

# 清升平署戏装扮像谱

中国艺术研究院藏

The Chinese Academy of Arts Collects  
the Patterns of the Makeup with the  
Theatrical Costumes of the Shengping Bureau in the Qing Dynasty





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## 前言

升平署是清代宫廷管理演剧事务的机构，成立于道光七年（1827），后随着清王室的消亡而结束，前后共有80多年的历史。建署时，地址在今南长街南口路西的北京第六中学和长安街的北京第二十八中学的所在地，清光绪十七年（1891），随着颐和园颐和园戏台的建成，又在颐和园旁设了一个处理日常演出事务的署址。

升平署隶属内务府，它的前身是南府，主要掌管宫廷内期望节令、喜庆大典的演出活动。演员既有宫内太监，也有民间职业演员。演出的剧种早期以昆腔、京腔为主，咸丰以后，随着民间艺人进宫，逐渐以皮黄、梆子腔为主。演出剧目有《九九大庆》、《法宫雅奏》、《月令承应》、《节节好音》、《天人普庆》等承应戏；《升平宝筏》、《劝善金科》、《昭代箫韶》、《鼎峙春秋》等宫廷大戏；《夏天塔》、《牧羊记》、《红鬃记》等杂剧传奇折子戏，以及《四郎探母》、《泗州城》、《反西凉》等皮黄、梆子戏。

有关升平署演剧的史料包括旨意档、恩赏日记档、差事档、恩赏档、知会档、花名档等十余种文书档案，还有安殿本、王府进呈本、宫廷演出本等不同类型剧本，以及戏衣行头单子、内务府关于演戏的奏折、图像谱等等，这些都是研究升平署和清代演剧史的珍贵史料。

目前，收藏此类史料的单位以故宫博物院、中国第一历史档案馆为主。据统计，中国第一历史档案馆藏内务府升平署档案登记在册的共计8605件，其中尚不包括许多夹杂在朱批、内务府档案、各种寿诞、喜庆宴案里涉及戏曲演出的史料。

由于战乱和清王室的垮台，大量的升平署戏曲档案史料流散于民间。如民国十三年（1924），学者朱希祖在北京宣武门外大街汇记书局发现并购得升平署档案及曲本一千数百册，其中演戏用剧本有六七百种，其余为戏曲档案。后朱希祖又将这批史料出让给北平图书馆收藏。又如学者齐如山自清宣统末年和民国初年就开始注意收集清宫戏曲史料，他从升平署当

过差的太监手中，陆续得到过900多种升平署档案及剧本；他还在掌管升平署戏箱的王太监手中，访得一包升平署戏衣行头单子；在北京南下洼白纸坊造纸厂，找到一批内务府关于戏剧的公事。据说因为内务府办公房屋不够用，腾了三间库房，库房中的档案被运到造纸厂，正抛入水池准备造纸，虽然经过抢救，也只得其中百分之一二。此外，在市面及街上小摊，他也得到过不少升平署的剧本、档案，还得到100多故宫内演剧的扮像谱。目前，流散于民间的升平署戏曲档案史料，主要收藏在国家图书馆、首都图书馆、中国艺术研究院、梅兰芳纪念馆等单位，以及一些私人藏书家中。

在升平署的各种戏曲史料中，有一种戏装扮像谱极为珍贵。这种戏装扮像谱为册页式，绢本，工笔着色；每幅版心约高27厘米、宽22厘米；每出戏一组画，每组收戏画2至10余幅不等。每幅画一个角色，均为大半身，图中角色的脸谱、穿戴，描金面银极为精细，所画的穿戴与故宫收藏的戏衣、头盒等物都是符合的。因此这些戏装扮像谱，除了有很高的观赏价值以外，更是研究清代末年宫廷演剧脸谱、服饰的珍贵史料。

朱家潘先生依据《故宫物品点查报告》考订，这卷升平署戏曲人物扮像谱是清宫内藏品，当年收藏在太后寝宫寿康宫内紫檀大柜中，是宫中搬演“乱弹戏”期间，供宫中观赏的御用珍品。1911年辛亥革命以后，其中一部分藏品从宫中流散出去。如民国十年（1921）前后，齐如山先生曾在北京烟袋斜街的提货屋于购得官中所绘戏装扮像谱100多幅；梅兰芳先生也曾在北京琉璃厂德友堂买到过一批此类藏品。由此而知，除了故宫博物院藏有这类藏品以外，其他部门也有收藏，而且从北京图书馆出版社出版的《北京图书馆藏升平署戏曲人物画册》和河北教育出版社出版的《梅兰芳藏戏曲史料图画集》等看，各家藏品原是一整套互不重复的画册。

