

京剧 脸谱

颜少奎 编绘
江苏人民出版社



AAAXIAT MAKEUP IN BEIJING OPERA
ed ed and Drawn by Yan Shaokui
Published by Jiangsu People's Press

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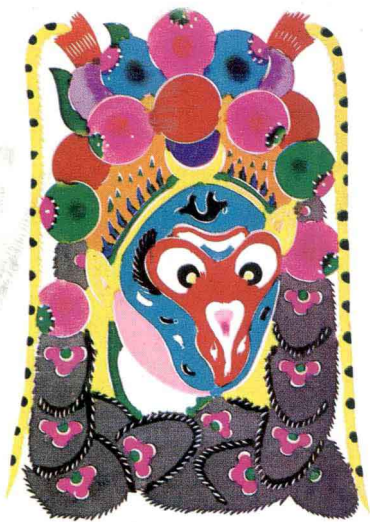
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1 京剧脸谱艺术



脸谱是中国戏曲中特有的化妆艺术,用写实和象征互相结合的艺术夸张手法,鲜明地表现某些人物的面貌。从面貌上,揭示出人物的类型、性格、品质、年龄等综合特征。历代民间戏曲艺人,根据讲史、评话、小说、民间传说,从朴素的唯物主义出发,以爱憎分明的态度,创造了许多戏曲人物的脸谱,表现了戏曲中人物鲜明而具体的感情,或表彰、鞭挞,或惋惜、眷念。正如春秋之笔:一字之褒胜于褒,一字之贬胜于贬,达到了皮里阳秋的效果。

随着戏曲的形成与发展,脸谱艺术绚丽多彩,洋洋大观。在浩如烟海的各种脸谱中,概括研究,得到一个规律:凡是剧中人物的面貌,必须特殊标志出来,都要勾画脸谱,并不只限于今天流传的“净”、“丑”两行。在某些剧种中,生行、老旦、武生,以至小生等人物,也勾画脸谱。这些人物之所以勾画脸谱,主要是在塑造这些人物的形象时,必须突出他们面貌上特殊形式而施以粉墨。可见创造这些脸谱的民间艺术家,完全从塑造人物的正确观点出发,不容忽视。

随着时代的发展,观众的美学欣赏也有了变化,艺人们为了满足观众对脸谱的欣赏要求,对于脸谱的取舍与增删,更加精益求精。尤其是京剧吸收了徽、汉、昆、秦各个剧种的精华而形成了一个剧种,成为脸谱艺术继承与发展的一个举足轻重的因素。现在京剧里保存的脸谱已明显地缩小了范围,绝大部分属于“净”、“丑”两行,生行中仅有赵匡胤勾脸的遗迹仍在,武生中只有孙悟空、高登、姜维仍循旧规。旦角、老旦的脸谱,已杳然无迹了。这种情况,并不意味着脸谱艺术的衰微,而是由观众的审美要求决定的。因为脸谱的艺术性能,虽然立足于从面貌上表现人物的性格、品质、年龄等等,而其显示在舞台上的效果,仍然必须统一在戏曲美学的整体之内。

从美学的观点来看,对于脸谱艺术,一方面欣赏它是戏曲中的一种特有化妆手段,一方面又欣赏它是一种富有装饰性的图案艺术,列于美术之林。所以有许多脸谱爱好者,用朱墨丹青摹画下来,组织排列,形成中国画里的一个新的品种。当然,我们希望这个新的画种——脸谱艺术——必须忠实地保留舞台化妆的真面目,从而洋溢出美的魅力。切不可闭门造车,率意滥制,与舞台上所表现的谱式相径庭,而失落脸谱作为戏曲艺术构成部分的活力。

颜少奎同志,是一位京剧花脸演员,具有相当程度的表现能力,他所表演的人物,无一不勾画脸谱。他在舞台上实践之余,又非常喜爱脸谱的收集与绘制,爱而成癖。他所绘制的脸谱,都是在忠实于舞台化妆的原则下,运用精湛的绘画艺术,升华为具有资料性、美术性的完整艺术品。

