

馬少童書畫臉譜選

廖靜文



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作者簡介

馬少童，威海市戲劇家協會主席，國家一級演員。1935年出生於威海衛，家庭清貧，幼拜師劉世蓮

（白牡丹）學京劇，14歲登台演武生，15歲又拜師王韻童演文武老生、紅黑二淨。後蒙劉奎童先生見愛，收為關門弟子專攻麒派，善能結合自身條件，取眾家之長，大膽創新，故有“麒門狂生”之譽。1961年——1985年當選為威海市歷屆人大代表、政協委員，任市京劇團團長。現任“周信芳藝術研究會”常務理事，“淄博市周信芳藝術研究會”名譽會長。中國戲劇家協會會員。中國書畫家聯誼會會員。

少童舞台生涯近50年，在全國各地領銜演出，多次應“周研會”邀請赴上海、江蘇各地演出，皆受觀眾及當地報刊、電台讚揚，被譽為麒派弟子的佼佼者。

少童不僅舞台文武兼備，功底扎實，對京劇編導、理論研究、中國戲劇史的探討、臉譜勾繪等方面，均有所造詣，藝術上嚴肅認真，推敲考究，力求精益求精。

50年來，他創作、移植過多部劇本，國際國內報刊多次刊登他的報導和他撰寫的戲劇表演方面的論文及戲劇資料。尤其對於臉譜藝術的研究，他在童年就打下良好的基礎。他搜集了大量資料，博採眾長，反復琢磨，自成獨特風格，其作品已被英、美、日、新加坡、台灣、香港等國家和地區的名士所珍藏。他的從藝簡史已收入《中國當代文藝名人辭典》一書。

少童臉譜書畫選的問世，旨在與同仁相互交流，共同探討臉譜這一藝術門類的文化底蘊；同時，更希望得到專家、內行以及廣大讀者的賜教與金正，以進一步提高自己的臉譜藝術研究水平，為弘揚民族優秀文化、振興京劇做出自己應有的貢獻。

中國書畫家聯誼會



BRIEF INTRODUCTION OF THE AUTHOR

Mr. Ma Shaotong, Chairman of Weihai Dramatist Association, is one of the State's First Class actors. Born in a poor family in Weihai in 1935, he began to learn Beijing Opera from Mr. Liu Shilian (stage name "White Peony") when he was a child. At the year of 14, he started to act acrobatic male roles on the stage. The next year he took Mr. Wang Yuntong as his teacher and learnt to act aged civilian and martial male roles as well as red-faced and black-faced male roles. Later he was accepted by Mr. Liu Kuitong as his last apprentice and specialized in Qi school of Beijing Opera. In consideration of his own physical condition, he absorbed the excellences of different schools and creatively developed his own style, hence honorably named "Madman of Qi School". Between 1961 and 1985, he was elected deputy to Weihai People's Congress, member of C.P.P.C.C., and the head of Weihai Beijing Opera Group. At present he is the executive director of the "Research Committee of the Art of Mr. Zhou Xinfang" (R.C.X.Z.), the honorable head of R.C.X.Z. in Zibo city, member of Chinese Dramatist Association, and member of Chinese Painter and Calligrapher Association.

With nearly 50 years of stage career, he has been acting leading roles in many plays and invited to perform in Shanghai, Jiangsu, etc. by R.C.X.Z. for many times. He was highly praised by the local audience and the press, and valued the outstanding apprentice of Qi school.

Mr. Ma is not only expert at performance on the stage, but also has great attainments in the writing and directing of Beijing Opera, the study of operatic theory, the exploration of the history of Chinese operas, and the drawing of facial makeup paintings. He is serious and strict with his art and striving for perfection.

For nearly 50 years, he has been writing and compiling many librettos. The reports on him and his theses on operatic performance have been published for many times in the press both in China and abroad. In particular, he is adept in drawing facial makeup paintings. With the solid foundation he set up during his childhood, he collects a lot of materials and borrows the advantages of other schools, thus giving rise to his own unique style. His works have been collected as art treasures by celebrities in many countries and areas such as the United States, the United Kingdom, Japan, Singapore, Taiwan, and Hongkong. His resume was included into the "Dictionary of Contemporary Literary and Art Celebrities".

This selection is intended for artistic exchange with those of the same line and joint study of the cultural essence of facial makeup. Mr. Ma sincerely hopes to get comment and criticism from experts and readers, and improve his level of facial makeup research, thus contributing his share to the vitalization of national art and Beijing Opera.

Chinese Painter and Calligrapher Association

序

京劇，植根於神州大地，文化底蘊之深且廣。以絢麗多彩的藝術形式，具有雅俗共賞的魅力，成為獨冠群芳高品位的藝術，深受世界各國人民的鍾愛，是為中華民族的“國劇”。

“文革”十年，京劇深受虛無主義的衝擊和踐踏；改革開放以來，一部分人對外來的粗俗不健康的文藝形式盲目崇拜，而漠視中華民族的優秀文化，導致了京劇發展的艱難。當人們識別了各種丑惡現象的滋生、蔓延和遺害之後，京劇這一國粹瑰寶，必然倍受世人的崇愛，此乃歷史發展的必然，然而京劇的改革提高乃大勢所需。

江澤民主席已向全國人民發出號召：“京劇藝術是我們民族文化的精華，特別是在海外，一聽到京劇就會使人想到祖國，愛國之情油然而生。我們一定要把振興京劇這件事抓好。”這對堅定廣大人民振興京劇的信心，將起到不可估量的作用。

優秀的傳統文化藝術——京劇，取各劇種之長，不僅以唱、唸、作、打見稱，而集音樂、美術、舞蹈、燈光、服飾、書法、建築、自然風光等於一體，尤其是面部化妝的臉譜藝術，是世界戲曲中獨有的藝術門類。

臉譜藝術歷史悠久，源遠流長，以浪漫主義誇張變形手法，突出表現不同性格和年齡的人物。臉譜藝術不僅在舞台上大放光彩，而在時裝服飾、廣告牌匾、圖片雕塑、裝璜圖案、書畫掛歷等方面處處可見，足以說明人民對臉譜藝術的欣賞和喜愛。

馬少童是一位對臉譜藝術繪畫、理論研究造詣皆深的畫家；他從事京劇藝術五十年，文武兼備、編導全能的麒派傳人。他少年時代酷好書畫藝術，從1950年起積累臉譜藝術資料，從事這方面的研究，集名淨金少山、郝壽臣、侯喜瑞、錢金福、郭元芬、裘盛戎、袁世海及戲劇編導理論家翁偶虹先生的臉譜、理論、繪畫特點進行研究仿學，參考“社火”臉譜，面具制、繪，借鑒中外傳統繪畫技巧，大膽創出了自己的臉譜勾繪風格。

在表現形式方面，他探索採用各種藝術手段，豐富突出臉譜內容，如：《四星捧壽》、《歡天喜地》、《長壽圖》、《鐵面無私》等畫卷，就是以臉譜藝術與不同形體書法有機的結合，成為一體，突出畫面主題和內涵，生動地表現了人物臉譜的特征。在具體藝術手法上，他把舞台表演的臉譜化妝移植到中國的工筆與寫意的畫卷上，並吸收了各種技法和藝術形式，使他所繪畫的臉譜藝術作品，既有傳統臉譜的魅力，又突出鮮明的人物個性和書畫的神韻風彩。如：畫破臉（又稱碎歪臉），採用了張大千的潑墨法；畫鬼怪妖魔臉，採用油畫濃彩重點的技法；畫神仙羅漢臉譜則吸收壁畫、泥塑、石雕等格調，充分顯示浪漫、誇張的藝術特色，開闢了臉譜繪畫藝術的新徑。

