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Nanking Rotarian Chang Tao-Fan
President of the Legislative Yuan of the Republic of China 1952-1961
By Herbert K. Lau (劉敬恒) (Rotary China Historian)
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Chang Tao-Fan (張道藩) (9 August 1897 – 12 June 1968) was a Chinese politician, artist, and playwright who rose to prominence as a long-serving member of the Kuomintang (KMT) (literally *China Nationalist Party*) (中國國民黨), Republic of China (中華民國), holding key roles in Party organization, government ministries, and cultural affairs during the era of the Party's regime in the Chinese mainland. Chang ascended through Party ranks, serving in secretarial and organizational posts, as Deputy Minister of Communications (交通部常務次長), and in education and interior ministries, while also accompanying Chiang Kai-Shek (蔣中正) on diplomatic missions, including to India in 1942. Elected to the KMT Central Executive Committee in 1929 and its standing committee by 1945, he became in 1952 the first President of the Legislative Yuan (立法院院長), of the Republic of China in Taiwan (臺灣), serving until 1961 and retaining membership thereafter. Renowned as one of China's leading playwrights and poets, Chang authored and translated works on European art, theater pieces like 《Self-Redemption》《自救》, and contributions to propaganda and overseas affairs, blending his artistic pursuits with political loyalty until his death from injuries sustained in a fall.

Chang was an Active Member of the Rotary Club of Nanking (南京扶輪社) when he was Deputy Minister of Communications, from 1932 to 1936, holding the Classification “Communications Service – Posts & Telegraphs”.

Nanking Rotary Club was founded on 25 October 1933 under the guidance of Shanghai Rotary Club (上海扶輪社). The Club, with 29 charter members, was admitted to Rotary International on 19 January 1934 with Charter #3642.

In July 1937, the Japanese Empire launched full-scale aggression to China. From December 1 to 13, the Japanese army captured the state capital Nanking, and the Nationalist

Government has to relocate its capital to Chungking (*Chongqing*) (重慶). The “Nanking Massacre” soon followed. Under such political and social environment, the Rotary Club of Nanking was unable to function normally and lost members. Ultimately, Rotary International terminated its membership on 31 December 1943. In August 1945, the Japanese Empire was defeated and surrendered. On 24 December 1946, the Nanking Rotary Club was re-organized and was admitted to Rotary International again.

On 24 January 1952, Rotary International terminated the membership of the Club one more time because the Club was not able to obtain registration with the public security authorities of the Communist China.



The Story of Chang Tao-Fan

Early Life and Education

Birth and Family Background

Chang Tao-Fan was born on 9 August 1897, in Pan County, Kweichow (*Guizhou*) Province, Ch'ing Empire (大清國貴州省曲靖府宣威州) (China). He hailed from a scholarly gentry family, with multiple ancestors attaining the prestigious Chin-Shih degree (進士) through imperial civil service examinations. As the only son in his household, he received early education in a private school (私塾) starting at age five.

His father, Chang Jia-Feng (張家鳳), served as a private tutor providing traditional instruction, while his mother, surnamed Wu (伍氏), supported the family by weaving cloth. This modest yet intellectually oriented background instilled in Chang a strong emphasis on Confucian learning and diligence from a young age.

Academic and Intellectual Formation

When it was already the Republican China, Chang Tao-Fan attended Nan Kai Middle School (南開中學) in Tientsin (*Tianjin*) (天津) around 1916–1919. Unable to pursue higher education immediately due to financial constraints, he accepted a teaching position at a private primary school in P'u-An County (普安縣), Kweichow Province, in February 1915, where he instructed students in Chinese classics and basic subjects.

In the post-World War I period, Chang traveled to Europe for advanced studies in fine arts, first attending a private high school in Manchester, England, for one term and a Roman

Catholic college in London, before spending three years at the Slade School of Fine Art, University College London, from which he graduated in 1924. He subsequently studied for two years at the École Nationale Supérieure des Beaux-Arts in Paris (1924–1926), France, engaging in further artistic training and exposure to Western modernist influences. This period abroad cultivated his appreciation for visual arts and drama, blending Western techniques with traditional Chinese aesthetics, which later informed his advocacy for cultural preservation amid political upheavals.

Intellectually, Chang's formation emphasized self-reliance and practical engagement. His early teaching role honed rhetorical skills and familiarity with Confucian texts, while European sojourns introduced him to liberal arts education and journalistic practices, fostering a worldview oriented toward national cultural revival rather than pure abstraction. These experiences positioned him as a bridge between traditional scholarship and modern media, evident in his subsequent entry into journalism upon returning to China in 1926.

Pre-1949 Career in Republican China

Entry into Journalism and Politics

Chang Tao-Fan joined the Kuomintang in 1922 while in London, persuaded by Party members Liu Chi-Wen (劉紀文) and Shao Yuan-Ch'ung (邵元冲), marking his initial formal entry into politics. He subsequently served as Director General of the Party's London branch in 1923.

Upon returning to China in June 1926, Chang took up roles in Canton (*Guangzhou*) (廣州) as secretary to Liu Chi-Wen, Director of the Kuomintang's Peasant-worker Bureau (農工廳廳長), and later as Acting Director following Liu's transfer in autumn 1926. In January 1927, he was assigned by Chen Kuo-Fu (陳果夫) to direct Kuomintang activities in Kweichow Province, where he was arrested on 3 May 1927, by local warlord forces for refusing to surrender Party telegraphic codes. He was released on 18 September 1927 after sustaining injuries.

By February 1928, on recommendations from Chen Kuo-Fu and Liu Chi-Wen, Chang became Secretary of the Kuomintang's Central Organization Bureau in Shanghai (上海). In December 1928, he was appointed Secretary General of the Nanking Municipal Government, and in March 1929, he was elected an alternate member of the Kuomintang Central Executive Committee at the Party's Third National Congress. In 1935, at the Fifth National Congress of the Kuomintang, he was elected a full member of the Central Executive Committee. These positions established his foothold in Party organization and local governance during the early Nanking (*Nanjing*) (南京) decade, though his early career emphasized administrative and organizational duties over direct journalistic endeavors. Later roles in propaganda and cultural affairs would intersect with media influence.

Key Governmental Roles and Contributions

Chang Tao-Fan entered provincial administration in the early 1930s, serving as a

committee member and head of the Education Department of the Chekiang (*Zhejiang*) (浙江省) Provincial Government from 15 December 1930, where he managed educational policies and institutions amid the Nationalist consolidation of power. Earlier, in December 1928, he had been appointed Secretary-General of the Nanking Special Municipal Government, handling executive coordination in the capital following the Northern Expedition (北伐).

At the national level, Chang advanced through key ministries during the 1930s. He was named Deputy Minister of Communications on 7 December 1932, contributing to logistical oversight as Japan escalated incursions into Chinese territory. In February 1936, he became Deputy Minister of the Interior, administering domestic governance and security measures under the National Government's tutelage period. That year, he also directed aspects of the National Assembly representatives' election process, including as Deputy Director of the General Office in June and leader of its Second Group in July, aiding preparations for constitutional reforms.

Chang's role in education administration extended nationally with his appointment as Deputy Minister of Education on 14 January 1938, during the early War of Resistance Against Japan, focusing on wartime educational continuity and cultural preservation efforts. In December 1939, he directed the National Assembly Representatives Election General Office, streamlining electoral logistics for the 1947 constitution's foundational assembly. These positions underscored his administrative expertise in supporting the Kuomintang's governance framework against internal factionalism and external threats.

