



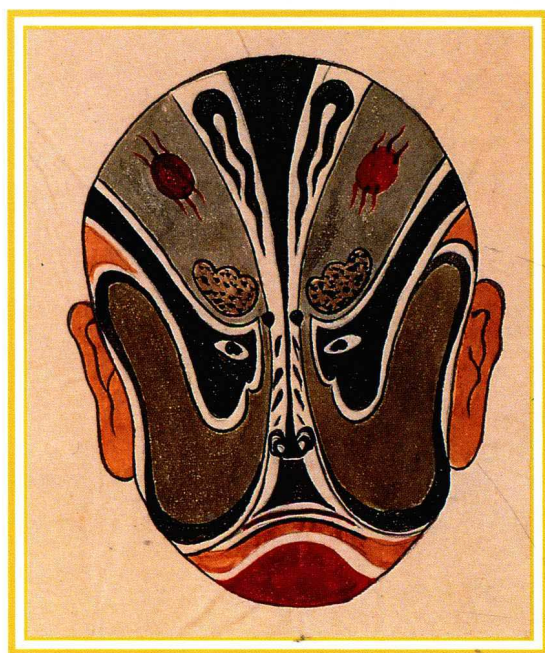
# 中国戏曲脸谱艺术

THE ART OF FACE PAINTING  
IN CHINESE MUSIC - DRAMA



# 中国戏曲脸谱艺术

The Art of Face Painting  
in Chinese Music-drama