少童先生年逾花甲，很少登台演出，可以安度晚年，但他並非如此。他常說：“我在舞台上度過近50個春秋，今雖年過花甲，應在有生之年給社會留下點有價值的東西。”他利用臉譜藝術，寫戲劇理論文章來弘揚民族優秀文化藝術，已產生比登台演出更好的效果。為了京劇的振興，不使臉譜藝術失傳，他全身心地投入到臉譜藝術的繪集、改革、創作之中，可謂“焚膏油以繼晷，恆兀兀以窮年”，其精神難能可貴、令人感佩不已……

今付梓出版與讀者見面的《馬少童書畫臉譜選》一書，是作者辛勤勞作與智慧的一部分，實乃“管中窺豹”也。作為一名老美術工作者的我，有責任，應該把它推薦給讀者。

康靜文

一九九六年十月十八日

PREFACE

Beijing Opera, taking root in the Chinese land, boasts its wide and deep cultural basis, its gorgeous artistic forms, and suits both elegant and popular tastes. Being leading refined art, it wins the favour of people all over the world, and enjoys the honorable title of "National Opera."

During the 10 years of Cultural Revolution, Beijing Opera was deeply influenced by nihilism. Since the State adopted "Open-up" and "Reform" policy, some people worship blindly the foreign vulgar and unhealthy artistic forms, and ignore the fine culture of the Chinese nation, thus setting obstacles to the development of Beijing Opera. When people realize the harm of the spread of various vile practices, Beijing Opera will surely find favour with them. This is the inexorable trend of the times. Therefore, the reform and improvement of Beijing Opera is of great importance.

Mr. Jiang Zemin, General Secretary of the State, has made a call to the whole nation, "The art of Beijing Opera is the essence of our national culture. Especially in foreign countries, one will miss China on hearing Beijing Opera, and spontaneously cherish patriotic feelings. We should devote every effort to vitalize Beijing Opera." This call will surely have an inestimable effect on strengthening the people's conviction to rejuvenate Beijing Opera.

As fine traditional art, Beijing Opera absorbs the excellences of different operas. It's not only characterized by singing, speaking, dancing and acting, but also offers an intricate display of music, dance, painting, calligraphy, lighting, costume, architecture and national scenery. In particular, facial makeup is a unique form of art in the family of world opera.

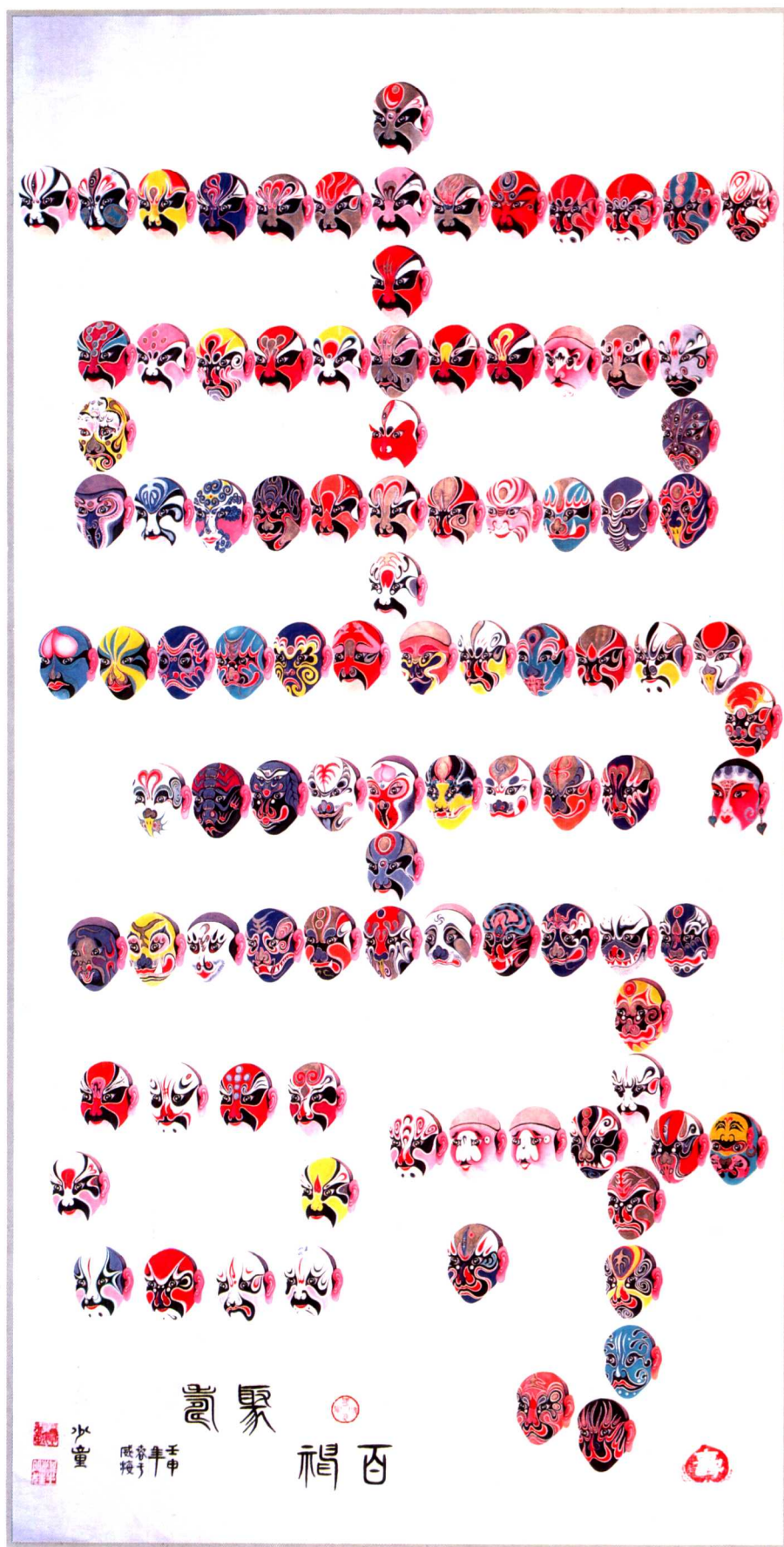
Boasting its long history, the art of facial makeup embodies opera roles of different ages and different traits by means of romantic exaggeration and deformation. It's not only dazzling brilliant on the stage, but also visible in fashionable dress, advertising board, decoration design, sculpture, painting, and wall calendar, which well indicate people's appreciation and love of facial makeup.

Mr. Ma Shaotong is a painter with great attainments in the painting and theoretic study of facial makeup. Being engaged in Beijing Opera for nearly 50 years as an apprentice of Qi school, he is not only specializing in civilian and acrobatic acting, but also versed in writing and directing. He showed great interest in painting and calligraphy when he was a child. Since 1950, he began to collect artistic datum of facial makeup and indulge in the research into this field. He studied the facial makeup designs of those famous actors such as Mr. Jin Shaozhan, Mr. Hao Shouchen, Mr. Hou Xirui, Mr. Qian Jinfu, Mr. Guo Yuanfen, Mr. Qiu Shenrong and Mr. Yuan Shihai, as well as the theory of Mr. Weng Ouhong, the famous playwright-director; he consulted the ancient facial makeup - "She Huo" and wooden mask; he borrowed the artistic techniques in both Chinese and western painting, hence creatively giving birth to his own unique style of facial makeup painting.

