

趙維毅

畫集續集

王元龍題



中国画报出版社



年：丰收幸福果四季常開勝利花
一九五九年小滿前四日寫於青島 錢錢



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子平題



纵横劲健 精神灿然

——浅述赵维、赵毅先生的绘画艺术

赵建成

(一)

著名画家赵维先生，早年在上海美专学习，得到刘海粟、黄宾虹、潘天寿、王一亭诸名师的亲炙，打下了坚实的绘画基础。其创作人物、山水、花鸟、走兽无所不精，工笔、写意、没骨、双勾无所不能。先生声名早举，三四十年代就在上海、烟台等地多次举办个人画展，影响广泛，是现代中国画坛少有的全能圣手。

赵维先生笔下的人物清晰、隽永、朴茂。其画作取材多是生活中寻常之所见，可谓“俯拾即是，着手成春”，读来亲切、快然。诸如《卖小鸡》、《渔业四屏》（与张镇照先生合作）、《福院春暖》、《老来红》等作品，细微处丝丝入扣，神情毕肖自然，扎实的写真功力令人叹为观止。赵维先生的山水画，笔墨浑茫苍厚，其萧然意蕴直承元人之画路；其丘壑意境可闻宋人遗响。同时，他重视师造化，画上有浓郁的林泉气息，无“南窗下”的空洞与贫薄。他的工笔花鸟，造型生动，章法富有节律，设色艳而不俗，意境平易而不乏深邃，既有两宋院体绘画的古典韵致，又有鲜明的时代特色。他的写意花鸟，笔墨清朗，洒然出尘，深受任伯年、王雪涛的影响。然而，他不囿前人窠臼、不落时人俗套，落寞之际往往自见性灵，流露出对艺术、对生活的深切感受。

赵维先生穷其一生耕耘不息，以至其清新朴茂、意韵奇逸的绘画艺术深受人们的喜爱。他为弘扬民族艺术作出了贡献，并为我们积累了一笔珍贵的艺术财富。

(二)

当今中国画创作呈现出多元纷呈的新局面，张扬个性化的笔墨图式已然成为时代潮流。这是符合艺术发展规律的。但是，产生积极社会影响的个性化笔墨图式也必须切合民族审美习惯的共性。只有如此，个性化的艺术才能充分体现民族文化精神。

多少年来，画家赵毅先生没有以叱咤风云的架势去呼啸画坛，也没有以怪异另类的所谓个性张扬招摇过市。他总是以澹泊的心境处世，不事张扬或炒作，总是在不急不躁地维护恬静蔼然的心境，守望真、善、美的高尚境界。

出生于书香门第的赵毅先生，自幼在其父——著名书画家赵维（残铁）先生的熏陶下，于传统书画和国学方面打下扎实的基础。他主攻中国花鸟画，对虫鱼、禽兽、人物偶有涉猎。在花鸟方面，他最推崇八大、任伯年、吴昌硕。他执着追求，刻苦钻研，善

于继承，然师古而不泥古。对于任伯年的色彩、吴昌硕的笔墨以及扬州、岭南画派之形神，他多能从中吸取养料，并结合个人实践进行创作。几十年来，他未尝一日忘情艺事，总是临池不辍。在常年的自我磨砺中，其艺术品格不断得到提升，逐渐形成自己朴茂健朗、粗犷豪放、隽永高华的艺术风格。作为一个靠自学成长的画家，其中酸甜苦辣如鱼饮水，冷暖自知。

赵毅先生的作品立意深邃、笔墨生动、工中有写、写中兼工。明丽而不媚俗的着色，合着贴切的勾勒、点染和严谨的布局，构成一个有机的统一体，使整个画面流露出一种古典美，同时又散发出一股浓郁的时代气息。他创作的藤科花果如凌霄、紫藤、牵牛花、葫芦和墨竹、幽兰、雪梅、丹柿等，泼墨与勾勒交融，下笔纵横洒脱，笔畅墨酣，充分表现出四季花卉的万般风情，给人以气韵生动的艺术美和意境美，表达了歌颂生命、保护环境、关爱自然的人文情怀。

