

Study on the Makeup of the Mei School of Beijing Opera

Weiming Cheng^{1,*}, Jie Song² and Shi Gao¹

¹College of Arts and Letters, Shihezi University, Shihezi, Xinjiang, 832000, China

²Shaanxi Institute of Fashion Engineering, Shaanxi 712046, China

*373925234@qq.com

Abstract

The makeup of the Plum School of Chinese Peking Opera has a unique form of expression, leaving people with a beautiful feeling and a poetic feeling of heavy makeup, which is an important element of the excellent Chinese traditional culture. Through the study of several aspects of Chinese Peking Opera performing arts, such as face, hair ornaments, headdress and beard, the artistic characteristics of the Mei School makeup are summarized, the makeup of characters in typical Mei School plays are compared and briefly analyzed, and the characteristics of the Mei School makeup of neutral beauty and development in inheritance are explored. To provide reference for the study of Mei School makeup in stage art.

Keywords

Beijing Opera; Mei School; Makeup; Stage Art.

1. Introduction

Chinese opera is a stage art, which requires opera actors to perform with makeup to show rich stage effects. The makeup of Chinese Peking Opera Dan is different from other, such as the makeup of Sheng, Jing and Jiao, and from our ordinary makeup techniques. The makeup of the Mei School has shaped many typical characters of the Mei School among the stage art because of its exquisite, thick and appropriate, and distinctive style. On the stage, when the actors of the Mei School of Peking Opera make their debut, the actor's knitted brows can captivate the city, and the anger and smile are also soul-catching and highly expressive. The infectious power of the stage cannot be separated from the makeup of opera, and the study of traditional Chinese Peking Opera makeup is little compared to other disciplines. [1] And there are few studies on the makeup of the Mei School of Peking Opera, which has great artistic value in the history of Peking Opera art, and it is of great value to explore the makeup of the Mei School of Peking Opera.

2. The Importance of Beijing Opera Makeup

Beijing opera makeup has a long history, and it is an important part of the stage art as a choreographic technique. However, Beijing opera makeup does not exist in isolation; it must work in conjunction with the actors' costumes, movements, and language. The makeup shapes the characters of Peking Opera, and every character on the opera stage has very beautiful makeup with it. To a large extent, there are actors who do their own makeup in Peking Opera, [2]with the development of the art of Peking Opera, actors have special makeup artists, such as Mei Lanfang in the 1960year when he made the colorful opera art film "A Dream in the Garden", and Sun Hongkui, who had special makeup to go with it. The makeup enhances the performance of the actors and can create specific character traits, which has a high artistic value and can directly bring aesthetic experience to the admirers and performers. For example, the audience

can judge the character traits and the role on stage through the makeup. The flower girl in the role of Dan, often with strong makeup, wears a flowery shirt, head beads and flowers, and has bright red cheeks on stage. The makeup of Beijing opera portrays the character's image and inner temperament on stage, and is a language system without sound, which has the effect of enhancing the aesthetic effect of the stage, for example, people can judge the character's lively or spirited personality through the makeup of the flower girl.

3. The History and Reform of the Plum School Makeup

The makeup of Beijing opera is quite elaborate and has its own almost standardized steps. But different lines also have their own makeup operating steps. The development of the Plum School makeup is in the context of the development of Chinese Peking Opera makeup. The development of Meipai makeup has gone through a certain history of development. Plum school belongs to the Dan role, for the performance of female roles, the need for makeup for modification. The traditional makeup of a Dan character, typically with a pink face and peach blossom, willow eyebrows and phoenix eyes, and a Yuan Bao mouth, is a more traditional makeup in history, and there are slight differences in Dan characters. Plum school makeup steps are divided into steps. They are applying makeup oil or petroleum jelly, patting the base color, painting the cheeks, fixing, applying rouge, painting the eyes, painting eyebrows, painting the mouth. Each mature, unique color performance genre, in the course of its history, seeks variations on top of the uniformity.

Influenced by contemporary aesthetic concepts, performers of the Mei School must conform to the aesthetic requirements of the audience, and the makeup of the Mei School is constantly being reformed. After Mei Lanfang returned to Beijing from his first performance in Shanghai, there were reforms in makeup, including painting black circles around the eyes, red eye makeup, changing to full lips, hanging eyebrows, lowering the slice on the brain, and changing to two large locks and seven small bends that could adjust the actor's face shape into a standard goose egg face. Plum School makeup continues to develop in the direction of refinement, and the makeup products used are constantly being updated. Mei Lanfang improved the ancient costume head based on Dunhuang's Flying Sky. In the 1920s, Mei Lanfang visited Japan twice and discussed with Kikugoro Onami, a Kabuki artist, and Shumi Hanayagi, a maid artist, about the development of traditional art and proposed the reform concept of "changing the shape" of the traditional Peking Opera.