Cultural and Educational Initiatives in the Chinese Mainland

Promotion of Traditional Arts and Drama

During his tenure as Vice-Minister of the Ministry of Education in the 1930s, Chang initiated state funding and proposed the establishment of the National Drama School (國立戲劇專科學校) in 1935, an institution dedicated to professional training in theater arts, incorporating elements of traditional *xiqu* (Chinese opera) (戲曲) alongside *huaju* (modern drama) (話劇) to preserve and elevate national dramatic traditions. The school, supported by Chang's grant proposals, aimed to foster skilled performers capable of sustaining cultural heritage amid modernization pressures, training over 1,000 artists in techniques drawn from classical opera forms before its relocation during wartime disruptions.

Chang actively championed traditional Peking Opera (京劇) as a cornerstone of Chinese cultural identity, authoring prefaces that underscored its refined artistry and national significance over other forms, as seen in his contribution to Qi Ru-Shan's 《Compilation of National Drama Art》(齊如山《國劇藝術彙考》), which compiled key aspects of Peking Opera techniques and history. This advocacy aligned with broader Nationalist efforts to position traditional opera as a bulwark against foreign influences and ideological rivals, emphasizing its role in moral education and ethnic unity.

In wartime cultural policies, Chang's oversight extended to integrating traditional drama

into propaganda and preservation initiatives, such as reformed Peking Opera productions that adapted classical narratives for contemporary resilience themes, ensuring continuity of *xiqu* (戲曲) amid resource shortages and territorial losses. His writings and administrative actions reflected a commitment to first-principles cultural realism, prioritizing empirical mastery of inherited forms over experimental disruptions, though critics later noted tensions with *huaju* (話劇) modernists within the same institutions he backed.

Post-War Educational Efforts (1945-1948)

Chang Tao-Fan contributed to post-war educational reconstruction efforts in the Republic of China from 1945 to 1948, amid the transition from Japanese occupation and escalating civil conflict. In May 1945, at the Kuomintang's Sixth Central Committee Plenary Session in Chungking (*Chongqing*) (重慶), he advanced to the Standing Committee of the Party's Central Executive Committee, enabling influence over policies intersecting education and culture. He participated in preparatory committees for reviewing educators in reclaimed territories, alongside figures such as Huang Yan-Pei (黃炎培), Fu Ssu-Nien (傅斯年), and Education Minister Chu Chia-Hua (朱家驊), focusing on assessing collaboration allegations and restoring national curricula aligned with anti-communist principles. These efforts aimed to purge pro-Japanese influences and reintegrate systems emphasizing Confucian values and scientific training, though implementation faced logistical challenges from wartime disruptions.

As constitutional assembly delegate in 1946 and legislator in 1948, Chang advocated for education clauses in the Republic's constitution, prioritizing universal primary schooling and cultural preservation against Marxist materialism. However, hyperinflation and military losses limited achievements, with many reforms remaining aspirational. Critics later noted the period's emphasis on political loyalty over pedagogical innovation, reflecting KMT priorities amid existential threats.

Post-1949 Career in Taiwan

Adaptation to Exile and Political Positions

Following the Republic of China government's retreat to Taiwan in December 1949, Chang Tao-Fan relocated to Taipei (臺北) and adapted to exile by assuming key roles in media and cultural propaganda to sustain Nationalist morale and ideology. In early 1950, he was appointed President of the 《China Daily News》 (中華日報), a prominent Kuomintang organ, serving until 1968 and using it to propagate anti-communist narratives amid the regime's consolidation on the island. Simultaneously, he chaired the China Broadcasting Corporation (中國廣播公司), directing broadcasts like the "Voice of Free China" (自由中國之聲) to reach mainland audiences, with expansions such as the 1953 Mainland Broadcasting Department integrating intelligence efforts under figures like Chiang Ching-Kuo (蔣經國).

Chang's adaptation emphasized cultural continuity, founding the China Literature and Arts Association (中國文藝協會) in 1950 to promote traditional Chinese arts and literature as

bulwarks against communist materialism. He hosted the China Literature Awards Committee and launched the *Wenyi Chuangzuo* magazine (Literary and Artistic Creation) 《文藝創作》 (1951–1956), which advanced KMT literary policies focused on “anti-communist arts” and theoretical resistance to Marxist cultural doctrines. These initiatives helped unify exiled intellectuals, fostering a creative environment aligned with the regime’s goal of ideological resilience during economic and political hardships.

Politically, Chang maintained unwavering loyalty to the Kuomintang leadership, including direct endorsement from Chiang Kai-Shek for spearheading literary efforts over rivals, positioning him as a defender of Confucian values and anti-communist orthodoxy. His stances prioritized cultural warfare, viewing arts as tools for sustaining the claim to legitimacy over the mainland and countering Chinese Communist Party (CCP) (中國共產黨) policies through exile-based revival of pre-1949 traditions. This approach reflected causal realism in exile politics: leveraging soft power to preserve national identity amid territorial loss, without concessions to communist ideology.

Presidency of the Legislative Yuan

Chang Tao-Fan was elected President of the Legislative Yuan on 11 March 1952, succeeding Huang Kuo-Shu (黃國書) in the role. As a Kuomintang legislator representing Kweichow Province’s second district, his leadership came at a time when the Yuan operated in exile in Taipei, comprising members originally elected across Chinese mainland in 1947–1948 under the 1947 Constitution, with no new nationwide elections due to the ongoing civil war and communist control of the mainland. This structure maintained continuity of republican governance but limited representation to pre-1949 electorates, reflecting the government’s claim to legitimacy over all China.

During his nine-year tenure ending 20 February 1961, Chang presided over legislative activities that prioritized national security, economic stabilization, and anti-communist measures amid Cold War tensions. The Yuan under his guidance approved budgets and laws supporting land reforms, infrastructure development, and military mobilization, aligning with President Chiang Kai-Shek’s directives to fortify Taiwan as a base for counteroffensives against the People’s Republic of China (中華人民共和國). Chang’s administration also handled interpellations on executive policies, such as in March 1952 when he forwarded a memorandum to Premier Chen Cheng (行政院院長陳誠) on legislative priorities.

In 1960, following Chiang Kai-Shek’s third consecutive presidential term, Chang submitted a resignation citing the burdens of eight years in office---“force small, duties heavy; care difficult to encompass; treading deep and thin ice, ever cautious”---and multiple prior attempts to step down, but Party leaders, including KMT Secretary-General Tang Tsong (中國國民黨秘書長唐縱), persuaded him to continue until his eventual successor was appointed. His presidency emphasized disciplined oversight within the KMT-dominated framework,

contributing to the stability of the authoritarian constitutional order during Taiwan's early postwar consolidation.

Ideological Stance and Anti-Communist Efforts

Defense of Traditional Chinese Values

Chang Tao-Fan, as chairman of the Kuomintang's Central Cultural Committee, advocated for cultural policies that preserved core elements of Chinese heritage, including classical arts and ethical traditions, in opposition to Marxist ideological impositions. His tenure emphasized the integration of traditional moral frameworks, such as Confucian principles of hierarchy and filial piety, into modern nationalist expression, viewing them as foundational to ethnic identity rather than relics to be discarded.