我幼年习净,五十年前,即着手收集各个时代、各个流派、各个剧种的脸谱,长亦粉墨,狂嗜脸谱,痴且不讳。少奎同志不耻下问,时相过从,今见他的作品刊行问世,欣喜之余,仅志数语。

翁偶虹

Facial makeup, a special art in Chinese operas, distinctly shows the image of certain roles by means of artistic exaggeration combining truthful portrayal and symbolism. The appearance of a role reveals disposition and moral quality, age and distinguishing features. Actors and actresses in folk operas through the centuries, basing themselves on history and novels, legends and folktales, and departing from their simple materialist viewpoint, have created numerous types of facial makeup for theatrical figures, to express their praise or condemnation, their sympathy and sentimental attachment, so that the audience would immediately know whom to love and whom to hate even though they might not make any comments in words.

Along with the formation and development of Chinese operas, the art of facial makeup has flourished. A rule can be formulated by a symbolic study of this vast plethora of facial makeup. The face of every character in Beijing opera, scholar or statesman, clown or jester, must be distinctively made up. The same is true in some other local operas. In creating a character, the artist finds it necessary to bring out the special features of his image by applying makeup in a certain manner. Facial makeup is deemed absolutely necessary for the creation of the image of a character.

Over time, the aesthetic perception of the audience changed. Artists adapted facial makeup, retaining some while abandoning others, making additions or omissions, to satisfy the aesthetic taste of the audience. Beijing opera, in particular, absorbed the best of the operas in Anhui, Hubei, Shanxi, and the Kunshan opera of Jiangsu, and became a major operatic form, of which the retainment and development of facial makeup were a significant mark. The variety of facial makeup in modern Beijing opera has been markedly reduced. Mostly, it is limited to the category of *Jing* characters of warriors or bandits and that of *Chou* procharacters of clowns or jesters of both sexes. Traces of facial makeup are still found in bearded characters such as Zhao Kuangyin, first emperor of China's Song Dynasty, and in acrobat and warrior characters such as the Monkey King, Gao Deng, and Jiang Wei, their facialmakeup has remained unchanged. As for female characters, both old and young, their facial makeup has as good as vanished. For, while facial makeup is aimed at artistic portrayal of the character - the revelation of his disposition and moral

quality, his age and distinguishing features – the stage effect it produces is part of the entity of dramatic aesthetics.

From an aesthetic point of view, facial makeup is appreciated not only as a special means of artistic portrayal, but also as an art of ornamental design with a recognized place in the realm of art. A great many lovers of designs of this facial makeup have imitated and copied from those on stage in vermillion, black, red, blue and green, and arranged them in a fixed manner, thus creating a new variety in Chinese painting – the art of facial makeup. Naturally, this new variety of art, we think, must be true to the actual images on stage through special makeup so as to display its beauty and charm. This art form should never be fabricated at random or far divorced from those facial makeup designs on stage.

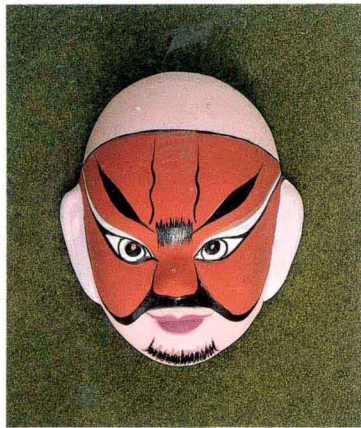
Comrade Yan Shaokui is a Beijing opera Jing – character actor with considerable performing skill. In his roles of warriors or bandits on stage, he wears, without exception, facial makeup. He has devoted his spare time to collecting and designing facial makeup patterns – his favorite hobby. All the facial makeup patterns that he has skillfully designed and drawn are faithful to those on stage, and have become works of art with both informative and artistic values.

I became a Beijing opera Jing – character actor when I was young. For fifty years I have been an enthusiastic collector of facial makeup designs of various schools in various periods in all local operas. So infatuated with my hobby, I even take pride in it. Comrade Yan, though an expert in facial makeup designs, condescends to learn from others. Now, upon the publication of his work, I am filled with great joy and in his honor have written these lines as my personal congratulations.

