

中国戏曲速写

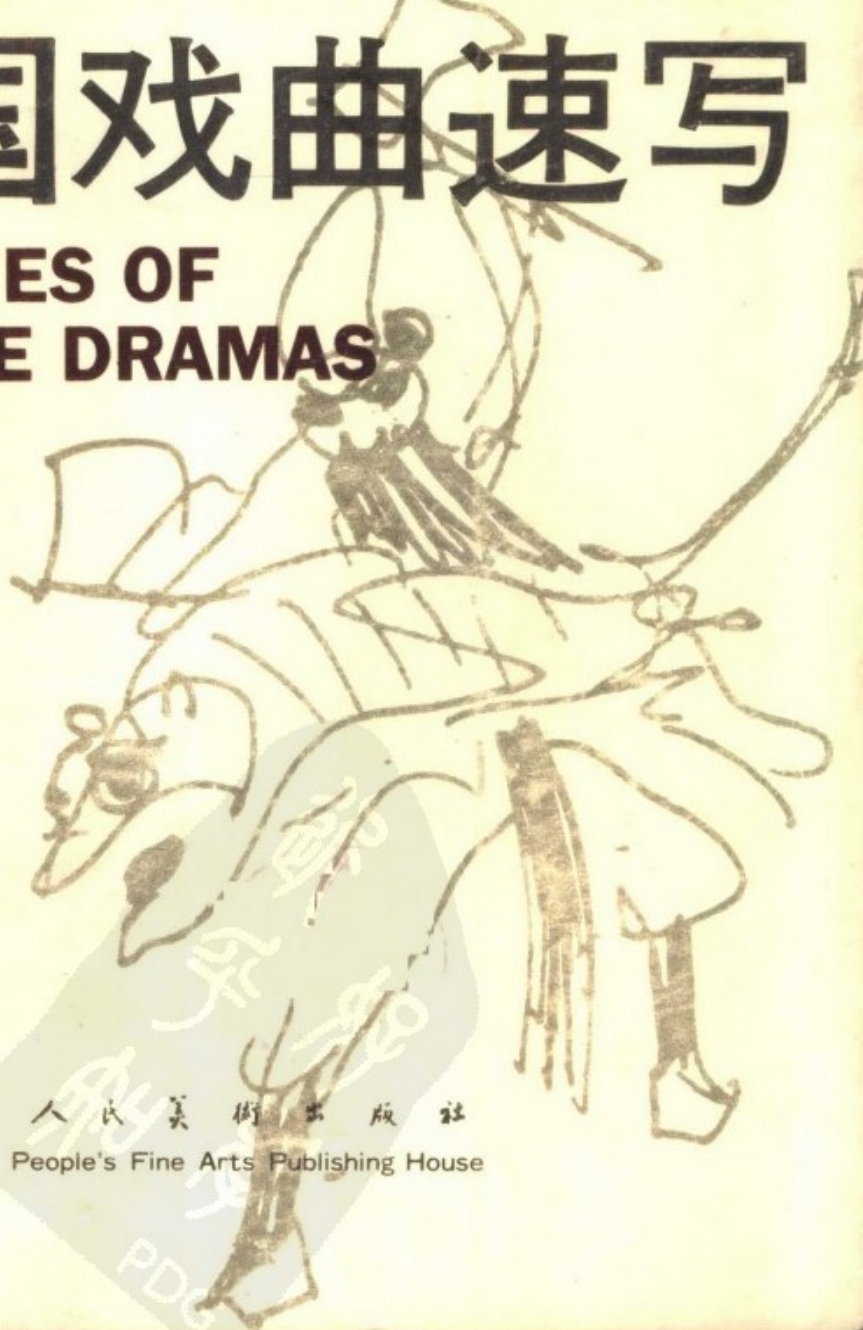
SKETCHES OF CHINESE DRAMAS

高马得 绘

by Gao Made

人民美術出版社

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高馬得 繪 陳海勳 編

by Gao Ma de by Chen Lu Qing

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绘者：高马得

编者：陈汝勤

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读高马得的戏曲速写

叶浅予

高马得在他的“我画速写”一文里提到1942年在贵阳看到我画速写，引起他画速写的兴趣，并且养成随身带速写本随时随地画速写的习惯。他认为他之所以能作画，那基本就是画速写。我知道他没进过美术院校，是通过自学，走上以作画为职业的道路。这点，和我走的道路相似。

