



陳漢忠先生  
Master John Chen Han Chung

## 翰墨傳真 弘揚國粹義不辭

翰墨文采是自我修身的藝術涵養，然而，名聞國際的書法名家陳漢忠先生並沒有止於修身；在數十年翰墨生涯中，一直把詩、書、畫融入生活中，並且融入社會，進而在加拿大和國際藝文界發揚中國文化，帶動書法風氣，推動國際文藝交流，並致力培育下一代，分享其學藝修養和造詣，對社區作出良多貢獻，可說是“揮來妙筆締傳奇”。

人稱“現代臥龍先生”（現代諸葛亮）的陳漢忠先生，精通詩、書、畫；尤以書法堪稱一絕，博學多才。然而陳漢忠先生沒有退居新野；1988年移民加拿大以後，於創立了一己事業之餘，仍不忘對藝文的熱愛，並以弘揚中國文化為己任。自2003年膺任加拿大中國書法協會會長，即帶領加拿大書法界邁向國際藝術舞台，與世界各地結盟，舉行多項國際大型書藝活動。

他的成就，可見於2013年榮獲英女王鑽禧紀念獎章，為加拿大書法界的第一人。同年，他代表加拿大參加第三屆國際書畫論壇，發表“書畫藝術教育與傳播”演講，獲頒世界書法突出貢獻獎。

若問他的成功之道，他很快的回答說：“敏銳、宏觀、決策、先見之明”。

翰墨風華 世代承傳

陳漢忠先生出生於馬來西亞檳城，9歲隨父母返台定居。

父系世代經商，從事貿易；母系書香世家，外祖父傅錫琪以詩文及書畫備受讚譽；母親及姨母承傳家學，姨母詩文書法尤其優秀，品德才學出眾，在馬來西亞創辦菩提中學擔任校長，為鄉人所景仰。在母親及姨母的督導下，他從小便浸淫詩文、書法，更是每日詩不離口，字不離手，奠立紮實的文學基礎。

他回想小時候，因法帖一卷難求，習字範帖就是姨母的楷書。中學以後則學習柳公權、顏真卿的筆法，後來才拜師王北岳教授、王愷和先生，接受有系統的書法課程，為此而奠定了書法的深厚基本功夫。他坦言姨母是對他影響最深的人，也念念不忘外祖父樹立的榜樣，以致數十年後，他決心一手籌建向外祖父致敬的“傅錫琪紀念館”。

初、高中時代的他，已展露出寫作天資，每每下筆千言，文思泉湧，欲罷不能。課堂上作文老師都評為甲等，並在講台上示範朗讀，也經常主編壁報及校刊，儼然一位小才子。

1965年，他畢業於淡江大學中文系，即任教於國中、高中。至1972年，加入了中國電視公司，開始他近20年的中視職場生涯，由專員而至組長，並兼《中西畫刊》、《中西文教》兩刊物的主編；代表作有電視劇《黑潮》及《電視與製作理論》，寫的都是反映現實的社會故事和踏實的創作理論。

#### 移居加國 重拾詣趣

正當在台灣事業如日方中之際，陳漢忠先生急流勇退，毅然申請移民加國。當時的決定是基於繁重的工作，加上應酬，幾乎奪去了全部時間與精力；每天從早上8時開始工作，往往要直至零晨4時才回家，與家人見面的時間少之又少，更遑論

縱身書畫的餘裕。

面對人生的轉捩點，他的賢內助郭儒禎女士可說是一位重要人物，她既鼓勵丈夫脫離這種“身不由己”的生活，也願意與他同甘共苦，勇闖新世界，最寶貴的是，她本身也是自幼喜好文學、書法與藝術；夫婦二人相濡以沫、互補長短。

在1988年移居加國之初，於他倆而言是最大的考驗；由於陳漢忠要留在台灣處理未完的職務，加上為外祖父籌建的紀念館進行得如火如荼，於是太太帶著孩子先住下來，接下來的兩年，忍受著“太空人之苦”，加上初來步到，不諳加國文化與制度，以企業移民身份來加，又要履行創業的承諾，實在感到前路茫茫。難得的是伉儷二人同心，難關一一闖過，並一起創立了新時代企業投資公司，經營房產業務，投資購物商場。

在事業有成之餘，陳漢忠重拾對書畫的愛好，亦有感於藝術對人生品味、社會風氣、文化傳承的作用，遂創立了翰真文教基金會，熱心在社區行善樂施；除了幫助有需要的人，也想到如何以一己的專長，為社區人士帶來的生活樂趣與心靈豐足。

