

A traditional Chinese ink and wash landscape painting. The central focus is a tall, slender mountain peak with a single, dark pine tree growing from its summit. The mountain is rendered with light, textured brushstrokes, suggesting mist or a soft light. The background features more distant, misty mountain peaks. The foreground shows the dark, gnarled branches of pine trees. The overall style is characteristic of traditional Chinese ink painting, emphasizing naturalistic detail and atmospheric perspective.

夢筆生花

趙少昂學生作品展覽系列四

夢筆生花 — 李汝匡作品展

Chao Shao-an
Student Exhibition
Series 4

**The
Perseverant
Spirit**

**The Art of
Lee Yue-hong**



康樂及文化事務署
Leisure and Cultural
Services Department



康樂及文化事務署主辦·香港文化博物館籌劃
Presented by the Leisure and Cultural Services Department
Organized by the Hong Kong Heritage Museum

展覽日期：14.12.2008 - 14.9.2009

香港文化博物館

香港沙田文林路一號

電話：(852) 2180 8188

傳真：(852) 2180 8111

此刊物配合「夢筆生花 — 李汝匡作品展」出版

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康樂及文化事務署主辦

香港文化博物館籌劃

工作小組

展覽統籌

劉鳳霞

展覽籌備

李穎莊、余美芝

展覽及刊物設計

蘇作娟、李國清、柯泳芝

攝影

溫華興

Exhibition Date: 14.12.2008 - 14.9.2009

The Hong Kong Heritage Museum

1 Man Lam Road, Sha Tin, Hong Kong

Tel: (852) 2180 8188

Fax: (852) 2180 8111

Published on the occasion of "The Perseverant Spirit — The Art of Lee Yue-hong"

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Presented by the Leisure and Cultural Services Department

Organized by the Hong Kong Heritage Museum

Production Team

Project Manager

LAU Fung-ha, Lesley

Exhibition Management

LEE Wing-chong, Rose, YU Mei-chi, Maggie

Exhibition and Publication Design

SO Chok-kuen, Virginia, LI Kwok-ching, Dennis, OR Wing-chee, Stella

Photography

WOON Wah-hing, Albert

寫盡人間詩萬篇

趙少昂教授(1905-98)於1948年移居香港，設立嶺南藝苑，授徒歷半個世紀之久。本館舉辦「趙少昂學生作品展覽系列」旨在介紹趙少昂學生的作品，以展示嶺南派繪畫的特色，並觀察其承傳和創新。

李汝匡1927年出生於廣東信宜，畢業於廣州大學和香港羅富國師範學院，隨即投身教育工作。1951年入嶺南藝苑隨趙少昂教授習畫。1958年，參加「四君子」畫展，與學友李曼石、何迪幹和歐豪年於聖約翰座堂同時展出近作。1960年「今畫會」創立，會員主要是嶺南藝苑的學生。李氏是籌委會成員之一，曾任副主席也參加了首屆今畫會年展。

「今畫會」的創辦宗旨為「發揚新國畫藝術，以傳統之技法為基礎，而從師造化中，發揚新題材與新技巧，從而發揮各自獨特之風格，表現時代精神，固不墨守成法，也不標奇立異，祇求推進今日之國畫為目的」。嶺南派注重寫生，李汝匡遵從「師造化」的精神，走遍名山大川，對各種花卉鳥獸，觀察入微，仔細研究其特徵、動態、環境。而且創作採用專題系列的形式，每個專題作畫超過一百張，把主題反覆探討，遍尋世界各地的例子，冒求窮根究底，表現不懈的精神。例如「黃山」系列，李氏遍訪黃山各個景區，觀察不同季節、不同氣候的變化，面對真山真水，作大量速寫，晚上再寫畫，從不同角度和景觀表現黃山的奇石、怪松、瀑布和雲海。他寫花鳥走獸也持一樣嚴謹的態

度，如「鷹」系列，描寫捕食的鳥類，有鷹、鸚、鵠、兀鷹、貓頭鷹等多個品種，有些凶猛，有些威武，他就以題款解釋各種鷹隼出沒地區和生活習慣。2005年的「雞年畫雞」同樣擴濶主題，除了畫家雞外，也畫雉雞、錦雞、火雞、松雞等。這次展出的「百鳥圖」，把不同品種的鳥細緻地描寫出來，羽毛色澤、身軀比例，近乎科學性的準確，卻以優美的構圖，配以植物或花卉，成為一張張悅目的作品。李氏的文學修養和書法造詣也很高，其畫作經常題有詩詞，以配合意境或闡明特點。