关于升平署戏曲人物扮像谱，齐如山先生认为，绘制扮像谱大致有两

种意义：一是怕年久失传；一是各角勾脸法，虽有准谱，然亦偶有出入，恐勾得不一樣重帝见罪，所以画此谱来，经皇帝过目后，各角都照此勾画，则无人敢挑眼了。扮像谱各家藏品虽为同一来源，但流散出官外的藏品与故宫博物院藏的藏品有所不同。流散出官外的各家藏品，每出戏的第一幅图右下方写“穿戴脸儿俱照此样”，而宫内藏品却无这一行小字。据此，朱家谱先生这样分析：流散出来的这部分曾落在一个买主手里，他加上这一行小字然后卖出，使它增加了史料价值，含有档案性质，能卖个好价钱。朱家谱先生和齐如山先生的意见都可作为研究者的参考，但不管有无“穿戴脸儿俱照此样”的题字，这些升平署戏装扮像谱珍贵的历史价值和精美的艺术价值是众所公认的。

中国艺术研究院藏180幅升平署戏装扮像谱分属于42个剧目，本书按剧目故事的朝代先后次序编排，每一个剧目都有剧情说明，并注明曾在清宫演出的艺人。剧名和剧中人名与现在通常写法不一致处，在括号中注明。这批扮像谱的出版，可与已经出版的其他各家藏品互为补充，为广大戏曲爱好者提供更多欣赏和研究的资料，为戏曲艺术的继承和革新提供更多有益的借鉴。

## A Preface

The Shengping Bureau was the organization that managed the drama affairs in the imperial palace in the Qing Dynasty, was established in the seventh year of Daoguang (1,827). Latter it was finished over with extinction of Qing Dynasty. It has a history of more than 80 years from the beginning to the end. When building the Bureau, the address is the Sixth Middle Schools at the west side in the south of the Nanchang Jie and the 28th Middle School of Beijing in the Chang'an Avenue of Beijing of today. In the 17th year of Guangxu in the Qing Dynasty (1,891), along with the completing of De He Yuan stage in the Summer Palace, an administration location where dealt with the daily affairs of the performance, was also set up nearby the Summer Palace. The Shengping Bureau was subordinated to the Internal Affairs Office and its predecessor was Nan Fu (the Southern Office). It mainly administered the performing activities of the syzygial climate and phenomena of the solar terms, jubilation grand ceremony. The Performers not only were the eunuch in the palace, but also were the folk professional actors. In the early days, the types of drama performed mainly were the kunqu melody and the Beijing accent. After Xian Feng, along with the folk actors entering the palace, mainly performed the leather reed and Bangzi melody. The theatrical pieces were *99 Grand Ceremony*, *Elegantly Play in the Law Palace*, *Yue Ling Cheng Ying*, *Good Sound*, *Haven and the People All Celebrate* and the *Cheng Ying Plays*, *the Shengping Precious Raft*, *the Golden Rule for Encouraging Good Behavior*, *Playing Xiao in the Shao Generation*, *the Tripartite Confrontation in the Spring and Autumn Period* and the full-scale dramas in the palace, *Sky Tower*, *the Note of Tending sheep*, *the Note of the Red Pear* and *Zhezi Plays of Za Ju* legendary etc., *the Fourth Son Visits his Mother*, *the Si Zhou City*, *Rebellion in the Western Liang* and so on the Xipi and Erhuang operas and Bangzi play.

The historical performing data of the Shengping Bureau has more than ten kinds of clerks files including the decree files, the reward diary files, the assignment files, the reward files, the knowledge meeting files, the register files, but also has the different type scripts of the peaceful palace edition, the edition of offering to the palace, the palace performing edition, as well as the lists of the play dresses, the memorials to the emperor and the patterns of the theatrical costumes written by the Internal Affairs Office and so on. All these are the precious historical data for studying the Shengping Bureau and the history of performing dramas in the Qing Dynasty.

At present, collecting this kind of historical data of the units mainly are the Palace Museum and the Chinese First Historical Archives. According to statistics, the Chinese First Historical Archives has collected the Shengping Bureau files of the Internal Affairs Office in the total of 8605 pieces registered on the books, among them still not including a lot of the historical data related to the drama performance mingled with the comments written in red with a brush, the office file of the Internal Affairs, various kinds of the birthdays, joyous folders.

Because of the chaos caused by war and the collapse of the Qing Dynasty, a large number of the historical data about the drama files of the Shengping Bureau scattered among the folk. Such as in the 13th year of the Republic of China (1924), one scholar Zhu XiZu went to Huiji bookstore at the Xuanwumen Wai Dajie in Beijing to discover and to buy the Shengping Bureau files and the Qu book for 1,000 and several hundred volumes, in which there were 6,700 kinds of the scripts for the performance, and others were drama files. Latter, Zhu Xizu sold this batch of historical data to the Beiping Library for the collection. And for another example, the scholar Qi Rushan began to collect the historical data