赵毅先生的作品题材广泛。他在生活中发现美，在艺术中创造美，在心灵中领悟美。他十分注重生活积累，正如他所说的“没有灵感的作品永远是没有生命力的”。他的创作不苛求物象形似，而是直取对象的精神要素。他疾笔爽写、直抒胸臆，力求寄物言志、缘物抒情以至天人合一、物我两忘的逍遥之意境。

赵毅先生的花鸟画题材虽多是生活中的寻常事物，然而一旦反映在他画上，却总是别具意味、情调卓然。品读他的作品，自能领会到“怪伟伏于平易之中，趣味处于言语之外”的审美奥妙。他的作品既凝重苍厚，又清丽秀逸，渗透着他对生活、岁月的一片情愫，体现着他对现实世界的深切感悟。他那奔放的笔墨和富有张力的章法，显示了自然生命的倔犟和人格精神的刚健，也表现了与时俱进的时代风貌。诸如《朝晖》、《雪压枝更挺》、《壮志凌云》、《春满乾坤》、《胜似春光》、《一代风流》，这一系列作品无一不是他人格的写照，无一不是他心灵的独白。他的绘画艺术充分体现了一个革命者的胸襟，一个热爱生活、热爱人民的艺术家的情怀。赵毅先生年届八旬，体弱多病，仍笔耕不息，精神可嘉。谨衷心祝愿他健康长寿、艺术长青。

2004年10月

（作者时任青岛市文联副主席，中国美术家协会会员，山东省美术家协会副主席，青岛市美术家协会主席，青岛画院院长。）

Vigorous Strength, Brilliant Spirit
—Artistic Pursuit of Painters Zhao Wei and Zhao Yi
By Zhao Jiancheng

(Part One)

Zhao Wei, a famous painter, was educated at the Shanghai Specialized School of Fine Arts, where he received personal instructions from many art masters, including Liu Haisu, Huang Binhong, Pan Tianshou, and Wang Yiting, and thus laid a solid foundation for his art career. He has a good mastery of all genres of traditional Chinese painting, including portrait, landscape, flower-and-bird, and beast, and is skilled in all techniques, including meticulous, freehand, non-outlined, and contoured brushworks. He earned fame in his youth, and early in the 1930s and the 1940s, he held individual art exhibitions in Shanghai, Yantai, and other cities, which exerted wide influences. Zhao is highly valued as a versatile painter in the contemporary Chinese art circles.

The figures under Zhao's brush are elegant, simple, and clear. The subjects of his works are mostly inspired by ordinary objects in life. "By picking up any ordinary material, he can make it a masterpiece." His representative works, such as "Selling Chickens," "Four Screens in Fishery" (in cooperation with painter Zhang Zhenzhao), "Spring Warms a Blessed Courtyard," and "Sunset Red," feature fine brushwork in details and true-to-life facial expressions and demonstrate the painter's marvelous skills and techniques. Zhao's landscape paintings, featuring thick, magnificent ink, are imbued with a flavor of the painting styles of the Song and Yuan (960-1368) Dynasties. Zhao also attached importance to learning from nature, and therefore, his works are often filled with a strong air of forest and streams, instead of being devoid of substance. His flower-and-bird paintings in meticulous technique are vivid in design, rhythmic in layout, radiant in color, and profound in meaning, integrating classical charm of the academic-styled painting of the Song Dynasty with distinctive characters of modern times. Under the influence of masters Ren Bonian and Wang Xuetao, his flower-and-bird paintings in freehand technique are clearly inked in a refined manner. Zhao's painting was not restricted by the laws set by earlier artists and departed from conventions, revealing the painter's deep affection toward art and life.

Zhao Wei devoted all his life to artistic pursuit, and his fresh, simple, and impressive painting won great favor among the people. Zhao made a great contribution to carrying forward the national art and left us a valuable treasure of art.

(Part Two)

Contemporarily, the creation of traditional Chinese painting has entered a new stage of a colorful diversity, and it has become a modern trend to flaunt individuality. All this accords with the development pattern of art. While the individualized brushwork produces positive social effect, however, it should also tally with the general character of national aesthetical habits. Only by doing so can individualized art fully represent the national cultural spirit.

Over the past years, painter Zhao Yi has never wooed fame in the art circles by showing off his works on various occasions or flaunting his individuality. Being indifferent to fame or other worldly desires, he leads a tranquil life and seeks for a noble realm of sincerity, benevolence, and beauty.