Weng Ouhong



《铡美案》剧照 Stage photo of Bao Zheng
Has Chen Shimei Executed on a Hay Cutter



我国的戏曲脸谱艺术,具有悠久的历史。相传它的起源与面具具有密切的关系。根据文献的记载,古代吴越之民即“披发文身”、“黑齿雕题”。当时,人们出于对生活 and 生产的需要,在脸部和身上涂上多种自然颜色,披上各种兽皮鸟羽,甚至染黑牙齿。这种人类最早的脸部化妆和其后的傩舞面具、战争面具,汉代百戏所戴的各种动物头形以及六朝和隋唐时代歌舞的假面具等等,可说都是戏曲脸谱的远祖。

随着戏曲演技的不断提高,唐代的“参军”戏在继续使用面具的同时,亦间以染面化妆来表现某些鬼神形象。到宋代,为了更生动地表现人物的面貌及其思想感情,涂面化妆便逐步形成洁面与花面两种基本类型。元代的杂剧演员扮演剧中人物,已有了一定的分工,而涂粉墨的净、丑角色从简单色彩的涂抹,进而运用对比强烈的色彩,使观众易于识别剧中各种人物的类型。这类花面化妆为后来戏剧脸谱奠定了一定基础。

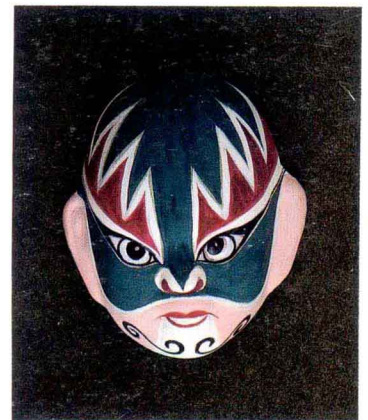
明代的戏曲表演各类角色的分工已经更为细密。各大剧种逐步有了规范化脸谱。清初,剧中人物脸谱在构图及色彩上,还没有显著的变化,至清乾隆以后,随着各地民间戏曲的蓬勃发展,尤其是京剧的兴起,脸谱造型日臻完善,在构图上奠定了“整脸”、“三块瓦脸”、“十字门脸”的基本勾法。清末,又发展了新的谱式,各类角色的脸谱已趋向定型化。脸谱的勾画不仅是一种简单化妆,而且能突出人物的性格和角色的身份,成为一种具有高度象征性和典型化的民族化妆艺术。近代脸谱艺术,则进一步精致化、多样化,而且仍然保持着传统特点。

The art of facial makeup in Chinese operas has a long history, Its origination is believed to have close association with masks. According to historical record, people in the two kingdoms of Wu and Yue, two warring states in the lower reaches of the Yangtze over 2,400 years ago, dyed

their faces and skin with various colors, wore animal hides and birds' feathers, and some even blackened their teeth. These primitive decorations – later masks worn at war or at festivals to worship gods or drive away monsters, beast – head decorations actors wore in operas in the Han Dynasty, and the masks dancers wore during the period of the six dynasties (from the 3rd to the 6th centuries) and the Sui and the Tang Dynasties – all this can be said to be the origin of facial makeup in operas.

As performing skill in operas improved, masks continued to be applied in comical plays in the Tang Dynasty. In the portrayal of images of super – human beings, actors sometimes dyed their faces. In the Song Dynasty, two basic categories of “clean – faced” makeup and “colorful – faced” makeup came into being so that image and emotion could be vividly illustrated. In operas of the Yuan Dynasty, there was division of roles among actors, and the facial makeup of those *jing* – character and *chou* – character actors developed from plain monochrome to more striking colors, enabling the audience to immediately recognize the categories the actors or actresses belonged to. This kind of colorful facial makeup became, to a certain extent, the base for facial makeup in later operas.