In the forms of expression, he tries mixing various artistic mediums to enrich and highlight the content of facial makeup. Some of his paintings such as "Four Stars Boosting Longevity", "Boundless Joy", "Longevity", and "Impartiality" are just organic unity of the art of facial makeup and calligraphy of different styles, which give prominence to the theme and implication of the paintings, and vividly convey the characteristics of the facial makeup. He moves facial makeup from the stage to the scroll, and borrows various artistic techniques. His works of art are not only of traditional charm, but also highlight the character roles' distinctive traits and the elegant flavour of painting and calligraphy. For example, when painting "parti-coloured" pattern and "abnormal face" pattern, he borrowed the "ink-sprinkling" skill of Mr. Zhang Daqian; when painting the faces of demons, he adopted the technique of highlight strong coloring in oil painting; when painting the faces of gods and arhats, he drew on the style of mural painting, clay sculpture, and stone carving. All his works give fine display of artistic characteristics of romantic exaggeration, and open up a new way for the facial makeup painting.

Mr. Ma is over 60 years old and seldom visible on the stage. He might have lived a peaceful life during his later years, but he often says, "I have spent nearly 50 years on the stage. Although I am over 60 years old now, I should leave something valuable to the society." He writes theoretic articles on facial makeup to develop fine national art, the effect of which is proved to be better than his performance on the stage. In order to vitalize Beijing Opera and hand down the art of facial makeup, he devotes every effort to the painting, collecting, and reforming of facial makeup designs. His praise-worthy spirit commands our great admiration.

This book only reveals a part of the author's painstaking work and intelligent creation. As an old art worker, I have the responsibility to recommend it to the readers.



百神聚壽

以一百位神仙臉譜會聚，繪成巨大的壽字而命名。其中的臉譜人物，皆系商周人物，常見於《封神演義》、《西游記》等神話戲。其中各種勾法、各個門類較為全面。

此幅高五米、寬二米二十四厘米。一九九二年五月七日，中央電視台曾以“中國最大條幅臉譜工筆畫——《百神聚壽》”為題播映於世。

前言

京劇臉譜，是中國京劇化妝中的一個重要組成部分，它以合理的誇張、絢爛的色彩，奇特的構圖、巧妙的技法，以寫實與象征相結合，塑造出歷代眾多不同類形、性格、氣質、年齡的人物形象。臉譜不僅在舞台上深受觀眾喜愛，而且又能脫離舞台獨立存在，既可繪成畫卷、圖片，又可制作成雕塑等精美的藝術品，所以京劇臉譜是一門古老高雅的獨特藝術，是中華民族優秀傳統文化寶庫中的瑰寶。

本選收入臉譜書畫34幅，292個不同門類的臉譜，充分運用了工筆、寫意、壁畫、油畫的創作技法，並與雕塑的造型相揉合，使臉譜（戲）、書、畫、意有機的溶為一體。《書畫臉譜選》中的臉譜，既適用於舞台，又可成為一種書畫藝術欣賞品。清代大畫家石濤曾說：“筆墨當隨時代，藝術需現人愛。”京劇臉譜藝術隨着中國戲劇的發展，經歷了幾千年的歷史。由古代的儺舞，到後來的木制假面、“社火”，最終演進成臉譜藝術，是戲劇化妝史上的飛躍，中國京劇臉譜堪稱世界戲劇中的一門獨特藝術。美學園中的一棵奇葩。如果說戲劇來源於生活而高於生活的話，那麼，“書畫臉譜”則是來源於舞台而高於舞台。筆者對於書畫臉譜的創作，實際僅僅是對這門藝術的探索與嘗試，技藝疏淺，失當難免，渴盼時賢方家不吝賜教，並預致謝意。

Foreword

Facial makeup is an important part of makeup in Chinese Beijing Opera. Boasting its reasonable exaggeration, gorgeous colors, grotesque patterns, and ingenious skills, it combines realism with symbolism and gives birth to various character roles of different ages and temperaments through the ages. It not only wins immense favour of the audience on the stage, but also can be transformed into independently appreciable works of art out of the stage such as scrolls, paintings, and sculptures. Being old and refined art of unique style, facial makeup in Beijing Opera is a rarity in the treasure-house of Chinese fine traditional culture.

This selection includes 34 facial makeup paintings and calligraphy covering 292 types of facial makeup. Being an organic unity of facial makeup, painting, calligraphy, and artistic implication, it gives a fine display of the skills of delicate brushstroke and free sketch in Chinese painting, the artistic techniques in mural painting and oil painting, as well as the craftsmanship in sculpture. All the facial makeup designs included are not only suitable for performance on the stage, but also can serve as appreciable works of art. Shi Tao, a great painter of the Qing Dynasty (1644-1911), once said, "Painting should develop with the times, art should win favour of the contemporaries." With the development of Chinese operas, facial makeup has undergone a brilliant history of thousands years. It originates from the Nuo dance of remote antiquity, evolves to the wooden mask and She Huo later, and finally into the art of facial makeup, which symbolizes a leap in the history of operatic makeup. Facial makeup in Chinese Beijing Opera can be rated as unique art in the family of world opera, and an exotic flower in the aesthetics garden. If we say opera comes from life but goes beyond life, we may also say facial makeup painting and calligraphy comes from stage but goes beyond stage.

This selection only uncovers the author's attempt to explore the art of facial makeup painting and calligraphy. There is certainly much room for improvement. Sincere thanks are extended in anticipation for comment and criticism from experts and readers.

臉譜藝術簡介

臉譜藝術源遠流長，可以追溯到遠古時代，先民們從事敬神及宗教祭祀活動謂之儺祭，由儺祭而產生了儺舞。北齊蘭陵王為克敵制勝戴面具出征，又產生了面具舞蹈，進而生成大面戲、傀儡戲。唐代，演員感到帶面具表演，觀眾看不到演員面部表情，感染力差，便去掉面具，將簡單的色彩塗於演員臉上，謂之“社火”。

宋金院本中著，塗面乃滑稽短劇中的重要手段，塗面化妝分兩大類型，生、旦、末為潔面；淨、丑為花面。潔面者，搽粉點脂描眉畫目；花面則抹土搽灰，畫黑勾白。元代戲劇昌盛，出現了性格化的勾臉藝術，創造出一批性格豪放、形象粗獷的人物角色，如關羽、張飛、李逵等“社火”臉譜，並初步形成程式。

明代演員面部化妝又有較大進展，臉譜也逐漸複雜，已有紅、黑、白、灰、赭、藍等顏色。

清末，各地民間戲曲興起，臉譜藝術也日臻完善。京劇誕生後，臉譜藝術已是經歷過宋、元、明、清幾個朝代，約八百年的歷史。京劇臉譜博採各劇種之長，強調人物性格，以劇中人物不同的生活、生理條件特征為依據，將色彩圖案有機結合起來，使臉譜藝術更加規範，更能表現人物形象，其時，臉譜由過去幾種單調色彩增加到紅、黃、藍、白、黑、紫、綠、灰褐、赭、金、銀、粉紅等十餘種顏色，這不僅豐富了臉譜藝術的內容，而且加強了塑造人物形象的作用。

京劇在發展過程中，生、旦、淨、丑各行，均先後形成各家流派，臉譜藝術也相繼出現各派自己的特點，如：金（少山）派、侯（喜瑞）派、郝（壽臣）派、楊（小樓）派、錢（金福）派、裘（盛戎）派以及當代袁（世海）派等等，都有自己的勾法，但不論那一派，在勾畫某一有代表性的人物臉譜時，基本色彩和框架大體一致。如包公都是黑白為主，關羽都是紅臉，曹操都是白臉，竇爾墩都是藍臉，只是藍色深淡不一罷了。各派臉譜不同之處，主要是線紋，小的局部圖案形狀有所不同，這主要是由各人的臉型及面部的自然條件所決定的，同時，不同人物的面部表情也決定了臉譜的不同勾法。

