼口下勾臉，露出肉色腦門（或塗淡紅色）形似元寶，所以稱之為元寶臉。



【六】歪臉：色彩、構圖不對稱，強調人物面貌的反常和醜陋。




【七】象形臉：一般用于神話戲，無固定譜式。




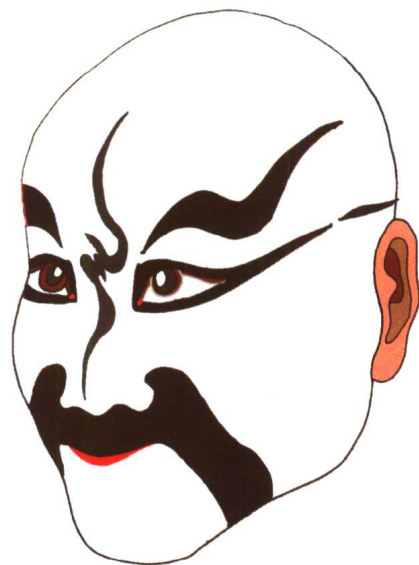
【八】醜角臉：又名「三花臉」、「小花臉」，特點是在鼻梁中心抹一塊白色，用漫畫手法表現人物喜劇特徵。





Bai Tian Zuo in conquer   
Hong Zhou


Wang Qinruo in Nestling   
Phoenix Flying



離鳳凌空 · 王欽若  
破滅州 · 白天佐  
挑滑車 · 楊延德  
張邦昌



Zhang Bangchang in Push   
Up the Waf Chariots

Yang Yande in Wutai   
Mountain



■ Yang Fan in Heroine Sisters-in-law

■ Xue Xiantu in Pass of a Single Log Bridge

孤嫂英雄·楊藩  
——  
下河東·歐陽芳  
——  
春秋筆·拓拔安愬

■ Quyang Fang in Go to the East Side of the River

■ Tuoba Anxie in Pen of Annals