In his theoretical writings, including 《The Literary Theory of the Three Principles of the People》(三民主義文藝理論), Chang argued for a “national literature” that embodied independent ethnic consciousness by fusing traditional motifs with contemporary forms, rejecting both blind revival of ancient poetry and superficial ethnic stylization. This approach countered foreign influences and communist materialism by prioritizing works that reinforced moral integrity and patriotism, as seen in his promotion of drama scripts like 《Self-Redemption》(1934) and 《Unalloyed Patriotism》(1937), which dramatized ethical dilemmas rooted in classical virtues.

Chang's personal expertise as an authority on traditional Chinese painting and calligraphy further exemplified his commitment, blending Western techniques learned at the Slade School of Fine Arts (graduated circa 1920s) with indigenous styles to sustain practices like ink brushwork and literati aesthetics amid wartime disruptions. In Taiwan post-1949, his leadership in the Legislative Yuan (president, 1952-1961) supported initiatives to institutionalize such preservations, including educational curricula that upheld classical texts against the People's Republic's campaigns to eradicate “feudal” customs. These efforts positioned traditional values---emphasizing harmony, loyalty, and cultural continuity---as bulwarks against communist cultural erasure, which he critiqued implicitly through KMT propaganda emphasizing ideological superiority.

Opposition to Communist Cultural Policies

Chang Tao-Fan positioned his cultural advocacy as a direct counter to the Chinese Communist Party's literary directives, particularly Mao Tse-Tung's (毛澤東) 1942 《Yan'an Talks on Literature and Art》《在延安文藝座談會上的講話》, which subordinated arts to proletarian class struggle and mass mobilization. In his mid-1940s essay 《The Literary Policy We Need》《我們所需要的文藝政策》, co-drafted with Li Chen-Tung (李辰冬) and vetted by KMT leaders Dai Ji-Tao (戴季陶) and Chen Kuo-Fu (陳果夫), Chang prescribed literature that prioritized national salvation, moral cultivation rooted in Confucian ethics, and ethnic unity over CCP-prescribed ideological indoctrination. He critiqued communist approaches for fostering division through class antagonism and vulgar materialism, advocating instead

for works that elevated the “greater self” of the Chinese nation amid wartime threats.

After relocating to Taiwan in 1949, Chang institutionalized this opposition by founding the China Literature and Arts Association in 1950 and leading the China Literature Award Committee, which disbursed funds to creators producing anti-communist narratives. These bodies incentivized historical fiction, dramas, and prints depicting resistance to Japanese invasion and CCP tyranny, explicitly rejecting mainland policies that demolished traditional temples, artifacts, and intellectual lineages in favor of revolutionary propaganda. By 1952–1961, during his tenure as President of the Legislative Yuan, such initiatives permeated Taiwan’s cultural output, yielding over a dozen annual awards for works underscoring communist cultural erosion versus Nationalist preservation of heritage.

Chang’s framework persisted as a bulwark against CCP campaigns like the 1950s suppression of traditional opera and the 1966–1976 Cultural Revolution’s (無產階級文化大革命) iconoclasm, which he decried in broader anti-communist rhetoric as self-inflicted barbarism severing China from its civilizational roots. His policies, while enforcing ideological conformity, aimed to sustain classical forms---such as Peking Opera and ink painting---deemed endangered by proletarian reconfiguration, prioritizing causal continuity of cultural transmission over disruptive political experimentation.

Controversies and Criticisms

Accusations of Cultural Suppression

Chang played a central role in shaping KMT cultural policies that prioritized ideological alignment with anti-communism and Chinese nationalism, which some critics have interpreted as mechanisms for suppressing dissenting or non-conforming artistic expressions. In 1942, as director of the KMT’s Central Propaganda Department, he authored 《The Literary Policy We Need》, advocating that literature and arts must serve political goals, by insisting on subordination to the 《Three Principles of the People》 and national salvation efforts. This framework influenced post-1949 policies in Taiwan, where Chang established the China Literature and Arts Association in 1950 to guide creative output toward regime-supportive themes, including the establishment of the Chinese Literature Awards Committee to incentivize works promoting anti-communist and traditional values.

These initiatives, while aimed at cultural revival against communist erosion, faced accusations of fostering censorship and conformity. Literary critics and historians have argued that the emphasis on “combat literature” (戰鬥文藝) in the 1950s---explicitly tied to Chang’s advocacy---discouraged modernist experimentation and independent voices, channeling arts into propaganda that equated deviation with subversion. For example, policies under his influence enforced scrutiny of publications, with non-aligned works often marginalized or banned under martial law frameworks, contributing to a homogenized cultural landscape.

In the Taiwanese context, detractors from indigenous and pro-localist perspectives have

leveled charges of cultural suppression against KMT figures like Chang for enforcing Mandarin-medium education and media from the 1950s onward, sidelining Hokkien dialects, indigenous languages, and Japanese-influenced local traditions in favor of mainland-centric Chinese orthodoxy. This deracination effort, seen as essential for national unification by proponents, was later critiqued in democratization-era scholarship as eroding Taiwanese identity, with Chang's long tenure in legislative and cultural roles (including as President of the Legislative Yuan from 1952 to 1961) symbolizing the authoritarian cultural assimilation apparatus. Such accusations, often voiced in post-1987 analyses by scholars affiliated with independence-leaning institutions, reflect a reassessment influenced by shifting political narratives, though empirical evidence of direct personal involvement in suppression remains tied to broader regime policies rather than isolated actions.

Political Alignments and Authoritarian Associations

Chang Tao-Fan aligned closely with the Kuomintang, the nationalist party that dominated governance in the Chinese mainland until 1949 and subsequently in Taiwan, emphasizing anti-communism, Chinese cultural preservation, and centralized authority under Chiang Kai-Shek's leadership. As a long-standing KMT Central Committee member, he supported the Party's ideological framework, which prioritized regime stability and opposition to the Chinese Communist Party through measures including propaganda, cultural oversight, and political loyalty enforcement.

Following the KMT's retreat to Taiwan in December 1949, Chang relocated with Chiang Kai-Shek and assumed key roles within the exiled government, including presidency of the 《China Daily News》 ---a major KMT-affiliated publication---from January 1950 until his death in 1968, where he promoted Party narratives on national identity and anti-communist resilience. From 11 March 1952, to 24 February 1961, he served as the fourth President of the Legislative Yuan, Taiwan's primary legislative body, during the height of martial law declared on 20 May 1949, to combat perceived communist infiltration and internal dissent. In this capacity, Chang endorsed legislative actions reinforcing KMT control, such as restrictions on speech and assembly that aligned with the regime's authoritarian structure aimed at preserving the Republic of China against Communist's threats from the mainland.

His associations extended to earlier wartime collaborations with Chiang, including service as Vice-Minister of Education in the Nationalist government in Chungking during the Sino-Japanese War, where he contributed to mobilizing intellectual and cultural resources for national defense under centralized directives. These ties reflected Chang's commitment to an authoritarian model justified by existential threats from Japanese imperialism and communist insurgency, though it involved suppressing alternative political voices and enforcing ideological conformity. Critics, including later democratic reformers in Taiwan, have linked such alignments to the broader White Terror period (1949–1987), during which over 140,000 individuals faced arrest or execution for suspected disloyalty, with legislative

oversight under figures like Chang facilitating the legal framework. However, proponents argue these measures were causally necessary for Taiwan's survival and eventual economic stabilization, averting communist takeover.