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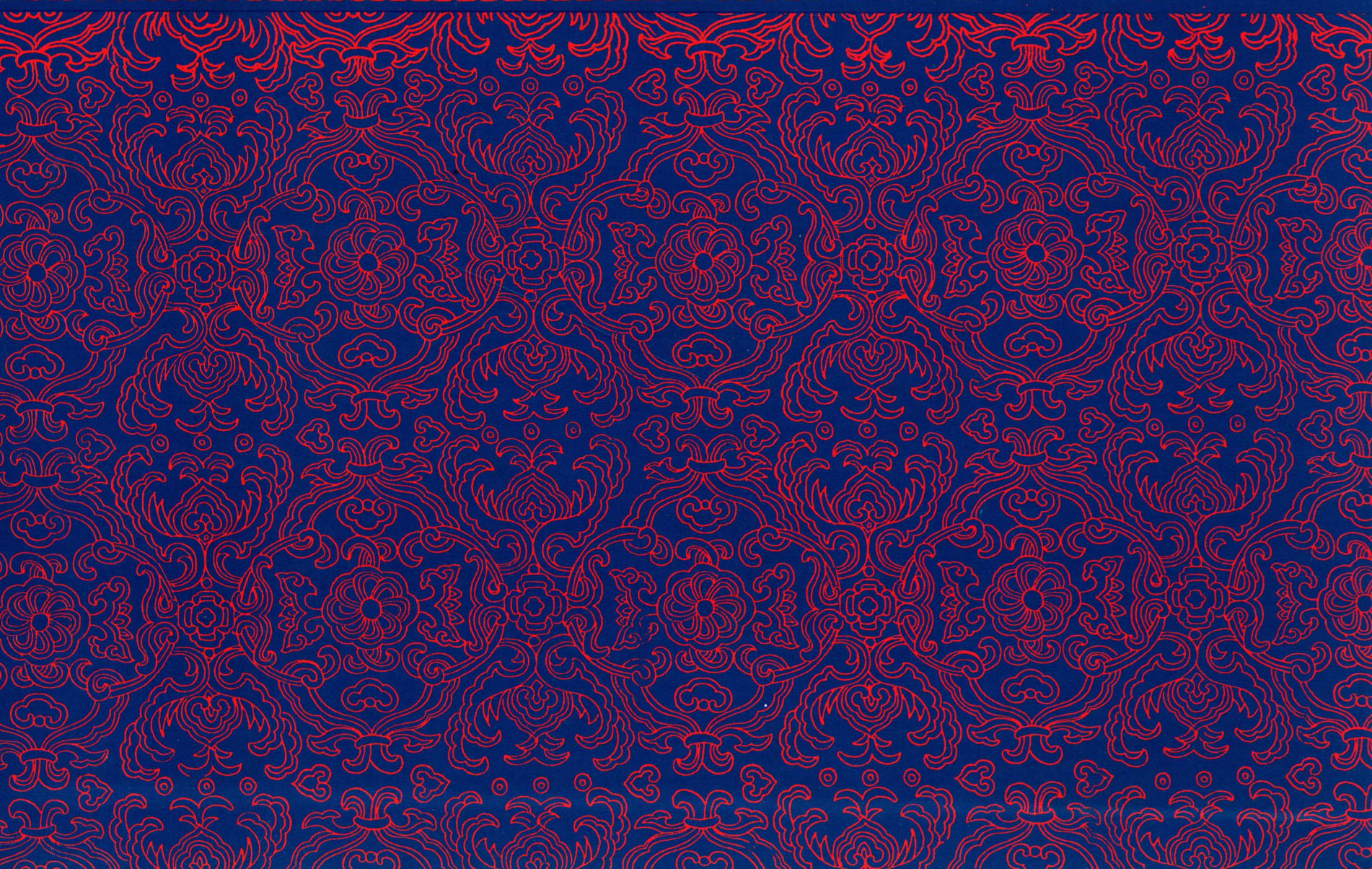
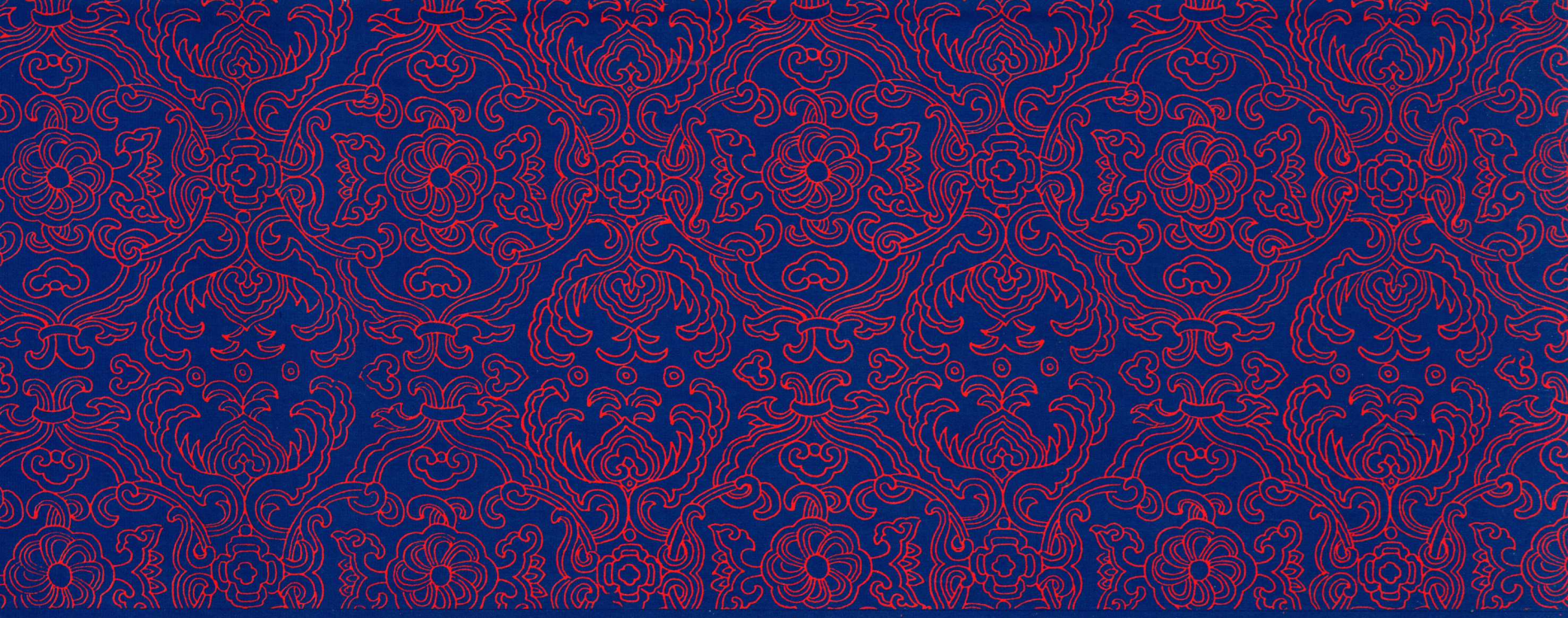
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