



LISTEN TO THE SNOW



A Retrospective Exhibition of Calligraphy by Yim Tse

March 7 - April 23, 2019

Presented by :
The Canadian Society for Asian Arts and
The Dr. Sun Yat-Sen Classical Chinese Garden



Canadian Society
for Asian Arts



DR. SUN YAT-SEN
CLASSICAL
CHINESE
GARDEN

加拿大亞洲藝術協會

加拿大亞洲藝術協會誕生於一九六九年，是一個由對亞洲文化藝術共同感興趣的眾多學者、旅行家、收藏家等義工人士成立的非牟利多元文化組織。該學會在其宗旨、活動內容、入會資格和理事會的構成上，在在體現了容納所有亞洲文化和民族的特點。學會的宗旨，乃是透過為加拿大人舉辦高質素的藝術展覽活動、撰寫和刊印出版物，探索不同亞洲文化之間的聯繫，倡揚並增進對亞洲藝術的認知暨欣賞。自一九六九年以來，加拿大亞洲藝術協會業已主辦了數百項亞洲文化藝術活動。

中譯：楊是農

The Canadian Society for Asian Arts (CSAA)

The Canadian Society for Asian Arts was founded in 1969 as a non-profit multicultural organization by a diverse group of volunteer scholars, travellers, collectors and other individuals who shared an interest in and a passion for Asian arts and culture.

The CSAA is uniquely pan-Asian in its mission, its program, its membership, and its governing Board. The purpose of the Society is to promote the appreciation and understanding of the arts of Asia by bringing quality programs, exhibitions and publications to interested groups and individuals in Canada and by exploring links among the cultures of Asia.

Since 1969, the CSAA has presented hundreds of events on Asian arts and culture.



Canadian Society
for Asian Arts

中山公園

有「溫哥華人間瑰寶」之稱的中山公園建於一九八六年，是來自中國的能工巧匠以傳統工藝在海外營造的首座蘇式古典園林建築暨文人宅邸。自落成以來，中山公園已日漸發展成為致力於推動溫哥華社區跨文化對話與交流的首要藝術文化機構之一。而今，中山公園一如既往地以推廣對中國藝術文化的瞭解和鑑賞為己任，繼續舉辦一系列活動，包括其藝術展覽組籌辦的由本地及國際文化藝術家參與的種種展覽。

中譯：楊是農

Dr. Sun Yat-Sen Classical Chinese Garden

Known as “Vancouver’s Living Treasure”, Dr. Sun Yat-Sen Classical Chinese Garden first opened its doors in 1986. The Garden stands as the first full-scale Ming scholar’s garden-home constructed outside of China by a group of Chinese artisans using traditional techniques. Since then, the Garden has been one of Vancouver’s premier art and culture organizations committed to generating cross-cultural dialogues and understanding in the community. Today, the Garden continues to promote appreciation of Chinese art and culture through a variety of events and programs, as well as local and international exhibitions presented by the Arts & Exhibitions Department.



DR. SUN YAT-SEN
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謝琰一九三六年生於香港，二零一八年於溫哥華去世。卑詩大學畢業，繼赴蘇格蘭 Strathclyde 大學攻讀圖書館學，獲圖書館專業文憑。一九六八年任職卑詩大學亞洲圖書館，主管中文部，一九九九年退休。

早歲隨林千石學習書法致力於書藝研習與書法創作，並以弘揚中國書法為終身志業；又愛好中英翻譯，餘閒潛心譯事、寫作及教學。

一九八三年與溫哥華書法家合作舉辦《藝舟擊楫》書法展覽，繼而連續多次統籌主辦國際書法展覽：一.《翰墨因緣》（一九八五），二.《翰墨因緣》（一九九五），三.《聖言書藝展》（二零零一），四.《書藝友聲》林千石門人聯合書法展覽（二零零九），五.《嚶鳴小集》（二零零九），六.《嚶鳴小集二·乙未書法篆刻展覽》（二零一五），七.《嚶鳴小集三·戊戌展》（二零一八），以及個人書法展覽四次。二零一五年為南開大學葉嘉瑩教授書寫《廬陵學舍題記》。卑詩大學亞洲研究所、加拿大國立文明博物館、維多利亞美術館均藏有謝琰墨寶。

謝琰先生主要著作有：英譯《論語百則》（合譯）（二零零四），《懷玉堂隨筆》散文集（二零一五），《謝琰八十自述—談書法與人生》回憶錄（二零一六），及展覽目錄多種。

Yim Tse (1936-2018) graduated from the University of British Columbia and received a graduate diploma in librarianship from the University of Strathclyde in Scotland. He began to work at the UBC Asian Library in 1968 and served as its Chinese Librarian until his retirement in 1999.

Yim studied Chinese calligraphy in his early years under Lam Chin Shek, and dedicated himself to its practice and artistic creation for the rest of his life. He undertook the promotion of Chinese calligraphy as his lifelong calling, but he was also an avid curator, writer and teacher.