臉譜的顏色代表人物的性格，圖案花紋是塑造人物的基礎。臉譜有嚴格的規範性，不能離譜。譜者，規格也，離譜則失去人物性格，因之，也就不是這個人物了。

紅臉——表現忠義正直，守信譽的人物性格。如《三國》戲中的關羽、姜維（參看35頁）。《天師驅邪》中的張捷（參看21頁）。

紫臉——表現勇猛、果斷的人物性格，如《四星捧壽》中的北斗星（參看16頁）、《福壽常春》中的常遇春（參看18頁）。

棕色臉——表現忠厚剛直的中老年朝臣和英雄。如《二進宮》中的徐彥昭，《雙投唐》中的李密等人物（參看33頁）。

粉紅臉——大多勾老臉，表現正義將官和英雄。如《三國》戲中的蔡陽（參看36頁）、《四星捧壽》中的西斗星（參看16頁）、《歡天喜地》中的拾得大士（參看15頁）。

黃臉——表現膂力過人、驍勇善戰的武將及英雄。如《招財進寶》中的曹寶（參看19頁）、《三國》戲中的典韋（參看37頁）。

藍臉——表現勇猛直率的人物。如《連環套》中的竇爾墩（參看38頁）、《風調雨順》中的魔禮青（參看25頁）、《十二生肖》中的亢金龍（參看39頁）。

綠臉——表現暴躁勇敢的人物性格。如《風調雨順》中的魔禮海（參看25頁）、《招財進寶》中的姚少司（參看19頁）、《九龍圖》中的敖明（參看26頁）。

黑臉——表現忠正、粗莽、急躁、勇猛的人物性格。如《招財進寶》中的趙公明（參看19頁）、《鐵面無私》中的包公（參看28頁）、《父子會》中的尉遲敬德（參看31頁）、《古城會》中的張飛（參看30頁）。

白臉——分水粉、油白兩種。水粉多用於白臉沫，表現奸詐兇險、淫蕩、剛愎、有勇無謀及狡滑的人物。如《三國》戲中的曹操、司馬懿、華歆等人物（見34~36頁）。油白可突出人物更加典型化，正面及反面人物皆可勾油白，如《嘉興府》中的鮑子安、《艷陽樓》中的高登（見33頁）、《十二生肖》中的房日兔、鬼金羊（見39頁）。

近年來勾臉不分水粉和油白，均用白化妝油彩以甘油調合勾畫，其優點是白色純厚光亮，演員出汗後不流白道，不破壞臉譜圖案。如果勾白臉沫不如水粉具有一種特殊韻味。

金、銀臉——大多用於神仙、佛道、鬼怪、妖魔之類人物。凡勾金銀的大都為表現修練得道，有法力神通或妖術魔法的人物。如《十八羅漢圖》中的金光、銀光羅漢及其他神怪人物（見21頁、22~23頁、39頁）。

綜上所述，臉譜色彩是劇中人物向觀眾不用語言的自我介紹。但僅用色彩遠遠不夠，因忠奸人物都可

用某種顏色，更重要的是通過勾繪圖案形式，即用以突顯眉、目、鼻、嘴的紋道、線條進行綜合勾繪，才能形成一個具體人物的完整臉譜。

臉譜種類繁多，至今尚無人詳述中國京劇中有多少臉譜，但基本可以總結歸類於以下十二種譜式。

① 三塊瓦——也叫“三葉瓦”，主要指眉、眼窩、嘴茬三大部分。正、反面人物都可用紅、紫、白、黃、綠、藍、粉、灰、金銀色為底色，勾成不同類型的三塊瓦。如：東、西、南、北斗星，張捷等臉譜（見16~21頁）。

② 老臉——即老人臉。色彩簡單清晰，大都眼窩向下耷拉，或者眉上腦門和眼窩以下兩種顏色，眼皮白或灰道垂至鬢邊，表現其蒼老。如《九龍圖》中的東海龍王（見26頁）、《父子會》中的尉遲敬德（見31頁）、《草橋關》中的姚期（見33頁）、《三國》戲中的黃蓋（見35頁）。

③ 十字門——也叫“十字臉”，特點是鼻尖一道或黑、或紅的立柱通天（通天梁），二目中間相聯為十字形，如：張飛（見35頁）、姚期（見33頁）。

④ 元寶臉——也稱半截臉。額頭或粉、或黃、或紅及皮膚色成元寶形，眼窩以下可用白、粉、紅等各色，如曹保（見19頁）、馬漢（見28頁）。

⑤ 碎臉——色彩圖案複雜，五官保持左右勻稱，兩腮、嘴窩吸收三塊瓦、十字門、老臉、元寶臉構圖的基礎上，添加花紋套色、構點，俗稱“五花頭”。如：寶爾墩、魔家四王等譜式（見25~38頁）。

⑥ 破臉——也稱“歪臉”。類似碎臉，左右眉、眼、腮紋、嘴角不對稱，鼻歪眼斜，形怪態丑，大都表現丑陋暴悍、粗莽兇惡的人物。如《三國戲》中的文丑（見36頁）。

⑦ 白臉沫——俗稱奸白臉。色彩單純，基本是水粉底子，勾粉紅印堂千和腮，用黑或灰勾眉、眼窩、鼻窩、嘴茬、紋條，如：曹操、司馬懿等人物，因色彩單純又稱白淨。淨者，還有紅黑二淨。如：關羽、趙匡胤（見31頁）、包公等人物，皆因色彩單純而得名。

⑧ 太監臉——戲劇里淨角扮演太監（大老官）者居多，如：《黃金台》中的尹立、《法門寺》中的劉瑾、《連環套》中的梁九公等（見32頁）；但很少有人談到太監臉的勾畫特點。筆者通過考證找到一點規律和特征。太監臉常見紅、白、紫、粉底色；沒有綠、藍及其它雜色的老宮臉。所有的老宮臉譜，眉、眼窩、嘴形基本相似，腦門圖案似和尚，口形似婦女，只畫紋條而不勾胡子茬。太監是少年無鬚，老死無髯。這是太監進宮“淨身”之後，生理條件發生變化所致。

⑨ 和尚臉——僧臉有忠奸、老幼之分，臉色也有所不同，但眉目框架大體一致。腦門上勾各色大小不等的圓點代表佛光，或三趟九點代表削髮時烙下的香印。眉、眼窩、嘴茬大體相似。如：楊五郎、惠明、沙僧、魯智深（見32頁），究其原因，和尚臉都以羅漢、達摩臉為基礎，而羅漢臉根源來自如來佛，正所謂僧臉不離羅漢譜，羅漢仿學如來像。

⑩ 象形臉——大多用於神仙、鬼怪、妖精之類的人物。如：孫悟空（見20頁）、白象大仙（見24頁）、《十二生肖》、《天師驅邪》中的人物（見21、39頁）。

⑪ 揉臉——也叫“搓臉”或“改良臉”。用一種底色塗面搓勻後，再用各種顏色勾繪，與現代比較接近。如：周信芳先生《封神榜》中的姜子牙不勾老臉。趙松樵先生《白馬坡》中的顏良不勾紫三塊瓦。蓋叫天先生《楚霸王》中的項羽不勾黑白十字門。李如春先生的包公不勾黑白大臉。但改良臉必須配戴改良鬚口、眉毛和耳毛子，服裝、靴鞋以及道具等也要改良，否則就不協調。