他画过漫画，我也画过漫画，抗日战争结束后，他在南京报上画过“大城故事”连载，大约1948，我在北京画过“天堂记”。现在看来，漫画题材来自社会，在创作过程中不能不反映作者个人的内心世界，无论“大城”或“天堂”的人物，总带点我们的个性，也许这就叫主客观统一，漫画如此，速写也如此。

马得说，他画戏曲速写，从1957年开始，是因为当报社美术编辑的工作需要。除了需要，不能排除个人的爱好，不然就画不好，也不能持之以恒。对一般画家来说，特别是今天，个人兴趣和工作需要，往往要闹矛盾，甚至闹到激化的程度。在我们那个时期，矛盾可能会转化，转化要有条件，看个人兴趣是否符合客观需要？工作任务是否为作者力所能及？说到底是一个为个人还是为社会的问题。

由于工作的引导，使马得表现戏曲人物的兴趣愈来愈浓，对戏曲人物的研究愈来愈深。这个深，不是深到变成个演员，而是深到成为一个非常内行的鉴赏者，能够客观地分析剧情和演员的关系，演员功夫的深浅，能做到省略其中的繁琐之处，补充其中不足之处，做到充分夸张和大胆取舍，从而创造合乎绘画造型的形象，既是戏，又是画，二者浑然一体。

当前画坛，画戏的画家逐渐多起来，他们自成一派，又各具独自的面貌风格。看了马得的戏曲速写，为独到之处，在于用心追踪剧情的发展，从中抽出关键性形象，不是孤立地只抓一鳞半爪或切取个别片段。另一个特点善于扑捉小人物的特殊身份与性格，如探马报军情，贪官显宰相，媒婆说风情，小卒翻跟斗，个个精到入神。这些生动形象，不懂戏的人肯定画不出来。由此可见，速写这一门技术，不仅是锻炼造型能力的基础，而且是记录生活的尖端本领。这个基础和本领，只有在不断的实践中，才能发挥最高效能。

我画速写

马 得

中国戏曲是世界三大戏剧文化之一，是东方艺术之瑰宝，在中华民族文化艺术和在世界艺术的宝库里，都占重要地位。历代画家都有表现戏曲的画，故宫博物院藏画便有宋杂剧《眼药酸》等，山西洪洞明应王殿有元代壁画《大行散乐忠都秀在此作场》，清代的胡锡珪，画史上说他的戏曲人物“似不经意，却能情趣横溢”。任伯年也偶作戏曲人物，至于民间木版年画，更喜以戏曲为题材，深受市井乡村群众的欢迎。

我很爱看戏，画戏则是在五十年代开始的，先是速写，继以水墨，我的体会是这样：

画戏要先看懂戏曲表演程式和各种角色行当的特征。戏曲表演程式是生活动作的规范化，如关门，推窗，上马，登舟等，都有一套固定的规格，但表演程式同时也是生活动作的舞蹈化，它来自生活，又比生活更美更夸张。这种规范化又不只限于表演身段，且与剧本形式、角色行当，音乐唱腔、化妆服装等相关。俗话说：“不会看戏的看热闹、会看戏的看门道”。对戏曲有了些基本知识，欣赏时便深了一步，能看出个道道，然后动笔就能按着自己所体会的妙处画出精神来。

速写当从慢写始。舞台上演员的表演，令人眼花缭乱，但在演员登场，自报家门或是倾听对方演唱时，是比较静止的。从观察这些人物的静态入手，仔细研究其身材、衣着、脸谱：比如曹操，他的体型特征，是双肩高耸，双膝分开，就是坐在椅上不动，也表现出一付不可一世的架势，帽子戴得低，盖住额头大半，脸呈“日”字形，大长胡须，拖到腹部，占身体的一半。这些便是曹操的外形特征，在心里先计算好，形成一个总印象，再去画时，便可下笔肯定，一气呵成，古人说“意在笔先”，“胸有成竹”，就包括这个方面。