His productive curating led to many calligraphic exhibitions including *Rhythm of the Brush* (1983), *Karma of the Brush* (1985), *Karma of the Brush II* (1995), *Calligraphic Art of Confucius Sayings* (2001),

A Gathering of Brushes (2009), *In Search of Friendship* (2009), *In Search of Friendship II* (2015), and *In Search of Friendship III* (2018), as well as his own four solo calligraphy exhibits.

In 2015 Yim inscribed “About the Jialing Scholar’s House”, a dedication for the opening of Professor Florence Yeh’s new residence at Nankai University. Some of his works have been collected at the U.B.C. Asian Institute, the Canadian Museum of History and the Art Gallery of Greater Victoria.

Among his published works are *100 Sayings from the Analects* (2004, a collaboration), *Essays from the Hall of Cherished Jade* (2015), and *My 80 Years: On Life and Calligraphy* (2016), in addition to the many exhibition catalogues Yim compiled, edited and translated.

我喜愛古典文學，尤其是古典詩詞，謝琰熱愛書法，常以古文及詩詞為題材。我們都愛閱讀，經常互相切磋，當年有一位學者陳鐵凡老先生寫了一幅甲骨文書法條幅：“如賓復如友，藝文以燕遊，疑義相與析，風雨亦同舟”送給我們，我們非常珍惜，以此共勉。

謝琰讀書手不釋卷，他讀很多有關書法理論的書，作為書法研習與理論的基礎，並作“書法的欣賞”一文，指導學生欣賞書法應注意的地方，藉以提高學生的鑑賞能力。他在書法的形式上亦有創新的嘗試，他在梁錫華教授指導我翻譯英國詩人布邁格的《月與鏡》詩集中，選了幾首短詩，用行書寫在丁方宣紙上，作為詩集的插圖。用丁方宣紙寫新詩，是他在傳統條幅以外的新創。他在學問、書法與教學上都不斷努力求進，他對學生的提攜與愛護，亦深得學生敬重。

謝琰患癌十四年，一直以平常心樂觀面對，積極求醫，希望與癌共存；而且在書法研習上加倍努力，他的書法因而漸進一個新的境界。他讀明朝高僧蓮池大師遺稿中的一段話，而悟“病為良師”的道理。蓮池大師說：“無業而病，病屬先業，現生償此，應生歡喜而勿煩惱，世事以疾而廢，因廢世事，得修道業，又所謂因禍得福者也，亦應生歡喜而勿煩惱，惟宜盡放萬緣，一心內照。”他將這段話鈔錄以自勉。他又書禪語：“日日是好日”持贈親友同學及每一位有緣人，溫哥華多雨，特別冬日陰雨天寒，看“日日是好日”令人精神舒暢。

謝琰於二零一八年三月十六日往生，明年二零一九年二月加拿大亞太基金會在華埠中山公園舉辦《謝琰書法回顧展》，由王健教授與楊是農、楊志豪、洪子珩三位同學，負責各項籌備工作及出版展覽目錄。王健教授更將展出的全部書法作品翻譯成英文，至深感銘！屆時師友共聚一堂，再一次欣賞他的書法作品，回憶他洪亮的聲音與幽默的笑語，就仿佛與他在一起了。我們都會以“日日是好日”作為座右銘，琰你在天之靈，一定感到欣慰！

施淑儀

二零一八年十月二十九日

I love classical literature, especially classical poetry; Yim loved calligraphy, often taking classical prose and poetry as his subject matter. We both loved to read, and both benefitted from our frequent discussions about what we were reading. One year, a learned scholar named Chen Tiefan gave us a calligraphic scroll using the archaic shell-and-bone script. It read: "Like a guest but also like a friend, roving together through the arts, discussing questionable points together, in the same boat through all kinds of weather." We always treasured this, and used it to encourage each other.

Yim never stopped studying. He studied many books on calligraphy theory that formed his foundation for both study and theory. He also wrote an article, "On the Appreciation of Calligraphy" to guide his students in what to look for when appreciating calligraphy, so as to raise their ability to evaluate. He also made efforts toward creativity in calligraphic form. When Professor Gaylord Leung was guiding me in my translation of the English poet Michael Bullock's anthology *Moons and Mirrors*, Yim chose a few shorter poems and wrote them in "running script" on square rice paper as illustrations for some of the poems. Using dingfang rice paper for non-traditional hanging scroll calligraphy was Yim's innovation. He made ceaseless efforts in the fields of scholarship, calligraphy and pedagogy, and his guidance and caring for his students won for him their deep respect.

Yim Tse suffered from cancer for fourteen years, facing it all along the way with composure and optimism, while actively seeking medical assistance, hoping to co-exist with his cancer. Moreover, he redoubled his efforts in the study of calligraphy, and as a result his own calligraphy gradually advanced into new realms. In studying a passage in the manuscripts of the eminent monk Master Lian Chi, he became aware of the truth of the principle, "Sickness is a good teacher." Master Lian Chi said: "When sickness occurs without apparent cause, the cause must come from a previous incarnation, a debt being repaid in this one, which should give rise to joy, not vexation. In human affairs, we see that suffering often leads to

surrender, but suffering in the human world may also lead to the cultivation of higher truths, which is an example of the adage 'reaping blessing from misfortune,' so this should generate delight, not vexation. Therefore we should turn everything over to karma and completely focus on our inner enlightenment." Yim copied this passage to exert himself. He also penned the Chan Buddhist saying, "Every day is a good day" to present to friends, relatives, colleagues, and everyone who shared in his karma. It rains a lot in Vancouver, especially in winter when it is mostly overcast, wet and cold, seeing the words "Every day is a good day" puts people in a happier mood.