#### 啓啟後承先義不容辭

2000年，陳漢忠先生參加了加拿大中國書法協會的一個晚會，隨即加入成為會員，並於2003年當選會長。於就任會長期間，他領導各團體參加國內外書法展覽及活動，主辦國際書法展，結合加拿大書畫界創立加拿大中華書畫藝術聯合會，帶動書法風氣，發揚中華文化不遺餘力，廣獲肯定。

陳漢忠現時擔任加拿大中國書法協會榮譽會長、加拿大國際書法聯盟會長、翰真文教基金會理事長及加拿大五台山藝術館共同主席等職務，也是復旦大學文人書法暨石鼓文研究中心的特聘研究員。

歷年來，他除了參加或主辦國際書畫展、國內書畫展數十次，也憑其豐富的國學知識和詩文寫作經驗，在一些雅集、展覽、座談、講演等場合，展露潛藏的古典文學涵養。

他又深切意識到，書法是中華民族文化幾千年之經驗累積，熔文學、哲學、藝術等於一爐，同時他也認識到勤練書法可以運氣調息、通筋活絡、延年益壽，確屬人類保健養生之道，所以他亦以傳授書法技藝為己任。

經過數十年的修養錘煉，他的書法藝術已經達到了“字中有畫，畫中有字”的巔峰狀態，他能夠駕輕就熟、得心應手地運用多種書體進行藝術創作，其行草書氣勢磅礴、神采飄逸、筆斷意連、飛動流暢，具有強烈的視賞衝擊力和攝人的魅力。

陳漢忠先生的翰墨和文采向來備受重視，2011年，他受邀參與來自世界各地的10位藝文家與國內名書畫大家於北京中國美術館展舉行的“百年風雲·壯志丹青——紀念辛亥革命100周年美術作品展覽”，共展出國畫、書法、油畫、版畫、雕塑和水彩畫等近300件作品薈萃。他參展書法作品《百壽》，獲北京中國美術館珍藏。

問他有可出售自己的作品，他肯定地說，除了為慈善，他不輕易出售他的作品。數年前，他曾為平安之家愛護殘障兒

童協會的籌款晚宴，書寫了一個“龍”字墨寶，在晚宴中作為重點的拍賣項目，競標結果以一萬加元賣出，陳漢忠“一字值萬金”的消息成為多倫多華人社區的佳話。翌年，該會再接再厲，邀請他繼續獻出墨寶作為慈善拍賣，以造福在北京的殘障孤兒。

陳漢忠不僅是藝術家，也愛表達自己的思想和見解，去年出版的著作《翰墨傳真——陳漢忠詩文集》，載錄了他感事抒懷、應酬即席、聯語嵌字的詩思雅興，加上幾十年間累積的詩詞、聯語創作，達三百多篇。從中可見他關切身邊的人和事，往往把生活的體驗、觀察與感懷，以作詩和填詞表達，又或是把古人的名句或名作賦予嶄新的演繹；例如他正在撰寫的《書法三字經》，便是用三字經的模式去寫關於書法的藝術。

即將出版的，還有《翰墨傳真——陳漢忠書法集》；彙集陳漢忠多年來篆、隸、楷、行、草及創意書法百餘件。

在接受紅楓傳奇訪問的時候，陳漢忠又意到筆隨，即席題了一首七言絕句詩，道出他回味人生路的箇中感受：

“活出彩虹新世紀，  
揮來妙筆締傳奇；  
弘仁道遠肩千擔，  
啟後承先義不辭。”



大學畢業典禮上代表受頒畢業證書  
及優秀畢業生獎  
Received graduation certificate and honours  
award at university graduation



30歲時  
At 30



代表作  
Masterpieces



大學畢業後服役年(23歲)  
Attended military service at 23



詩詞講座  
Speaking at a seminar on poetry



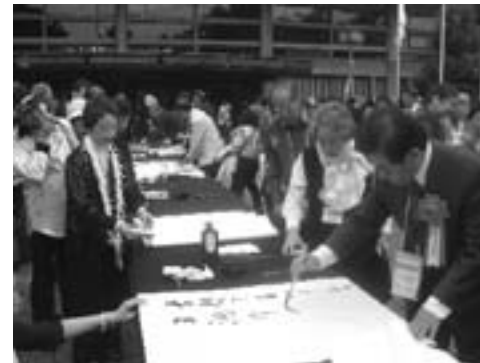
移民前任職中國電視公司所帶領的團隊  
(第二排左三)  
Leader of working team at China Television before  
immigration (2nd row 3rd from left)



