

FACIAL MAKEUP IN
TRADITIONAL CHINESE OPERAS
A Hundred Chou Roles

中·国·戏·曲·脸·谱

百



丑

图

张金梁 张汉生

Zhang Jinliang Zhang Hansheng



山东画报出版社

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为了继承和发展京剧艺术，特将京剧脸谱艺术
整理成书，以供广大京剧爱好者参考。

北京 侯宝林等

2002. 10. 10. 于北京。

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序

翁偶虹



本书作者张金梁与戏剧大师翁偶虹先生合影。

Zhang Jinliang, the author of the book, posing for a picture with Mr. Wong Ouhong, a great master of drama.



丑角在京剧的行当里虽然位居第四,但在京剧演出过程中所展现的艺术性能,并不弱于生、旦、净三行。有时虽非主角,而衬映烘托,更具点睛之力。“无丑不成戏”的戏谚,流传已久,恰好说明历来的戏曲艺术家并不河汉丑角。尤其是在中国戏曲发展史上,丑角更是得天独厚,早于他行。现在讲戏曲史的同志,不能不承认远在两千余年前周、秦时代的优孟、优施、优旃,“谈言微中,亦可以解纷”,焕发了“优谏”的作用,孕育了戏曲的种子。本来,“戏剧”这两个字,就有滑稽调笑、矛盾搏斗的含义在内。史游《急就篇》中“倡优俳笑”的“优”,就是调戏。当时所谓的“嬉戏”、“戏弄”,差不多都是在政治经济的斗争中,“优”以一言,发人深省。这样的例子,在《史记·滑稽列传》中记载不少。沿着先秦“优笑”的脉络,传到汉代的郭舍人,唐代的黄幡绰,后唐的敬新磨,南唐的申渐高、李家明,都能或多或少地把政治经济的大事反映于优语之内。唐代的参军戏崛起,已胚胎了戏剧的雏型,仍以“优语”、“优笑”为主。而明代的阿丑,更能以“未料言官酿唾之日,正内优纵舌之时”昭著于世,说明演员的“优语”作用重于高位的言官。到了清代末叶,京剧形成,更涌现了艺垂千古的丑角名家,如杨鸣玉、刘赶三(并见于《同光十三绝》)、黄三雄、罗寿山、王长林,下而张文斌、李敬山、萧长华、慈瑞泉、郭春山、周玉宝,再下而马富禄、茹富蕙、曹二庚、刘斌昆、高富远、孙盛武、萧盛萱、贯盛吉、贯多才、朱斌仙、张金梁、艾世菊、张和元等,鱼鱼雅雅,霞蔚云蒸。他们也都能用“优语”、“优笑”反映了当时社会的世态人情,与其他行当共同支撑了京剧的大厦,汇阔了京剧的长河,名传艺坛,功在青史。

中国戏曲是综合艺术,它包括了歌唱、音乐、舞蹈、美术各个方面,形成了有声有色、绘影绘声的综合之美。

具体到美术，包括了台面之美、布景之美、扮相之美。再具体到扮相，它又是因人而异，因行而殊。每一个剧的剧中人，都是在生、旦、净、丑四大行当的分工中，各有特殊的化妆艺术。这种化妆艺术，鲜明地标志着中国戏曲最基本的一个规律——说明性。说明性是为了诱导各个阶层观众的欣赏兴趣而形成的。中国戏曲由剧本的结构到人物的表演，从不隐蕴秘密性的动机，而是在观众一目了然的欣赏下，更广阔、更深邃、更精密、更细致地表演出“戏”的魅力。所以，每个剧中人物的出现，总是先请观众看出他们的基本性格和基本的舞台行动线，不过多消耗观众的思索与猜测，使观众从娱乐的角度，轻松地产生联想与想象而享受到自己所体会到的认识与启迪。因此，中国戏曲人物扮相，包含着许多特殊的艺术规律，出现了许多特殊化妆手段。净、丑两行的勾画脸谱，就是中国戏曲化妆艺术的特殊手段之一。

一般观众欣赏脸谱，绝大部分是注意净角的。净角又称“花脸”，顾名思义，脸必花花。花脸的脸谱，在脸谱艺术中确实占有绝对优势的地位。相形之下，丑角的脸谱简于花脸，无可讳言。但是丑角脸谱艺术的重要性，却不能因简于花脸而削弱了它的地位，何况丑角所表现的人物更较花脸多而且杂，演出的艺术效果也较花脸明而



且显。喜爱中国戏曲的人，决不会因为丑居四行之末而轻视之，更不会因近年来不太认真勾画丑角脸谱而淡忘了丑角脸谱的艺术功能。如前所言，中国戏曲之所以形成，丑角是起了重要作用的，丑角的化妆也是最早就勾画脸谱的。所谓“粉墨涂面”、“粉墨登场”，即指丑角勾画的脸谱而言。