Death and Legacy

Final Years and Passing

Chang Tao-Fan remained active in Nationalist cultural and political circles after his presidency of the Legislative Yuan ended in 1961, including as president of the 《China Daily News》 until his death, while maintaining advocacy for traditional Chinese cultural preservation against mainland communist influences. In this capacity, though specific initiatives in his immediate final period are sparsely documented in contemporary reports. His health deteriorated in 1968 following a fall at his home, leading to a coma and his death on 12 June 1968 in Taipei, at the age of 70. Chang's passing was noted in Nationalist circles as the end of a prominent exile career, with no public controversies surrounding his demise reported in reliable accounts.

Long-Term Impact and Reassessment

Chang's efforts institutionalized "combat literature" and "anti-communist arts" in the 1950s, fostering a state-supported framework that preserved Confucian-influenced aesthetics, poetry, and theater amid the Cultural Revolution's destruction on the mainland, thereby positioning Taiwan as a *de facto* guardian of pre-1949 Chinese heritage. By 1960, his initiatives had influenced educational curricula and media, embedding traditional values that endured beyond martial law, contributing to Taiwan's post-1987 cultural renaissance where revived classical arts drew on these foundations.

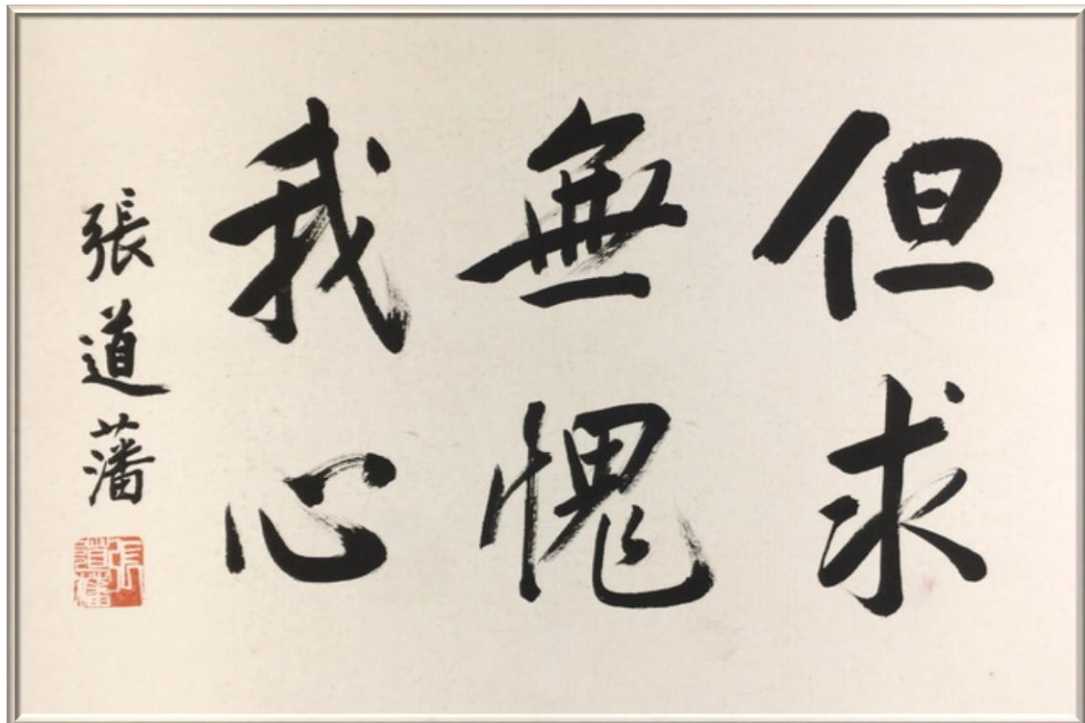
In reassessing his legacy amid Taiwan's democratization, scholars note a dual valuation: his policies are credited with empirical success in cultural continuity---evidenced by the survival and global dissemination of traditional opera and calligraphy forms that mainland reforms nearly eradicated---yet critiqued for enforcing ideological conformity that marginalized modernist or dissenting voices under authoritarian oversight. Post-1990s analyses, informed by archival reviews of KMT cultural committees, highlight how his opposition to communist "proletarian arts" prioritized causal preservation of civilizational roots over pluralistic expression, a trade-off viewed positively by proponents of cultural realism for averting total heritage loss, but as suppressive by advocates of unfettered artistic freedom.

This re-evaluation underscores systemic biases in earlier hagiographic accounts from KMT-aligned sources, urging a balanced appraisal that weighs verifiable preservation outcomes against documented censorship incidents, without retroactive imposition of contemporary norms.



張道藩和法國裔妻子郭淑媛

Chang Tao-Fan and his French wife Suzanne Grimonprez



張道藩墨寶

Calligraphy by Chang Tao-Fan



1950年代 -- 張道藩主持會議，左為胡適博士。

Chang Dao-Fan presiding a meeting in the 1950s while Dr. Hu Shih is on the left.



國立政治大學道藩樓
National Chengchi University Dao Fan Building



臺北市立圖書館道藩分館 (道藩紀念圖書館)
Taipei Municipal Library -- Dao Fan Memorial Library

南京扶輪社員--張道藩

中華民國(臺灣)立法院第一屆院長 1952 年-1961 年



張道藩(1897年8月9日—1968年6月12日)是一位具備藝術家背景的資深政治人物，在政壇的具體作為集中於文化宣傳、議事管理與人才培育三大領域，是中國國民黨的重要人物和長期核心成員。他曾於1952年至1961年擔任中華民國(臺灣)第一屆立法院院長，並曾任：中國國民黨中央組織部副部長、交通部常務次長、中央政治學校教育長、中央宣傳部長、海外部部長、中華全國文藝界抗敵協會總會常務監事、中央電影企業公司董事長、中國廣播公司董事長、中國國民黨中央改造委員兼中華日報社董事長。提倡文藝活動是張道藩的主要事業，除興辦學校，創辦文化性刊物外，其個人亦有豐富的繪畫及劇本創作成果。更領導全國美術會、作家協會、文藝協會等民間文化團體，對推動全國性文化運動，貢獻甚多。

張道藩雖然從政，但他多才多藝，舉凡美術、書法、文學創作、話劇電影編劇、導演、演出、攝影、語言文字、演講、辯論、烹飪、社交、音樂等皆有所長。

1932年至1936年間，張道藩擔任中華民國交通部常務次長。在首都他參加了南京扶輪社(Nanking Rotary Club)為現職社員，職業分類「通訊服務—郵電」。

南京扶輪社在上海扶輪社(Shanghai Rotary Club)的指導下，於1933年10月25日成立。1934年1月19日加入國際扶輪(Rotary International)，證書編號3642，創始社員29人。

1937年7月，日本帝國對中國發動全面侵略。12月1日至13日，日軍攻陷南京，國民政府遷都重慶，後隨即發生南京大屠殺。南京扶輪社無法正常活動，社員流失。最終，國際扶輪於1943年12月31日取消了該社的會員資格。1945年8月，日本帝國戰敗投降。1946年12月24日，南京扶輪社重新組織加入國際扶輪。