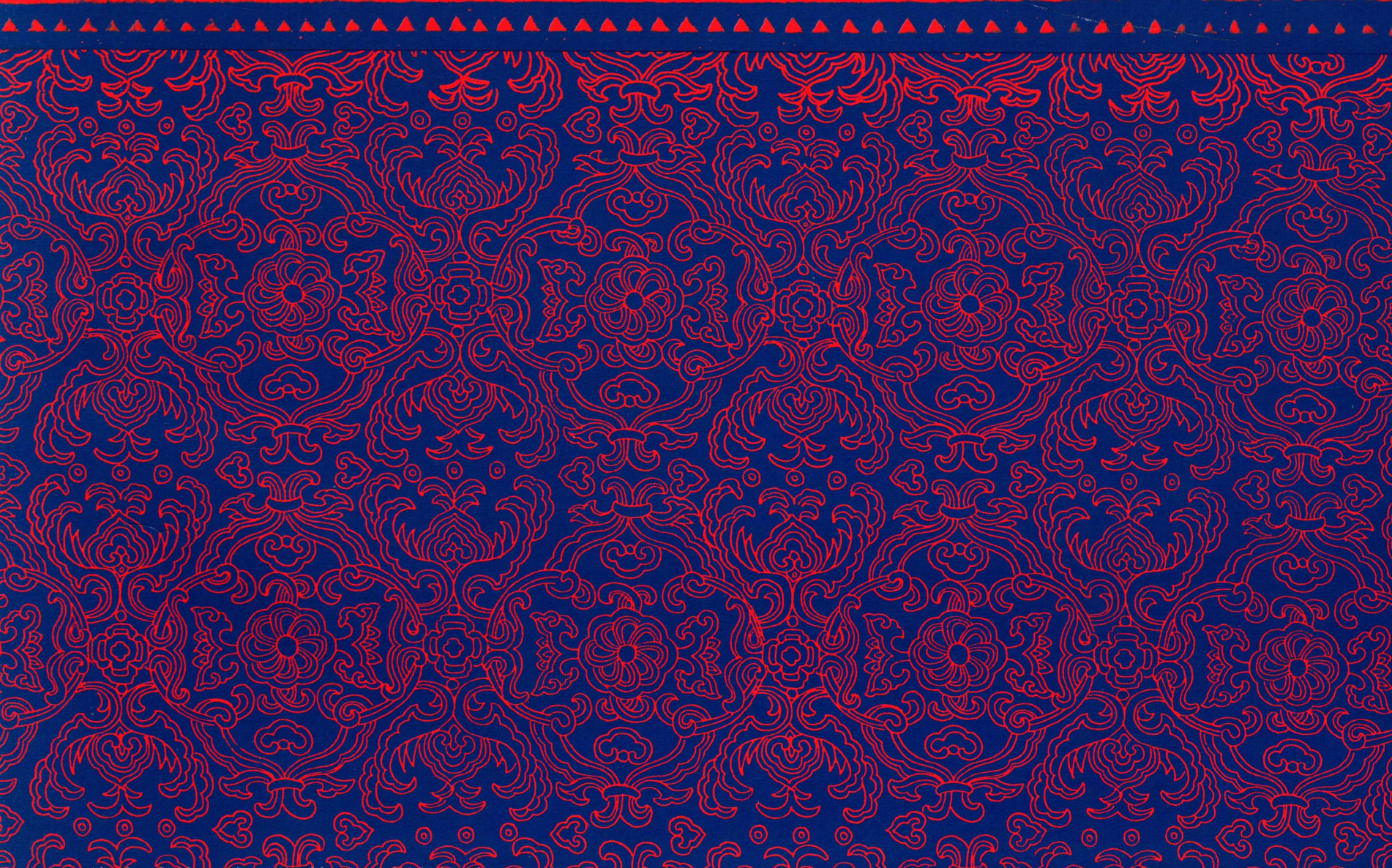
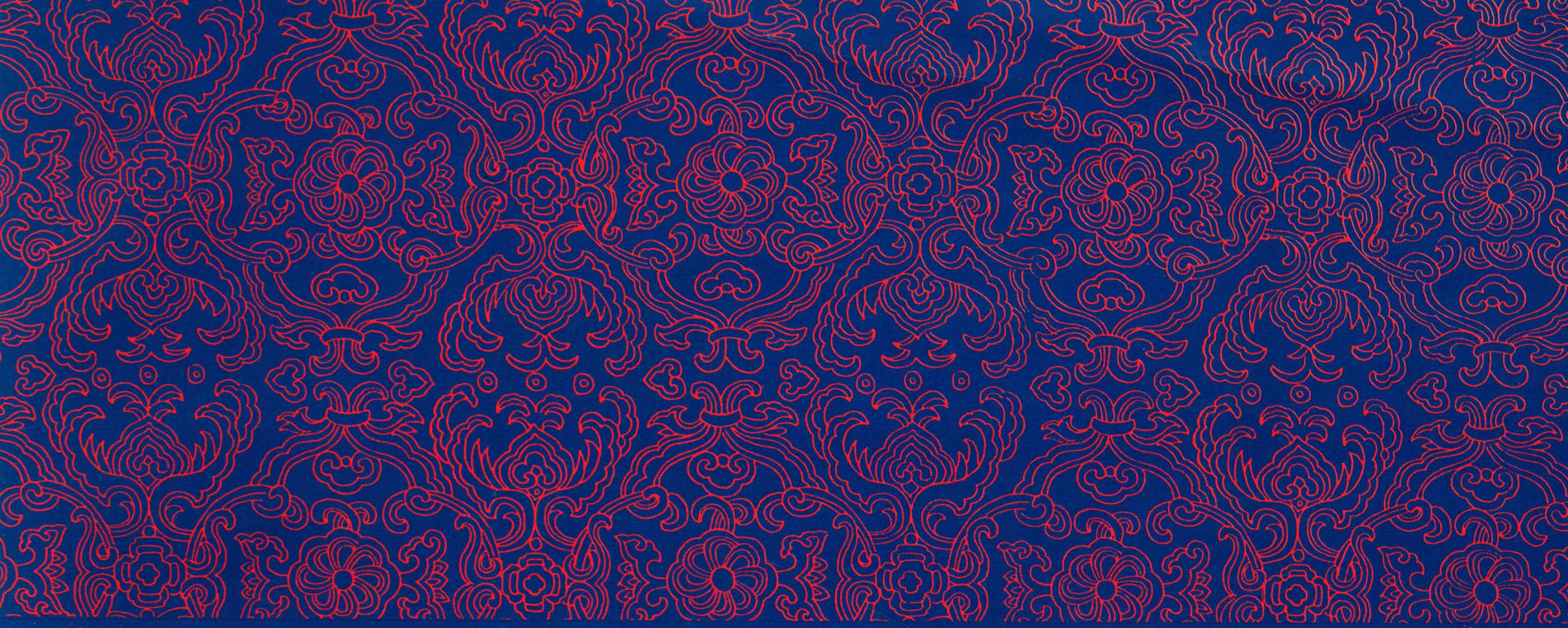
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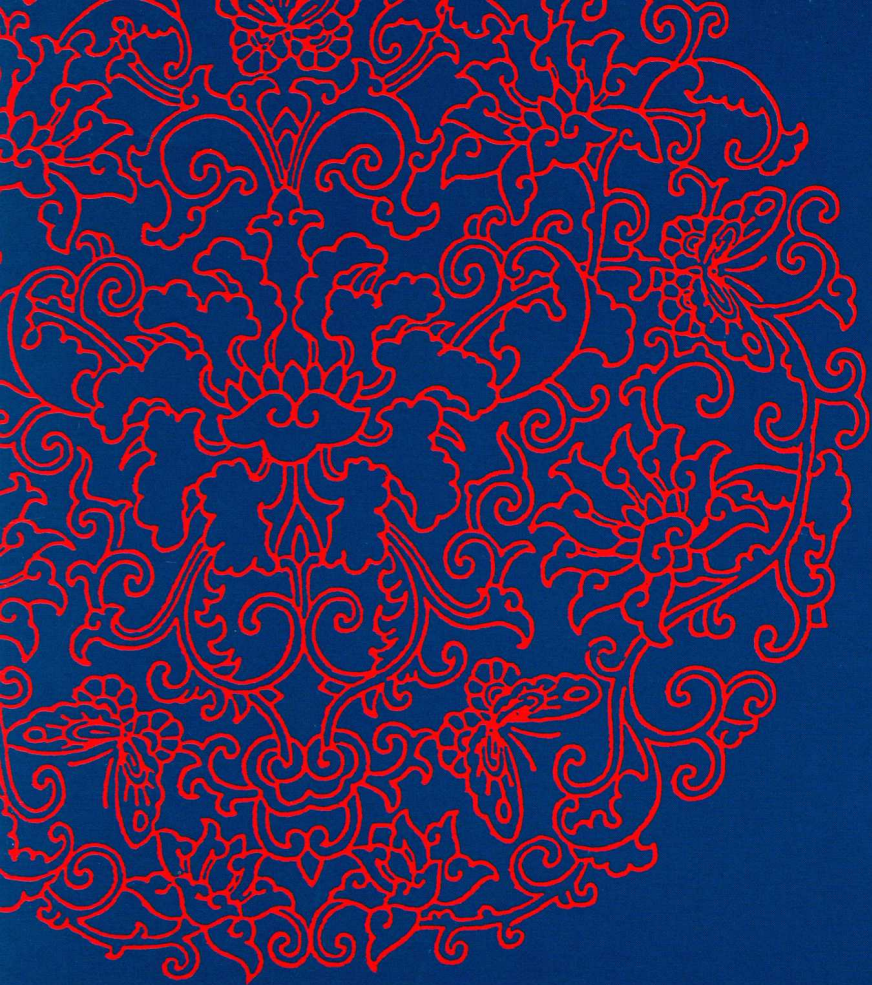