與此同時，李氏致力推廣藝術教育，1958-59年香港教育司署聘為美術委員。他於1958年開辦中華美術院，設帳授徒。由1987年起，任教東亞大學及澳門大學，直至退休。退休後李氏仍然每週穿梭香港和澳門兩地授徒，為兩地藝術發展作出了最大的貢獻。而他近年北上到東北地區，在丹東市作展覽和教學，更把嶺南畫派傳揚到華北。

是次展覽得以順利舉行，承蒙李汝匡先生提供作品，並撥冗親臨本館作示範。在籌備「趙少昂學生作品展覽系列」的過程，端賴博物館專家顧問高美慶教授和黃貴權醫生賜與寶貴意見，謹此致以衷心謝忱。

李穎莊
助理館長(中國藝術)
香港文化博物館



The Art of Lee Yue-hong

Professor Chao Shao-an (1905–98) made important contributions to art education when he established the Lingnan Art Studio in Hong Kong in 1948, and taught for half a century. In organizing the Chao Shao-an Student Exhibition Series, the Hong Kong Heritage Museum aims to show how the works of his students keep the tradition alive, and how innovations have been introduced by the individual artists.

Born in 1927 in Xinyi county, Guangdong province, Lee Yue-hong graduated from the Guangzhou University and the Northcote College of Education in Hong Kong. He devoted his career to teaching. He joined the Lingnan Art Studio in 1951 to study painting with Chao. In 1958, he was one of the four students who exhibited their works jointly at the St John's Cathedral, the others being Lee Man-shek, Ho Tickon, and Au Ho-nien. In 1960 Lee Yue-hong was on the planning committee for the founding of the Today's Art Association, a society formed mainly by Chao's students. He was Vice-chairman and participated in the first four annual shows of the Association.

The aim of the Today's Art Association was to “promote New Chinese painting, to study and learn from nature, using traditional techniques as a foundation,

to develop new subjects and new techniques, so as to reflect the spirit of the times. Each is allowed to develop his individual character. There are no restrictions to adhere to, nor is there the intent to be deliberately different. The sole aim is to promote Chinese painting.” The Lingnan School stresses the importance of direct observation of nature, and sketching from nature as a basis of art. Lee carries this out in earnest — he has travelled widely to see various landscapes and architecture, and he made detailed study of plants, birds and animals which he painted. In his persevering spirit, he paints a single subject in over a hundred works, reflecting his determination to explore and represent every facet and minute variation of the subject. Working on his Huangshan Series, he made many trips to visit the famous and the less well-known scenic areas, observing the effects of change of weather and the seasons, and capturing them in large quantities of sketches for developing his paintings. Thus he presented in his work the many faces of Huangshan, the peaks, the trees, the waterfalls, and the clouds, from different viewpoints, seen from afar, from below and sometimes in close-up. He paints animals, birds and flowers with the same discerning

attitude. The Eagle Series actually depicts many kinds of preying birds such as the hawk, the eagle, the osprey, the vulture, and the owl; besides showing them in various poses of preying and ferocity, Lee also describes the characteristics and habitat of each species in the inscription. The series of Fowls celebrating the year of Rooster (2005) shows a similar broadening of the subject, from the usual domestic fowl of the cockerel and hen to the pheasant, and the turkey. This exhibition features a selection from the series “A Hundred Birds” showing a wide variety of birds, almost scientifically accurate in rendering of colour and proportions, yet they are also finely composed bird-and-flower paintings. His images are often accompanied by verses written in calligraphy, complementing in theme and enhancing the atmosphere.

At the same time, Lee has devoted much effort to art education. He was a member of the Art Panel in the Education Department in the years 1958 and 1959. He founded his own studio the Chinese Art Academy and taught from 1958 onwards. He taught in Macau in the University of East Asia and the University of Macau from 1987 until his retirement. Even after being retired, he continues to travel weekly between Hong Kong and

Macau to teach his students. The recent annual trips to exhibit and to teach in Dandong in northeastern China also mean that he has succeeded in bringing the Lingnan School into a new frontier.

We are most grateful to Lee Yue-hong for lending us his paintings, and giving us his patience and coming to the museum to give demonstrations to our visitors. Our heartfelt thanks also go to our Museum Expert Advisers Professor Mayching Kao and Dr Leo Wong for their continuous support and suggestions during the planning of the Chao Shao-an Student Exhibition Series.