中国戏曲剧种纷繁，每个剧种各有不同风格的丑角，所勾画的脸谱也因风格各殊而同中有异。如昆曲的副、丑虽属一行，而脸谱的勾画却有严格的区别。京剧把副行划归花脸，称为“二花脸”，循序地定为“大花脸”、“二花脸”、“三花脸”，所以京剧的丑角俗称“小花脸”，也称“三花脸”。但是京剧丑角扮演的人物，有的仍属于副行的范畴，如《审头》中的汤勤，《群英会》中的蒋干，在风度的展现上属于副，勾画脸谱亦与所谓丑角的“三花脸”不同。绍剧的行当，有“大面”、“二面”、“三面”之分，“大面”即净，副兼演，“三面”纯演丑角。川剧的副、丑界限也很严格，如《赠绉袍》中的须贾，虽由丑角扮演，勾画的脸谱则与京剧净角扮演的须贾大同小异。晋





剧无副、丑之分，然丑角扮演的人物，有的因为剧中人的形态与性格的需要也勾大花脸，如《三搜府》的施不全。

综上所述，可以看出，丑角一行分工亦细，勾画脸谱亦细亦精，并不是一般所说的丑角只是勾个“豆腐块”而已。就是同样的“豆腐块”，勾画部位和大小尺度也要因人而异，因剧而殊。细微之处更有定谱，不容混淆。如《十五贯》中的娄阿鼠，鼻间画鼠形，《生辰纲》中的白日鼠白胜，鼻间也画鼠形，但是娄阿鼠鼻间的鼠形是向下窃窺的形状，标明娄阿鼠的齷齪性格；白胜脸谱的鼠形则是向上攀越的神态，标明白胜的昂扬气质。《群英会》中的蒋干因有书卷气只勾副脸，而《打面缸》中的王书吏纯是俗伧，反在鼻间画出书卷，讽刺他附庸风雅。至于《刺巴杰》中的胡理，《三岔口》中的刘利华，《扈家庄》中的王英，《盗魂瓶》中的冯茂，虽是武丑，却勾彩色大脸，更非仅仅限于“豆腐块”的例证。可惜这些脸谱，随着丑角的不为世重而逐渐失传，在中国戏曲艺术的总体中确是一个重大的损失。

我的学生张金梁，是著名须生张春彦先生的次子，梨园世家，家学渊源。自幼入北平中华高级戏曲专科学校，从郭春山、罗文奎、孙小华诸先生学丑角，昆、乱不挡，专演大丑。毕业后，又拜名丑马富禄、曹二庚先生为

师，历与程砚秋、尚小云、徐碧云、马连良、周信芳、杨宝森、白玉昆、李和曾、王金璐、高盛麟、裘盛戎、张君秋、毛世来、宋德珠、李玉茹、赵燕侠、云燕铭、吴素秋、杜近芳、王玉蓉等合作。他从小就酷爱脸谱，不只精于自己本行的丑角脸谱，更精于花脸脸谱。在我搜集摹绘、研究脸谱数十年的过程中，他时常追随左右，疑思问，知思记，累积了数以千计的净、丑脸谱。现在他把丑角的脸谱，较为全面而又准确地收集起来（并于脸谱之外，又精绘每个人物的穿戴扮相及可以显露的小道具，艺术地展现出人物的体态神情），编辑成册，公之于世。这在振兴京昆的热潮中，保留、延续丑角的脸谱艺术，不啻振铎而鸣，发人深省。它的价值，不只是中国戏曲艺术的珍贵资料，还是中国绘画艺术中别具一格的艺术珍品。金梁年已望耄，精力如此充沛，绘制如此精细，予喜其勤奋有为，功于振兴京昆者甚伟，故识数语于册端。



1987年8月6日于朗秋轩

Foreword

Chou, or the comic role, is one of the four main roles in Chinese *Xiqu* (traditional Chinese operas), recognized by the patch of white paint around the eyes and nose, sometimes outlined in black, and representing foolish, awkward, or stingy people, though not necessarily evil ones. The *chou* role ranks fourth among the role types in Beijing Opera, but its artistic function in stage performances is no less important than the other three, namely, *sheng* (the male role), *dan* (the female role), and *jing* (the painted-face role). The *chou* role may not represent the principal character in a play, but it plays a key part of setting off other characters. There goes a Chinese saying that "Without *chou*, there would be no drama", and this shows that artists of Chinese *Xiqu* have always attached due importance to the *chou* role. In fact, the *chou* role appeared earlier than all other role types. Those who make an inquiry into the history of Chinese *Xiqu* will find that the three famous actors called Meng, Shi and Zhan, who lived and flourished over two thousand years ago in the Zhou and Qin States, played the role of *youjian* (expostulations by actors). Their stage careers conceived the seeds of Chinese *Xiqu*. Actually, the two Chinese characters *xi* and *ju* carry the implication of fun-making and teasing, conflicting and fighting. In the ancient book *Shi You*, four types of entertainers were mentioned, i.e. *chang*, *you*, *pai*, *xiao*, of which *you* referred, originally, to fun-makers, and later to actors in general. It is also recorded in the *Records of the Historian*, that *you*, i.e. actors, often made penetrating comments on social affairs and political events through their parts or lines. Following the example of *youxiao* (actor's humor) prior to the Qin Dynasty (221–207 B.C.), Guo Sheren of the Han Dynasty (206 B.C.–A.D.220), Huang Fanchuo of the Tang Dynasty (618–907), Jing Xinmo of the Later Tang Dynasty (923–936), Shen Jiagao and Li Jiaming of the Southern Tang Dynasty (937–975) were all able to reflect, more or less, the major social and political events of their times through their parts or lines. *Xiqu* (traditional Chinese operas) appeared in its embryonic form with the rise of *Canjunxi* (a kind of satirical skit) in the Tang Dynasty (960–1279), which was mainly performed through *youyu* (actor's lines) and *youxiao* (actor's humor). In the Ming Dynasty (1368–1644), actors like Ah Chou were known to every household because they often made pithy comments on important events, and, therefore, won popularity among ordinary people. The actors' satirical role seemed more important than an official statement.