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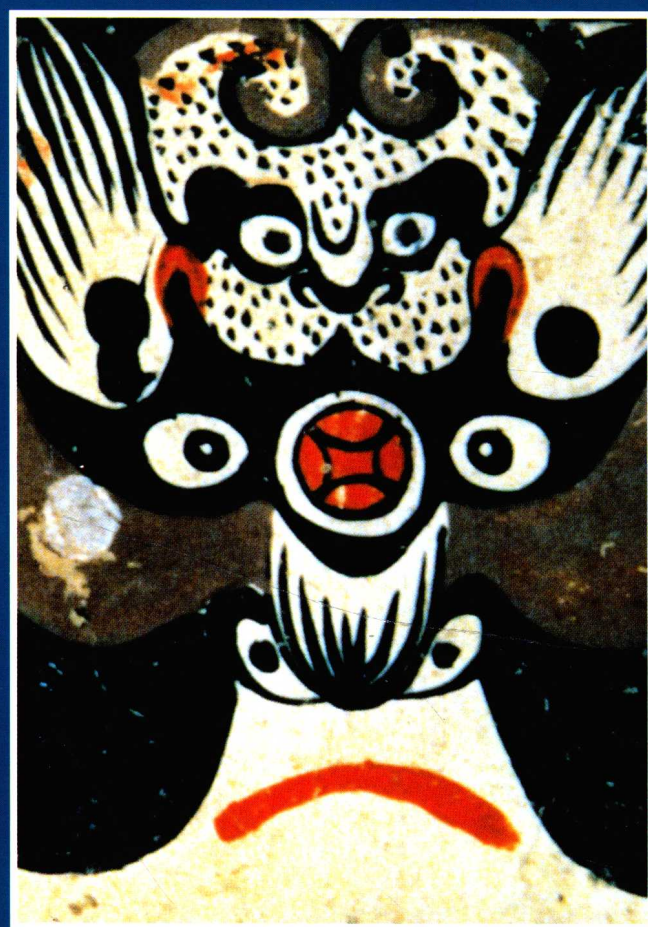
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# 中国戏曲 脸谱的 艺术特征