In the Ming Dynasty, division of roles among actors became more marked, and facial makeup in the various major operas was somewhat standardized. In the early years of the Qing Dynasty, there was little change in the pattern and coloring in the actor's facial makeup. Only after the reign of Emperor Qian Long (1736 – 1795) of the Qing Dynasty did the theater develop vigorously, particularly Beijing opera. The art of facial makeup was increasingly perfected, and three basic facial makeup patterns were formed, namely, the “old – man face”, the “three – tile face”, and the “quartered face”. Towards the end of the Qing Dynasty, there emerged new patterns, and facial makeup for the different categories of characters became standardized. The sketching and painting of facial patterns are not only a kind of makeup in a simple form, but also they are a highly symbolic and typically Chinese art, giving prominence to the disposition of the character and his identity. The art of facial makeup in modern times, while retaining its traditional characteristics, has become more refined in taste and greater in variety.



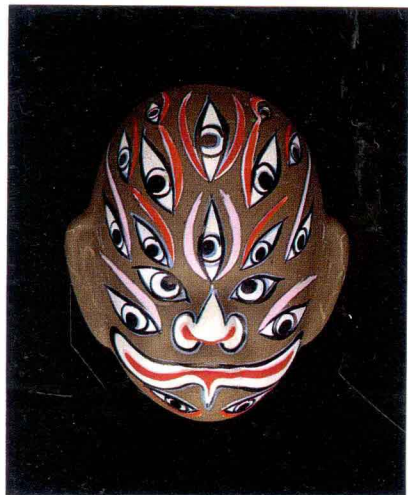


▲《妙峰山庙会图》(局部)1815年

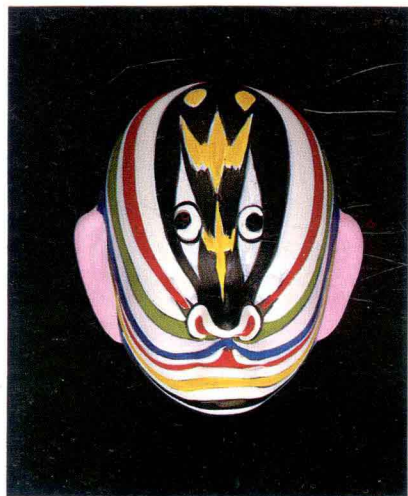
Temple Fair at Mount
Miaofeng (Fragment) 1815



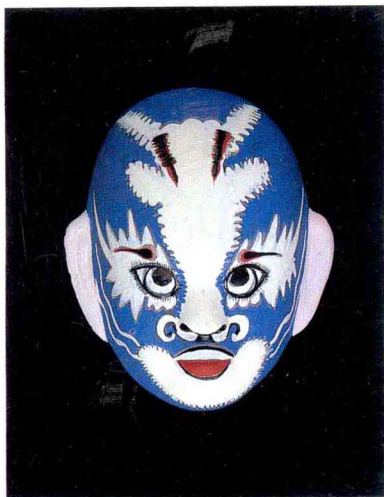
◀唐代乐舞面具图
Mask worn at dance in Tang
Dynasty



