



# 西游记



JOURNEY TO THE WEST

● 中国戏曲脸谱丛书 ●

田有亮 绘

中国画报出版社



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Pictures by Tian Youliang

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Facial Design in Traditional  
Chinese Operas

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## Facial Design in Traditional Chinese Operas

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中国传统戏曲的脸谱是运用夸张的谱式、色彩表现人物形象特征的面部化妆艺术。其渊源久远。翁偶虹先生说：“中国戏曲脸谱，胚胎于上古的图腾，滥觞于春秋的傩祭，孳乳为汉、唐的代面，发展为宋、元的涂面，形成明、清的脸谱。”从谱式言，可归纳为整脸、三块瓦脸、十字门脸、六分脸、歪脸、僧道脸、太监脸、元宝脸、象形脸、神仙脸、丑角脸、随意脸等十大大类；从色彩言，一般以红色示赤胆忠心，老红示忠勇老将，紫色示智勇刚义，黑色示忠耿正直，水白色示奸诈，油白色示自负跋扈，蓝色示刚强勇猛，绿色示侠骨义肠，黄色示残暴，瓦灰色示老年枭雄，金、银二色多用于神佛鬼怪。谱式、色彩都不是绝对的，在具体角色的化妆上具有很大的灵活性。

## Foreword

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Face painting in traditional Chinese operas is the art of facial make-up using exaggerated styles and colors to portray the personalities of various characters. It has a long history. According to Weng Ouhong, "Face painting in Chinese operas had its embryo in the totems of remote times. It originated in the rites of exorcism during the Spring and Autumn Period, drew on the styles of the masks used in drama during the Han (221 B.C.–A.D.220) and Tang (618–907) dynasties, developed into the painted faces of opera performers during the Song (960–1279) and Yuan (1271–1368) dynasties, and reached consummation during the Ming (1368–1644) and Qing (1644–1911) dynasties."

The different types of face painting can be summarized into 16 regular varieties, including full face, three-tile face, cross face, six-part

face, wry face, monk's or Taoist priest's face, eunuch's face, shoe-shaped gold ingot face, symbolic face, fairy's or divine being's face, clown face and freely-painted face. Each color has a different meaning: Red indicates absolute loyalty; dark red signifies a loyal and brave general; purple indicates wisdom, bravery and firmness; black indicates loyalty and uprightness; a watery white indicates craftiness and treachery; an oily white indicates conceitedness and arrogance; blue indicates firmness and bravery; green indicates chivalry; yellow indicates cruelty and ruthlessness; tile-gray indicates a fierce and ambitious old man; and gold and silver are used for gods, Buddhas, demons and ghosts. The types and colors of facial make-up are not at all absolute; there is great flexibility in the make-up for specific roles.

## 作者简介

田有亮，1945 年出生于北京。

现为中国戏曲脸谱艺术研究会会员；北京书画美术研究会会员；北京市京剧昆曲振兴协会理事；北京电视戏曲艺术研究会理事、北京民间文艺家协会会员。早年从事专业剧团净行，后专心研究戏曲脸谱近 30 年。

1987 年曾有水浒人物火花问世；1989 年参加脸谱挂历绘制出版；1991 年绘制百鸟图；1994 年主编脸谱光盘；1997 年出版 28 宿脸谱年历；在中央电视台《戏曲采风》栏目主讲戏曲中的星宿、罗汉等；1998 年中央电视台《夕阳红》专题介绍其人，并在北京电视台《请跟我来》介绍脸谱绝活。1999 年随北京文化代表团出访新加坡，参加“春到河畔”活动受到热烈欢迎。其作品远销日本、法国及港台。近年来，发表多篇脸谱论文并应聘讲学。许多作品在国内参加过大型展览，被一些博物馆、书画院、友好人士收藏。

## The Author

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Tian Youliang, the author, was born in 1945 in Beijing.

Currently, Tian Youliang is a member of the Society of the Art of Traditional Chinese Opera Facial Design, member of the Beijing Society of Painting and Calligraphy, director of the Beijing Association for the Revitalization of Beijing Opera and Kunqu Opera, director of the Beijing Society of Opera Art, and member of the Beijing Folk Literary and Art Workers' Association. In his early days, he performed as a *jing* (painted face) actor with professional troupes and later devoted himself to the study of facial design used in traditional operas for nearly 30 years.

In 1987, Tian published a collection of matchbox pictures of characters from the classical novel *Outlaws of the Marsh*. In 1989, he participated in producing and publishing a wall calendar of traditional opera facial designs. In 1991, his paintings of *One Hundred Birds* were

published. In 1994, he was the chief editor of a series of DVDs about facial design. In 1997, he issued a single-sheet calendar about the face painting of 28 constellations and delivered a speech on constellations and arhats in facial design on a CCTV program on traditional Chinese opera. In 1998, Tian appeared once more in a CCTV program and discussed facial design in a Beijing TV program. In 1999, he visited Singapore with a Beijing cultural delegation, where he was warmly welcomed when participating in an activity called "Spring Comes to Regions along the River." His works have been sold in Japan, France, Hong Kong and Taiwan. In recent years, Tian has published several dissertations on facial design, and he has been invited to give lectures many times. His works were displayed at large-scale exhibitions in China and were collected by museums, painting and calligraphy institutes and individuals.