**The Artistic Characteristics of  
the Painted Faces  
in Chinese Music-drama**



# 中国戏曲脸谱的艺术特征(代序)

The Artistic Characteristics of the Painted Faces in Chinese Music-drama (Preface)

张庚 Zhang Geng



1. 净角 典韦 (京剧《醉韦》)  
Jing role, Dian Wei (Peking Opera *Drunken Wei*)



2. 旦角 扈三娘 (昆曲《扈家庄》)  
Dan role, Hu Sanniang (Kunqu Opera *The Hus' Village*)



3. 生角 林冲 (京剧《野猪林》)  
Sheng role, Lin Chong (Peking Opera *Wild Boar Forest*)



4. 丑角 蒋平 (京剧《铜网阵》)  
Chou, Jiang Ping (Peking Opera *Copper Net Battle Formation*)



举凡看过中国戏曲艺术的舞台演出，哪怕只有一次机会，也定会对那镶金绣银的戏衣和涂红画绿的脸谱，留下强烈而永久的印象。

什么是脸谱？

脸谱是一种中国戏曲内独有的、在舞台演出中使用的化妆造型艺术。从戏剧的角度来讲，它是性格化的；从美术的角度来看，它是图案式的。在漫长的岁月里，戏曲脸谱是随着戏曲的孕育成熟，逐渐形成，并以谱式的方法相对固定下来。