Rose Lee

Assistant Curator (Fine Art)
Hong Kong Heritage Museum

黃山寄意師願常繁

香港文化博物館籌備「趙少昂學生作品展覽系列之四」通知我準備作品展出。我手上有荷花、黃山、百瀑圖、雞年畫雞、鷹五個專題。那一類合適。與館方商討均認為黃山專題，較為特色。

初登黃山便被它那奇偉幻險的景色所陶醉。這是藝術創作不盡的泉源。黃山的一草一木一樹一石，令我難忘。黃山景色，四季不同，朝暉夕照，雨露風雪，煙籠霧鎖，雲海波濤，變幻無窮，非文字所能表達，「黃山是畫人師」，是至理名言。黃山之奇松、怪石、雲海、瀑布無美不備。面對著真山真水，豈止流連忘返，直是廢寢忘餐。……「黃山助我筆縱橫」。

我是趙師的弟子，有機緣在香港文化博物館展覽，深感榮幸。五十年代，趙師出國展覽，曾代趙師主持嶺南藝苑。趙師當時對我說：「以先知覺後知，以先覺覺後覺。」我的任務完成。得到師母與老師的嘉許。一九七四年，到嶺南藝苑探望趙師。趙師頗有感觸，對我說：「二高辭世多年，嶺南畫派不出廣東。」語調傷感而沉痛。接著再說：「關山月與黎雄才乃劍父先生得意門生，有深厚的功力。乃嶺南畫派第二代頂尖人物。北上人士前多尊敬。可惜影響力不大。」這幾句話，令我牢牢不能忘記。二零零三年十月，我在北京畫展。丹東市遼東畫院諸君看到我展出的宣傳品，便派人

來接我到遼寧展覽。北京展覽期中，第二個展場在丹東。以港澳台中華文化藝術協會名義展出。遼東畫院院長聶振文先生是當地的一流畫家，喜歡我的畫。通過畫友王煜先生轉達拜師學藝。兩情相投，結果成為聶君的老師。由那時起，我每年上丹東一次把嶺南畫法傳給他們。他們每年為我辦一個展覽。至今五年，從不間斷。丹東名畫家，人稱丹東七子。其中五子：聶振文、張雙鳳、王曉東、畢正傑、闕吉軍相繼拜我為師，乃嶺南畫派的丹東接班人。丹東現已成為嶺南畫派在北的基地。相隔三十多年，今日才能達成趙師的心願，真是十分欣喜。

李汝匡



功在畫苑
師在畫苑
師在畫苑
師在畫苑



《國畫近作集》（1958年，嶺南藝苑）封面
此展覽又稱「四君子」畫展，1958年於聖
約翰座堂舉行。

Cover of "Recent Works of Chinese Paintings"
(1958, Lingnan Art Studio)

Also known as the Exhibition of the Four
Painters, this was held at St John's Cathedral
in 1958.

「智生靈府 功在筆端」

趙少昂教授為《國畫近作集》題字

"Wisdom is in the mind,
Accomplishment lies in practice."

Inscription made by Professor Chao Shao-an
for the catalogue

Huangshan to the Memory of My Teacher

When I selected my paintings for the “Chao Shao-an Student Exhibition Series” at the Hong Kong Heritage Museum, I have five series of work to choose from, namely, Lotus, Huangshan, Waterfalls, Fowls for the year of the Rooster, and Eagles. After some deliberation, I think the Huangshan landscape series is the most suitable.

I was fascinated by the scenery of Huangshan since my first visit there, and it became the source of endless inspiration for me. This area has spectacular landscapes, the peaks and rocks are weathered into fantastic shapes, the pine trees are wind-twisted into bizarre contours, waterfalls tumble down rugged slopes like silken scarves, and clouds hover and float around the craggy rocks like waves on the shore. The scenery varies greatly with the seasons, and changes with the time of day and weather, such as dawn and sunset, rain and snow. All in all, the beauty is ever-changing and indescribable with words. In the spirit of all the painters, I am happy to take nature as my teacher and as the source of my creativity.