1952年1月24日國際扶輪再次取消會員資格，因為該社無法從社會主義中國公安部門取得註冊。



張道藩小傳（1897-1968）

張道藩，字衛之，1897年8月9日〔光緒二十三年七月十二日〕出生於大清國貴州省曲靖府宣威州。譜名「振宗」，考入學校名「道隆」，19歲時更名「道藩」。張道藩出生於書香門第，其祖上數人高中進士。他自幼發奮讀書，十分刻苦努力。1911年考入盤縣高等學堂，接受新式教育。1912年擁護中華民國成立，與同學相約，上街強剪人髮辮。1914年以第一名成績畢業。1916年隨族叔、國會議員張光煒赴天津，9月考取南開學校，並加入中華革命黨。1919年11月以公費留學歐洲，繼於1921年進入英國倫敦大學院美術部思乃德學院（Slade School, Fine Art Department, University College London），為該校美術部第一位中國留學生。1923年在倫敦加入中國國民黨，為倫敦支部評議長。翌年，進入法國巴黎國立最高美術專門學校（École Nationale Supérieure des Beaux-Arts, Paris）學習繪畫（1924-1926）。在巴黎期間，結識了陳立夫等人，並認識了 Suzanne Grimonprez 小姐，為她取中文名「郭淑媛」。1926年2月與她訂婚，回到中國後與她結婚。

1931年6月，張道藩擔任中國國民黨中央組織部副部長。次年，任1931年6月，擔任中國國民黨中央組織部副部長。次年，任交通部常務次長。1938年擔任教育部成立之教科用書編輯委員會主任委員。1939年兼任中央宣傳委員會文化運動委員會主任委員，次年任中央政治學校教育長，1942年12月任中央宣傳部長。1943年9月，中國國民黨五屆十一中全會通過「文化運動綱領」，並於11月在重慶舉行民族文化建設運動周。張道藩親自登臺，宣傳「一個主義，一個黨，一個領袖」的思想。是年，改任海外部部長。1945年5月，在重慶召開的國民黨六屆一中全會上，張道藩當選為中央執行委員會常務委員。同時，擔任中華全國文藝界抗敵協會總會常務監事、公餘聯歡社理事長。

1946年6月，中央電影企業公司成立，張道藩擔任董事長，旋當選為制憲國民大會代表。1948年當選立法委員。1949年隨中華民國政府播遷臺灣後，於1950年奉派國民黨中央改造委員，參與策劃推動中國國民黨改造工作。同時，創設中華文藝獎金委員會，擔任主任委員，聘請羅家倫、狄鷹、程天放、張其昀、曾虛白、梁實秋、陳紀滢、李曼瑰等為委員，獎助文藝創作。同年，獲聘為中國廣播公司董事長。同年7月任中國國民黨中央改造委員，兼中華日報社董事長。1952年當選立法院院長，至1961年辭職。其後，曾先後出任中國廣播公司董事長、《中華日報》董事長、中山學術文化基金會副董事長。1968年6月12日病逝于臺北。

張道藩雖然從政，但他多才多藝，舉凡美術、書法、文學創作、話劇電影編劇、導演、演出、攝影、語言文字、演講、辯論、烹飪、社交、音樂等皆有所長；著有《近代歐洲繪畫》、《我們所需要的文藝政策》、《三民主義文藝論》等書，並創作電影劇本《密電碼》、《再相逢》；話劇劇本《自救》、《自誤》、《最後關頭》、《殺敵報國》和《留學生之戀》；以及譯作改編法劇作家約瑟爾曼的《第一次雲霧》為《蜜月旅行》，改編雨果原著《項日樂（Angelo）》為《狄四娘》，和《忘記了的因素》等作品；並曾以立法院院長之姿，在《紅燈籠》及《全民總動員》裡擔綱演出。為近代中國著名的藝文作家，也是政府藝文政策的掌舵者。

1968年6月12日張道藩逝世，22日上午在臺北市立殯儀館景行廳舉行大殮公祭。嚴家淦副總統代表主祭，靈柩上覆蓋中國國民黨旗，並即發引安葬陽明山第一公墓。

[註]嚴家淦是臺北扶輪社創社社長。

極具傳奇色彩的「藝術政治家」

張道藩出生時，家道已經中衰。他自幼志存高遠，熱愛讀書，十分刻苦努力。大清國末年，新思潮從西方湧入中華，張道藩深受感染。

1919年11月，受吳稚暉感召赴法國勤工儉學。1920年1月9日，抵達倫敦(London)，遇到留英的南開同學接應。得知法國就業情事緊張，很難找到工作。於是他先到曼徹斯特(Manchester)的維多利亞公園中學(Victoria Park Secondary School)補習英文，準備考大學。暑假，張道藩回到倫敦，受到曲卓新資助和吳稚暉介紹他進入克萊爾學院(Clare College)就讀。

1921年8月，考入倫敦大學院美術部思乃德學院，結識同在倫敦學習的傅斯年。1922年，在劉紀文、邵元沖兩人的介紹下加入中國國民黨。1923年，參與恢復國民黨倫敦支部。1924年9月，從倫敦大學院畢業後考入巴黎法國美術學院深造，此前一同在倫敦的邵洵美、傅斯年也從英國轉來法國。他還聯合謝壽康、徐悲鴻等中國留學生組織「天狗會」。

這期間，張道藩分別結識了徐悲鴻和陳立夫。而就是這兩人，對他的一生產生了重大的影響。在巴黎認識陳立夫不久，張道藩即加入國民黨，並與陳立夫保持了密切聯繫。而CC系(陳果夫、陳立夫兄弟)是蔣介石政治舞台上主要的政治勢力，當時曾流行一句話：「蔣家天下陳家黨。」抗戰期間，陳果夫、陳立夫兄弟一個擔任蔣介石侍從室人事處長，一個在中央黨部任組織部長(一度與朱家驊交換任教育部長)，風光一時。因陳立夫曾留學法國，故留法國、比利時、瑞士的學生也成為CC系網羅的對象。憑藉私交，張道藩迅速走上政治舞台，並成為CC系的核心成員。陳立夫回國後，曾糾集幾個留法同學組織一個極為秘密的「七人團」，又稱「青白團」(取國民黨黨徽青天白日之意)。除陳氏兄弟外，還有張道藩(貴州)、余井塘(江蘇)、張厲生(河北)、葉秀峰(江蘇)、徐恩曾(浙江)，這幾人都成為「中央俱樂部」的核心成員，後來也分別在蔣介石政權中扮演了重要的角色。

1926年，張道藩一次以3幅美術作品入選法國巴黎沙龍春季美展；6月下旬，自歐返國，受劉海粟邀請在上海講學。8月1日，張道藩正式就任廣東省政府農工廳秘書，廳長是劉紀文。

1928年北伐以後，國民黨勢力向西南擴展，受到四川、康定、貴州地方勢力的暗中抵制。在周西城把持貴州軍政大權期間，蔣介石派人入黔組織「省黨部」。周西城提出條件是由其派人辦理，實為抵制國民黨中央人物入黔。

其時，陳果夫在組織部下設「黨務調查科」。正值周西城抵制中央，陳果夫於是派張道藩帶電台一部，助手、報務員共三人，秘密進入貴陽做地下工作。但不久，被周西城的偵查人員偵破。張道藩被逮捕，後由貴州辛亥老人平剛出面面向周西城求情，才保住了張道藩的命。張道藩逃回南京，此後開始受到蔣介石重用。張道藩應南京特別市市長劉紀文之邀，於1928年9月起兼任南京市政府秘書長。1928年5月，參與籌辦國立青島大學，後兼任教務長。1929年，張道藩當選為國民黨第三屆中央執行委員會候補委員，