獲頒Queen Elizabeth jubilee Award女王獎  
(2013)  
Received Queen's Diamond Jubilee Medal



創意的“龍”字拍賣一萬加元以救助殘障兒童  
Calligraphic artwork “Dragon” auctioned off at  
CAD\$10,000 to raise funds for handicapped children



受邀代表加拿大到日本奈良參加國際書法展，  
當場揮毫。  
Represented Canada to attend International  
Calligraphy Exhibition in Japan



與太太郭儒禎  
With wife Jane

## Master John Chen Han Chung

*Chinese calligraphy has always been an art form to further one's own development. But for internationally renowned calligraphist Master Chen, it is not limited to just improving oneself. Over the last several decades, he has integrated poetry, calligraphy and painting in his life. Mr. Chen has also promoted Chinese culture, Chinese calligraphy, and multicultural exchange in Canada and on the international arts stage. He is committed to educating the next generation of young people, sharing his knowledge and insights in the arts. Indeed, the contribution that he has made to the community, with his 'legendary brush', is significant.*

Master Chen has been called the modern 'Zhuge Liang', a historical figure well known for being a strategist and a scholar. Even while living in seclusion, Zhuge's reputation grew and was known as the 'Crouching Dragon'. Unlike Zhuge, Master John Chen does not live in seclusion, but like him, John is proficient in the arts: poetry, painting and calligraphy, his specialty. He is one of the top calligraphers in the world. After he immigrated to Canada in 1988, John established his own business, but continued to indulge in his passion for the arts, making it his mission to promote Chinese culture. Since 2003 when he became the President of Canada China Calligraphy Association, he led the Canadian calligraphy community into the international art scene, and held a number of major arts events in alliance with the rest of the world.

John's achievements were recognized when he was awarded the Queen's Diamond Jubilee Medal in 2013, the first person in the field of calligraphy to be awarded. In the same year, he represented Canada at the Third Annual Book and Art Forum, and gave a speech on "Art

education and communication in painting and calligraphy". He was awarded the Outstanding Contribution Award in Calligraphy at the forum.

If you ask John his secret to success, he would respond quickly: "Sharp mind, macro vision, strategic decision and foresight."

John Chen was born in Penang, Malaysia, and moved with his parents to Taiwan when he was nine. His father's family was engaged in business and trade, and on his mother's side, the family was steeped in scholarly pursuits. John's maternal grandfather, Fu Xiqi, was acclaimed in poetry, literature and art. Both his mother and aunt inherited their family's scholarly traditions. His aunt was especially excellent in literature and calligraphy, with an outstanding character. She founded the Malaysia Bodhi High School in Malaysia, serving as its principal, and was much respected by the locals. Under the supervision of his mother and aunt, John studied poetry, calligraphy and literature during childhood. Through these daily rituals of reading literature and writing, he had a solid Chinese literary foundation.

John recalls that it was difficult to find calligraphic copybooks when he was young, and he would learn his writing on his aunt's scripts. After he entered high school, he used his brush strokes in the different calligraphic styles of Masters Liu and Yen. Much later John took more systematic calligraphy courses with Professor Wang Beiyue and Mr. Wang Kaihe, laying a solid basic foundation in calligraphy. John says his aunt had the most influence on him, and that he could never forget the example set by his grandfather. Decades later, he built a memorial building in Taiwan in tribute to his grandfather, Fu Xiqi.

Even in middle and high school, John revealed his writing talent, often writing thousand-word essays at a go. His teachers gave his writing

high marks, and he was frequently asked to read his work on the podium. John, already a scholar in his own right, was the school writer and magazine editor.

In 1965, he graduated from the Department of Chinese Literature at Tamkang University. After teaching a number of years at a high school, he joined China Television in 1972 and began a nearly 20-year career in television. He was a specialist, a team leader, and chief editor of two publications: “Western Illustrated” and “Western Culture and Education”. Two TV series “Kuroshio” and “Television and Production Theory” were his representative works, written to reflect today’s reality in society and his theory on television production.

Just as his career was on the rise in Taiwan, John decided to apply for immigration to Canada. At that time his workload was extremely heavy and there were a lot of after work engagements. He found himself often working from eight in the morning, until four the next morning. There was very little time left to spend with his family, let alone literary pursuits.