⑫ 丑角臉——俗稱“小花臉”或“三花臉”。由大花臉（銅錘）、二花臉（架子）排列而得名。有文武、老幼、忠奸、善惡之分。丑行臉譜基本規範都是在臉部勾一大小不等形狀的白塊，忠奸善惡、老幼之分是由底色，揉紅、粉、黑、灰，眉、眼、口形及二目中間圖案、眼角、腮邊紋條之不同相區別。如《三國》戲中的胡車、迷當、蔣干等人物（見34~37頁）。小花臉臉譜同樣要勾得干淨漂亮，在突出人物性格的前提下要勾得美，所謂丑角不丑就是此理。

是知臉譜一藝，在學、理、歷史上各有根據，在戲劇中、美術取材、裝飾等方面，有其不可泯滅的價值。它對東方造型藝術的發展，已產生巨大的影響，其藝術魅力將繼續吸引和啟迪著更多的愛好者和未來的天才。

上述乃筆者粗淺之見和體會，因篇幅所限恕不贅述，特別是出版這種臉譜與書畫相結合的選集尚屬首次，遺珠和疏漏在所難免，敬請讀者不吝賜教。

馬少童

一九九六年三月於聖水觀真陽閣

BRIEF INTRODUCTION OF THE ART OF FACIAL MAKEUP

The art of facial makeup has a long history which can be traced back to the remote antiquity. Nuo rite, the god worshipping and religious sacrificial ceremony of our ancestors, gave birth to Nuo dance. Prince of Lanling of the North Qi Dynasty (550-557) went into battles wearing a mask in order to vanquish his enemies. As a result, mask dance emerged and gradually evolved into mask show and puppet show. In the Tang Dynasty (618-907), the performers thought that mask performance had little artistic appeal to the audience because their facial expressions were invisible. They discarded masks and applied simple colors to their faces, which were called "She Huo".

In the period of the Song Dynasty (960-1275) and the Jin Dynasty (1115-1234), face-painting became the chief means of makeup in short comic plays. It fell into two principal types: quiet-colored painting and parti-colored painting. The former was mainly used for character roles of common males and females which means powders and colors applying; the latter was chiefly suitable for painted roles and clowns, here the makeup refers to soil-and-ash smearing and black-and-white coloring only. The Yuan Dynasty (1206-1368) saw the prosperity of operas. Facial makeup art of highlighting character traits appeared. Large numbers of positive roles with dauntless and inhibited character and rough and rude looks such as Guan Yu, Zhang Fei, and Li Qui were brought out and took their initial facial makeup patterns.

In Ming Dynasty (1368-1644), facial makeup made fast progress and became more and more complicated. Several colors such as red, black, white, ochre, and blue were used.

In the latter period of the Qing Dynasty (1796-1911), with the flourishing growth of folk operas everywhere, the art of facial makeup was improving day by day.

Since the birth of Beijing Opera, it has gone over some 800 years through the Song, Yuan, Ming, and Qing Dynasty. Facial makeup in Beijing Opera borrows the excellences of different operas, stresses the temperaments of character roles, and combines colors with designs organically according to different life and physical conditions of different opera roles, thus standardizing the art of facial makeup and better embodying the characters' images. More than ten other colors are added such as red, yellow, blue, white, black, purple, green, grey, brown, ochre, golden, silver, and pink, which not only enrich the content of facial makeup art, but also help to mould the characters' images.

During the development of Beijing Opera, different schools came into being based on different acting roles, and showed different styles of facial makeup such as Jin (Shaoshan) School, Hou (Xirui) School, Hao (Shouchen) School, Yang (Xiaolou) School, Qian (Jinfu) School, Qiu (Shengrong) School and the present Yuan (Shihai) School. Although different schools vary from each other in painting skills, they share the same basic colors and frames when treating the facial makeup of typical character roles. For example, Bao Zhen is black-and-white faced; Guan Yu is red-faced; Cao Cao is white-faced; Dou Erdun is blue-faced; these are same to all the schools, the difference lies in the shades of colors. Facial makeup of different schools vary in lines and partial designs, which are mainly decided by the casts of faces and facial conditions of the performers. Meanwhile, different facial expressions of different character roles determine different ways of doing facial makeup.

The colors used in facial makeup symbolize the characters' temperaments, while the patterns are the base of moulding the characters' images. Facial makeup has certain standard which should be strictly conformed to. Otherwise, the characters will be distorted beyond recognition.

Red face expresses loyalty and honesty, those character roles who enjoy good credit will be painted red, such as Guan Yu, Jiang Wei (seeing page 35), and Zhang Jie (seeing page 21).

Purple face stands for character roles who are courageous and resolute, such as North Star (seeing page 16), and Chang Yuchun (seeing page 18).

Brown face stands for those middle-aged and old officials and heroes who are upright and faithful, such as Xu Yanzhao and Li Mi (seeing page 33).

Pink face stands for those aged and upright generals and heroes, such as Cai Yang (seeing page 36), West Star (seeing page 16), and Shi De Da Shi (seeing page 15).

Yellow face stands for those strong and brave military generals and heroes such as Cao Bao (seeing page 19), and Dian Wei (seeing page 36).

Blue face expresses boldness and frankness, those character roles of such traits will be painted blue such as Dou Erdun (seeing page 38), Mo Liqing, and Dragon Constellation (seeing page 39).

Green face stands for those character roles who are brave and hot-tempered such as Mo Lihai (seeing page 25), Yao Shaosi (seeing page 19), and Ao Ming (seeing page 26).

Black face stands for those character roles who are upright, crude, impetuous, and brave such as Zhao Gongming (seeing page 19), Bao Zheng (seeing page 38), Weichi Jingde (seeing page 31), and Zhang Fei (seeing page 30).

White face include "white-water-colored" face and "white-grease-painted" face. The former is mainly used to express those character roles who are wicked, crafty, licentious, self-willed, and foolhardy, such as Cao Cao, Sima Yi, and Hua Xin (seeing page 34 and 36); the latter is broadly applied to both positive and negative characters such as Bao Zian, Gao Deng (seeing page 33), Rabbit Constellation, and Goat Constellation (seeing page 39).

During recent years, the performers make no distinction between the above-mentioned two categories. When painting face, they use white grease-paint mixed with glycerine, the advantage of which lies in its purity and brightness. When performers sweat, it keeps no white stains on their faces and will not spoil the makeup pattern. However it can not bring about the special flavour as white water color does if "white-powdered" pattern is painted.

Golden face and silver face stand for celestial beings and Buddhas, devils and goblins, as well as those character roles with super-natural power or black art, such as Golden-light Arhat, Silver-light Arhat, and other characters of gods and demons (seeing page 21, 22, 23 and 39).

To sum up, colors used in facial makeup are silent self-introduction of the opera roles to the audience, however, colors are only far from enough because either loyal characters or wicked characters can use the same color. What's more important is patterns, which give prominence to eyebrow, eye, nose,

and mouth through various lines and designs. In this way, the facial makeup of an exact character is completed.

Facial makeup covers various patterns. Although there is no detailed description up to now, facial makeup patterns in Beijing Opera can be basically classified under the following 12 types:

1. "Three-tile" pattern The "three-tile" refers to the three parts of eyebrow, eye-socket, and the outline of mouth. This pattern is suitable for both positive and negative characters. Different bottom colors, such as red, purple, white, yellow, green, blue, pink, grey, golden and silver, give rise to different types of "Three-tile" pattern. (Referring to the facial makeup designs of East Star, West Star, South Star, North Star, Zhang Jie in pages 16-21).