把人物的静态画熟了，再去画局部动态，这些都画过了，还要背写，一如写字的背临，熟练之后，才能画快速复杂的动作，把力气用在观察研究神气上。这里说的快速的动作，是指一瞬即逝的、来不及再看第二眼的动作，全靠自己把刚刚闪入眼帘的完整的印象捕捉下来画在纸上，作这种画时，可以先用最少的几笔，画出动态特征，如武生的骑马蹲裆式，只用个圆圈，定下头部的位置，用四条线表示四肢运动方向，再凭平日默写背

临功夫把其余的补充上去；当场补，或日后再补都可以，这是分两步走的画法，速写画多了，手熟了，就能一次完成了。

在舞台上，唱独角戏的情况较少，多是两个人一呼一应，一唱一和，画时，要把两个人当成一个整体来观察、分析，两个人的组合是“咬”在一起的，这要明确他们的动作目的，如对打，一个人举手打，另个人便要抬手挡，在《十五贯》中，尤葫芦酒后与其养女苏戍娟开玩笑，说把她卖了，苏戍娟的动作目的，要表现大祸临头的惊恐，尤葫芦的动作目的要表现他玩笑开得成功，自鸣得意；尤葫芦有个打背躬动作，这是戏曲表演程式，好像是自言自语：“哈哈！她信以为真了！”这话是背着她（用袖挡着她所在的方向）说给自己听的，也是面向观众说给观众听的；对这段戏的表演目的弄清楚了，两个人各根据自己身份、感情，各自作出相应的反应，把这情节，在画上清晰地交待出来，便有戏味，便有看头了。

舞蹈动作千千万万，哪能个个入画，当然要选最能表现性格的，最美的来画。演员载歌载舞，她的舞姿手势，都表演唱词的含意，但是有些是过程，有些是回忆，如把这些动作画出来，便有“王顾左右而言他”之感。作画，要抓关键，画那最能代表这出戏的地方，选那观众最爱看的动作。如《李慧娘》中“放裴”一节，一路上有很多表演，那表演僵尸直挺着身子的形象便不入画，那飘起头纱疾走的形象则表现了救护情人的急切心情，又能表现出幽灵的飘忽之感，这才入画。

画戏要能画到点子上，主要是对剧本要有深刻理解：常演的熟戏还好办，假如难得上演的戏，便要找剧本来研读了，因为在看戏时，又看戏，

又看字幕，又要低头作画，戏就看得很粗糙，如《牡丹亭》寻梦这折中，女主角有个向后仰的动作，当时弄不明白，后查阅剧本，原来做这个身段时的唱词是：“哎，睡荼蘼抓住裙衩线，恰便是花似人心好处牵”，才知道这是花绊住她的裙子，好似要牵她去找她的情人。理解了这意思，便引起画它的兴趣，而画面的动作、表情、色彩就会围绕着这段诗意来表达了。

以上所谈，是在现场画戏，如进一步整理这些速写，或是根据这些速写进行创作，还要用一些手法处理才好，常用的是变形夸张、删减等。创作不是生活的照搬，尽管舞台上的造型已经过艺术加工，已作了变形夸张，但在戏画的创作中，还不能照抄舞台，还得重新用变形夸张等手法进行再创造。如《醉打山门》，鲁智深是大花脸，脸谱规定的是螳螂眉，用举臂相向的螳螂来形容他的怒目，但在这戏里的抢酒，带有开玩笑的性质，推翻在地的不是恶霸，不但不能用怒目，眉、眼、鼻窝也应画成狂笑状，好象是说：“老方丈说不许卖酒给和尚喝全是废话，我还不是喝上了？”这才是此时此景的鲁智深，这里的变形，也与夸张一样，不是无缘无故的变样，而是为加强这段戏的气氛服务的。