I am honoured to have my work exhibited in the Hong Kong Heritage Museum. In the 1950s, when Professor

Chao travelled abroad to give exhibitions, I was assigned the task to look after the Lingnan Art Studio and to give guidance to the junior students. I performed my duty, to my teacher's satisfaction. When I visited them in the Studio again in 1974, Professor Chao told me his thoughts which had been



後排 (左) 李曼石 (右) 歐豪年
前排 (左) 何迪幹 (右) 李汝匡
刊於 1958 年《國畫近作集》之照片

Back row (left) Lee Man-shek,
(right) Au Ho-nien
Front row (left) Ho Tickon,
(right) Lee Yue-hong
Photo published in the 1958 catalogue
“Recent Works of Chinese Paintings”

his concern for some time - that the Lingnan School of painting has remained within the Guangdong province, since the death of Gao Jianfu and Gao Qifeng, two of the three founding masters of the School. Two of Gao Jianfu's gifted students, Guan Shanyue and Li Xiongcai, were prominent artists of the second generation and much respected in the mainland, but their influence in the north was limited. I knew that my teacher's wish was to promote and spread the Lingnan style to the north, a wish sadly not yet achieved when he died. His words weighed on my mind ever since. When I exhibited my works in Beijing in 2003, the publicity material caught the attention of painters from the Liaodong Painting Academy in Dandong, Liaoning province. They invited me to show my works in Dandong, in the name of the Chinese Culture and Artistic Association of Hong Kong, Macau and Taiwan, so in fact my works were shown in two venues at the same time. The Director of the Liaodong Painting Academy, Nie Zhenwen, a famous painter in his own right, liked my works so much that through an introduction of a friend Wang Yu, he asked to learn from me. Ever since then, I have been travelling to Dandong every year to teach and to exhibit. Currently, five of the famous

seven painters in Dandong have become my students in the Lingnan style of painting. They are namely Nie Zhenwen, Zhang Shuangfeng, Wang Qiaodong, Bi Zhengjie, and Gan Jijun. Now the city of Dandong is a base in northern China for spreading the Lingnan School of painting. Remembering my teacher's words, I am pleased to see that his wish is accomplished after some thirty years.

Lee Yue-hong

藝壇大事年表

- 1927年 農曆八月一日生於廣東省信宜縣。
廣大畢業受學士學位。
- 1951年 入嶺南藝苑，從趙少昂教授深造中國畫。
- 1958年 四君子畫展，香港聖約翰座堂。
任中國藝術院副院長(1958-68)
開辦中華美術院。
香港教育司署聘為美術委員。
- 1959年 台灣詩壇主辦嶺南畫派聯合展覽。
香港教育司署聘為美術委員。
- 1960年 當選今畫會副主席(1960-64)。
- 1962年 今畫會一至四屆歷年年展(1962-65)。
- 1963年 中華美術院首次聯展，香港大會堂。
- 1964年 東方藝術專門學校教務長兼教授職(1964-72)。
- 1965年 李汝匡教授個展，東方藝術專門學校。
- 1967年 萬國藝術家協會副會長(1967-69)，聯展於香港大會堂。
- 1969年 個展，海天沙龍。
- 1970年 李汝匡、李曼石回國畫展，台灣。
- 1971年 個展於香港大會堂。
- 1972年 中國書法研究會成立，當選副理事長。
- 1978年 聯合國美育協會亞洲分會歷屆理事(1978-85)。
中國書畫會成立任副會長兼第一副理事長。
主辦「現代名家書畫展」，香港大會堂。
- 1980年 國際美育協會香港分會理事。
- 1981年 主持國際美育協會香港分會會員近作展。
組成香港藝文協會，被選為第一副理事長(1981-85)。
- 1982年 任香港美術協會執行秘書。
- 1983年 李氏書畫會聯展，台北。
- 1984年 大韓民國東方文化研究院敦聘為該院研究委員。
主持國際美育協會。
- 1986年 李汝匡師生書畫近作展，香港大會堂。
- 1987年 東亞大學教育學院敦聘美勞科講師。
- 1988年 東亞大學師生作品展覽，澳門市政廳。
- 1989年 舉辦東亞大學教育學院學員美勞作品展，東亞大學。