2. "Old-face" pattern This pattern is mainly used to picture the faces of aged character roles. The colors used are simple and clear. The eye-corners are always painted downright. Two different colors are applied separately to the forehead and the part below eye-socket. Eye-lids are painted white or two grey lines are drawn downright to the temples. (Referring to the facial makeup designs of Dragon King of East Sea in page 26, Wei Chi Jingde in page 31, Yao Qi in page 33, and Huang Gai in page 35).

3. "Vertical-cross-front" pattern Its conspicuous feature is a bold black or red line from forehead to nose tip and a bold line across two eyes. A vertical cross is obvious on the face, hence the name. (Referring to the facial makeup designs of Zhang Fei in page 35, and Yao Qi in page 33).

4. "Saddle-shape" pattern It's also called "half-face" pattern. The forehead is painted pink, yellow, red or face color; the part below eye-socket is painted white, pink, or red. You may see the design of a horse saddle on the face. (Referring to the facial makeup designs of Cao Bao in page 19 and Ma Han in page 28).

5. "Parti-colored" pattern It's complex in color and design and maintains the relative precise of position and composition of facial features. It's originated from the above-mentioned patterns and focuses variegation on the forehead and two cheeks. (Referring to the facial makeup designs of Dou Erdun and the four Mo brothers in pages 25-28).

6. "Abnormal-face" pattern It's also called "wry-face" pattern, and similar to "parti-colored" pattern. The facial features are out of balance. The character roles are cross-eyed and wry-mouthed, exercising an impression of crudity, ugliness, and ferocity. (Referring to the facial makeup designs of clowns with scholastic attainments in the play "Three Kingdoms" in page 36).

7. "White-powdered" pattern It often takes simple water colors as its bottom. Two cheeks and the part between two eyes are painted pink, the outlines of eyebrow, eyesocket, nose, and mouth are painted black or grey. Due to its simple color, it's also named "white face" such as the facial makeup designs of Cao Cao and Sima Yi. Others are "black face" and "red face" such as the facial makeup designs of Guan Yu, Zhao Kuangyin (seeing page 31) and Bao Zheng, which get name from respective simple bottom color.

8. "Eunuch" pattern Most of the roles with painted faces are eunuch, but people seldom comment on the features of "eunuch" pattern. I find certain regularity through textual research. "Eunuch" pattern often takes red, white, purple or pink as bottom color instead of green, blue, and other variegation. All the "eunuch" patterns share the same outline of eyebrow, eye-socket, and mouth. The design of forehead is similar to that of Buddhist monk. The shape of mouth is like woman's. Only lines are drawn instead of moustache. Due to the physical change after castration, the eunuch had no moustache in his youth, and no beard in his later years. (Referring to the facial makeup designs of Yin Li, Liu Jin, and Liang Jiugong in page 32).

9. "Buddhist Monk" pattern This pattern can be divided into several groups according to the ages, qualities, and face colors of the character roles. Several dots of different colors and different sizes are painted on the top of the head, symbolizing Buddhist light, or three lines of total nine dots are painted standing for the incense brand left after hair cutting. All the "Buddhist Monk" patterns share the same composition of facial features, because they are originated from the face of arhats which draw on the face of Tathagata. (Referring to the facial makeup designs of Yang Wulang, Hui Ming, Monk Sha, and Lu Zhishen in page 32.).

10. "Animal-image" pattern It's mainly used to depict gods, monsters, and spirits such as Monkey Wukong (Seeing page 20), God of White Elephant (seeing page 24), the twelve animals (seeing page 21) and the demons (seeing page 39).

11. "Hand-rubbed" pattern It's also named "Reformed" pattern, which is closer to the contemporary facial makeup. After one bottom color is evenly applied to the face, several other colors are used. For example, Jiang Ziya acted by Mr. Zhou Xinfang in the play "God-Posts-Offering List" didn't employ "old-face" pattern; Yan Liang acted by Mr. Zhao Songqiao in the play "White Horse Slope" didn't take purple "three-tile" pattern; Xiang Yu acted by Mr. Gai Jiaotian in the play "The King of Chu Kingdom" didn't use black and white "vertical-cross-front" pattern; Bao Zheng acted by Mr. Li Ruchun wasn't black-and-white faced. Being in harmony with the reformed pattern, the artificial whiskers, eyebrows, ear hairs, costume, boots, as well as the stage property should be reformed accordingly.

12. "Clown" pattern It's also named "small parti-colored face" in comparison with the "large parti-colored face" and the "medium parti-colored face". It can be divided into different groups according to age, position and traits, which are distinguished by the bottom color, the outline of eyebrow and eyes, the design between two eyes, and the lines at the eye corners and two cheeks. "Clown" pattern basically touches a little patch of different sizes on the face. It should be painted neat and beautiful on the prerequisite of giving prominence to the characters' traits.

Having both theoretic and historical basis, the art of facial makeup boasts its everlasting value in the field of opera, painting and decoration. It has exercised tremendous influence upon the development of the plastic arts of both oriental and western countries, and its artistic charm will surely attract and enlighten the coming geniuses and more and more enthusiasts.

All the aforesaid are my superficial understanding. Due to limited space, I'll not give unnecessary details. Since it's the first trial in China to publish such selections which combine facial makeup with painting and calligraphy, there is certainly much room for improvement. Please kindly favour me with your instruction.

臉譜勾畫技巧

臉譜是表現劇中人物性格、內心世界的重要手段，可使觀眾一見面便覺察到其人物的年齡、忠奸、善惡甚至人物的本能及使用的武器等等。很多人物所以能給人們留下深刻的印象，就是臉譜的感染力。如關羽、曹操、孫悟空等人物，使人見其面而知其人，產生愛與憎的感情。

勾畫臉譜除了不失譜式，還要有一定的基本功。臉譜把忠奸、善惡人物性格加以外化與物化，力求勾得準確，脫離規範便不是這個人物。不論正面與反面人物的臉譜，都要勾得干淨漂亮。雖然反面人物心靈是奸、惡、丑的，但臉譜卻要勾得美、俊，因為這是一種面部裝飾藝術的體現。勾臉要根據自己的臉形，把眉毛、眼窩、嘴茬位置找準，運筆塗色要勻稱，喜怒哀樂要拿穩，紋縷筆畫要有勁。正面人物素淨簡單的臉譜，要勾得莊重、雄偉、有氣韻；反面人物要勾得兇狠、猙獰、奸詐殘暴。臉譜布局如一幅書畫，疏而不空、繁而不亂，把臉畫活，勾得傳神，這便是勾臉的要領。

臉譜畫圖，雖基於舞台戲曲人物，但繪畫技法又不同於舞台臉譜，其難度較大。往臉上勾時，因面部棱角分明，勾畫較易。往紙上繪畫而成為美術品，則要有一定的美術基礎。一幅作品未動筆之前，心中要有“意”，即畫意，要求意圖一體，並考慮章法布局。要求有氣韻，氣韻由技法決定，不同的人物採取不同的技法，勾線、作色、渲染，要求有力度和透視感。

筆者探索試繪臉譜書畫，試用了各種技法和借鑒各家之長，臉譜有正臉、八分側、六分側，羅漢臉則根據人物採用傳統畫像中的幾種臉形。額頭、鼻子、兩腮、下巴頰、耳朵、眼睛採用工筆套色技法，用壁畫和雕塑的輪廓。“羅漢要有神，眼球大一輪”，點眼睛用白銀，更是生動有神。妖怪臉採用油畫的技法，濃彩重點立體感強。臉譜畫的面部比例超出正常人，這便是臉譜畫的特點。如果說舞台藝術是來源於生活高於生活，那麼“臉譜書畫”則是來源於舞台超出於舞台。

ARTISTIC SKILLS IN FACIAL MAKEUP PAINTING

Facial makeup is a chief means to express the temperaments of opera roles and to uncover their inner world. It enables the audience to perceive at a glance the opera roles' ages, their qualities of loyalty or wickedness, good or evil, their instincts, or even the weapons they use in the play. Due to the artistic appeal of facial makeup, many opera roles make strong impressions on people such as Guan Yu, Cao Cao, and Monkey Wukong. People get a clear picture of the opera roles at sight of their faces, hence the feelings of love and hatred.