1930年12月，張道藩調任浙江省政府委員兼教育廳長。1931年「九一八」事變後，全國掀起抗日救國熱潮。張道藩在杭州的住宅被學生搗毀，被迫辭職，任蔣介石的私人秘書。1931年6月，在南京任中央組織部副部長，次年任交通部常務次長。

1932年，他與葉楚傖等人組建中國文藝社，與「中國左翼作家聯盟」對抗。1933年11月12日，張道藩與南京、上海、北平各地數十位美術家發起，在南京成立中國美術會，自任理事長。並組織劇團，排演話劇。1934年組織公餘聯歡社話劇團；1935年10月18日，在南京創辦國立戲劇學校，兼任中央文化事業計劃委員會副主委。

1935年11月，張道藩當選為國民黨第五屆中央執行委員會委員。1938年1月，國民政府改組，陳立夫出任教育部長；張道藩為教育部次長、教科用書編輯委員會主委。國民政府黨政軍遷至重慶，張道藩出任國民黨中央黨校教育處長，後來升任教育長。

1939年9月，張道藩任中央政治學校教務主任。1941年2月7日，根據蔣介石授意在中央宣傳委員會下組織成立「文化運動委員會」兼主任委員。

國共合作後，張道藩於1938年3月在武漢發起成立「中華全國文藝界抗戰協會」。這是一個以左翼作家為主體的全國文藝界大團結的組織，理監事有郭沫若、茅盾、巴金、夏衍、田漢、陽翰笙、老舍等人，國民黨方面有馮玉祥、葉楚傖、邵力子、柳亞子、張道藩等人。1938年10月，重慶主辦第一屆戲劇節，壓軸戲是《全民總動員》。重慶戲劇界多位著名演員參加演出，而時任國民黨中央文化運動委員會主任委員的張道藩也在劇中扮演「孫將軍」。劇團還特地為他製作了一套馬褲呢軍服、高筒馬靴、黑斗篷；張道藩也非常認真，每天提前化妝，終場才走。張瑞芳回憶說：「這種場面，充分體現了抗日民族統一戰線政策的號召力量，以及抗戰初期全國抗日救亡的熾熱氣氛。」

1941年6月22日，納粹德國(Nazi Germany)元首希特勒(Adolf Hitler)進攻蘇聯(蘇維埃社會主義共和國聯盟 The Union of Soviet Socialist Republics)，蘇德戰爭爆發。同年12月8日，日本海軍偷襲美國夏威夷珍珠港(Pearl Harbor, Hawaii)基地，太平洋戰爭爆發，英、美兩國向日本宣戰。中華民國政府也隨即發表文告，正式向日本帝國宣戰。

美國總統羅斯福(US President Franklin D. Roosevelt)建議蔣介石成立「中國戰區最高統帥部」，並支持蔣介石擔任中國戰區盟軍最高統帥。當時，印度加爾各答(Calcutta)是遠東空運、海運中心，美國援華物資很大一部分由此轉運中國。而此時印度為英國殖民地，印度人民為爭取獨立而鬥爭。為了加強中、英、印共同抗敵，蔣介石與宋美齡於1942年2月4日訪問印度。隨員三人中，有當時任國防最高委員會秘書長的王寵惠，蔣介石夫婦的英文秘書、中宣部國際宣傳處處長董顯光，再一個便是張道藩。蔣介石夫婦此行，受到印度朝野歡迎。印度國大黨領袖尼赫魯(Jawaharlal Nehru)與蔣介石第一次會見時，雙方不是握手、擁抱，而是尼赫魯向蔣等一行全身拜倒。這本是印度教大禮，對在這種禮節上毫無思想準備的蔣介石，一時手足無措，不知該如何應對。

[註]董顯光是天津扶輪社社員。

正在尷尬之際，張道藩從後面跑出來。在眾目注視下，對著印度國大黨人員來了一個就地打滾，接著做拜倒姿式。這是印度教的回拜禮節，一下子緩解了氣氛。經過與國大黨談判，蔣介石得到了印度人民在爭取獨立與英國不合作的前提下，「決不做不利於中國抗戰的舉動」的保證。此行對聯合國際抗日統一戰線有極大幫助，此後美英支援中國抗戰的物資源源不斷地從

加爾各答運到中國，支援了中國的抗日戰爭。而張道藩就地一滾，卻得到蔣介石、宋美齡的極大讚賞。回國後這年 11 月，張道藩升任國民黨中央宣傳部部長，成為 CC 系擔任這一職務的第一人。「張道藩地下打滾升上宣傳部長」也成為當時一大內幕新聞。

1942 年，張道藩邀請趙友培任中國國民黨中央委員會文化運動委員會秘書兼《文藝先鋒月刊》主編。12 月，張道藩任中央宣傳部部長。

1943 年 9 月，國民黨五屆十一中全會通過了反動的《文化運動綱領》，並於 11 月在重慶舉行「民族文化建設運動周」。張道藩親自登台宣講，還指使人打出「民族文藝」的旗號，高唱反共主張，宣傳「一個主義，一個黨，一個領袖」的思想。是年，張道藩改任海外部部長。

1945 年 5 月，在重慶召開的國民黨六屆一中全會上，張道藩當選為中央執行委員會常務委員。國共內戰打響後，蔣介石圈定張道藩為立法委員。但他不願為官，意志十分消沉。宣稱要削髮為僧，為左右反對。後拜齊白石為師，閉門習畫。

1946 年，中央電影企業公司成立，張道藩擔任董事長；後當選為制憲國民大會代表。1948 年，當選立法委員。

1949 年，張道藩隨中華民國政府播遷臺灣。赴臺灣後，於 1950 年奉派國民黨中央改造委員，參與策劃推動國民黨改造工作。繼任 CC 系首領，擔任中國國民黨中央委員會內中央組織部秘書等重要黨職。

在文學活動的參與上，曾經受蔣經國的指示，與陳紀滢、王藍、趙友培等人發起、成立中國文藝協會。還另行成立中華文藝獎金委員會及其機關刊物《文藝創作》，獎勵反共抗俄的優良文藝作品；生產出大批反共文藝（包括反共文學）作品，尤其推行所謂的「戰鬥文藝」；要作家、藝術家創作具有「反共抗俄」意涵的作品，放棄個人的創作自由，強調文藝的功用。相對於中華文藝獎金委員會，張道藩雖然是中國文藝協會的發起人，不過擔任過首屆常務理事以後，他就不過問協會裡的大小事。

創作方面，張道藩著有《我們所需的文藝政策》、《三民主義文藝論》這篇論述；劇本《再相逢》、《密電碼》、《留學生之戀》等作品。過世以後，他的劇本作品被人編輯成《張道藩戲劇集》；至於文學作品、論述則被九歌出版社編輯成《張道藩先生文集》，1999 年出版。文學以外，也精通繪畫。因此他留下的畫作，後來被人編輯成《張道藩先生畫集》出版。

臺灣文學史上，張道藩及其作為，具有相當大的爭議性，正、負面的評價都有。本土論者多持負面看法，認為：張道藩、陳紀滢等人趁國民政府壓制言論自由、人民集會結社自由之時，依恃他們的立法委員身份及蔣家父子的指示，成立多個半官方性質的民間文藝團體，壟斷當時臺灣的文藝資源，去生產大量反共文藝的作品；還遵循國民黨當局的意思，去推行極負爭議性的「文化清潔運動」。不過，中國文藝協會、中國青年寫作協會、中國婦女寫作協會等出身的作家，則相當肯定張道藩對臺灣文藝的貢獻。