《义侠记》中酒馆一折，武松举着坛子喝酒，在舞台上，武松的面部是对着观众喝的，酒坛子把脸挡住了，改画成面向右侧，但身躯还是面向观众，形象就鲜明了；店小二看见武松泼酒下来，便窜到桌子上去接酒喝，在舞台上见到的是他仰着头的侧面，把他画成仰卧在桌子上，这就突出了。这里的变形虽说是不得已，但目的是要鲜明强烈地表现武松的豪情，同时表现这家酒特好，店小二接了几滴酒，脸就红了；把这层意思表现得充分，

便传了神，如一定要求合乎解剖规律与否，那是“论画以形似，见与儿童邻”。这变形，虽是“贵在传神”，但又不能令人感觉走了形，更不能令人感觉是畸形的。

戏曲是综合艺术，短的折子戏，也要二十分钟，要想在一个画面里表现其精髓是困难的，只有用剪裁的手法才能完成。如《牡丹亭》“惊梦”这折戏，柳梦梅刚由梦神引上场时，手拿柳枝，拱臂低首，以膜拜神灵的虔诚的动作来会见杜丽娘，这样才能表现梦中迷濛的感觉，这虽不是现场实况，但总的精神是符合的，看上去，还是“惊梦”。这大约是“似与不似之间”的意思吧。

速写记录下来的形象，只是舞台表演的原型，只能供参考，不应照抄。戏画创作与一般创作一样是根据作者的体会、感受、艺术素养、个性特征来进行的，“画乃吾自画”，这里要突出个性，因为戏曲是人人都看的，如果都只照搬舞台岂不千人一面了吗？

我没有进过美术学校，我是看前辈作画从旁学来的。四十年前，看过叶浅予先生在贵州花溪苗家赶场上画速写，我喜欢他的速写，又快又生动，我也曾向他请教，从此我便开始练速写，养成随身带速写本，随时随地画速写的习惯，一直坚持到现在。浅予先生桃李满天下，恐怕他没想到，有这么一个门外弟子，数十年来，忠实地照着他的八字箴言坚守不渝：这本小册子，算是我的作业，向领我入门的老师汇报，另外，我也把浅予先生：“曲不离口，拳不离手”，这八字箴言转赠，给所有的美术自学者，以作共勉。

Look at Gao Made's Drama Sketches

by Ye qianyu

Gao Made in his article "I Draw Sketches" mentioned in 1942 when he saw me sketching in Guiyang, and this aroused his interest in it. Since then he has brought sketch books with himself and he has had a habit of sketching at any place and any time. He considers he can paint and basically draw sketches. I know that he has not gone to the arts school and he has embarked on the professional road of painting through self-study. This is familiar with the road which I have come along.

He sketched cartoons. I also sketched cartoons. After the War of Resistance Against Japan ended in 1945, he sketched «The Story of a Big City», which was serialized in a Nanjing newspaper. In 1948 I sketched «A Chronicle of the Paradise» in Beijing. From our present viewpoint, cartoon themes have come from the society. In the course of creation they have had to reflect the inner world of the author. Therefore, the characters in the «Big City» and the «Paradise» have expressed a bit of our own personages. This is perhaps called the integration of the subjective and objective, so are the cartoons and sketches.

Made said that he started sketching from 1957 because he as an arts editor of a newspaper needed it. Except the need of his work, he has been keen on sketches, otherwise he has not sketched for such a long time.

For ordinary painters, there are often contradictions between their interest and the need of their work. Sometimes such contradictions sharpen.

In the past time when we worked, the contradictions could change, but the change needs certain conditions. Does his interest conform to the objective need? It is possible for him to finish this task? In the final analysis it is for the individual or for the society.

Because of the need of his work, Made has increased his interest in sketching drama characters and profoundly studied them. This depth has not made him to be an actor, but it has made him an extremely adept appreciator. He is able to objectively analyze stories of the plays, relations among the characters, the high or low skills of players. When he sketches them, he is able to prune trivial details and add deficiencies. He has well done the artistic exaggerations and bold omissions, thus creating images of drawing and mould-making. They are plays and sketches and both of them have become an integral one.