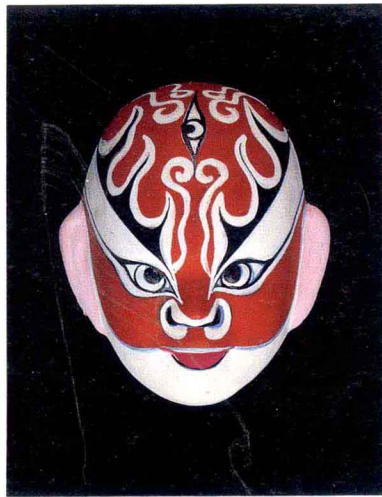
九头鸟 Nine-head bird



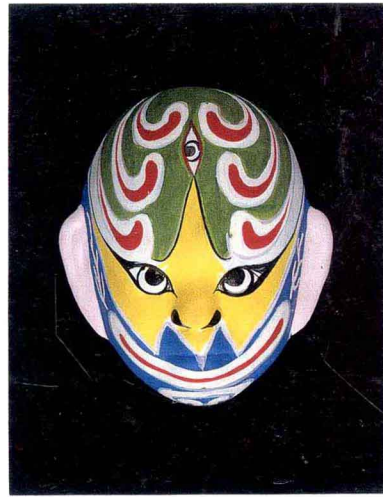
云神 God of clouds



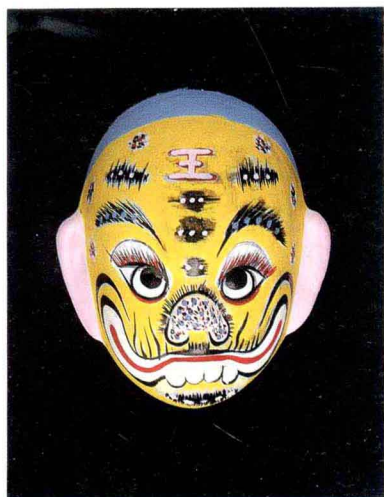
龙王 Dragon King



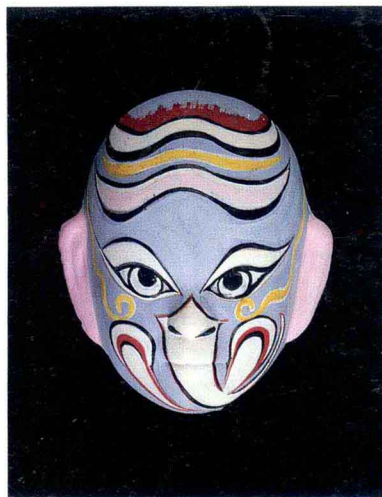
火神 God of Fire



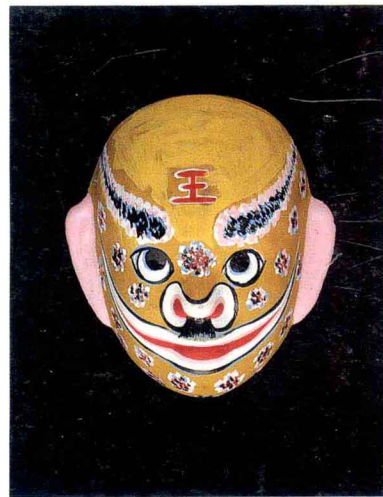
雷神 God of Thunder



豹精 Leopard Ogre



象精 Elephone - ogre



白额精 White - forehead

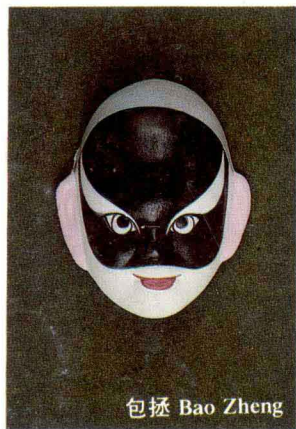


孟良 Meng Liang

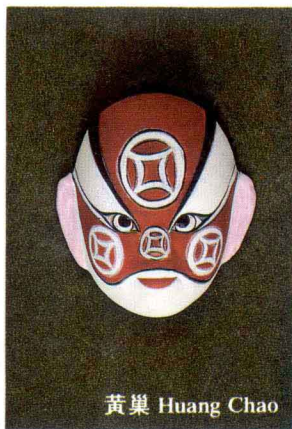


光绪年间茶园演剧图

A drama show in Tea Garden during the reign of Emperor Guang Xu



包拯 Bao Zheng