1948 年，張道藩從貴州省第二區選出之立法委員；1952 年 3 月，當選立法院院長。3 月 4 日，張道藩特假立法院舉行中外記者招待會，嚴斥吳國楨在美國言論；並舉發其在臺灣省主席任內私自濫發鈔票、反對「耕者有其田」等行為。至 1961 年間，張道藩先後四度當選立法院院長。主持院務近 10 年，不時支持 CC 系立法委員問政，制衡陳誠內閣，多次遭到院內團派攻訐。

1961年離職後，張道藩先後出任中國廣播公司董事長、《中華日報》董事長、中山學術文化基金會副董事長。1968年病死臺北，終年72歲。

張道藩的政治生涯，可以說是十分成功的。在抗戰期間，他也確實發揮過獨特的作用。然而，他之所以常常被人們談及，卻是因為他與蔣碧薇的戀情。而蔣碧薇，卻是張道藩的朋友徐悲鴻的結髮妻子。

綜合簡評

張道藩是一位具備藝術家背景的資深政治人物，在政壇的具體作為集中於文化宣傳、議事管理與人才培育三大領域：--

(一) 主導文藝政策與組織

張道藩被譽為「文藝鬥士」，是國民黨文化政策的主要執行者---

- 確立文藝方針：1942年發表《我們所需要的文藝政策》，主張文藝應為國家民族利益服務，並確立了「三民主義文藝」的理論架構。
- 創辦文化機構：在臺灣期間，他組成「中華文藝獎金委員會」與「中國文藝協會」，並創辦第一座專業文藝圖書館（道藩紀念圖書館前身），全面掌控並引導文藝創作方向。
- 推動軍中文藝：1950年代初期，他主導發展「戰鬥文藝」。與國防部配合推動軍中寫生及廣播座談，奠定軍中文藝活動基礎。

(二) 擔任立法院院長（1952—1961）

在其政治生涯最高峰，他擔任了近十年的立法院院長---

- 議事運作：展現高度的行政幹才與議事管理能力，使議會功能在當時的政經環境下得以運作，並以操守清廉著稱。
- 政治攻防：在任內曾處理過如吳國楨案等重大政壇質詢與紛爭。

(三) 教育與人才管理

- 管理中央政治學校：抗戰期間出任中央政治學校（現國立政治大學）教育長，作為蔣中正信任的實際管理人，負責培育當時的政治中堅幹部。
- 提拔文藝人才：積極獎助文藝工作者，後來許多臺灣文壇名家皆曾受其主持的文獎會資助。

張道藩是中華民國極具傳奇色彩的「藝術政治家」，他的一生跨越了美術、戲劇與高層政治，曾長期擔任國民黨文宣要職，政治與文藝雙棲：--

- 留學背景：青年時期赴歐洲留學，曾就讀倫敦大學院斯萊德美術學院、巴黎高等美術學校，深受西洋藝術薰陶。
- 文藝鬥士：回國後投身政治，在抗戰時期主導國民黨的文宣體系，被譽為「文藝鬥士」，致力於推動反共文藝。
- 國會首長：來臺灣後在立法院院長任內，曾處理過著名的「吳國楨案」及「雷震案」。

紀念

- (1) 道藩樓 --- 國立政治大學校園有一棟建築物命名為「道藩樓」，以紀念張道藩對政治大學的貢獻。目前道藩樓為政治大學外語學院所在地。

(2) 道藩紀念圖書館 --- 「臺北市立圖書館道藩紀念圖書館」，即臺北市立圖書館道藩分館。原本是「道藩文藝圖書館」成立於1970年，前身為「中興文藝圖書館」，係張道藩於1956年起為「追求藝術教育」、「鼓勵讀書風尚」、「提升社會氣質」所籌劃的圖書館。張道藩與世長辭後，在黨政、文藝界友好共同商議，中央召集會議下，成立「道藩文藝圖書館」，接收中興文藝圖書館之藏書，並收藏張道藩之遺物與著作。1980年初，該館舍慘遭祝融，無法維持營運。書籍文物與張道藩的畫件、照片，遂由臺北市立圖書館接受代管。

紀念 文藝鬥士 張道藩先生並期盼 「道藩紀念圖書館」的繼往開來

翟君石

一、中國文藝運動的「鬥士」

張道藩先生以一位藝術家而獻身革命，他曾留學歐洲，歸國後為革命工作而冒險犯難，出生入死。之後歷任黨政要職，成就非常，但他畢生永遠自命為一個文藝工作者，畢生為文藝報國而奮鬥；在任何時期、任何環境之下，他所念茲在茲的也莫不以文藝為第一先務。他對中國文藝運動的偉大貢獻，不僅是唯一的「先驅」，而且也無愧於「文藝導師」的稱號；而他謙沖為懷，生前僅願以「文藝鬥士」自居而已。

從民國二十一年「一二八事變」後，到二十七年全面抗戰的前期，道藩先生坐歷任了交通部、內政部、和教育部的次長，在武漢的時候，陳布雷先生曾經以遊戲筆墨贈給他一副對聯，寫道：

交通、內政、教育，一次、二次、三次；是何其次也，豈具萬不得已而求其次？

革命、著書、作畫，心長、才長、藝長；既莫不長矣，何妨一塌括子盡其所長！

而道藩先生的確是在隨時「盡其所長」，做官不忘文藝。在那幾年之中，他在南京成立「中國文藝社」並創辦「文藝月刊」，設立「國立戲劇學校」，發起組成「全國美術會」，舉辦全國美展。在著作方面，他完成了「自救」和「自誤」兩部話劇劇本，

翻譯了「蜜月旅行」和「狄四娘」兩種外國名劇；又根據他個人與軍閥抗爭奮鬥的事跡，寫成了一部「密電碼」的電影劇本，演出都非常成功。

民國二十六年「七七事變」前後，道藩先生又完成了「最後關頭」和「殺敵報國」兩種劇本，藉以鼓舞民心士氣。政府撤退到武漢之後，他發起成立了文藝界、戲劇界，和美術界的「抗敵協會」，用以團結全國文藝人才，致力抗戰大業。政府遷至重慶，全國戲劇界為了籌款勞軍，舉行話劇「全民總動員」的盛大公演，道藩先生曾經親自粉墨登台，扮演孫將軍一角，以表示大家團結合作和對戲劇的提倡。

民國二十八年，道藩先生奉命籌備成立中央文化運動委員會，主要工作，在照顧當時撤退到西南各地的文化工作者，並且聯繫優秀的文藝作家和藝術工作者。到了三十一年；又創辦了「文化先鋒」和「文藝先鋒」兩種刊物，並且成立了「文藝獎助金管理委員會」，從實質工作上推倡文藝，不遺餘力。在此時期以至抗戰勝利，道藩先生由教育部次長調任中央社會部次長，又歷任中央政治學校教育長，中央宣傳部部長及海外部部長等職，而他對「文運會」工作所付出的心力，應該可以說是最多也最大的。