As the leading type of Chinese *Xiqu*, Beijing Opera took its present form at the end of the Qing Dynasty (1644–1911). Famous *chou* actors, who were crowned with eternal glory, appeared one after another. They are, to name just a few (in order of appearance), Yan Mingyu and Liu Gansan; Huang Sanxiong, Luo Shoushan and Wang Changlin; Zhang Wenbin, Li Jinshan, Xiao Changhua, Ci Ruiquan, Guo Chunshan and Zhou Yubao; Ma Fulu, Ru Fuhui Cao Ergeng, Liu Binkun, Gao Fuyuan, Sun Shengwu, Xiao Shengxuan, Guan Shengji, Guan Duocai, Zhu Binxian, Zhang Jinliang, Ai Shiju, Zhang Heyuan, etc. They acted their parts

successfully and reflected the ways of the world through their lines and humor, contributing a great deal, together with other role types, to the rise and development of the artistic form of Beijing Opera, and to the endless flow of its wonderful program. Their names, with their historic contributions, will always be remembered in the art circles.

Chinese *Xiqu* is an integrated artistic form involving acting, singing, music, dancing and fine arts, thus producing a synthetical beauty out of sound and color images in a vivid way. As far as fine arts are concerned, they are widely applied to stage design, stage scenery, stage costumes, facial makeup, etc. Patterns of facial makeup vary with characters and role types. Each character in a play falls under one of the four role types of *sheng*, *dan*, *jing*, and *chou*, and uses a specific pattern of facial makeup. Such patterned makeup represents the basic principle of Chinese *Xiqu*, i.e. illustrativeness, which is intended to induce the appreciative taste of audience of various social strata. Chinese *Xiqu*, from the structure of the play to the performance of the actors, never conceals anything from the audience; rather, it presents the artistic charm of *xi* (drama) in a wider, deeper, more accurate and elaborate way under the very eyes of the audience. When a character appears on the stage, the first thing for him or her to do is to show the audience his or her basic temperament and course of action, just to save any unnecessary ponderation or conjecture on the part of the audience, so that they can easily develop associations by using their imaginations, and thus truly enjoy themselves to their hearts' content. Such being the principle, facial makeup follows a set of rigorous artistic rules, and many specific means and devices for facial makeup have been created. The facial patterns for *jing* and *chou* constitute but one aspect of the art of facial makeup in Chinese *Xiqu*.

While watching a traditional Chinese opera, most of the audience will be attracted by the actors' costumes and facial makeup, especially the facial makeup of *jing*. *Jing*, also known as *hualian* (the flowery-face role), is the painted-face male role, so called from the variety of intricate and startling patterns in brilliant colors painted on the faces of the players; the *jing* or painted-face actor represents a man of virile or rough character, who may be a warrior, a general, a minister, a brigand, or a demon, singing and speaking in a full raucous voice rising to protracted enunciation of tremendous volume. The facial makeup for *jing* or *hualian*, the latter being a popular name for the former, has an absolutely dominating position in the art of facial makeup in Chinese *Xiqu*. Compared with *jing*, the facial makeup for *chou* is much simpler. However, its importance cannot be overlooked because of its being simple. *Chou* can play more and complex roles than *jing*, and the *chou* role's artistic effect is often more impressive. People who are keen on Chinese *Xiqu* never discriminate against *chou* nor forget the artistic function of the *chou* role's facial makeup although it has not been carefully done in recent years. Just as mentioned above, the rise and development of Chinese *Xiqu* owe a great deal to *chou*, which was an important role type to adopt painted patterns on the faces of the

players. The Chinese saying "Make oneself up with white powder and black ink, and go to stage" (now meaning "Embark on a political venture") originally referred to the facial makeup of the *chou* role.