of palace opera of the Qing Dynasty from the last years of Xuantong in the Qing Dynasty to the early years the Republic of China. He got more than 900 kinds of the Shengping Bureau files and scripts from the hands of the eunuch .He visited the eunuch Wang who supervised the cases of the drama files of the Shengping Bureau and got one pack of the play dress lists of the head of the actors. He went to Bai Zi Fang in the south of Beijing and found a batch of the drama affairs of the Internal Affairs Office. It is said that the Internal Affairs Office' rooms were insufficient, so they leapt 3 storehouses. The files in the storehouses were also transported to the paper mill. While the files had been tossed into the pool for the preparation of papermaking, he only rescued one or two percent of the files. In addition, on the market and on the stall of the street, he got many scripts and files of the Shengping Bureau as well as more than 100 pieces on the patterns of the actors' makeups for the performance in the imperial palace. The historical data of the drama files in the Shengping Bureau scattered in the folk are mainly collected by the National Library, the Capital Library, the Chinese arts Academy, the Mei Lanfang Memorial Hall, as well as in the hands of some private book collectors.

In various kinds of the opera historical data in the Shengping Bureau, one pattern of the actors' makeups with the theatrical costumes is extremely precious. This pattern is in the type of the album, the silk scroll, and exquisite brush coloration. Each printed part of the page is in the height of 27 centimeters, the width of 22 centimeters. Each play has one set of picture, each set has approximately 2 to 10 pieces of the pictures. One role painted more than half bodies in each picture. In the picture, the facial make up, the dresses of the role are extremely meticulous .The painted dresses are same as the play dresses, the hel-

met and etc. collected by the Palace Museum. Therefore, besides they have very high ornamental value, they are the precious historical data for the studies of the facial make up, the dresses in the palace performance in the last years of the Qing Dynasty.

According to *the Checking Report of the Goods in the Palace Museum*, Mr. Zhu Jiajin examined and corrected that this kind of the pattern of the actors makeups with theatrical costumes was the imperial palace collection of the Qing Dynasty. At that time, it was collected in the cupboards of the red sandalwood in the longevity and health palace in the sleeping palace of the empress dowager. In the time of performing "the Luantan Play", it was the imperial treasure for viewing and admiring in the palace. After the 1911 Revolution, among them a part of the collections was scattered from the palace. For an example, about the tenth year of the Republic of China, Mr. Qi Rushan bought more than 100 pieces of the patterns of the actors' makeups with the theatrical costumes painted in the palace in the shopping room on the street of Yandai Xiejie in Beijing. Mr. Mei Lanfang bought a set of this kind of collections at Deyoutang of Liulichang in Beijing too. Known from the above, besides hiding this kind of collections in the Palace Museum, other departments have collected too. From *the Picture Album of the Opera Characters of the Shengping Bureau Collected by the Beijing Library* published by the Beijing Library Publishing House and *the Picture Collection of the Opera Historical Data Collected by Mei Lanfang* published by the Hebei Educational Publishing House, it can be seen that the collections of each holder are not the repeated picture album of the whole set. About the patterns of the actors' makeups of the opera characters in the Shengping Bureau, Mr. Qi Rushan believed that the painted patterns of the actors' makeups with the

theatrical costumes has two kinds of meanings approximately: firstly, it was feared that it would be lost with the passage of time; secondly, according to the method of painting faces, each role had standard patterns, but there was discrepancy occasionally. They were afraid of that if it was painted differently, blamed by the emperor, so they painted this kind of the patterns. Given the glimpse of it by the emperor, each role painted as the pattern, then nobody dares fastidiously.

The resource of the patterns of the actors' makeups of various holders is the same, but there are the differences between the collection scattered outside of the palace and the collection of the Palace Museum. On the right of the picture of each play in the collection which was scattered outside of the palace, there wrote "drawing face all like this type", but there is no this line of small characters in the collection in the palace. According to the above, Mr. Zhu Jiajin analyzed like this: scattered part once fell in the hands of buyers, added this line of small characters then to sell, made it to increase the value of the historical data. With the characteristics of file, it could be sold a good price. The opinions of Mr. Zhu Jiajin and Qi Rushan can give the researchers for the reference, but no matter whether there is the inscription of "drawing face all like this type", the precious history value and the fine artistic value of the patterns of the actors' makeups with the theatrical costumes in the Shengping Bureau have been all recognized.

The Chinese Arts Academy is collecting 180 pieces of the patterns of the actors' makeups with the theatrical costumes in the Shengping Bureau. They belong to 43 plays. According to the stories of the plays, this book arranges the order of various dynasties successively. Each play has the plot to explain and to indicate actors who performed in the palace of the Qing Dynasty. The title and

the *dramatis personae* is inconsistent with the present normal writings will indicate in the parenthesis. This publication of the patterns of the actors' makeups with the theatrical costumes can complement one another with the collections published by the other holders, provide more materials to the vast opera fans for appreciating and studying, offer more beneficial reference for the inheritance and the innovation of the opera art.

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