## 西游记

吴承恩撰述的《西游记》是一部将唐玄奘取经史实神化的神魔小说，通过描写孙悟空从唐僧师徒历经八十一难的磨炼，隐喻“修心炼性”、“明心见性”必须经过一个长期艰苦的“渐悟”过程，宣扬了三教合一的心学思想，客观上张扬了人的自我价值和对于人性美的追求。唐僧师徒四人取经故事在元代渐趋定型。元末明初杨景贤作杂剧《西游记》。

## *Journey to the West*

Wu Cheng'en's *Journey to the West* is a fantasy novel based on the real-life pilgrimage of the monk Xuan Zang to India to bring back the sacred Buddhist scriptures during the Tang Dynasty. The story describes how the Monkey King and other disciples escort the monk on his sacred mission, helping him overcome 81 perilous situations during the trip. It tells that it must undergo a long and difficult process of "gradual enlightenment or awakening" in the course of "cultivating the mind and improving the character" and "engaging in introspection and perceiving the true nature of being." The novel's underlying theme is the integration of Confucianism, Buddhism and Taoism, and how man's self-worth can be elevated. This imaginative story of the monk and his disciples took shape in the late Yuan Dynasty, when Yang Jingxian wrote a poetic drama entitled *Pilgrimage to the West*.



## 孙悟空

《闹天宫》之孙悟空，脸谱勾“倒栽桃”，系李万春先生之笔意。

结构简练，扮相与众不同。

原为花果山顶一仙石所化石猴，拜菩提祖师为师，得长生、七十二般变化、十万八千里筋斗云等妙道。因嫌玉帝所封弼马温官为末流而大闹天宫。

### Sun Wukong

In *Uproar in Heaven*, the facial makeup of Sun Wukong is in the shape of a "reversed peach" as conceived by Mr. Li Wanchun. It is characterized by its simple structure and unique stage appearance.

Transforming from a magic stone on top of the Mountain of Flowers and Fruit, Sun Wukong took Bodhidharma, founder of the Zen sect, as his teacher, mastering the magic arts of longevity, the 72 transformations, and 108,000-*li* cloud somersault. Regarding the title of the Protector of the Horses conferred on him by the Jade Emperor inferior, he wreaked havoc in the Heavenly Palace.



## 孙悟空

《安天会》之孙悟空，系昆曲刷目，脸谱勾“一口钟”，系杨小楼先生之勾法。古朴大度。

孙悟空大闹蟠桃会，太上老君与二郎真君助天兵将其擒获，杀不死，推入炼丹八卦炉火烧四十九天，孙悟空反倒炼就了“火眼金睛”，如来佛祖施法将悟空压在了五行山下。之后举办安天会。

## Sun Wukong

In the Kunqu opera *A Banquet to Celebrate Peace in Heaven*, the facial makeup of Sun Wukong is "clock-shaped" as conceived by Mr. Yang Xiaolou. It is characterized by primitive simplicity and magnanimity.

With the help of the troops from heaven, Lord Lao Zi and True Lord Erlang captured Sun Wukong, who had made a tremendous uproar at the Grand Festival of Immortal Peaches. They attempted to kill him but failed. Having been burnt in the Eight Trigrams Furnace for 49 days, Sun Wukong cultivated "piercing eyes" and was fixed beneath the Five Elements Mountain by Tathagata with magic arts. Then the Banquet to Celebrate Peace was held.





## 孙悟空

《闹天宫》之孙悟空，脸谱勾“倒葫芦”，系李少春先生之笔法。

戴软罗帽，短打扮相。

孙悟空神通广大，桀傲不驯。大闹天宫，表现出强烈的反抗精神。



Sun Wukong

In *Uproar in Heaven* the facial makeup of Sun Wukong in the shape of a "reversed gourd" designed by Mr. Li Shaochun. Wukong wears a soft hat, short robes and thin-soled boots.

By creating a tremendous uproar in the heavenly palace, the infinitely resourceful and intractable Sun Wukong showed his strongly rebellious spirit.

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Journey to the West





## 孙悟空

《偷桃盗丹》之孙悟空，脸谱勾“倒栽桃”，李万春先生谱式。戴钻天盔，穿制度衣。

玉帝骗孙悟空上天做齐天大圣，悟空因有官无禄，未被邀请出席蟠桃会而偷蟠桃，盗御酒，窃灵丹，再返花果山。

## Sun Wukong

In *Stealing Peaches and Pills*, the facial makeup of Sun Wukong is in the shape of a "reversed peach" designed by Mr. Li Wanchun. Wukong wears a helmet with woolen balls and a special tight robe.

The Jade Emperor deceived Sun Wukong by granting him the title of "Great Sage Equaling Heaven," an empty official rank without salary. Because he was not invited to the Grand Festival of Immortal Peaches, Wukong stole the peaches of immortality, imperial wine, and miraculous pills and returned to his Mountain of Flowers and Fruit.