Painting of facial makeup should not only conform to the fixed patterns, but also demands certain basic skills. Facial makeup materializes and visualizes various temperaments of different characters, thus requiring high accuracy. While deviating from the fixed patterns, the characters may be distorted beyond recognition. Regardless of positive characters or negative characters, their facial makeup should be painted neat and beautiful. Although the negative characters are treacherous and wicked in heart, they should be beautiful in facial makeup, which embodies the art of facial decoration. When painting facial makeup, the performer should take the cast of his face into consideration, and find the right place of his mouth, eyebrows, and eye sockets. Colors should be applied evenly; brushstrokes should be forceful; the characters' moods of anger, sorrow, or joy, should be comprehended accurately. The facial makeup patterns of positive characters tends to be neat and plain, which should exercise an impression of solemnity and grandeur; while those of negative characters should be painted with an effect of ferocity and treachery. The composition of facial makeup is similar to those of painting and calligraphy, which should be sparse but not blank, dense but not confused. The essentials of painting facial makeup lie in face vitalizing and spirit conveying.

Although facial makeup painting originates from the facial makeup of opera roles on the stage, there are certain difference in painting skills. Painting on face is much easier because the face has a clear outline, while painting on paper as works of art demands certain painting skills. Before starting painting, one should take the whole composition and the artistic implication into consideration, which the picture should be consistent with. Different characters take different skills, which determine the artistic flavour of the picture. Line drawing and color applying should give the illusion of strength and perspective.

With my study of facial makeup painting, I try various skills and absorb the excellences of different schools. Facial makeup patterns include front-face pattern and side-face pattern. The facial patterns of arhats are drawn from the traditional portraits. The outlines of their foreheads, noses, cheeks, chins, ears and eyes are borrowed from mural and sculpture, and painted with colored delicate brushstroke. The spirit of arhats lie in their big eyeballs. The vividness is even enhanced by applying silver to their eyes. The facial makeup of goblins borrows the skill in oil painting, which applies strong colors to the highlight to creat three-dimensional effect. The distinctive feature of facial makeup painting lies in the exaggerated facial scale which is larger than that of ordinary people. If we say stagecraft originates from life but goes beyond life, we may also say facial makeup painting originates from stage but goes beyond stage.



歡天喜地

歡天喜地四個篆字組成長圓形圖案，意為長圓，歡字和天字上下劃長，為長歡、天長之意。寒山，拾得臉譜上下呼應構成吉祥、喜慶畫圖。系徽劇“寒山寺”中人物。

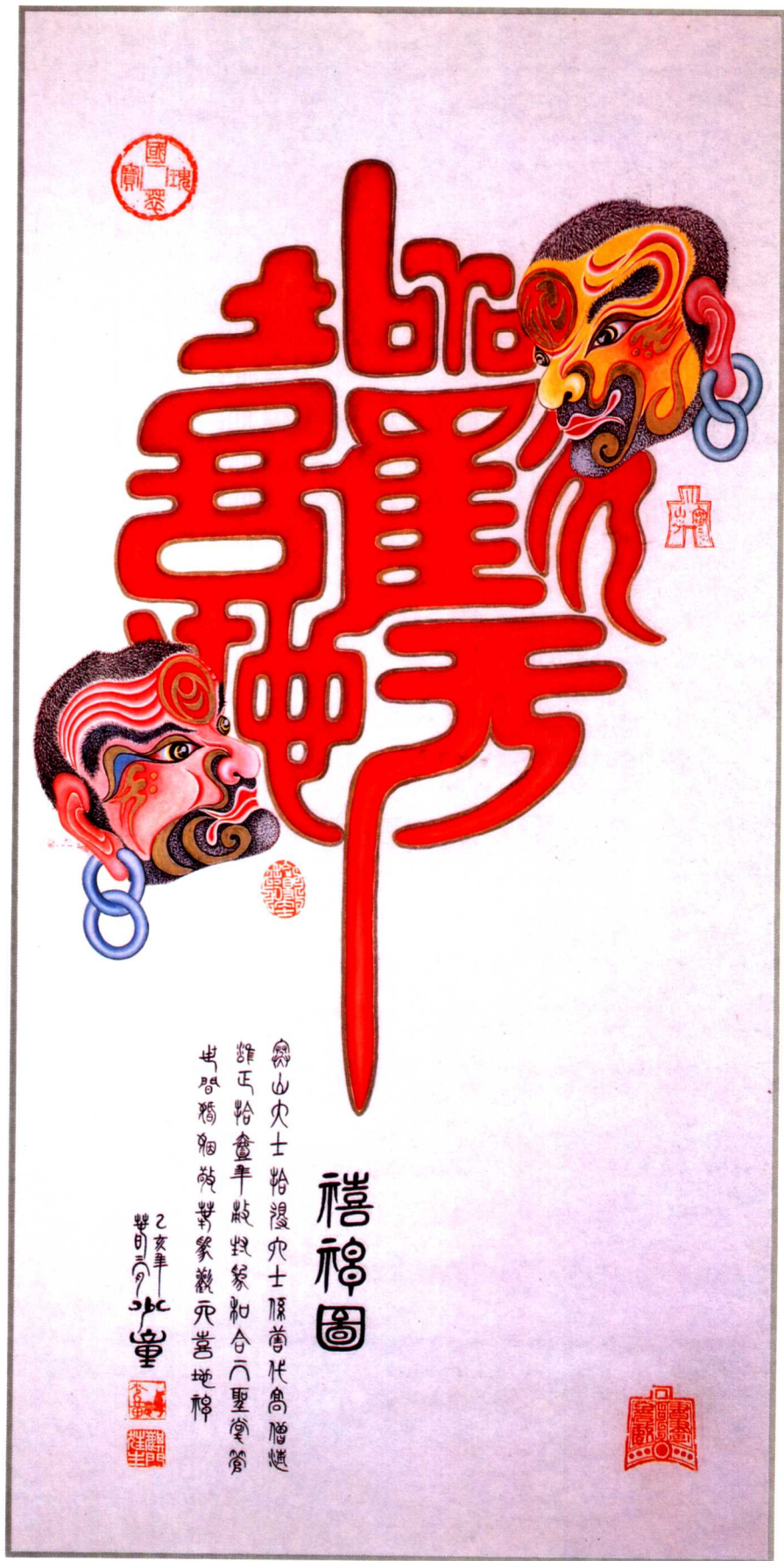
寒山、拾得系唐貞觀年間佛門高僧，清雍正十一年敕封寒山子為和聖、拾得大士為合聖，掌管世間婚姻，敬奉為歡天喜地神。舊俗婚禮時，懸掛和合二聖圖像，可保夫妻恩愛、百年好和。