Chinese *Xiqu* has a variety of types of opera. Each of them has its own style of *chou*, and facial makeup also varies although they share much in common. For example, in Kunqu Opera, sub-*jing* and *chou* belong to the one and the same role type; however, the patterns of their facial makeup are rigorously distinctive from each other. Sub-*jing* is of the *hualian* type, called *erhualian* (two-flower face) a supporting or number-two male character. Besides, there are *dahualian* (big flowery face) the principal male character of dignified type, and *sanhualian* (three-flower face) a clown. *Chou* in Beijing Opera is usually called *xiaohualian* (small flowery face) a clown; but some of the characters played by *chou* actors are of the sub-*jing* role type, such as Tang Qin in *Interrogating Human Heads*, and Jiang Gan in *The Meeting of Heroes*. The style of acting for both belongs to that of sub-*jing*, and their facial patterns are also different from that of *sanhualian*. In Shaoju Opera, role types are classified into *damian* (big face), *ermian* (number-two face) and *sanmian* (number-three face). The *damian* role type is normally played by the *jing* actor, and sometimes also by the sub-*jing* actor; but the *sanmian* actor plays only *chou* roles. The distinction between sub-*jing* and *chou* in Sichuan Opera is very strict, too. Take for example Xu Jia in *A Gift of a Robe*. Although the character is played by the *chou* actor, his facial makeup is similar to that of the *jing* actor who plays the same character in Beijing Opera. There is no distinction between sub-*jing* and *chou* in Jinju Opera, but the character played by the *chou* actor has on his face the pattern for *dahualian* (big flowery face) to suit the character's personality, such as Shi Buquan in *Three Domiciliary Searches of the Princely Mansion*.

From the above account, we can see that there is a variety of *chou* role types. Far from just painting a small, square white patch on the face as people generally believe, *chou* actors take pains to paint the required facial patterns. The white patch, which characterizes the facial makeup of *chou* and *chou* roles as a whole, changes in size, shape and position with different plays and characters. Even the slightest difference between fixed facial patterns should be distinguished. Take for example Rat Lou in *Fifteen Strings of Cash* and Bai Sheng (nicknamed Day-Time Rat) in *The Birthday Presents*. Both characters have a rat-shaped white patch on the nose. However, the rat-shaped white patch on Rat Lou's nose takes the pattern of a rat running downward, which symbolizes the character's wickedness, while the one on Bai Sheng's face takes the pattern of a rat climbing upward, which indicates his moral integrity. Jiang Gan in *The Meeting of Heroes* should have an elegant temperament, but his facial pattern follows that of the sub-*jing* role. And Wang Shuli, an out-and-out vulgar character in *Beating the Flour Jar*, has the facial pattern of a book between his brows, which is intended to

satirize his mingling with men of letters and his pose as a lover of culture. As for Hu Li in *The Assassination of Ba Jie*, Liu Lihua in *The Roadside Inn*, Wang Ying in *Hujiashuang Village*, and Feng Mao in *The Theft of the Magic Vase*, they are all played by acrobatic-fighting *chou* actors, but painted with big, colorful facial patterns. All these serve to show that facial patterns for *chou* roles are not just limited to a square white patch on the face. The pity is that many facial patterns are no longer extant. This is, indeed, a great loss to the art of Chinese *Xiqu* as a whole.

Zhang Jinliang, the author of this album, is a student of mine. Born to an actor's family of several generations, he is the second son of the famous *sheng* actor, Zhang Chunyan. He studied in the Beiping Senior Vocational College for Professional Training in Traditional Chinese Operas when he was very young, and learned to be a *chou* actor from Messrs Guo Chunshan, Luo Wenkui and Sun Xiaohua. He majored in *dachou*, the *chou* actor that plays the lead in a play of Beijing Opera or Kunqu Opera. After graduation, he learned from Messrs Ma Fulu and Cao Ergeng, who were both famous *chou* actors. He has, over the past few decades, acted in collaboration with many renowned actors and actresses, such as Cheng Yanqiu, Shang Xiaoyun, Xu Biyun, Ma Lianliang, Zhou Xinfang, Yang Baosen, Bai Yukun, Li Hezeng, Wang Jinlu, Gao Shenglin, Qiu Shengrong, Zhang Junqiu, Mao Shilai, Song Dezhui, Li Yuru, Zhao Yanxia, Yun Yanming, Wu Suqiu, Du Jinfang, Wang Yurong, etc. He has an ardent love for facial makeup. A master of the facial makeup of the *chou* role, which is his own line, he is also an acknowledged expert in the facial makeup of *hualian* (the flowery-face role), or the *jing* role. During my decades of collecting, copying and studying facial types he has followed me from time to time since the very beginning, asking questions and taking notes, and accumulated thousands of facial patterns for *jing* and *chou*. Now he has compiled, after careful researches, for publication a choice collection of facial patterns for *chou* roles, with apparels, costumes and makeup for each character as well as those small props that help bring out the temperament typical of particular characters. In the great mass fervour of rejuvenating Beijing Opera and Kunqu Opera, his effort to preserve and develop the art of facial makeup of *chou* roles is of great significance. Its value lies in keeping alive not only the precious data of traditional Chinese operas, but also the unique art treasure in traditional Chinese painting. Zhang Jinliang, already advanced in age, is still full of vigor and vitality, and meticulous in painting facial patterns. I admire him for his diligence and success, and for his great contributions to the promotion of Beijing Opera and Kunqu Opera, and hence the foregoing words as the foreword to this rich and wonderful album.