4. The Characteristics of the Meipai Makeup

Mei Lanfang's innovative new play "Farewell My Concubine", he put a lot of effort into the makeup, singing, dancing and costumes of this play, thus shaping the image of Yu Ji which was unforgettable to the audience. The makeup design of Yu Ji is also the highlight of Mei Pai in shaping the image. The makeup design of Yu Ji starts from the lower two cheeks, curves at the corners of the eyes to press the end of the eyebrows, then at the forehead in the shape of a curved moon, and finally adds a small spike in the middle of the forehead when the piece is pasted. The aesthetic style of the Mei School is not only expressed in the singing voice, but also in the makeup, which is the closest to the highest level of traditional Chinese aesthetics - the unity of heaven and man. It is customary to use "graceful and elegant" to describe the characteristics of the Mei School performance style. For the stage performance style, the main thing is the singing voice, but it is necessary to match the makeup, dance and costume in order to show the artistic characteristics of the Mei School. Plum School makeup can show "the beauty of harmony", which can be understood as the natural beauty, the beauty of the right amount. In ancient times, beauty was described as "too long if you add one point, too short if you subtract one point; too white if you wear powder. If you put on powder, it is too white, and if you put on

vermilion, it is too red", which is [3] expressed in the Beijing Opera Mei School makeup as "the beauty of harmony". Mei Baojiu once said in an interview that the most important characteristic of the Mei School is that it has "no characteristics", and that it is about standardization rather than highlighting a certain aspect, which is "the beauty of neutral harmony". The spirit of neutral aesthetics is the basic principle of the Mei School's artistic expression of life and the creation of the artistic image of the Dan character. It emphasizes the harmony of things rather than opposites, and the combination and integration of various elements that shape the artistic image. For example, the unity between hypotheticality and authenticity, between reality and emptiness.

The makeup of Beijing Opera needs to keep up with the times and needs to be a combination of classical and modern. The Mei School makeup also needs to be arranged to change according to the needs of the scene. Mei Baojiu, the heir of the Mei School, respects the classical while combining it with the modern art of each other. For example, Mei Baojiu has participated in record companies, crossover pop recording, and recorded "The Drunkenness of Your Concubine" and "Tai Zhen Wai Chuan", in the recording of the pair of makeup also changed. This emerged the characteristics of the Mei school makeup, but also in line with what Mei Lanfang said: "For the stage art, always take a balanced approach to development, does not claim to emphasize the characteristics of a particular aspect to."

The colors of the Meipai makeup have a fixed match for each character. For example, in "Farewell My Concubine", Xiang Yu's makeup shows a crying face, contrasting with the role of the lord of the generation, which implies that Xiang Yu is headstrong and self-absorbed, and also contrasts with the development of the plot, the rebellion of the people, and his own death on the Wujiang River. In Xiang Yu facial makeup on the forehead painted with the word longevity, and the role of the fate of the contrast, meaning short life. see Figure 1.



Figure 1. Mei Lanfang stills

5. Conclusion

When the beautiful girl, inserted to the hairpin, more curling, low approaching phoenix bun. Yanshu's "Rui En Xin Red silk a song step by step" can describe the makeup of the Mei School of Beijing Opera. Mei Lanfang said: "The kind of Mei School, that is, the makeup, style and temperament, graceful and noble, upright and calm, has won the love of most Chinese people. But conversely, among the Four Great Danes, the Mei School is the least distinctive." For the study of the Mei School makeup, a large number of photos, film and television materials, and documentary materials are also needed to supplement the accounts of famous Mei School heirs such as Mei Lanfang and Mei Baojiu, it can be observed that the makeup of the Mei School is not unchanging, but constantly evolving and changing, innovating among the traditions, and the changes in makeup have improved the expressiveness of the Mei School on the top of the stage, achieving good stage effects and adding luster to the development of the art of the Mei School has increased its luster. No matter how the development of the times has led to changes in the makeup of the Mei School, the characteristics of the opera makeup and the basic steps of the

makeup will not change and must be retained to match each character, coinciding with the expressive spirit of the Mei School art.

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