Yim Tse passed away on March 16, 2018, while his beloved deep pink heather was in full bloom in the backyard, and next to it the bright white rhododendron was in full bloom as well. He left us quietly in the finest part of spring. In March, 2019, the Canadian Society for Asian Arts and Vancouver's Dr. Sun Yat Sen Classical Chinese Garden are sponsoring a "Yim Tse Calligraphy Retrospective Exhibition" in the Garden. Planning and preparation for this event was carried out collaboratively by Jan Walls on behalf of the Asian Arts Society, and Yim's disciples Andrew Yang, Chi-ho Yeung and Greta Ho, all of whom together planned and carried out preparations for the exhibition and publication of its catalogue. Jan Walls also translated or edited the English translations of the Chinese calligraphy on exhibit, in co-operation with Phyllis Liu, Andrew Yang, and Mr. Kong Shaokai, to each of whom I am most grateful. Now, as blossoms are blooming in the warmth of spring, once again colleagues and friends gather together to appreciate Yim's calligraphic artworks and recollect his loud and clear voice, his sense of humour, and his cheerful words, almost as though he were here with us, taking "Every day is a good day" as our motto. Yim, your soul must feel gratified in Paradise!

Jenny Tse

October 29, 2018

Translated by Dr. Jan Walls

加拿大大亞洲藝術協會很榮幸與中山公園合作呈現《書藝清芬》書法展覽。謝琰老師豐富了溫哥華及外地的文化生活。他又是藝術家，又是老師，他一生的書法創作，對門生的關懷，對書法美術的推廣，都成為自己的恆久遺產。謝老師用了下邊的話來教我們怎麼欣賞書法：

「欣賞漢字的表達能力比閱讀漢字更為重要。書法的欣賞方式應該跟繪畫一樣，看成一種抽象的表達方式。欣賞毛筆怎麼用變化來創造奇妙。墨色的乾濕濃淡，字體的或大或小，極盡變化之美。」

— 謝琰，鹹水埠

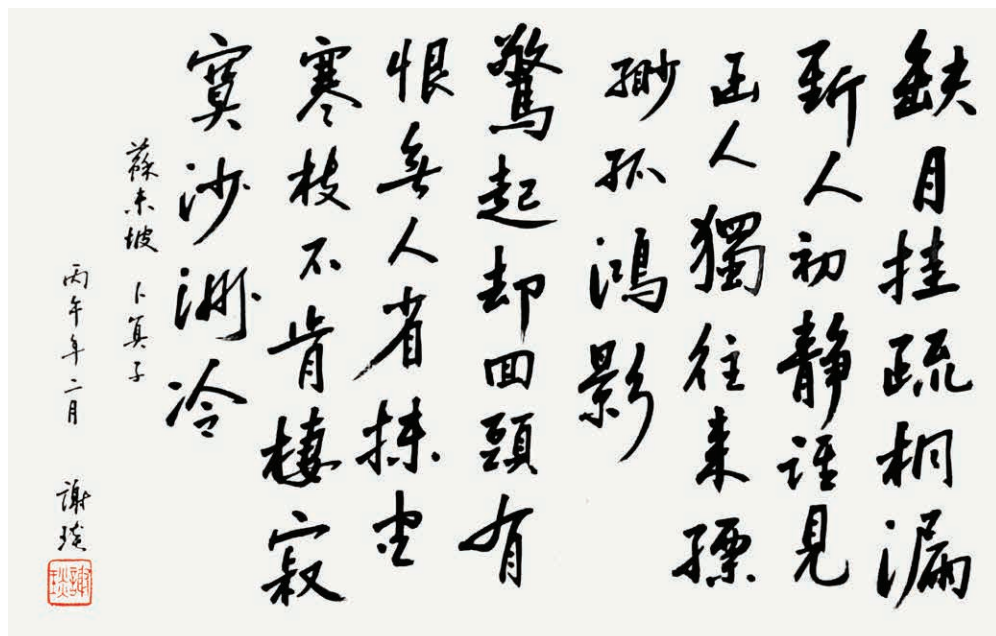
謝老師，我們感謝你！

The Canadian Society for Asian Arts is honoured to co-present the “Art of the Brush” exhibit with the Dr. Sun Yat-Sen Classical Chinese Garden. Yim Tse enriched the cultural life of Vancouver and beyond. An artist and teacher, he has secured a lasting legacy with the creation of a renowned collection of calligraphy and with his dedication to students and promotion of the calligraphic art form. Yim Tse offered a valuable perspective on calligraphy with these words:

“Reading the Chinese characters is not as important as seeing how they are expressed. People should approach calligraphy the same way they approach painting, seeing it as an abstract form of expression. Look how the brush does wonders with variations. The tones can be dry or wet, the size of the characters small or large.”