寒山，隱居天台山寒岩下，自號“寒山子”，曾在國清寺燒火作雜役。後於寒岩石穴縫中泯體無跡（《集說詮真》），此僧善良而談諧，性同濟公。拾得之名，直書其歷。相傳天台山封干禪師，在赤城路邊拾一嬰兒，養於國清寺為僧，名拾得。與寒山齊名知交，常吟詩唱偈，寫詩之多題於山林，並被後人集錄成卷。

寒山、拾得傳記見於唐朝闍丘胤所著《寒山拾得詩》序文。“寒山文殊，遁跡國清，拾得普賢，狀如貧子，又似瘋狂。”《序文》內載“和合二聖”自樂其性之態：“或長廊徐行，叫噪凌人；或望空獨笑，時僧逐捉罵打，乃駐立撫掌，呵呵大笑，良久而去”、“或長廊唱詠，唯音咄哉，三界輪回。或於村野與牧牛子而歌笑，或逆或順，自樂其性，非哲者安可識之矣。”

民間流傳“和合二仙”，抱荷、持盒二童，與“和合二聖”同為吉祥之意；但相貌各異。

寒山、拾得臉譜及劇目已失傳，由劉斌崑先生口述其意，筆者設計，為改良臉譜。一粉一黃色彩和諧，紋條、金蝠表現吉祥、靈光禪氣，腦門有和合篆字圖案。臉譜套在大紅篆字上下角，歡天喜地之中，倍增歡快吉慶之感。



禮禱圖

寒山大士拾得大士係唐代高僧
誰正拾得年歲數家知合二聖堂
也思猶如敬對家親天喜地神

乙亥年
筆



四星捧壽

東、西、南、北斗，四大星君捧一篆體壽字，高頂北斗，長過南斗，象征高壽、長壽之意。

東斗星官蘇護，生前為商臣，官居冀州侯。紂王無道，題詩觸君險被斬首。後隨子牙伐紂至潼關，戰余兆被杏黃幡金光所迷，脅下中槍非命。臉譜為三葉瓦。

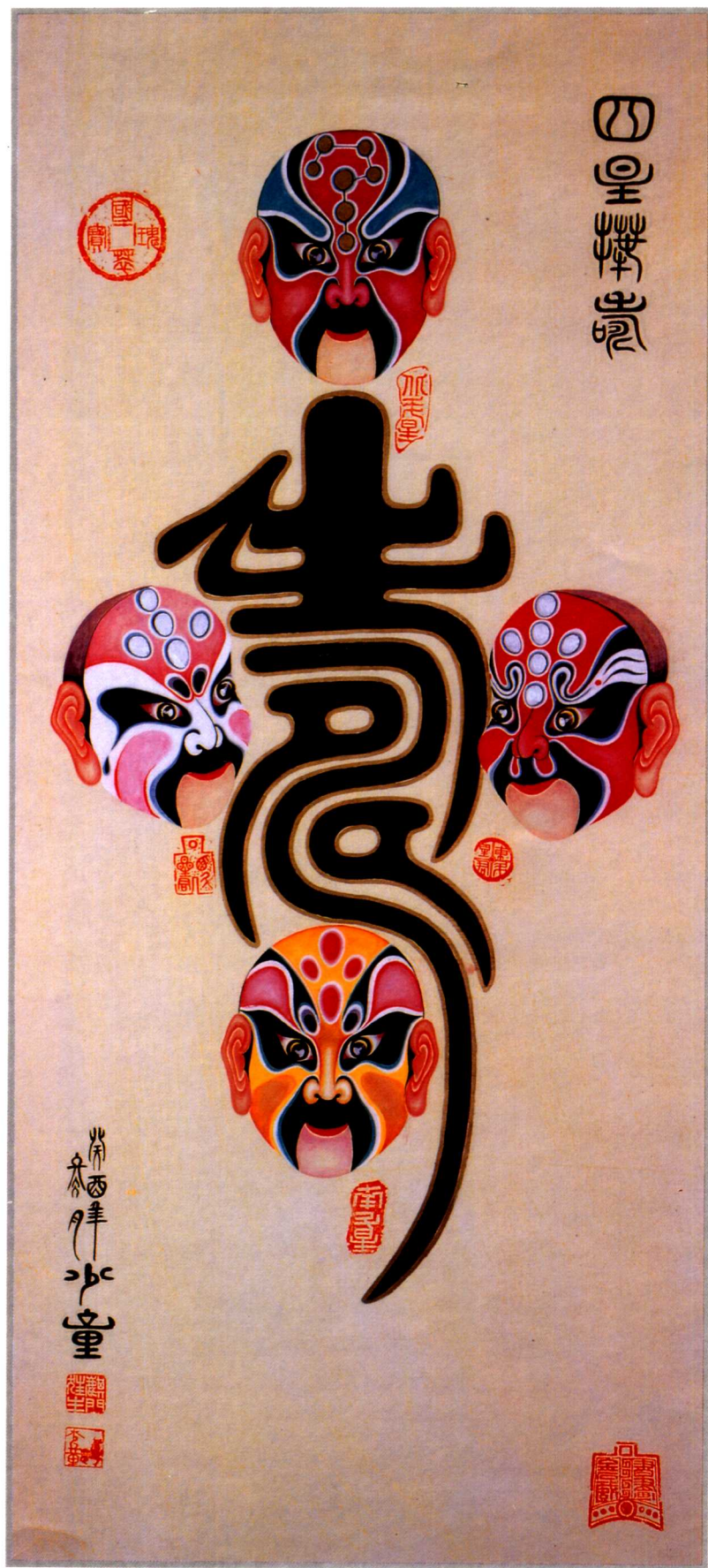
西斗星官黃天祿，系黃飛虎次子，隨父伐紂於“蟠龍嶺”，戰中遭斬。為白粉老臉。

南斗星官周紀，商臣，飛虎義弟，隸麾下為將，激飛虎反商，隨子牙伐紂，困朝歌戰紂王喪生。為黃三塊瓦。

北斗星官黃天祥，飛虎四子，隨父投西岐伐紂，《青龍關》戰丘引被紅珠所傷，被擒遭斬。為紫三塊瓦。

四大星君腦門都有不同的金、銀光點，代表星斗宿光。

據《封神演義》所述，四大星君皆乃姜子牙敕封。四人生前臉譜彼此差異較大，各戲中出現臉譜也有差別。





天寶地靈

四字襯托殷代四個人物姓名及職管組成畫卷。天罡星取天，申公豹取其“豹”字（諧音“寶”），地煞星取地，巨靈神取靈，四字組成天寶地靈。

天罡星黃真，黃碎臉，勾三個哭笑臉形，表現三頭之意。

地煞星黃景元，灰碎臉勾二十三只眼，代表多目可觀天地間諸事。與黃真皆被子牙伐紂時亡於“萬仙陣”。

申公豹乃玉虛門下，身歸闡教，助逆作孽，子牙打破“萬仙陣”時，遁於麒麟崖，被元始天尊塞了北海眼，子牙封神時敕封他分水將軍。藍碎臉，腦門有眼，左日右月，豹子眼，嘴、下頷勾海水江牙，表現執掌海浪，朝觀日出、暮轉天河、夏散冬凝之職能。

巨靈神，玉皇殿前神將，職管江、海湖、河水流。《鬧天宮》中斗悟空，反被悟空嬉擊。黑神怪臉，腦門勾娃娃臉，大嘴如水獸。此臉勾法不一，有勾二臉，及三臉，系根據演員臉形而定。