- 1990年 李汝匡師生扇面書畫展，澳門。
李汝匡教授書畫展。
- 1992年 李汝匡書畫展，澳門。李汝匡師生書畫展，澳門。
- 1994年 李汝匡書畫展，澳門。
- 1997年 名書畫家李汝匡教授近作展，廣州。
- 1998年 悼念趙少昂老師李汝匡書畫展覽，香港。
- 1999年 李汝匡教授書畫近作展，台灣。
- 2000年 「君子風範」荷花專題展，澳門。
「君子薈萃」荷花專題展，澳門。
港澳畫家李汝匡，王煜，李金英書畫展，佛山。
- 2001年 李汝匡、王煜、陸榮恩、李金英四名家展，黃山昱城。
- 2002年 李汝匡教授書畫近作展，珠海。
李汝匡師生書畫聯展，香港大會堂。
李汝匡師生書畫聯展，澳門。
李汝匡教授書畫近作展，台北。
- 2003年 展出於湛江，茂名，信宜。
「心醉黃山筆興濃」展覽，北京。
聯展於遼寧丹東市。
- 2004年 李汝匡師生書畫聯展，香港大會堂。
李汝匡書畫展，香港尖沙咀文化中心。
「心醉黃山筆興濃」黃山專題展，澳門。
- 2005年 李汝匡師生書畫聯展，澳門。
「丹青揚信譽，健筆頌雞年」雞年專題展，澳門。
「情托山和水，筆皮河接天」瀑布專題展，澳門。
- 2006年 李汝匡師生書畫展，遼寧丹東市。
港澳書畫家九人作品邀請展，佛山。
- 2007年 李汝匡(香港)王煜(澳門)陳榮恩(美國)三名家作品邀請展，廣州。
個展，佛山。
嶺南畫派李汝匡教授書畫近作展覽，台灣。
- 2008年 嶺南畫派四人聯展，內蒙古鄂爾多斯。
青島市北區迎奧運港澳著名書畫家作品展邀請嶺南畫派李汝匡、王煜、陸榮恩、李金英四人展出。

Chronology of Major Artistic Events

- 1927 Born in Xinyi county, Guangdong province on the first day of the eighth lunar month.
- 1951 Studied painting with Professor Chao Shao-an at the Lingnan Art Studio.
- 1958 Exhibition of Four Painters at the St John's Cathedral, Hong Kong.
Became Vice-Director of the Fine Art Academy of China (1958-68).
Founded the Chinese Art Academy.
Appointed member of the Art Panel by the Education Department of the Hong Kong government.
- 1959 Joint exhibition of works of the Lingnan School in Taiwan, organized by the literary circle.
Appointed member of the Art Panel by the Education Department of the Hong Kong government.
- 1960 Elected Vice-Chairman of the Today's Art Association (1960-64).
- 1962 Participated in the Annual Exhibitions of the Today's Art Association (from the First to the Fourth, from 1962-65)
- 1963 First joint exhibition of the Chinese Art Academy at the Hong Kong City Hall.
- 1964 Head and Professor of the Oriental Art Institute (1964-72).
- 1965 Solo exhibition at the Oriental Art Institute.
- 1967 Vice-Chairman of the International Artists' Association (1967-69).
Joint exhibition of the International Artists' Association.
- 1969 Solo exhibition at the Hai Tien Salon.
- 1970 Exhibition of works by Lee Yue-hong and Lee Man-shek in Taiwan.
- 1971 Solo exhibition at the Hong Kong City Hall.
- 1972 Founding of the Chinese Calligraphy Research Association. Lee as deputy director.
- 1978 Committee member of the Art Education Association Asian Branch of the United Nations (1978-85).
Founding of the Chinese Painting and Calligraphy Society, elected Vice-President and deputy director.
Organized "Exhibition of Contemporary Masters" at the Hong Kong City Hall.
- 1980 Committee member of the International Art Education Association Hong Kong Branch.
- 1981 Organized the exhibition of members' works of the International Art Education Association Hong Kong Branch.
Founded the Hong Kong Art and Literary Association, elected deputy director (1981-85).
- 1982 Executive Secretary of the Hong Kong Fine Art Association.
- 1983 Joint exhibition of the Lee clan in Taipei.
- 1984 Appointed research member by the Oriental Cultural Research Institute of Korea.
Organized International Art Education Association.