(Yim Tse, in Saltwater City)

We thank you, Yim Tse!



缺月掛疏桐，漏斷人初靜。誰見幽人獨往
來，縹緲孤鴻影。驚起却回頭，有恨無
人省。揀盡寒枝不肯棲，寂寞沙洲冷。

蘇東坡《卜算子》丙午年二月，謝琰。

鈐印：謝琰

A waning moon hangs high in sparse parasol
trees, the water clock and people all grow
silent.

Who can see the recluse who comes and
goes alone or the dim, lonely shadow of the
wild goose?

Suddenly startled, it looks back behind,
filled with regret that none can understand.
So many cold branches, it won't stop to
perch,
choosing instead the cold, lonely sandbar.

Su Dongpo (1037-1101), "Lyrics for the Tune Bu Suan Zi".
February 1966, by Yim Tse.

Seal: Tse Yim

Translated by Dr. Jan Walls

28.5x26 cm

聽雪

鈐印：琰

Listen to the Snow.

Seal: Yim

Translated by Dr. Jan Walls



29x69 cm

少年聽雨歌樓上，紅燭昏羅帳。壯年聽雨客舟中，江闊雲低，斷雁叫西風。而今聽雨僧廬下，鬢已星星也。悲歡離合總無情，一任階前、點滴到天明。

丁卯秋，錄蔣捷《虞美人·聽雨詞》，謝琰。

鈐印：游于藝、南海謝琰

“Listening to the Rain” by Jiang Jie (ca. 1245-1301)
Composed to the Tune of “The Beautiful Lady Yu”

As a young man, I would listen to the rain in pleasure houses where red candles glowed dimly through fine silk curtains. Later, in my prime, I listened to the rain in passenger boats on vast rivers under low clouds as wild geese cried out in the west wind.

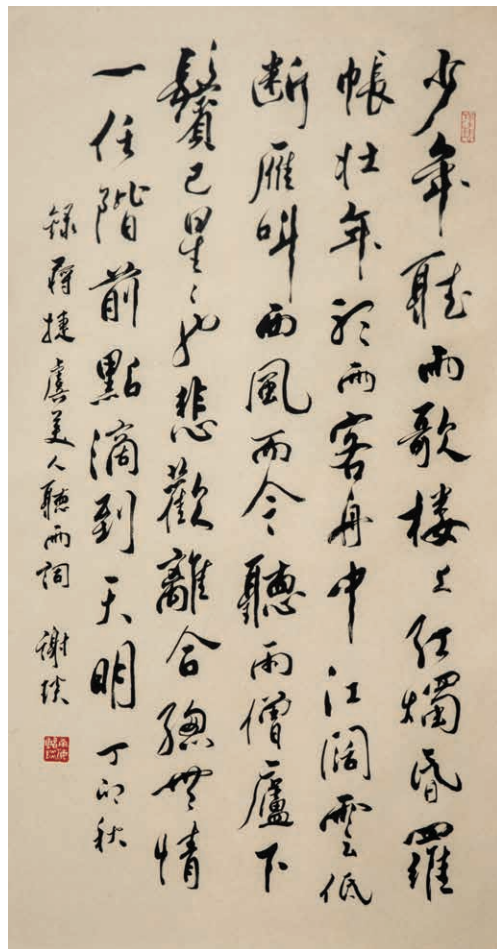
And now I listen to the rain under a monk's cottage roof, my once dark hair speckled with white spots. The sorrows and joys of farewells and reunions are merciless, so let the rain on the doorsteps drip on and on all the way to dawn.

Penned in autumn, 1987 by Yim Tse.

Seals: Roving in art, Tse Yim of Nanhai

Translated by Dr. Jan Walls

69x131 cm



水唯能下方成海

山不矜高自及天

庚午冬，謝琰書。

鈐印：靜觀自得、謝琰、游于藝

Only water that flows downward can
become a sea.

Mountains that don't boast of being high
may reach the sky.

Penned in Winter, 1990 by Yim Tse.

Seals: Calmly observing in contentment, Tse Yim, Roving in art

Translated by Shaokai Kong



24×125 cm x 2

舞鶴

鈐印： 吉祥、游于藝、南海謝琰

Dancing Crane.

Seals: Auspicious, Roving in art, Tse Yim of Nanhai

Translated by Dr. Jan Walls

46x121 cm



時有落花隨我行

余居雲城西南門外，夾道遍植朱櫻，暮春時節，滿樹生花。沿道踽踽獨行，不類人境。清風徐來，落花沾衣，頓憶此句，為之莞爾。丙子春日，謝琰書於懷玉堂北牖燈下。

鈐印：有緣、謝琰、懷玉堂

Now and then falling blossoms walk with me.