During this turning point, his wife Jane, a very important figure in John’s life, encouraged her husband to get out of this all-too-consuming lifestyle. She was willing to struggle with him through thick and thin, to create a new life for themselves in a new world. Jane also grew up loving literature, calligraphy and art. The two of them work well together, helping and complementing each other perfectly.

They faced their biggest challenge in the first two years after their immigration in 1988. Since John had to stay in Taiwan to finish his work, and oversee the building of the memorial to his grandfather, his wife stayed alone in Canada with their children, while he travelled back and forth between Taiwan and Canada. Even though at that time they

did not understand Canadian culture and the regulations here, they had to fulfil their commitment to start a business since they applied as business immigrants. At times, they felt lost and that their future was murky. But they persevered to overcome difficulties one by one, and created a real estate investment company, New Era Investments Inc., which focused on commercial real estate investments such as shopping plazas in the 1990s.

Having succeeded in business, John refocused on his first love of Chinese literature and art. He also realized that art is critical to our lifestyle, societal trends and our cultural heritage. John founded the New Era Education Foundation to help the community. In addition to helping those in need, John also shares his expertise in the arts, bringing much delight and enjoyment to the local community.

In 2000, John became a member of Chinese Calligraphy Association of Canada, and was elected President in 2003. During his term of office, he led the association to participate in many national and international calligraphy exhibitions and events, and hosted an international calligraphy exhibition. He also founded the Chinese Painting and Calligraphy Association of Canada, integrating the different associations of art and calligraphy. He spent a great deal of effort promoting calligraphy and Chinese culture and his efforts are widely recognized in the community.

Master Chen is now Honorary President of Canada China Calligraphy Association, Chair of Canadian International Calligraphy Federation, and Executive Director of New Era Education Foundation. He is also Distinguished Research Fellow at Fudan University and Calligraphy Research Center.

Over the years, aside from hosting or participating in Canadian

and international art and calligraphy exhibitions, Master Chen has demonstrated his extensive knowledge of Chinese literature and poetry writing on many occasions at gatherings, exhibitions, seminars, and lectures.

Mr. Chen realizes that Chinese calligraphy is the cumulative result of thousands of years of Chinese culture, integrating literature and philosophy in an art form. He also thinks that the diligent practice of calligraphy can produce better 'qi', keep one's muscles active, and is a great way to keep young and healthy. He regards it his responsibility to teach Chinese calligraphic skills to others.

After decades of practice, Master Chen's calligraphic art has reached the highest level: "word inside painting, painting inside word". He could use any of the different calligraphic styles to make artistic creations. His magnificent cursive writing style is grand, elegant and flows smoothly, with a strong captivating visual impact.

Master Chen's calligraphic and literary talent has always been well regarded. In 2011, he was one of ten artists from around the world invited to participate in the "Commemoration of Revolution of 1911" Art Exhibition, featuring traditional Chinese painting, calligraphy, oil paintings, lithographs, sculpture and watercolors of nearly 300 works at the National Art Museum of China in Beijing. His calligraphy entry created for the exhibition is now in the collection of the National Art Museum.

If you ask him whether he sells his works, he affirms that, unless it is for charity, his works cannot be bought. A few years ago, his calligraphic artwork for the word "dragon" was auctioned off for \$10,000 at a fundraising dinner for the Friends of Ping An Medical Foster Home. "Master Chen's word is worth gold" became a news story in the Toronto

Chinese community. The following year, the organization again invited him to create another calligraphic artwork for its charity auction to benefit the handicapped orphans in Beijing.

Mr. Chen is not only an artist, but also a writer. His book, published last year, "Master Chen Han Chung's Poetry and Prose Collection", is a collection of over 300 articles written in the last decades and consists of not only poems he wrote in the past thirty years, but also impromptu verses he composed at gatherings for fun or as a reflection of his feelings. It goes to show that he is always concerned about people and what is going on around him. He likes to write lyrics and poetry to express his life experiences, his observations and recollections. He also gives new interpretations of famous ancient sayings and masterpieces. John is currently writing the "Three Character Classic Calligraphy", a primer on the art of calligraphy modeled on the "Three Character Classic".

Soon to be published is another book: "Master Chen Han Chung - Calligraphy Collection", a collection of more than a hundred of his calligraphic works in the different traditional and creative Chinese calligraphic styles.

During this interview, Master Chen took a brush and wrote an impromptu verse to tell his feelings about his life:

*My life has been a rainbow  
With colourful strokes I pen a legend  
A heavy burden on my shoulders  
On the long road of benevolence I trudge*