Veranda of Bright Autumn
August 6, 1987

Weng Ouhong

中国戏曲

脸

张金梁

谱艺术管窥

“脸谱”，顾名思义，系传统戏曲演员面部化妆的一种谱式，也是演员面部装饰塑型的一种图案美术，独具浪漫主义色彩。多少年来，脸谱艺术在戏曲舞台上和民间“社火”娱乐活动中，直接表现着各种类型的典型人物及其不同的特征，如人物性格、道德、品质、社会地位、政治面貌、文武才华以及男女老少、善恶忠奸等。因此，脸谱是戏曲综合艺术中不可缺少的组成部分。戏曲中对于不同的人物，需勾画不同的谱式。五彩缤纷的脸谱图案，寓褒贬，别善恶，可使广大观众在欣赏戏曲过程中对剧中人物望形定称，给予公正的艺术评价，并从中得到一种美的艺术享受。

中国戏曲脸谱历史渊源悠久，更独具民族特色。相传古代即有“纹身”、“涂面”之俗。涂面者系在面部用黑、白、棕、红等植物颜色涂绘各种图案，以造成优美或恐怖之感。据《旧唐书·音乐志》记载：“代面”（面具）出于北齐（公元550—577年）。兰陵王长恭英勇善战但面善无威，每出征即戴狰狞面具以壮威骇敌，百战百胜，所向无敌。宋代狄青每出征即披发戴铜面具以示雄威，更可避箭。

戏曲中的人物化妆系古代面具演变而来。随着戏曲的形成和不断发展，面具久已不能适应说唱和舞蹈表演的需要，于是，聪明的前辈艺术家以古典演义小说、神话故事传奇等为素材，精心研绘适于表演的简易的脸谱化妆图案，成功地刻画出不同类型的人物。脸谱艺术多少年来在艺术实践中不断地发展创造革新，由简至繁，逐渐形成了不同的流派和新颖的格式以及准确的谱式。脸谱虽是流派纷呈，五颜六色，奇形怪状，看起来似乎是脱离生活，但它实际是来源于生活，通过艺术夸张又高于生活。

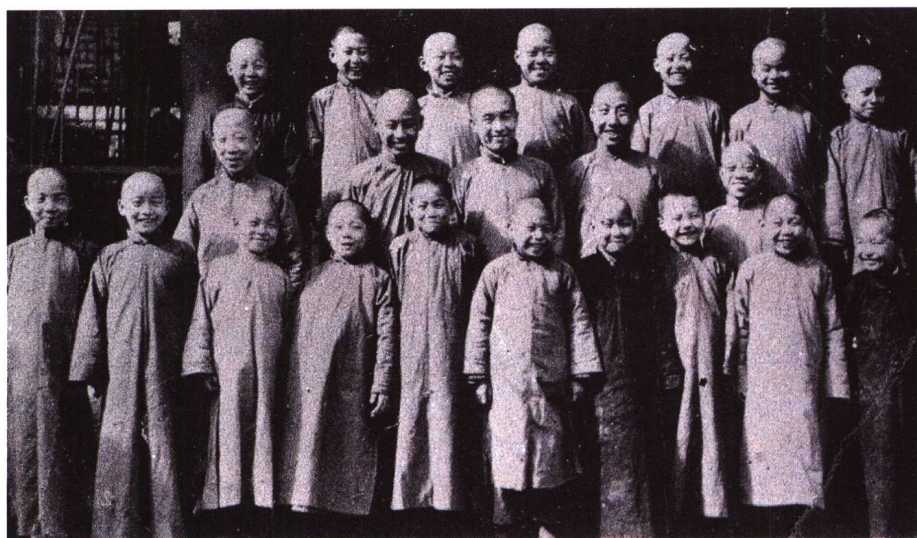
脸谱艺术虽是以净、丑（大花脸、小花脸）两个行当的面部化妆为主体，但也不排除其他行当的脸谱化妆。戏曲早在萌芽阶段即出现剧中人物脸谱化妆，首先产生的是丑角脸谱。丑角的原始脸谱化妆应属于粉面乌嘴。《南村辍耕录》的作者、元末明初的陶宗仪讲，我

国最早发现的丑角面部化妆即是粉面乌嘴，独具滑稽性。这种简单的丑角面部化妆，早在南唐已见端倪。据南京博物院《南唐二陵发掘报告》（文物出版社1957年刊）称，南京出土的10种伶人俑，面部都涂有很厚的白粉，由此可见我国早期戏曲中丑角化妆基本上采用了这种装饰化妆。唐参军戏中的参军和苍鹅两个丑角的表演化妆，就是采用了这种原始的粉面乌嘴化妆法。据载，北宋末代皇帝赵佶（徽宗）见鬻人（鬻，当时西南地区的一个部族）来朝，衣装屣履巾裹，面傅粉墨，举动滑稽可笑，便使优人效之以为戏。后来面傅粉墨被广泛运用到丑角面部化妆中。元明清三代的戏曲不断发展革新，净、丑角的化妆逐步多样化、具体化、标准化、正规化、流派化，形成了今天较完整的脸谱体系。传统戏《盗银壶》剧中由丑角扮演的“看壶人”的化妆，基本上是粉面乌嘴，令人望而生笑。