抗戰勝利之後，道藩先生初任中央電影公司董事長，他又創作了「再相逢」劇本，攝成影片。三十七

年當選為立法委員。三十八年大局逆轉，他結束了「文運會」，隨政府輾轉播遷來台。

二、「文獎會」與「中興文藝圖書館」

道藩先生來到台灣，首先出任中國廣播公司董事長；繼之又奉先總統蔣公的指示，籌創「中華文藝獎金委員會」，獎助富有時代性的文藝創作，以激勵民心士氣，發揮反攻復國的精神力量。「文獎會」於民國三十九年三月成立，由道藩先生擔任主任委員，聘請羅家倫、狄膺、程天放、張其均、曾虛白、陳雪屏、胡健中、梁實秋、陳紀澄、李曼瑰諸先生為委員。除每年定期舉辦各類文藝創作獎金徵選之外，平時並有稿費及寫作補助費的給予辦法，以表示對於作家的鼓勵。

由於「文獎會」的成立，直接而有效的培養了眾多的文藝作家；今天知名於文藝界的四十年代與五十年代的作家們，絕大多數都是「文獎會」的受惠者，從那一時期「嶄露頭角」，而成為日後以迄於今的文壇「中堅」和「健將」。

當時，道藩先生鑒於由獎金和稿費徵集而來的各種文藝創作，存稿量相當之多，除了有的可以直接印為單行本之外，並且決定發行「文藝創作」月刊，用以推廣和發揮這些文藝作品的實效。「文藝創作」由道藩先生自任發行人，聘請詩人葛賢寧擔任主編，社址設在台北市重慶南路一段八十三號。

為了更進一步的團結文藝作家，推倡文藝工作，開展文藝活動和運動，道藩先生又聯合了文藝界的朋友們，發起組織「中國文藝協會」，於三十九年五月四日正式成立。「文協」成立之後，從文藝的研習、座談、講演、訪問，到音樂會、演唱會、美術及攝影展覽、詩歌朗誦、戲劇演出，以至於轟轟烈烈的「文化清潔運動」等活動，多采多姿，推助了中國文藝運動邁向一個嶄新的里程。

民國四十一年三月，道藩先生當選為立法院長；雖然在百忙之中，他仍然不遺餘力的推動文藝工作，並且完成了「三民主義文藝論」的寫作。到了民國四十五年七月，道藩先生因為工作愈益忙碌，勢難兼顧，同時也由於「文獎會」的經費關係，乃決定呈請中央結束了創辦已歷七年的「文獎會」，停辦「文藝創作」月刊，而在原址創辦了「中興文藝圖書館」，每晚七時至九時開放，由道藩先生自任館長，聘請立法院同事姜樹楨女士負責照料館務；對於「中興文藝圖書館」的創辦，道藩先生也有他的理想、心願，和一套相當完整的計劃。可惜的是由於種種的客觀因素以及他個人健康的關係，到了民國五十年他辭去立法院長之後，還一直遲遲未能如願實施。而在他運籌策劃之下，有關方面又成立了「中山學術文化基金董事會」；民國五十六年在執政黨的九屆五中全會上，並且促成修正通過了「當前文藝政策」，使文藝工作有了明確的南針。

五十七年新春期間，道藩先生約集「文協」的常務理事在他的寓所開會，出席者有陳紀澄，王藍、趙友培、何志浩、梁又銘、吳若、宋膺諸先生及筆者。那天，道藩先生精神很好，談話也很多，所談的著重在兩個問題。

其一、他正在扶病趕寫一部「留學生之戀」的劇本，希望完稿之後能及早搬上舞台，並且笑向筆者和王藍說道：「說不定我能和你們兩位一起上台呢！」（註：民國五十四年冬，筆者會和王藍一起粉墨登台，與影視明星及菲華作家演出話劇「天長地久」。）

其二、關於「中興文藝圖書館」，他希望能和「文協」合作，兩個單位合購一層樓，以便在工作上互相配合。圖書館要盡力的擴充設備，充實內容。他說：「至於怎樣籌錢，我願意來負這個責任。」

然而，會後不久，道藩先生在三月下旬因病而住進醫院，四月六日又病而住進醫院，四月六日又仆地跌傷

腦部，昏迷不醒；延至六月十二日，這位為文藝而奮鬥一生的「文藝鬥士」，溘然與世長辭，留給文藝界以無限的哀悼與追思。而他重建「中興文藝圖書館」的意願，也因而成爲一項未竟的遺志了。

三、「道藩紀念圖書館」的明天

道藩先生逝世之後，黨政及文藝界友好共同集議聚資，在台北市羅斯福路三段二七七號九樓，與「文協」毗鄰同層，設置「道藩圖書館」，度藏道藩先生的遺著、遺物，以及遺書，用爲紀念，並且實踐他的遺志而爲文藝工作努力。館長一職，由王藍先生擔任。

民國六十九年九月二十九日，羅斯福大廈不幸遭了「回祿」之災，「文協」和「道藩圖書館」同受燬傷。經過有關方面的商洽，將圖書館移交「台北市立圖書館」接收，以一分館而成立「道藩紀念圖書館」；如今屹立於辛亥路三段十一號的「道藩紀念圖書館」，如果視爲數十年前「中興文藝圖書館」充實光輝的化身，應可當之無愧。

前面曾經談到，道藩先生生前對於「中興文藝圖書館」，有他自己的理想、心願，與一套完整的計劃；這也可以說是基於他長達半世紀來從事文藝工作奮鬥的實際經驗，而所得到的基本理念。今天我們來紀念道藩先生逝世二十周年，重溫他當年對於「中興文藝圖書館」期許的談話，相信這不僅可以作爲「道藩紀念圖書館」經營方向的重要參考，同時以今日各種主客觀條件的推助，必可在踵事增華之餘，更將締致發揚光大的具體成果。

道藩先生曾經指出：(1)一般圖書館的文藝藏書太少，未能充分供應多數國民的精神食糧，更難滿足愛好文藝青年的需要。(2)文藝作家對各時代傑出作品，必須廣爲閱讀觀摩，作爲借鏡，方能獲得更大的成就。基於此，我們期望「道藩紀念圖書館」，不僅是

一所文藝專業化的圖書館，而且也將是爲所有文藝作家提供專業性服務的圖書館。

至於在業務與活動方面，道藩先生對於文藝圖書館的計劃是：(1)收藏古今中外各種文藝書籍，及繪畫、建築、雕刻、歷史、名勝古蹟的美術圖片和照片，尤其注重現代作品。(2)推行各種文藝活動，如舉辦美術展覽、音樂演奏、戲劇及舞蹈公演、文藝講演及文藝座談等。(3)出版有關文學藝術的定期刊物。(4)與國外各公私文藝出版機構交換書刊，並互通出版消息。

當然，這些工作並不簡單，特別需要財力與人力的長期支援；不過如果能夠選擇重點，和有關的文化機構與文藝團體攜手合作，由簡入繁，積少成多，日積月累的努力開拓下去，自然就可以欣見明天有其開花結果的美好遠景了。

謹以此文，紀念不朽的「文藝鬥士」張道藩先生，並且擁誠期盼由於「道藩紀念圖書館」的繼往開來，而使道藩先生畢生對於文藝的奮鬥精神與德業事功，永恆輝耀千秋！

七十七年八月，台北市。(作者現任孫逸仙博士圖書館館長，行政院文建會顧問及影劇委員會委員，中國文藝協會、中華民國編劇學會等團體常務理事。)



道藩先生（左三）七秩壽誕與本文作者（左一）合影