Among the present artistic circles there are more and more painters who draw drama characters. They have formed their own factions and they have shared their own features and styles. After looking at Made's sketches, I feel that his originality is to follow the development of the drama plot, grasping the main images, but not singly mastering odd bits or fragments. Another feature is good at mastering the particular status and disposition of unimportant persons such as the Scout Report the Military Situation, the Corrupt Official Shows His Signs of Embarrassment, Matchmaker Introduces Partners and A Soldier Loops the Loop. All these vivid images could not be drawn by those who do not understand the drama. This proves that the sketch, a special technique, is not only the basis of training mouldmaking capability, but it is also the high ability of recording the life. This foundation and ability will produce the best results only through the constant practice.

July 4, 1986, Beijing

I Draw Sketches

by Ma De

Traditional Chinese opera is one of three large theatres in the world, and the gem of Eastern art as well. It takes an important role both in Chinese national culture and world art. Painters through the ages have drawn pictures about operas, such as *Bitter Eye Ointment and Eyedrops*, a *Zaju* in the Song Dynasty, among the collect paintings in the Palace Museum in Beijing, and "Zhong Duxiu Is giving A Large Concert Here" the fresco of the Yuan Dynasty in the Hall of Ying Emperor at Hongdong County, Shanxi Province. The painting history regards the characters from operas drawn by Hu Sigu¹ in the Qing Dynasty as "seeming careless, but actually very charming." Ren Bonian also occasionally paints opera characters. New Year folk woodcuts even prefer more to use operas as their subjects, and are very popular among masses.

I like to watch operas, but only in the 50s did I begin to use operas as the subject of my painting. First I drew sketches, then I take on ink

and wash drawing. I would like to say something about my understanding in this respect.

It is necessary to understand the performing patterns of traditional Chinese opera and the characteristics of various types of roles before drawing pictures based on operas. Usually the performing pattern is the standardization of life movements such as closing a door, pushing a window, mounting a horse, ascending a boat and things like that. They have a set of fixed norms. Simultaneously the performing pattern is also the life movements in dancing. It comes from life but is more beautiful than life because of its being exaggerated. The standardization is not limited only to the body performance but related to the form of librettoes, types of role, music for voices, making-up and dress. There is a saying, "Those who cannot appreciate operas watch the fun, while those who can, watch the artistry." Having some knowledge about opera, a painter can appreciate them more. Then, when he starts drawing, he can catch the spirits following the subtlety he understands.

To draw sketches, a painter should begin from slow work. Actors and actresses' performances on the stage are dazzling, but it is relatively still when an actor or actress comes to the stage, introduces himself or herself or when he or she is listening to the other singing. Proceeding from observing these characters' static state, a painter should carefully explore their figures, clothing and types of facial makeup. Taking Cao Cao as an example, his figure is characterized by erect shoulders and arms drooping apart. Even sitting still on a chair, he assumes insufferable arrogant posture, with hat lower on his head, covering most part of his forehead. His face has the shape of a Chinese character " ", with extremely long beard which reaches his belly. Only when a painter has formed a general image of Cao Cao after calculating all his physical features in his mind, he can begin to paint confidently and accomplish it without any letup. That some ancients said "think before putting pen to paper", and "have a well-thought-out plan" just include above idea.

A painting learner needs to master the skill of drawing static

pictures before starting to draw the part in movement. All this is done, he is still required to copy just as copying words for practice. Being skillful at it, he can draw the quick and complicated movements, and concentrate his efforts on observing and exploring his characters' expressions. The quick movements mentioned here refer to those vanishing in a flash. It depends on a painter to catch the complete image which just flashed into his eyes and draw it on the paper. While doing this kind of drawing, minimal strokes can draw the feature of movements. For example, if the posture of a Wusheng riding a horse is being drawn, a circle can be used to set the position of the head, four lines as the direction of the movements of the four limbs, and the rests can be added immediately or later according to daily practices. It is the way of drawing in two steps. Once being experienced after drawing lots of sketches, a painter can finish the drawing at one go.