由于丑角在戏曲表演过程中所塑造剧中人物，要多于生、旦、净行当，上至帝王将相，下至贩夫走卒、士农工商、癡聋瞎哑、男女老少、善恶忠奸，三百六十行各行人物无一不演，因此丑角的脸谱化妆谱式要因剧而异，因人而异，有严格的区别，不可随意勾画。例如《女起解》剧中的崇公道、《乌盆记》剧中的张别古等角色，属正面人物，他们的脸谱无论是勾画馒头形或窝头形，但黑眼窝不可勾画成尖眼窝，须勾画杏核眼；《审头刺汤》剧中的汤勤、《法门寺》剧中贾桂、《独木关》剧中的张上贵、《回营打围》剧中的伯嚭等角色，属于反面人物，其黑眼窝应勾画尖眼窝。过去戏班后台化妆的彩笔亦称“春秋笔”，这里是借用了孔子作《春秋》之意。相传孔子作《春秋》，对每个人评价非常严格，忠义者要颂扬，邪恶者要鞭挞。“一字之褒胜于袞，一字之贬胜于钺。”意思是如果某个人得到颂扬，比穿一件尊贵华丽的君王礼服还荣耀；如果受到贬斥，比刀斧加于颈还严厉。所以说，过去戏班子后台净、丑行勾脸化妆要根据不同人物把握好分寸，不得乱画乱勾，弄错谱式，混淆褒贬之意。



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1. 清代沈容圃作《同光十三绝》画像(摹本)。
2. 北平中华高级戏曲专科学校丑角学生合影(1930年)。二排左一系本书作者张金梁。
3. 清代丑角刘赶三。

1. A copy of the group portrait *The Top Thirteen Actors of the Tong-Guang Period*, originally painted by Shen Rongpu of the Qing Dynasty. The Tong-Guang Period (1862–1908): the period of Emperor Tongzhi and Emperor Guangxu of the Qing Dynasty (1644–1911).
2. Group photo of the *chou* students of the Beiping Senior Vocational College for Professional Training in Traditional Chinese Operas (1930). First from the left in the second row is Zhang Jinliang, author of this book.
3. Liu Gansan, a *chou* actor in the Qing Dynasty.



四大名丑之一萧长华(左)与梅兰芳合演《女起解》。

Xiao Changhua(left), one of the famous *chou* actors, in *A Maiden Journeying under Arrest* with Mei Lanfang.



四大名丑之一马富禄。

Ma Fulu, one of the four famous *chou* actors



四大名丑之一茹富蕙(左)与马连良合演《苏武牧羊》。

Ru Fuhui (left), one of the four famous *chou* actors, in *Su Wu Tending Sheep* with Ma Lianliang.



四大名丑之一慈瑞泉(左)与龚云甫合演《钓金龟》。

Ci Ruiquan (left), one of the four famous *chou* actors, in *Catching a Gold Turtle* with Gong Yunfu.

A sketch of the Art of Facial Makeup in Traditional Chinese Operas

Facial makeup is part of the makeup strategy for the actors of Chinese *Xiqu* (traditional Chinese operas), and also the art of designing patterns to be painted on the faces of the actors. The art of facial makeup, which is full of unique and romantic characteristics, has for many years served directly to demonstrate, on the stage or in folk festivities, various typical characters with their different dispositions, moral qualities, social positions, political affiliations, civil and military abilities as well as being good or evil, loyal or treacherous, etc. Therefore, facial makeup is an indispensable part of the comprehensive art of Chinese *Xiqu*: different characters with different types of facial makeup. The colorful facial patterns are designed to distinguish between good and evil. Through them the audience may come to know the nature of the characters and form a fair judgement on them while watching the performance and enjoying the art of beauty.

Facial makeup of Chinese *Xiqu* has a long history and possesses unique national characteristics. It is said that in ancient times there was a tradition of tattooing the body or the face. Such tattoos were intended to enhance virile mettle. Those who painted their faces with various patterns in white, black, brown or red colors intended to show their beauty or excite terror. According to *The Old Chronicles of the Tang Dynasty*, there appeared in the Northern Qi

Dynasty (550–577) the practice of wearing masks. Chang Gong, the King of Lanling, who had a kindly and comely face, was a brave and experienced warrior. Whenever he went out to battle, he put on a hideous mask to frighten his enemies. He won in every battle and was invincible. In the Song Dynasty, General Di Qing hung down his hair and wore a copper mask to show his power and evade arrows.