脸谱具有相对独立的审美意义和欣赏价值，但它始终是戏曲表演艺术中的有机组成部分，故而人们也只有在观看戏曲舞台演出的过程中，结合演员的表演，才能认识脸谱的艺术表现力和它的审美特性。

谁都知道，中国戏曲的表演是按着生旦净末丑的分行办法来塑造人物形象的。每个行当，都是一个形象系统。行当的构成因素很多，也比较复杂，它既有性格的内涵，又有相应的表演程式、技术特长，每个行当还有独特的外部造型。

一般地说，生、旦化妆，是略施脂粉以达到美化的效果，人们把这种化妆称为“素面”，或叫“洁面”、“俊扮”。

脸谱这种造型化妆，是用于净、丑脚色所扮演的各种人物，它以夸张强烈的色彩和变幻无穷的线条来改变演员的本来面目，并与素洁的生旦化妆形成对比。在舞台上，这种对比，不仅鲜明、生动，而且生发出极其浓艳、强烈的戏剧审美效果。

Once you have seen performances of the Chinese music-drama, after a while you will become have deeply impressed by the splendid costumes and colorful painted faces of the performers.

This pictorial book specializes in introducing the painted face, taking it as an independant artistic component. We hope that through the splendid plates and simple words of this book, readers can know and appreciate the art of face painting in Chinese music-drama. What is the painted face? The term "painted face" as used in this book refers to the colorful facial make-up of an actor in traditional Chinese drama. Such make-up is worn mostly by actors playing roles known as *jing*(painted faces) and *chou*(clowns). It is stylized in form, color, and pattern to symbolize the characteristics of specific roles. The painted faces have gradually developed with the maturity of the Chinese music-drama. They are established as a set chart.

The painted face has its own aesthetic meaning and value of appreciation, but it is an organic part of the performing art of the Chinese music-drama. When people watch the play, a knowledgeable audience, seeing a painted face, can tell easily whether it is a hero or a villain, a wise man or a fool, to be loved or hated, respected or ridiculed.

It is known that the images are portrayed according to *sheng*(male), *dan*(female), *jing* (painted face), *mo*(sub-painted face) and *chou*(clown) categories of roles in the performance of the Chinese music-drama. Each role type is a system of images. The components of role type are many and sophisticated with either implication of character or relevant performing tracts and formulae. Each type has unique outer images.

Generally speaking, the make-up of *sheng* and *dan* involves applying light powder in order to beautify. This is called *sumian*, *jie mian* or *jun ban*(smart makeup).

In contrast to the make-up of *sheng* and *dan*, the painted face for the characters played by *jing* and *chou* roles is done with exaggerated colors and changeable lines to decorate the actor's face. The contrast on stage is not only clear, vivid, but strong in dramatic effect.



5. 金兀术 (京剧《挑滑车》)  
Jin Wuzhu Peking Opera Pushing Chariot  
up With A Spear



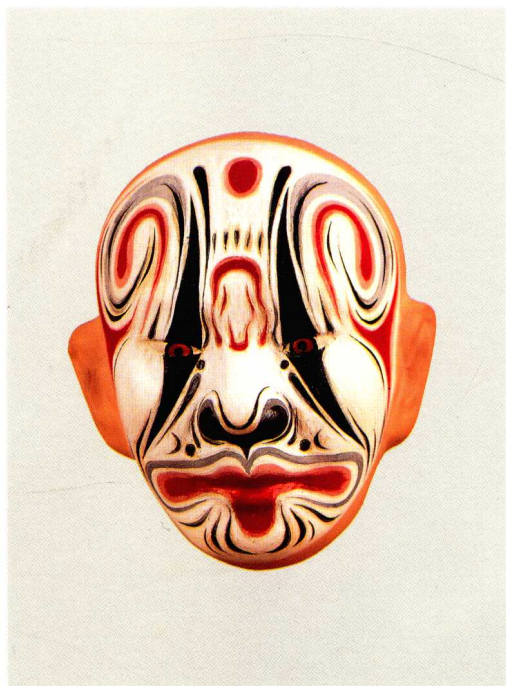
6. 魏延 (《战长沙》)  
Wei Yan (*Fighting in Changsha*)
7. 京剧《青丝恨》  
Peking Opera *A Woman's Love and Hate*
8. 王伯超 (《界牌关》)  
Wang Bochao (*Jiepai Pass*)