There are few cases in which a one-man show is put on the stage. Often two characters echo each other. The two must be observed and analysed as a whole when they are being drawn. Since they are gripped together, it is necessary to make clear the purpose of their movements. If they fight each, one is raising his hand to beat while the other needs to lift his hands to keep him off. In *Fifteen Strings of Cashes*, You Hulu was drunk and said in joke to his adopted daughter named Su Shujuan that he had sold her. So Su Shujuan's movements should imply the terrified expression facing the coming misfortune, while You Hulu's movements should display his self-satisfaction resulted from his successful joke. You Hulu made a bowing movement which is a performing pattern in opera as if he was talking to himself: "Ha, Ha! She accepts it as true!" Of course he said it behind her back (using his large sleeves to block the direction she was in), but he faced the audiences to let them hear. When a painter is quite clear about the aim of this piece of performance, the picture, in which he has made clear the respective reflections these two characters show according to their status and

feelings, has the dramatic taste and is attractive.

There are numerous dance movements which cannot be all painted. Of course, we choose to paint those that are most beautiful and capable of depicting the disposition. When an actress is singing and dancing, all her dance movements demonstrate the meaning of the words. But some of those movements are just the process and some are reminiscences. If these movements are drawn, they will give people the impression somewhat of "saying nothing important." A painter is required to grip the crux, to draw things which can best represent the opera, and to choose the movements that audience prefer most. For example, in the act "Rescue Fei Shengqing" in *Li Weiniang*, there are various performances on the way. The image of the stretching corpse is not worth painting, but the image that a scarf is floating rapidly not only reflects Li Weiniang's anxiety to save her lover but also gives the sense of uncertainty of the spirit, therefore it is worth painting.

Doing painting from operas should get to the heart of operas. This chiefly requires a profound understanding of the libretto. It is easy with the operas often performed, but dealing with those which are seldom put on the stage, a painter needs to study their librettos because he can only see the general of an opera since he has to watch the performance, read captions and draw pictures at the same time. When I watched *Peony Pavilion*, I could not understand why the leading lady had a movement with her back down in the act "Seeking Dream." Later, I read the libretto carefully and know that the movement implies that flower stumbles her as if it would lead her to look for her lover. Having understood the meaning, my interest in it aroused. I drew movements, expression and colour just around it.

All above is about the drawing on the spot. If a painter is to further dress these sketches or to do creative work based on these sketches, he had better use some more skills to deal with them. Distortion, exaggeration and deletion are often used. Creative work is not the true copy of life. Although the modelling on the stage has been treated

artistically with distortion and exaggeration, a painter can not directly copy what are on the stage while drawing, he should do recreation by using techniques including distortion and exaggeration. For example, in *Break the Door of The Temple After Drunk*, Lu Zhishen has a big painted face and as ruled in opera, his eyebrows are mantis-shaped to describe his fierce stare. But his grabbing wine in this opera is somewhat joking, and the person who is shoved to the ground is not a despot, so his eyebrows, eyes and nostril should be painted as in a wild laugh, as if he was saying, "The Buddhist said selling a monk wine is forbidden. It is all nonsense. Have not I got a drink?" It is the Lu Zhishen here and now. The distortion here, just like exaggeration is not for no reason at all, but for enhancing the automosphere of the performance.

In the act "Public House" of *Chivalrous Notes*, Wu Song drinks in jug. On the stage, he is facing the audience while the wine jug blinds his

In the act "Public House" of *Chivalrous Notes*, Wu Song drinks in jug. On the stage, he is facing the audience while the wine jug blinds his face. But in picture, he is painted as his face is towards the right while his body is still towards the audience, therefore, giving a clear-out image. Seeing Wu Song sprinkles wine, the waiter jumps on the table to catch the drops of wine with his mouth. People only see the side of his upward face on the stage, but the painting arranges him lying on his back on the table. The distortion here has no alternative though, it aims to clearly and strongly display Wu Song's lofty sentiments, and at the same time, to explain the excellence of the wine because the waiter's face becomes red after catching several drops of it. If the painting fully demonstrates this idea, it will be lifelike. It is just like "regarding a painting as whether similar or not to the neighbour's children in appearance" if the painting is demanded to conform to the rules of dissection. Distortion, valued for its making a picture vivid, cannot give people an impression of losing shape or deformity.

Opera is an unified art. A short highlight from an opera will last twenty minutes. It is difficult to present all its pitches in a picture,