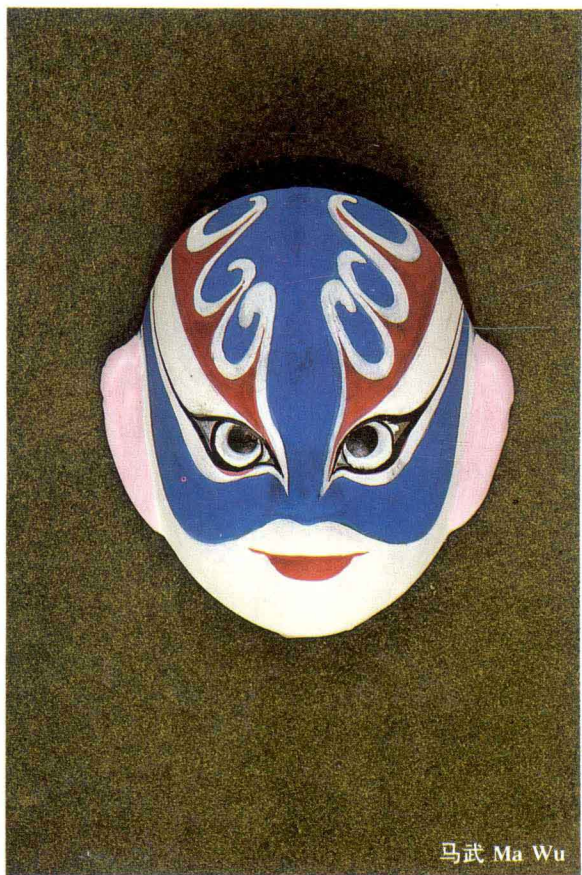
黄巢 Huang Chao



关羽 Guan Yu



关平 Guan Ping



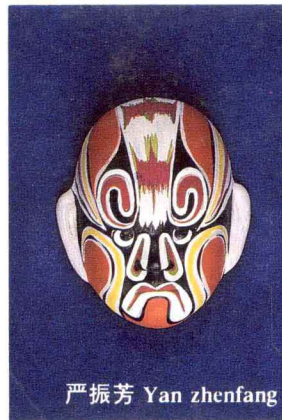
马武 Ma Wu



财神 God of the money



钟馗 Zhong kui



严振芳 Yan zhenfang



邓艾 Deng ai



霸王
Xiang Yu the conqueror



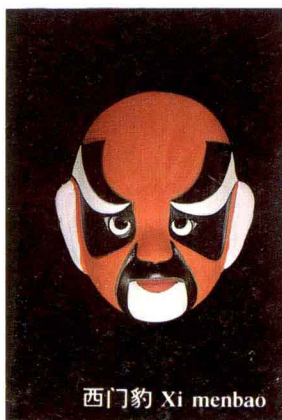
白虎 Bai Hu



夏侯渊 Xia houyuan



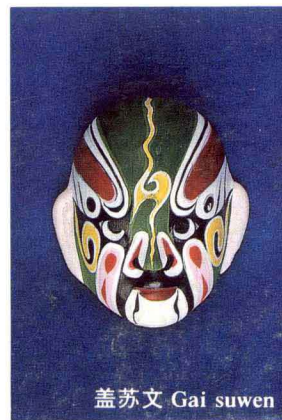
巨灵神 Giant God



西门豹 Xi menbao



张青 Zhang Qing



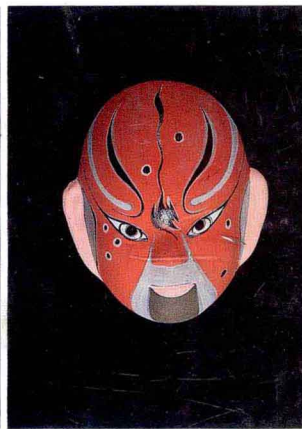
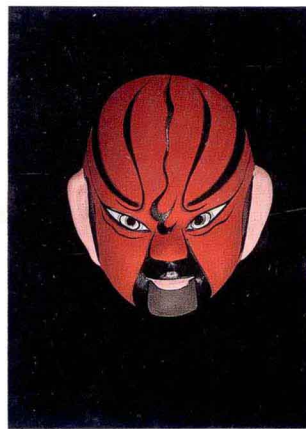
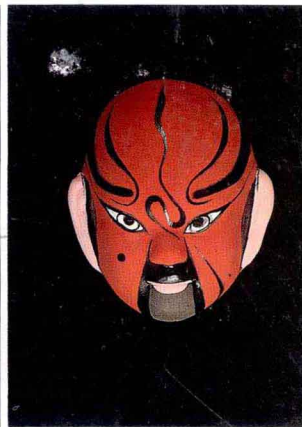
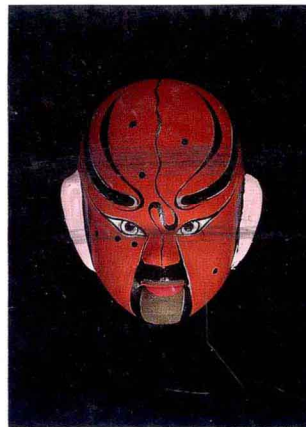
盖苏文 Gai suwen