Facial makeup in Chinese *Xiqu* was evolved from the ancient mask. As masks could not meet the needs of speaking, singing and dancing on the stage, immediate application of cosmetics to the face came into being. Basing themselves on ancient historical novels, legends and fairy tales, intelligent artists of older generations studied attentively the designs of facial makeup which were suitable for theatrical performances. They successfully created various types of facial patterns for the characters in Chinese *Xiqu*. For centuries the art of facial makeup has been developed, and renovated continuously through artistic practice, and different schools with their original formats and standardized facial patterns, from simple to complex, have gradually grown up. Although facial makeup is colorful and sometimes seems grotesque, and divorced from life, it is actually originated from life and is, by artistic exaggeration, even more truthful than the real life.

The art of facial makeup mainly concerns facial makeup

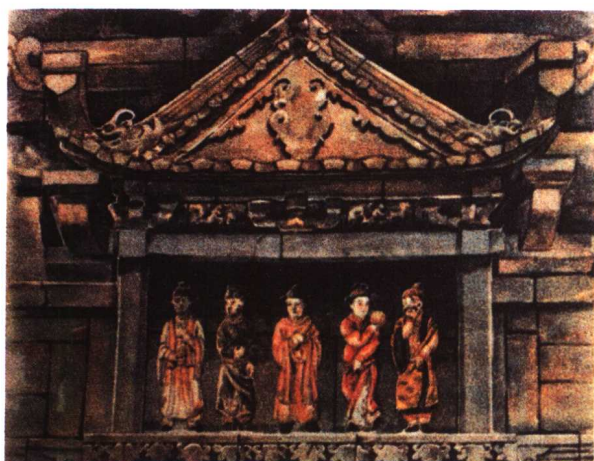
for the two role types of *jing* and *chou*, i.e. *dahualian* and *xiaohualian*, but not to the exclusion of other role types.

In the early stage of Chinese *Xiqu*, facial makeup was applied first to *chou* roles, the original facial pattern being a white-powdered face with a black-painted mouth. According to Tao Zongyi, author of *Notes in the Intervals of Ploughing*, who lived during the late Yuan Dynasty (1271–1368) and the early Ming Dynasty (1368–1644), the earliest facial makeup of *chou* ever discovered was a white-powdered face with a black-painted mouth, which looks unique and funny. Written records show that such simple facial makeup became popular as early as the Southern Tang Dynasty, and Tao Zongyi's description in the Yuan Dynasty can serve as evidence. According to "Report on Excavation of Two Southern Tang Tombs" by Nanjing Museum (Historical Relic Publishing House, 1957), all the 10 types of actor-figurines excavated in Nanjing have thick white powder on their faces. This proves that in the early stage of Chinese *Xiqu* the facial makeup for *chou* basically followed this pattern. In *canjunxi* (a type of satirical skit) of the Tang Dynasty, facial makeup of the two *chou* roles Can Jun and Cang Hu followed this same pattern. It is said that at the end of the Northern Song Dynasty (960–1127), Emperor Zhao Ji, i.e. Huizong, who once saw the Cuan people (a clan in the southwest region of that time), their faces painted with white powder and black ink and wrapped with a piece of cloth, make funny movements, ordered his actors to follow the same way for court entertainments, and hence the pattern of a white-powdered face with a black-painted mouth for the facial makeup of *chou* thereafter. During the Yuan, Ming and Qing dynasties, *Xiqu* kept developing and renovating itself, and the facial makeup of *jing* and *chou* gradually became diversified, specified, standardized, regularized, and systemized. In the play *The Theft of the Silver Kettle*, the watcher of the kettle, played by a *chou* actor painted with a white-powdered face and a

black-painted mouth, looks funny and can easily excite laughter.

Chou, or the comic role, can play more types of characters than other roles (such as *sheng*, *dan* and *jing*), from emperors, kings, generals and civil officers to pedlars, farmers, traders, disabled persons (such as cripples, deaf-mutes and blind persons), and, indeed, people of all walks of life, male or female, old or young, good or evil, loyal or treacherous. Such being the case, facial patterns for *chou* have strict distinction between each other, and change with plots and characters instead of at random. For example, positive characters, like Chong Gongdao in *A Maiden Journeying under Arrest*, Zhang Biegu in *The Story of a Black Pot*, have their facial patterns shaped like an egg or a triangle, and eyes painted black and round like apricot-stones, instead of narrow and pointed. Negative characters such as Tang Qin in *Interrogating Human Heads*, Jia Gui in *The Temple of Dharma Gate*, Zhang Shigui in *The Single-Log Pass*, and Bo Xi in *Back for Hunting*, should have their eyes painted black with pointed corners. In the past the painting brush for facial makeup was called *Chunqiu* Brush, an allusion to *Chunqiu* (*The Spring and Autumn Annals*) written by Confucius, the style of which is characterized by the use of subtle and guarded language in criticism of each historical figure. He praised the loyal and righteous and censured the evil and treacherous. If a person was praised, he would regard it as an honour greater than that of wearing a king's ceremonial dress. On the contrary, if a person was censured, he would feel unwell as if he had been threatened by an axe or a knife. Likewise, facial makeup of the *jing* or *chou* role in Chinese *Xiqu* should be done most carefully by following the exact pattern set for each related character in a play, so as to avoid confusion of praise with censure caused by the wrong use of a facial pattern.