I live in the southwest outskirts of Vancouver. All along a narrow lane there are planted red plum trees that are filled with blossoms every year in late spring. Walking down the lane alone, it doesn't even feel like the human world. Then when gentle breezes blow, falling blossoms stick to my clothes and I suddenly recall this line, which makes me smile. Penned by Yim Tse in the Hall of Cherished Jade, spring, 1996.

Seals: Bound by Karma, Tse Yim, Hall of Cherished Jade

Translated by Shaokai Kong

33x137 cm



禪心已作沾泥絮，不逐東風上下狂。*

鈐印：佛首印、南海謝琰

* 語出北宋詩僧道潛，字參寥，與蘇東坡交好，著有《參寥子集》。

My Zen mind has turned into catkins in the dirt.

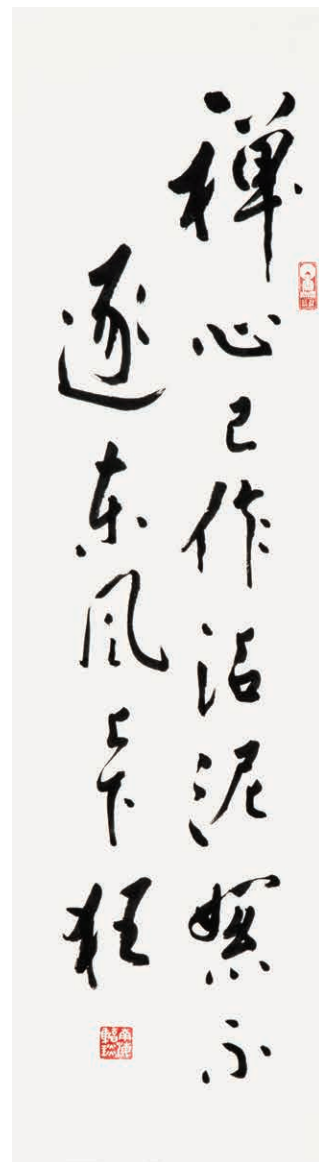
It would not chase the east wind in wild excitement.*

Seals: Seal of the Buddha's head, Tse Yim of Nanhai

* The quote is from Daoqian (1043-1106), also named Canliao, a poet monk of the Northern Song dynasty. He was a friend of the poet and statesman Su Dongpo, and the author of The Collected Works of Canliaozi.

Translated by Andrew Yang

33x120 cm



寵辱不驚，看庭前花開花落；

去留無意，隨天外雲捲雲舒。

己卯二月，斜風細雨留舊寒。門外朱櫻縱放如紅雲，春到枝頭已十分。雲城春日多雨，偶遇晴天，仰觀浮雲似白衣。謝琰書於懷玉堂。

鈐印：閒情寄趣、琰、南海謝琰

Unmoved by honour or disgrace, watching
courtyard blossoms bloom and fall,

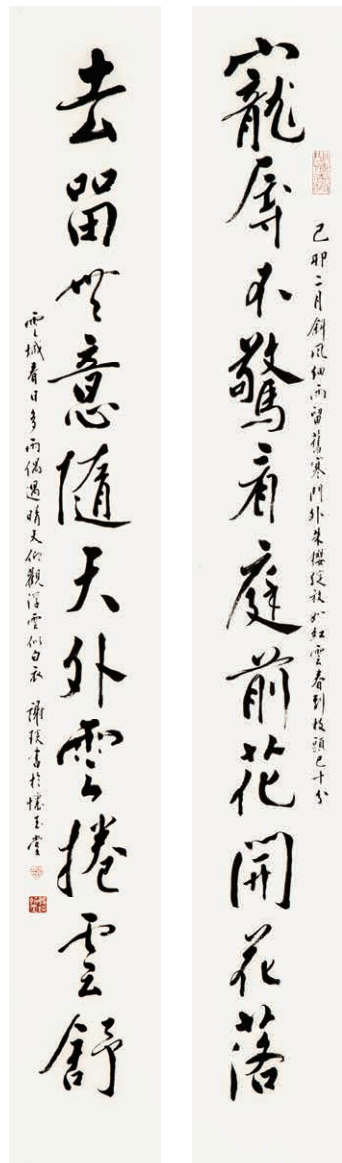
Uncommitted to go or stay, celestial clouds
merge and unfurl.

February, 1999, gentle winds and light rain retain the cold from before. Outside, vermillion cherry blossoms bloom all around like clouds of red as spring has totally come to the branches. Spring brings many rainy days in Vancouver, with occasional clearing, and looking up at drifting clouds, they resemble white gowns. Yim Tse, written in the Hall of Cherished Jade.

