

抱山襟海一盤旋

—— 梁寒操與一九五〇年代香港古典詩人社群活動考述

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摘要

梁寒操（1899-1975）是國民黨的黨政元老，與台灣社會、文學都有深切的關係，但他彷彿是個熟悉的陌生人，對他的認知就僅停留在黨國要人、中廣董事長、中美文經協會理事長，善於書法，但其詩作與文學活動幾乎乏人問津，即使是他逝世後的「傳略」、種種故人回憶文字，都著重強調他遵奉三民主義、人格特質、道德修養等，梁氏的生平因此充滿許多斷片，他在香港時期（1949-1954）的生命階段，如赴港原因、心境變化、在港的活動等的敘述，幾乎闕如。

梁寒操曾擔任《中華詩苑》（1955-1967）的社長，然而他的所有「傳略」，幾乎都未曾提及此。《中華詩苑》具有非常特別的國際性，該刊為海外詩人特別設置「海外新聲」專欄以刊登作品，彼時在台灣的中華民國是正統中國的代表、海外華人的文化祖國，《中華詩苑》以「海外新聲」專欄串連海內外詩人社群的唱酬，符合爭取外僑支持國策、打造「中華想像共同體」的工程，經營海外社群，並不奇怪，但應著重的是：稿源為何？人際網絡如何串連？誰是那個串連／推介的節點？「海外新聲」專欄中，穩定連載過25次「抱山襟海閣」社群的詩作，其成員在日後多持續投稿、甚至來台定居，這應該是梁氏所架起的橋樑。

本論即在探討這個網絡連結與運作的狀況，包含梁寒操的生平爬梳、赴港原因、心境歷程等，以期為這個面目模糊的古典詩人，建構文學史上的具體形象。

關鍵詞：《中華詩苑》、梁寒操、香港、抱山襟海閣、易君左、鄭天健

Hovering around the Bao-Shan-Jin-Hai Pavilion:

A study of Liang Han-tsao and the activities of the Hong Kong
classical poet community in the 1950s

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Abstract

Liang Han-tsao (1899–1975) was a founding member of the Kuomintang party (KMT) and maintained close ties with Taiwanese society and literature. However, he is not widely recognized as a literati; many primarily know him as a key KMT figure, the chairman of the Central Broadcasting Corporation, and the president of the Sino-American Cultural and Economic Association, as well as a skilled calligrapher. Consequently, his poetry and literary pieces have been largely overlooked. Even in his autobiographical sketches and biographies written after his death, the focus tends to be on his beliefs regarding the Three Principles of the People, his personal character, and his moral integrity, leaving many facts about his life story unexplored. There are few records of his life in Hong Kong (1949-1954), thus, little is known about the reasons for his move to the city, his transformative journey, and the details of his daily life.

Liang served as the president of *The Art of China* (中華詩苑) (1955-1967) however, none of his autobiographical sketches mentioned this role. *The Art of China* played a unique role for the poets living abroad, as it was one of the most important magazines for publishing their works. It featured a special column titled “New Voices from Overseas”, dedicated to publishing works of

overseas poets. At that time, the Republic of China government in Taiwan was recognized as the legitimate representative of China and the cultural homeland of overseas Chinese. This column allowed overseas poets to connect with each other through their readings, aligning *The Art of China* with the national policy of garnering overseas support and constructing a “Chinese imagined community.” The magazine undoubtedly played an important role in building a strongly connected overseas Chinese community. However, several key questions arise: Where did these contributions come from? How did people build this network? And who were the key figures connecting the people? Notably, members of poetry community “Bao-Shan-Jin-Hai Pavilion” (抱山襟海閣) regularly submitted their works to this column, with their pieces published 25 times. Many members continuously submitted their works, and some later settled in Taiwan. Given the evidence available, it is likely that Liang was a central figure.

This paper explores how this poets’ network was established and operated, including a detailed examination of Liang Han-tsao’s life, the reasons for his move to Hong Kong, and his transformative journey. Through this effort, the aim is to provide a clearer and more comprehensive literary historical image of this poet.

Keywords: *The Art of China*, Liang Han-tsao, Hong Kong, Bao-Shan-Jin-Hai Pavilion, Yi Jun-zuo, Zheng Tian-jian