脸谱的这种戏剧审美功能，是与它自身的艺术特征相联系的。

古今中外的戏剧演出都追求外部形式的美感。但它们所追求的外部形式美的形态、性质及手段、方法，却大有区别。欧美戏剧追求的形式美是真中蕴美、真即是美的自在性。中国戏曲追求的形式美则是美中蕴真、求美而不失真的美的自在性，因而就使得中国戏曲形式美的构成因素——装饰性，显得非常突出。这样，通过装饰性以达到取形、传神、美化作用，便成为戏曲脸谱重要的艺术特征。

在戏曲舞台上，脸谱、服饰以及道具所带有的十分浓厚的装饰意味，一下子把戏剧内容和现实生活拉开了距离。这种舞台处理在剧场的演出实践中，也是有着独特作用的。一方面，是能造成赏心悦目的审美效应；另一方面，它又从视觉感受的角度，提醒观众：这里是在演戏。中国的戏曲艺术经常提醒它的看客，不要完全沉溺于剧情之中。这或许也是中国戏曲在戏剧观念上与西方写实戏剧不大相同之所在。

戏曲脸谱在艺术上的装饰特性，又服从并协调于戏曲艺术的整体风格和美学本质。因为戏曲的外在形式，除了化妆造型的装饰、图案性，还有剧本语言的诗词格律化、舞蹈表演的程式规范化、音乐节奏的板式韵律化等等。这一切被有机地综合在一起，才构成了戏曲艺术形式中和谐严谨、均衡对称、气韵生动、具有高度美感的文化品格。





The aesthetic character of painted faces has something to do with its own art features. The entire drama performance pursues the outer sense of beauty at home and abroad, but is different in form features and technique. The classical European and American dramas pursue reality in form. However, the aesthetic standards of the Chinese drama are alike not only in appearance but also in spirit. These make the decorative feature, a component of formation of the Chinese music-drama, seem obvious. In this way, it attains the goal of being lifelike and beautiful through decoration. Painted faces, costumes and props, which increase distance between the dramatic contents and the real life have a strong decorative significance on the music-drama stage. The stage craft plays a unique part in the performing practice in the theatre. On one hand, it produces the aesthetic effect pleasing to both the eye and the mind; on the other hand, it warns audiences this is playing a drama from the visual perception. This Chinese music-drama is different from the realistic western drama in the dramatic concept. The decorative feature of painted faces is subordinate and harmonious to the style and aesthetic nature of the Chinese music-drama. As the external form of the music-drama synthesizes poetic language, patternized dancing performances and rhythmic music with the decoration of makeup, the music-drama has the cultural nature of harmony, symmetry and vividness.



9. 四大金刚 (京剧《十八罗汉收大鹏》)  
The Big Four Buddhas' Warrior Attendants  
(Peking Opera *Eighteen Arhats Capture the Roc*)





10. 关羽 (京剧《斩蔡阳》)  
Guan Yu (Peking Opera *Beheading Cai Yang*)



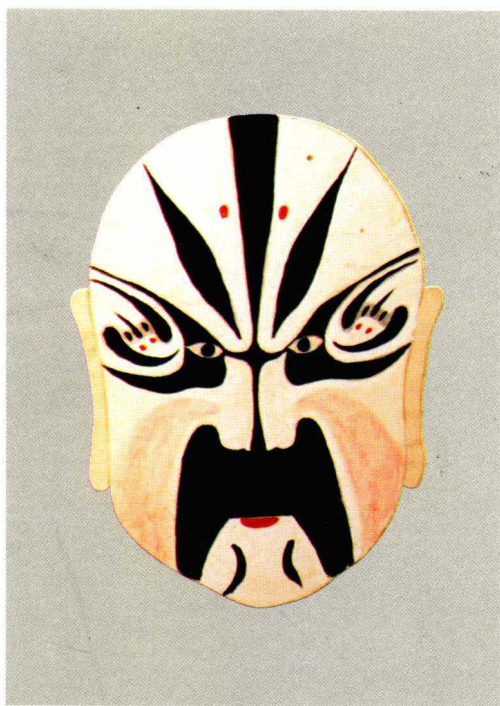


装饰性对脸谱造型形象的美化，即是将性格造型的真实性蕴含于美的外衣覆盖下的表现形式。这种美中蕴真的装饰特征能产生出神奇的浪漫色彩和诱人的艺术魅力。《李七长亭》中的李七本来是个杀人越货的强盗，又在监牢里被打得头破血流，京剧艺术家郝寿臣先生对这个人物的蓬头垢面、满腮胡茬和满脸血污，都做了装饰性的艺术加工，通过装饰手段，首先使形象脱离了自然形态的粗鄙丑陋，而取得了艺术形象的美的属性。在这种美的外在形式基础上，演员进行角色的性格造型，而观众也得以在美的欣赏中，去认识、把握人物。再如京剧《霸王别姬》里的项羽，他的那张既带有哭相，又充满装饰美的脸谱，真是一件艺术杰作，它神话般地再现了楚霸王超凡脱俗的伟力与气质，又透露出对这位末路英雄的无限哀叹。难怪西方许多艺术大师都对我国戏曲脸谱，怀着真挚的仰慕之情，觉得“奇妙极了。”