Seals: At leisure with pleasure, Yim, Tse Yim of Nanhai

Translated by Shaokai Kong

18x137 cm x 2



秋陰不散霜飛晚，留得枯荷聽雨聲。

辛巳歲暮，偶憶李義山詩句，謝琰書以撥悶。

鈐印：墨池尋幽、謝琰

Autumn dankness won't disperse, frost flies
at night,

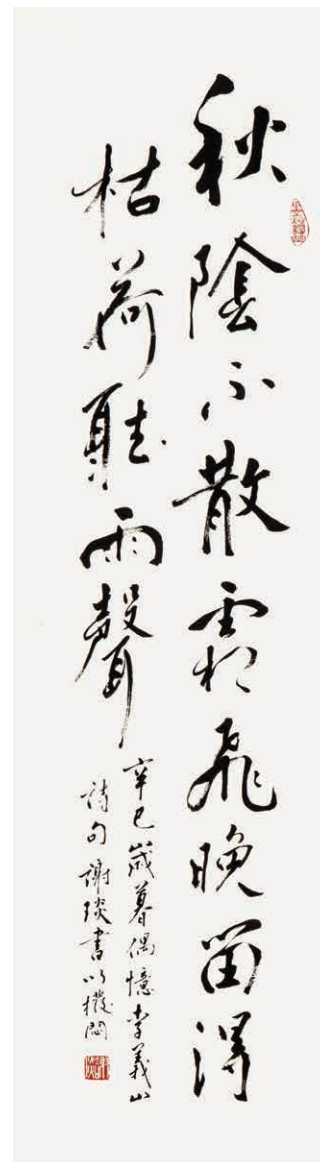
leaving just the sound of rain on withered
lotus leaves.

Late 2001, reminded of these lines from the Tang poet Li
Shangyin (ca. 813-858), copied to relieve my boredom.
Yim Tse.

Seals: Seeking profundity in the inkwell, Tse Yim

Translated by Dr. Jan Walls

33X120 cm



人生難得秋前雨，乞我虛堂自在眠。

壬午小暑前一日，雲城酷熱。翌日甘霖普降，暑氣盡消，清涼自在。偶憶姜白石句，謝琰。

鈐印：樂在其中、謝琰翰墨

We very rarely have much rain before the fall;
I only ask to sleep at ease in a modest hall.

One day before the beginning of the 11th lunisolar term "Slight Heat" in the year 2002, it was blistering hot in Vancouver. Then the next day we had a pleasant rainfall, gradually dispelling the summer heat, making it comfortably cool. This made me recall the words of Jiang Kui (1155-1209). Yim Tse.

Seals: Delighting in this, Tse Yim brush and ink

Translated by Dr. Jan Walls

34×130 cm



醉裏挑燈看劍

癸未二月，春寒猶在。以大白雲新筆伸紙，書寫遣興。

句出辛幼安《破陣子》，狂逸之氣，躍然紙上。

鈐印：南海謝琰

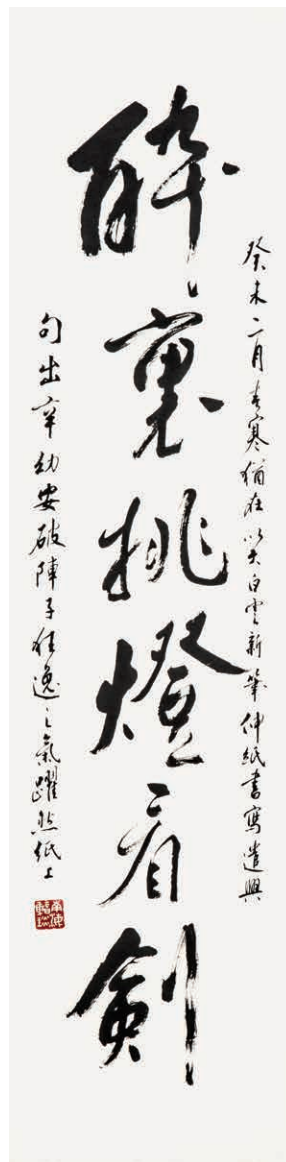
High on wine, I trim the lamp and gaze at
my sword.

Second month of 2003, during a cold spell in spring. I took out my new Dabaiyun brush pen, laid out the paper, and wrote this to give vent to my feelings. The line comes from Xin Qiji (1140-1207)'s "Lyrics for the Tune Breaking Through the Battle Formation". Unrestrained elegance leaps onto the paper.

Seal: Tse Yim of Nanhai

Translated by Dr. Jan Walls

35x136 cm



池水一泓碧

天光萬古涵

葉嘉瑩撰聯，戊子立夏，謝琰書。

鈐印：謝琰

* 此對聯經王克文先生刻成木匾，懸掛於中山公園雙廊側
涵碧樹內，臨眺涵碧池。

Pond water, green to the depths.

Sky brightness, subtle through the ages.

Couplet composed by Professor Yeh Chia-ying.
Calligraphy by Yim Tse in the beginning of summer,
2008.

Seal: Tse Yim

* The couplet, carved into wood by Mr. Wang Kewen, is hung in the Jade
Water Pavilion located along the Double Corridor of the Dr. Sun Yat-Sen
Classical Chinese Garden, overlooking the Jade Water Pond.

Translated by Dr. Jan Walls



無聲不寂
有色皆空

庚寅冬日，謝琰。

鈐印：般若、琰

Without a sound but not lonely;
With substance and yet empty.