- 1986 Exhibition of Recent Works of Lee Yue-hong and Students in Hong Kong City Hall.
- 1987 Employed as art lecturer at the Faculty of Education, University of East Asia.
- 1988 Exhibition of teachers and students work of University of East Asia in Macau.
- 1989 Organized Art Exhibition of students work of the Faculty of Education, University of East Asia.
- 1990 Exhibition of fan paintings by Lee Yue-hong and Students in Macau.
Solo exhibition.
- 1992 Solo exhibition and joint exhibition of Lee Yue-hong and students in Macau.
- 1994 Solo exhibition in Macau.
- 1997 Solo exhibition in Guangzhou.
- 1998 Solo exhibition in memory of Professor Chao Shao-an in Hong Kong.
- 1999 Solo exhibition in Taiwan.
- 2000 Two exhibitions of the Lotus Series in Macau.
Joint exhibition of works of Lee Yue-hong, Wang Yu and Li Jingying in Foshan.
- 2001 Joint exhibition of works of Lee Yue-hong, Wang Yu, Lu Rong'en and Li Jingying in Yucheng, Huangshan.
- 2002 Solo exhibitions in Zhuhai and Taipei.
Joint exhibitions of Works of Lee Yue-hong and Students in Hong Kong and Macau.
- 2003 Exhibitions in Zhanjiang, Maoming and Xinyi of Guangdong province.
Exhibition of Huangshan Series in Beijing and Dandong, Liaoning province.
- 2004 Exhibition of Works of Lee Yue-hong and Students in Hong Kong.
Solo exhibition in Hong Kong Cultural Centre.
Exhibition of Huangshan Series in Macau.
- 2005 Exhibition of Works of Lee Yue-hong and Students in Macau.
Exhibition of Fowls Series in the Year of the Rooster in Macau.
Exhibition of Waterfall Series in Macau.
- 2006 Exhibition of Works of Lee Yue-hong and Students in Dandong.
Joint exhibition of nine Hong Kong and Macau artists in Foshan.
- 2007 Exhibition of works by Lee Yue-hong, Wang Yu and Lu Rong'en in Guangzhou.
Solo exhibition in Foshan.
Exhibition of recent works in Taiwan.
- 2008 Exhibition of four Lingnan School Artists in Ordos, Inner Mongolia.
Works of Lee Yue-hong, Wang Yu, Lu Rong'en and Li Jingying invited in exhibition of Hong Kong and Macau artists in Qingdao in celebration of the Olympics.