Beautifying the painted face with decorations shows that the reality of character is an expression of aesthetics. The decorative feature can produce a surprising, romantic and attractive artistic charm. Li Qi is a robber in *The Story of White Silk*, who was brutally beaten in the prison. Mr. Hao Shouchen, an artist of Peking opera polished this image with dishevelled hair and a dirty face and whiskers and made the image seem from the coarse and ugly face. On the foundation, actors portray figures' character; audiences understand figures in the appreciation of beauty. For example, Xiang Yu in the Peking opera *The Prince Bids Farewell to His Favourite*, has a painted face that gives the appearance of tears being full with decoration, which is an artistic masterpiece and represents his exceptional ability and air, and the hero's sadness in having no way out.

11. 李七（京剧《李七长亭》）  
Li Qi (Peking Opera *The Trial of Li Qi*)
12. 项羽（京剧《霸王别姬》）  
Xiang Yu (Peking Opera *The Prince Bids Farewell to His Favourite*)





13. 柳叶眉  
Willow Leaf Brows



14. 火焰眉  
Flame Brows



15. 云纹花眉  
Cloud Pattern Brows

戏曲脸谱有着程式化的特征，而且这种程式化具有约定俗成的性质。

“粉墨青红，纵横于面。”的确，戏曲脸谱的绘制造型，是颇为大胆、又极其夸张的艺术创造。但是，这种大胆和夸张，又决不是随心所欲、肆意涂抹而成的。恰恰相反，戏曲脸谱艺术，非常讲究章法，将线、色、形，按照一定规律、方法，组织成装饰性的图案造型，取得美化的效果。由此，也就产生了中国戏曲脸谱的各种各样的格式与规则。拿眉毛的绘制来说，就有柳叶眉、飞蛾眉、螳螂眉、云纹眉、火焰眉、剑眉、宝刀眉、寿字眉等等形形色色的眉毛样式，这些眉毛，既有一定的生活依据，又远离了生活原形，带着浓郁的装饰趣味和形式美感。

脸谱化妆造型艺术是一个严谨有序的系列。这个系列包括用点、线、形、色的勾揉、抹涂方法；包括用这种方法创造出的各类行当、各种类型人物的谱式；又包括谱式内部的体制（如五官各部分位置的安排方法）；还包括角色与谱式之间一整套的规则关系（如“一人一谱”、“一人多谱”、“多人共谱”、“随戏换谱”、“多谱同台”等）；这一切，无不充分显示出中国戏曲脸谱形式的程式化特征。

The painted face also has a stylized feature, which is established.

“Pink, ink, blue and red are all painted on the face”. As a matter of fact, painted faces are finalized by using a daring and exaggerated method, which is not painted without control. On the contrary, painted faces emphasize composition and organize lines and colors to certain decorative patterns according to the law or method. That leads to the production of varied principles or rules of the music-drama's painted faces. For example, there are many types of brow-painting, such as willow-leaf-like brow, worm-like brow, mantis-like brow, cloud-like brow, flame-like brow, sword-like brow and longevity-character-brow that are either based on the life or far away from prototype with a strong decorative flavour.

The art image of painted faces is a compact series in order to represent the stylized rule. There is a saying that the face chart can not be painted without rules, i.e. makeup must obey the formula and rules of Chinese music-drama. We can say that there is a close relationship between roles and painted faces. For instance, there can be one chart for one role, varied chart for one role, one chart for many roles and changing charts according to plays. All of them show the stylized feature of Chinese music-drama.





16. “多谱同台” (京剧《十八罗汉收大鹏》)  
Variety Painted Faces on One Stage (Peking Opera *Eighteen Arhats Capture the Roc*)



17. 焦赞  
Jiao Zan



18. 判官 (京剧《铡判官》)  
Judge (Peking Opera *Chopping Judge*)