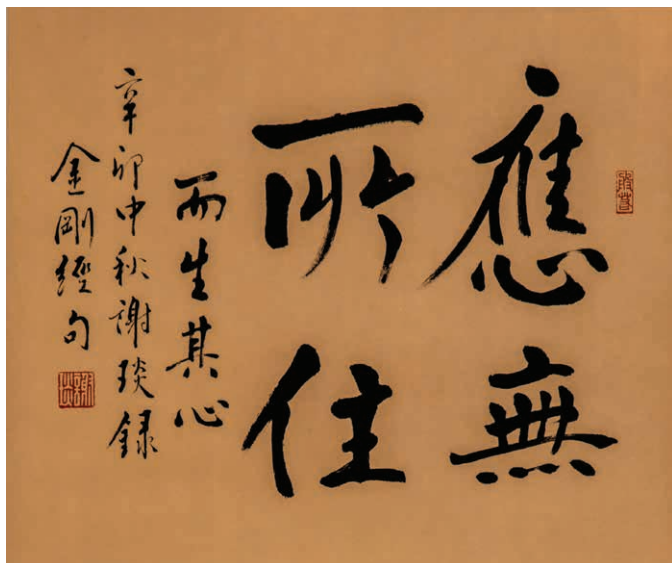
Penned on a winter day in 2010, Yim Tse.

Seals: Prajna, Yim

Translated by Dr. Jan Walls

23×43 cm





應無所住，而生其心。

辛卯中秋，謝琰錄《金剛經》句。

鈐印：般若、謝琰

Before we have a place of our own, our mind is already born.

Mid-autumn, 2011, a line from the Diamond Sutra, penned by Yim Tse.

Seals: Prajna, Tse Yim

Translated by Dr. Jan Walls

古往今來神人共歲

天長地久物我同春

癸巳首陽，謝琰試筆於懷玉堂鐙下。

鈐印：人書未老、閒寫春風、謝瑞琰

From antiquity to this day, gods and people
age together;

Never ending, ever lasting, things and I greet
spring together.

Penned by Yim Tse, first month of the 2013 lunar New
Year, in the Hall of Cherished Jade.

Seals: Man and penmanship not yet mellow,
Casually depicting a spring breeze, Tse Shui Yim

Translated by Yim Tse

17×91 cm x 2



塵霾二首寄淑儀女弟 葉嘉瑩

連日塵霾，今朝大雪，口占絕句一首。

連日寒雲鬱不開，樓居終日鎖塵霾。
豈知一夜狂風後，天舞飛花瑞雪來。

雪後塵霾不散，再占一絕。

依舊寒雲凍不開，樓居仍是鎖塵霾。
相思一夜歸何處，夢到蓮花碧水涯。

讀迦陵師《塵霾》二首奉和 施淑儀

塵霾深鎖欲迷天，遍積黃埃染百川。
海晏河清知有日，重看天際月華懸。

其二

樊城日暖凍雲開，雪滿山巔入目來。
夢影相思無憑記，蓮花碧水在天涯。

壬辰暮冬寒雨連綿，最宜焚香展卷習字。
錄《塵霾》絕句四首以消永晝，謝琰時年
七十六。

鈐印：琰

Two Poems on Dusty Haze
Sent to Jenny by Professor Yeh Chia-ying.

“After Many Days of Dusty Haze, Heavy Snow”
(1 of 2 Improvised Quatrains)

Day after day of cloudy cold
depressing with no end,
staying indoors all day long
imprisoned by the haze.
Overnight a wild wind blew
and no one could know
the sky would sway with dancing flakes
of auspicious snow.

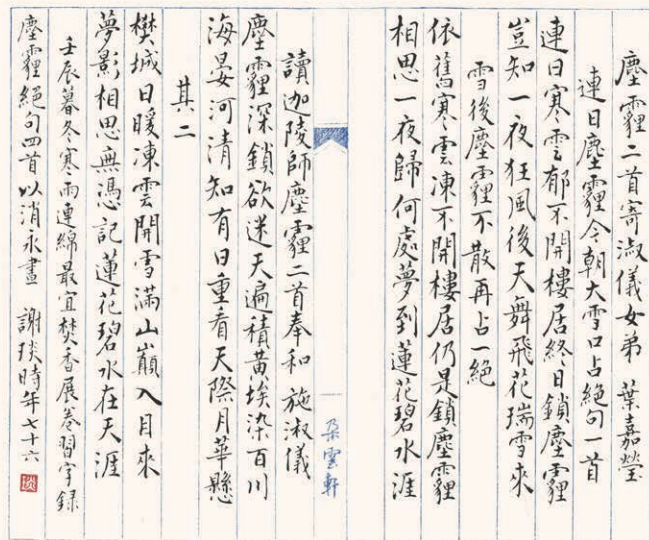
(Second of Two)
“After the Snowfall, the Dusty Haze Remains”

The cloudy chill is with us still,
freezing with no thaw,
staying indoors all day long,
imprisoned by the haze.
Longing, longing through the night,
how to get back home,
to clear blue waters of a lotus pond
in dreams I roam.

Respectfully Offered in Response to Professor Yeh's Two
Quatrains on “Dusty Haze” by Jenny Tse.