作品選錄

Selected Works

白雲深更深

Peaks Beyond the Clouds

1996

水墨設色紙本

Ink and colour on paper

140.5 x 74.5 cm

款識：

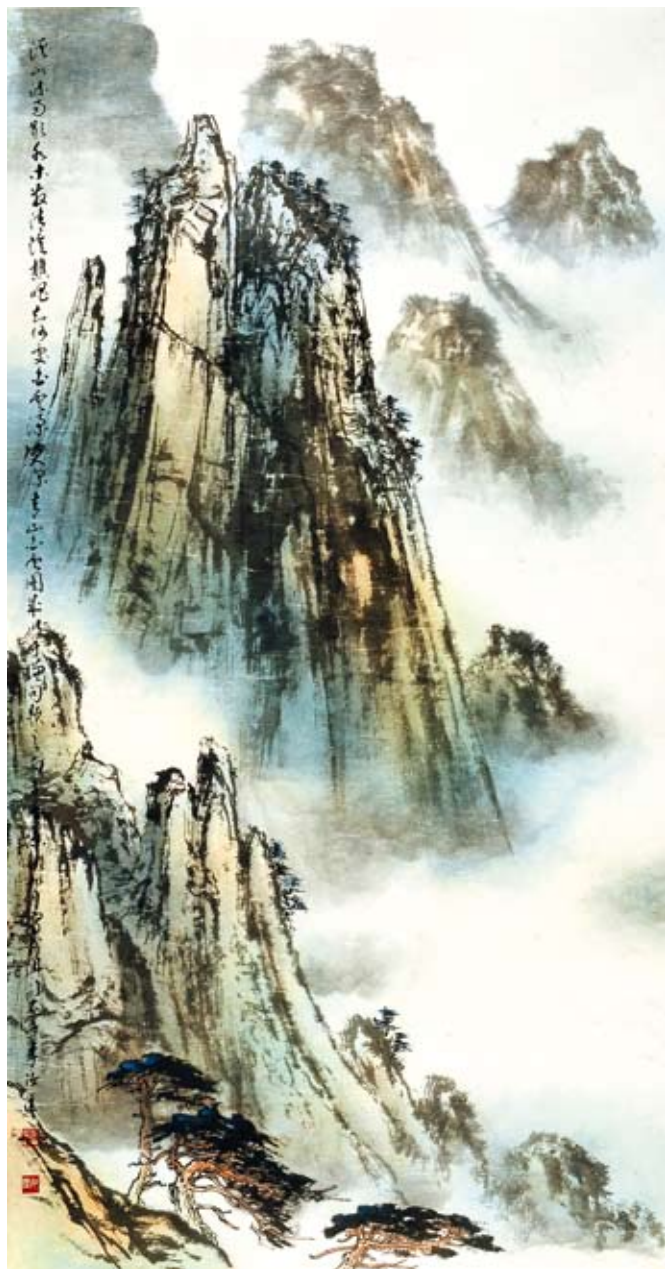
溪山疏雨歇，水木散清音；
樵唱知何處，白雲深更深。
圖成以于謙句題之。

丙子年涼秋九月寫於澳門
大學李汝匡。

印文：

李（朱文）、汝匡（白文）

With signature, inscription
and 2 seals of the artist





晚來雨過添飛瀑

Waterfall after Evening
Rain

1996

水墨設色紙本

Ink and colour on paper

139.5 x 74 cm

款識：

百丈蒼山倚暮寒，仙源無
路欲通難。晚來雨過添
飛瀑，只好幽人隔岸看。
寫文徵明句，丙子秋李汝
匡。

印文：

李（朱文）、汝匡（白文）

With signature, inscription
and 2 seals of the artist

夢筆生花

Pen-shaped Flowering Peak

2002

水墨設色紙本

Ink and colour on paper

140 cm x 74 cm

款識：

高聳奇峰翠接天，謫仙天寶遺事傳。若能擎此生花筆，寫盡人間詩萬篇。壬午年秋寫於九龍李汝匡。

印文：

李（朱文）、汝匡（白文）

With signature, inscription and 2 seals of the artist





虎爪龍鱗老更堅

Roots of Tiger Claws

2001

水墨設色紙本

Ink and colour on paper

140.5 cm x 74 cm

款識：

壹年一年又一年，根盤節
錯鎖流煙。不知天意留何
用，虎爪龍鱗老更堅。清
李方膺詠松詩也。辛巳年
夏四月寫於香港，李汝匡
題於中華美術院燈下。

印文：

李（朱文）、汝匡（白文）

With signature, inscription

and 2 seals of the artist

壁立高峰翠倚空

Sunset on Verdant Cliff

2002

水墨設色紙本

Ink and colour on paper

142 x 69.5 cm

款識：

壁立高峰翠倚空，蒼松昂
首接天風；夕陽漸沒西山
下，遙望天邊一片紅。

壬午冬李汝匡寫於九龍。

印文：

李（朱文）、汝匡（白文）

With signature, inscription
and 2 seals of the artist





黃山盡入畫障中

Picturesque Huangshan

2002

水墨設色紙本

Ink and colour on paper

142 cm x 69.5 cm

款識：

淡煙籠，雨空濛，煙煙雨
雨遊興濃。景萬變，趣無
窮，黃山盡入畫障中。高
峰白雲繞，雨餘現長虹。
驟雨猿哀啼，微晴鳥迎
風。霧湧山稱海，怪石奪
天工。山間奇松勁，相對
樂無窮。圖成乃作黃山歌
題之。壬午年十二月李汝
匡寫於中華美術院窗下並
識。