Zhang Jinliang



山西侯马出土金墓杂剧砖雕戏台。

The stage with brick-carving decoration for Zaju Opera excavated from a tomb of the Jin Dynasty (1115–1234) in Houma, Shanxi Province.

Zaju Opera: A variety play consisting of a prelude, the main play in one or two scenes, and a musical epilogue (none of such variety plays is extant).



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1. 教师爷 《打渔杀家》剧中人物,文、武丑扮演。勾画斜眼眉、络腮胡子、两点太阳膏、紫鼻烟色鼻头。
2. 白脸狼 《十三妹》剧中人物,文丑扮演。勾画反窝头、白脸歪嘴、阴阳眉、阴阳眼、两贴太阳膏。
3. 黄沙狗 《十三妹》剧中人物,文丑扮演。勾画猪腰子白脸、露鼻头、尖眼窝、歪嘴。

1. The Martial Arts Master, a character in *A Fisherman's Revenge*, played by a civilian or acrobatic-fighting *chou* painted with oblique eyebrows, whiskers, black medicated plasters on both temples, and a purple nose.
2. White-Faced Wolf, a character in *The Thirteenth Sister*, played by a civilian *chou* painted with a white patch shaped like an inverted triangle, a wry mouth, eyes and brows one bigger than the other, and black plasters on both temples.
3. Yellow-Sand Dog, a character in *The Thirteenth Sister*, played by a civilian *chou* with a white patch shaped like a pig's kidney, an unpainted nose, pointed eye sockets, and a wry mouth.



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4. 吴伦 《打砂锅》中人物,文丑扮演。该角色前为逆子,后系糊涂县官。勾画大窝头形脸,两贴太阳膏。前逆子光嘴巴,后县官戴黑八字胡,勾画斜尖眼窝。

4. Wu Lun, a character in *Beating the Casserole*, played by a civilian *chou*. The character is an unfilial son in the first half

of the play and then a muddle-headed county magistrate in the second half, painted with a big triangular white patch, black medicated plasters on both temples, and oblique pointed eye sockets; without a beard or moustache at first, but wearing black 八-styled moustaches after becoming a county magistrate.



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5. 唐成 《唐知县审诰命》中人物, 文丑扮演。勾画大白豆腐块, 杏核眼窝, 戴黑八字胡。
6. 大老爷 《打面缸》剧中人物, 文丑扮演。勾画大猪腰子脸, 桃核眼窝, 两贴太阳膏, 戴黑八字胡。
7. 胡老爷 《奇双会》剧中人物, 属老丑, 文丑扮演。勾画馒头形脸, 白眉纹, 戴白五嘴胡。



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5. Tang Cheng, a character in *County Magistrate Tang*, played by a civilian *chou* painted with a big, square white patch, eye sockets shaped like apricot-pits, and wearing black 8-styled moustaches.
6. The Eldest Master, a character in *Beating the Flour Jar*, played by a civilian *chou* painted with a big white patch shaped like a pig's kidney, peach-pit eye sockets, plasters on both temples, and wearing black 8-styled moustaches.
7. Master Hu, a character of the old *chou* role type in *The Reunion of Li Qi and His Children*, played by a civilian *chou* painted with an egg-shaped white patch, white eyebrows and wrinkles, and wearing a white five-tufted beard-moustache whisker set.



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8. 四老爷 《打面缸》剧中人物, 属老丑, 文丑扮演。勾画大馒头形脸、酒糟鼻子、桃核眼窝、白眉纹, 戴白四喜胡。
9. 王书吏 《打面缸》剧中人物, 文丑扮演。勾画黑边眼镜、柳叶眉、酒糟鼻子, 戴丑三胡。
10. 刘利华 《三岔口》剧中人物, 武丑扮演。勾画白色歪脸、歪嘴、阴阳斜眼窝、络腮胡子。早为原始谱式, 现已改为俊扮。



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8. The Fourth Master, a character of the old *chou* role type in *Beating the Flour Jar*, played by a civilian *chou* painted with a big, egg-shaped white patch, a brandy nose, peach-pit eye sockets, and white eyebrows, wrinkles, and wearing a white four-tufted set.
9. Clerk Wang, a character in *Beating the Flour Jar*, played by a civilian *chou* painted with black-rimmed glasses, willow-leaf eyebrows, and a brandy nose, and wearing a three-tufted set, known as the "three tufts of the *chou* role".
10. Liu Lihua, a character in *The Roadside Inn*, played by an acrobatic-fighting *chou*, originally painted with white crooked cheeks, a wry mouth, slanting eye sockets one bigger than the other, and whiskers, and now with handsome make-up.

百

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图

A Hundred Chou Roles

13