夏侯德 Xia houde

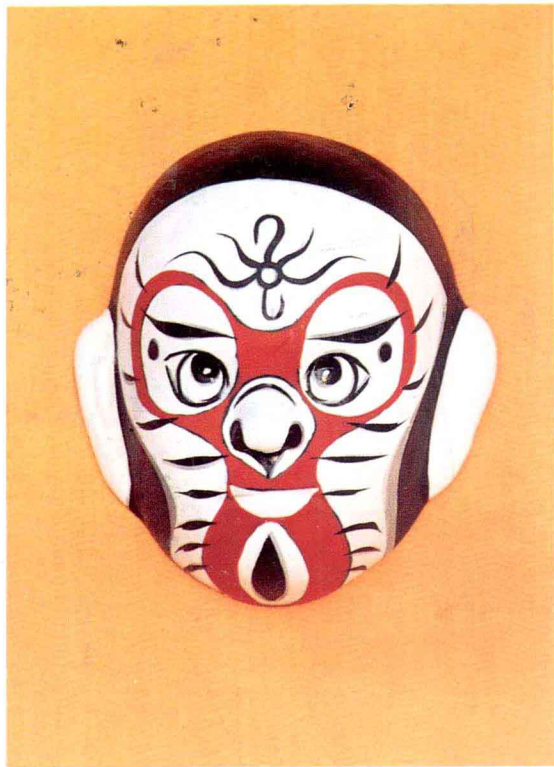
戏曲脸谱通常分净角脸谱与丑角脸谱两大类。净角脸谱,复杂多样,形成各个流派。以京剧净角脸谱而言,流派很多,各个演员遵循流派传统,又不断演化,各具风格。净角各派不同的脸谱,与各个演员的个人面形的特点和角色分工,有着根本的关系。正净演庄严端正之人,副净演粗豪莽撞之人,武净演威武或峥嵘之人,不仅在表演上应各具特色,脸谱也必须作相应的配合。经过长期的舞台实践,为观众所接受和喜爱,得到后学的继承和发扬,脸谱也就逐步形成了自己的体系,突出了各自的艺术风格,产生出各个不同的流派。

In operas, there are two major categories of facial makeup. One is that of the *jing* character of a warrior or bandit, and the other that of the *chou* character of a clown or jester. The facial makeup of a *jing* character is complicated and rich in form. In Beijing opera, there are many schools of facial makeup for a *jing* character, each with a style of its own. An actor follows the tradition of his school and is constantly perfecting it. The difference in facial makeup for the *jing* characters in the various schools is closely related to the shape of the individual actor's face as well as to the role he plays. One, termed *zheng jing* in Chinese, is usually a dignified and upright character. A second, *fu jing* in Chinese, is a straight-forward and impetuous character. A third, *wu jing*, is an unusually militant and brilliant character. Not only is each's acting different, their facial makeup must also agree with the disposition of the roles they play. After long-term practice on stage, facial makeup, accepted and favored by the audience, has been developed and passed onto actors of later generations. In the course of its development, it has formed its own system and style, thus bringing forth the various schools of facial makeup.



不同流派演员扮演关羽的脸谱

Facial makeups of Guan Yu played by actors of different schools.



▶ 不同流派演员扮演各种人物的脸谱
Facial makeups of various characters
played by actors of different schools.

不同流派演员扮演孙悟空的脸谱
Facial makeups of Monkey King played by
actors of different schools.

- ① 翁偶虹作
Weng Ouhong
- ② 刘奎官作
Liu Kuiguan
- ③ 李万春作
Li Wanchun
- ④ 李少春作
Li Shaochun