印文：

李（朱文）、汝匡（白文）

With signature, inscription
and 2 seals of the artist

萬壑爭流

Myriad Waterfalls

2000

水墨設色紙本

Ink and colour on paper

144 x 73 cm

款識：

千巖萬壑勢爭流。庚辰年
夏六月李汝匡。

印文：

李（朱文）、汝匡（白文）

With signature, inscription
and 2 seals of the artist





黃山好容顏

Beautiful View of
Huangshan

2002

水墨設色紙本

Ink and colour on paper

141 x 73 cm

款識：

煙籠高峰雲滿山，蒼松倚
石綠迴環；日暮策杖坡上
立，細賞黃山好容顏。

壬午年春李汝匡寫於九龍。

印文：

李（朱文）、汝匡（白文）

With signature, inscription
and 2 seals of the artist

始信峰前雪紛飛

Snowing on Begin-to-believe Peak

2004

水墨設色紙本

Ink and colour on paper

140 x 74 cm

款識：

歲晚黃山雪紛飛，天寒地凍遊者稀；冰雕玉砌景如畫，始信峰前不思歸。甲申寫舊稿李汝匡識。

印文：

李（朱文）、汝匡（白文）

With signature, inscription and 2 seals of the artist





龍鱗翠蓋紗籠

Scaly Trunks

2004

水墨設色紙本

Ink and colour on paper

142 x 73 cm

款識：

凌霜冒雪萬山中，絕壑滄
茫禦罡風；立地頂天浩然
氣，龍鱗翠蓋紗籠。

甲申年立夏前三日李汝匡
寫於中華美術院。

印文：

李（朱文）、汝匡（白文）

With signature, inscription
and 2 seals of the artist



翠鳥

Kingfisher

2008

水墨設色紙本

Ink and colour on paper

45.5 x 68.3 cm

款識：

水邊歸來青難辨，荷塘飛去色一般。

戊子年九月李汝匡寫於九龍。

印文：

李（朱文）、汝匡（白文）

With signature, inscription and 2 seals of the artist



黑枕黃鸝

Black-napped Oriole

2008

水墨設色紙本

Ink and colour on paper

45.6 x 68.2 cm

款識：

草長江南春欲闌，曉聞聲在綠陰間。定應
春恨知公子，故作清歌爭小蠻。推盡落花
風自暖，喚醒愁眼日長閑。隔枝時見黃金
羽，始信庭柯會解顏。

宋周紫芝詩。戊子年秋九月李汝匡。

印文：

李（朱文）、汝匡（白文）

With signature, inscription and 2 seals of
the artist



紅脰

Red Cheeks

2008

水墨設色紙本

Ink and colour on paper

45.5 x 68.8 cm

款識：

瘦綠愁紅倚暮煙，露華涼冷洗嬋娟。含情脈脈知誰怨，顧影依依定自憐。風送雨，水連天，凌波無夢夜如年。何時北渚亭邊月，狼籍秋香拂畫船。

金元好問詞調寄鷓鴣天。

戊子年冬十一月李汝匡識。

印文：

李（朱文）、汝匡（白文）

With signature, inscription and 2 seals of the artist



白腹鵲鵙

Cuckoo-Shrike

2008

水墨設色紙本

Ink and colour on paper

46 x 68.7 cm

款識：

平生愛竹，到處繫心曲，一日相違人便俗，栽滿水邊茅屋。誰知歲晚空山，佳人能慰荒寒，莫論和羹結實，且看高節停鸞。元許有壬詠竹調寄清平樂。

戊子年冬十一月李汝匡寫於九龍。

印文：

李（朱文）、汝匡（白文）

With signature, inscription and 2 seals of the artist



紅耳鶯
Red-whiskered Bulbul
2008
水墨設色紙本
Ink and colour on paper
45.5 x 68.5 cm

款識：
秋光好，更數老來嬌，五色渾疑花爛漫，
三秋占斷葉妖嬈，畫苑也難描。
清葉申薌句。戊子年冬季李汝匡。
印文：
李（朱文）、汝匡（白文）
With signature, inscription and 2 seals of
the artist



白喉石鷓

White-throated rock thrush

2008

水墨設色紙本

Ink and colour on paper

46.2 x 69 cm

款識：

翠條多力引風長，點破銀花玉雪香。韻友

自知人意好，隔簾輕解白霓裳。

明沈周句。戊子年夏五月李汝匡寫於九龍。

印文：

李（朱文）、汝匡（白文）

With signature, inscription and 2 seals of the artist



錦花鳥

Zebra Finch

2008

水墨設色紙本

Ink and colour on paper

46.2 x 69.2 cm

款識：

春花正璀璨，錦鳥復和鳴。枝上
啁啾語，唱隨譜新聲。

戊子年十月李汝匡寫於九龍。

印文：

李（朱文）、汝匡（白文）

With signature, inscription and 2 seals of the
artist



南琉球歌鵙

Ryukyu Robin

2008

水墨設色紙本

Ink and colour on paper

46 x 68 cm

款識：

丁亥年七七為琉球歌鵙寫照。

戊子李汝匡。

印文：

李（朱文）、汝匡（白文）

With signature, inscription and 2 seals of the artist



藍鵲

Blue Magpie

2008

水墨設色紙本

Ink and colour on paper

46.1 x 69.5 cm

款識：

翠襟紅嘴便知機，久違重羅穩處飛。舉日
人間多欺詐，消災解困悟禪機。

題藍鵲紅梅圖。戊子年夏五月李汝匡寫於
九龍。

印文：

李（朱文）、汝匡（白文）

With signature, inscription and 2 seals
of the artist



帛琉紅頭翡翠

Kingfisher

2008

水墨設色紙本

Ink and colour on paper

45.5 x 68.6 cm

款識：

一段清香雲錦秋，雙花開處盡風流。只應無語常相并，卻是多情不自由。湘水怨，漢濱愁，淡烟斜日兩悠悠。凌波不下橫塘路，對立西風共倚羞。

元劉敏中詞。戊子年十一月李汝匡寫於九龍。

印文：

李（朱文）、汝匡（白文）

With signature, inscription and 2 seals of the artist



白鳩

Dove

2008

水墨設色紙本

Ink and colour on paper

45.5 x 68.5 cm

款識：

十丈珊瑚是紅棉，花開紅比朝霞鮮。天南

樹樹皆烽火，不及攀枝花可憐。

圖成以時人屈大均詩題之。

戊子年十月李汝匡寫於九龍。

印文：

李（朱文）、汝匡（白文）

With signature, inscription and 2 seals of
the artist