

馬湘蘭與明代後期的曲壇

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摘要

本文從一、北曲《西廂記》的演唱與傳播；二、散曲的寫作；三、雜劇《紅線女》的刊印；四、傳奇《三生傳》的創作；五、對《白練裙》、《紫簫記》等劇作的啓發等方面，勾勒了秦淮名妓馬湘蘭在明代後期曲壇上的多元表現。她從北曲跨越到南曲，從演唱、教學到進行創作，由樂伎／優伶變成散曲家與女性作劇的先行者。並且，她曾出資為梁辰魚刊印其雜劇，她的情俠形象也可能對湯顯祖的女性角色創造有所啓發。從她本身的作為以及文人對她的描繪，足以見證出明代後期名妓在文化藝術場域上所扮演的傳播、推動與創造者角色。

關鍵字：馬湘蘭、梁辰魚、張鳳翼、張獻翼、湯顯祖、明代戲曲、明代名妓文化、
《西廂記》、《紅線女》、《紫簫記》

Ma Xianglan in the Music Drama World of the Late Ming

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Abstract

This paper delineates the active and multiple roles the courtesan Ma Xianglan (1548-1604) played in the music drama world of the late Ming. First, she taught and spread the music and performance of the northern zaju drama *Western Wing*. Secondly, she wrote *sanqu* (free-standing arias), and it was she who asked Liang Chenyu to compose the original aria “Jiuyi shan,” which contributed to the development of *kunqu*. Thirdly, she helped Liang print his zaju play, *Lady Red Thread*. Fourthly, she created her own chuanqi play *The Biography of Three Lives*. Last but not least, her image as a female knight-errant devoted to love probably inspired Tang Xianzu’s creation of such female characters as Bao Siniang and Huo Xiaoyu when he began his dramatist career.

Key Words: Ma Xianglan, Liang Chenyu, Zhang Fengyi, Zhang Xianyi, Tang Xianzu, Ming drama, Ming courtesan culture, *Story of the Western Wing*, *Story of the Purple Flute*, *Lady Red Thread*.