(First of Two)

Locked in by the dusty haze,
blurring the very skies,
everywhere the yellow loess
stains the waterways.
The world will be at peace



and the day may come soon
when we may look to far horizons
and see the moon.

(Second of Two)

The days are warm in Fancheng,
as freezing clouds disperse,
and snow-capped mountain peaks
are pleasing to see.
On yearning dreams now
there is no need to rely:
the clear blue waters of the lotus pond
are there at the edge of the sky.

The end of winter, 2012, incessant cold rain, perfect
conditions for burning incense, unrolling scrolls and

practicing calligraphy, so to while away the long day I
copy four quatrains on "The Dusty Haze".

Yim Tse, at age 76

Seal: Yim

Translated by Dr. Jan Walls

30x25 cm

紅葉黃花秋意晚，千里念行客。飛雲過
盡，歸鴻無信，何處寄書得？淚彈不盡
當窗滴，就硯旋研墨。漸寫到別來，此情
深處，紅箋為無色。

丁酉白露，錄晏叔原《思遠人》於懷玉堂，謝琰。

鈐印：謝琰小品

Red leaves, yellow chrysanthemums, late
into the fall,
my thoughts dwell on the traveller far away.
Drifting clouds have taken flight,
geese return but bear no news,
and I could write, yes, but to what address?
By the window endless teardrops fall
and on the inkstone I mix them into ink.
Since you left, my writing
brings such profound pain,
once colorful stationery is now rinsed plain.

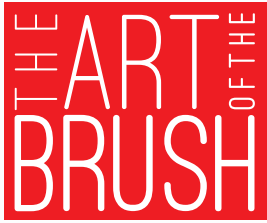
Early September, 2017 copying Yan Jidao's (1037-1110)
"Missing One Who Is Far Away". Yim Tse in the Hall of
Cherished Jade

Seal: Tse Yim Short Piece

Translated by Dr. Jan Walls

紅葉黃花秋意晚千里念行客飛雲
過盡歸鴻無信何處寄書得淚彈不
盡當窗滴就硯旋研墨漸寫到別來
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丁酉白露
錄晏叔原思遠人於懷玉堂謝琰





The Art of the Brush: A Retrospective Exhibition of Calligraphy by Yim Tse - Supporters

The Canadian Society for Asian Arts' (CSAA) programs are realized through generous donations of time and resources.

First and foremost, the Society acknowledges the financial assistance of the Province of British Columbia. Sincere thanks to the Dr. Sun Yat-Sen Classical Chinese Garden for co-presenting the Art of the Brush: A Retrospective Exhibition of Calligraphy by Yim Tse. Special thanks are due to the Executive Director of the Dr. Sun Yat-Sen Classical Chinese Garden, Vincent Kwan, for his ongoing interest and support. Many thanks to the Garden staff, including Nina Kuznetsova, Arts and Exhibitions Coordinator; Tommy Hsiao, Education and Engagement Coordinator; Debbie Cheung, Publicity and Communications Manager and the Garden team for their able assistance and organization. CSAA also thanks the Garden volunteers for their help and warm welcome.

Thanks also go to CSAA's committed members, friends and the CSAA Board whose generosity ensures program success. Additional supporters for The Art of the Brush include:

Dr. Chan and Mrs. Peggy Gunn and Anthony Phillips, whose financial contributions ensure project success; the exhibit curatorial team: Dr. Jan Walls, CSAA Past President, Chi-ho Yeung, Greta Ho, Andrew Yang, Jenny Tse, Dawn Tse and Margo Palmer, CSAA President. Invaluable assistance was also provided by CSAA Board members: Man Dao, graphic designer; Julie Grundvig, publicity and website management and Sheila Hall, exhibit installation.

The Art of the Brush was made possible by the generosity of Jenny and Dawn Tse, who enthusiastically shared Yim Tse's calligraphy and their intimate knowledge of his art.

The Art of the Brush Brochure: Chi-ho Yeung; covers and credits Man Dao

Brochure design and photography: Chi-ho Yeung

Translation of Yim Tse's calligraphy: Dr. Jan Walls, Shaokai Kong, Andrew Yang, Yim Tse and Phyllis Liu

The Art of the Brush Poster design: Man Dao

The Art of the Brush - Program Events

Saturday, March 16th, 2-4pm.

Opening Reception: MC Dr. Jan Walls

Sunday, March 31st, 2-4pm

Talk and Calligraphy Demonstration:

Dr. Jan Walls and Andrew Yang



吉祥

Auspicious



士氣

Cultivated Morale



守拙

Stay Free From Ambition



懷玉堂

Hall of Cherished Jade



琰

Yim



謝琰

Tse Yim



**A Retrospective Exhibition
of Calligraphy by Yim Tse**

March 7 - April 23, 2019

Dr. Sun Yat-Sen Classical Chinese Garden
Hall of One Hundred Rivers
578 Carrall Street, Vancouver, BC

Presented by :

The Canadian Society for Asian Arts and The Dr. Sun Yat-Sen
Classical Chinese Garden



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