Zhao Yi was born into a family of scholars. Under the influence of his father, a noted painter and calligrapher Zhao Wei (Can Tie), he began to learn traditional painting and calligraphy in his childhood and laid a solid foundation in art. He specializes in flower-and-bird painting and is also good at painting insects, fish, beasts, and figures. In flower-and-bird painting, he especially respects masters Bada Shanren, Ren Bonian, and Wu Changshuo. He makes unrelenting efforts in study and painting. He learns from ancient techniques but is not restricted to ancient ways. He absorbed essences from the color application of Ren Bonian, the ink use of Wu Changshuo, and the spiritual expression of the Yangzhou and Lingnan genres, and integrated these with his own artistic creation. For dozens of years, he has spared no effort in practicing. His endeavors finally escalated his artistic cultivation and gradually formed a bold, unconstrained, and noble artistic style of his own. As a painter who was taught by himself, Zhao Yi is well aware of the hardship in the process of leaning.

Zhao's works show deep and profound conceptions, feature vivid strokes, and combine meticulous and freehand techniques. The brilliant but yet vulgar colors, appropriate outlines, and strict layout are beautifully integrated to compose paintings that reveal classical beauty and radiate a strong aroma of the time. His paintings of lianas, such as Chinese trumpet creeper, Chinese wisteria, and gourd, as well as other plants, such as bamboo, orchid, and plum blossom, show a brilliant blending of splash-ink and outlines, fully depict the charms and beauty of the flowers in different seasons, and express the artist's devotion to respecting life, protecting the environment, and loving the nature.

Zhao's paintings are devoted to a wide range of subjects. The painter is apt to discover beauty in life, create beauty in art, and appreciate beauty in mind. As he said, "Any work that has no inspiration will never have vitality." Instead of pursuing likeness in appearance, Zhao focuses on the spiritual elements of the objects, trying to express his emotions through painting and realize a harmonious, carefree artistic mood.

Although the objects of Zhao's flower-and-bird paintings are mostly commonplace in life, they appear to be full of interest under the brush of Zhao. Viewing Zhao's works, one will find "the wonder hidden in the simplicity and the delight lying beyond words." His works are not only solemn and thick but also fresh and elegant, reflecting his love for life and his understanding of the reality. His unconstrained strokes and vigorous composition demonstrate the unyieldingness of natural life and the rigidness of human spirit, as well as a manner of advancing along with the time. Many of his works, including "Morning Sunlight," "Tree Branches More Straight in Snow," "Ambition," "All in Spring," "Superior to Spring Light," and "A Generation of Heroes," are portrayals of his own moral character. The paintings fully represent the artist's broad mind and deep love for life and the people. Though in his 80s and poor in physical health, Zhao is still working hard in the pursuit of art. I would extend my heartfelt wish to him, hoping him a healthy longevity and an evergreen artistic life.

(The writer, Zhao Jiancheng, is vice president of the Qingdao Federation of Literary and Art Circles, member of the China Artists Association, vice president of the Shandong Artists Association, president of the Qingdao Artists Association, and president of the Qingdao Art Academy.)

读赵维、赵毅画集有感

曲江川

时序寒秋，夜阑人静。推冗秉烛，于灯下一展赵维、赵毅父子画集，倏然洞开，犹如跨进一个生机勃勃，意趣盎然的桃源世界；古松卧翠，凌霄举焰，白鹭凝立，顽猴攀援；或桃李舞蝶，或菊蟹闻香；或残荷擎雨；或红梅傲霜；有竹影曳曳，有萍鱼喋喋，有蝉鸣衰柳，有雀跃藤间……真个是调动万斛笔墨，挥洒真率性灵。于浓淡疏密之间，自然流转着两位画家或清雅恬淡或豪放洒脱之情韵，令观者如抱清流，如坐春风，熙攘凡俗，一涤而空。

赵维老先生仙于1972年，生前曾名满画界更广誉胶东民间。在岛城，上些年纪或略通丹青者多闻知“残铁”。他上世纪20年代毕业于烟台商科，后旅往上海经商，凭其商业科班的资历及流利的英语，他本可以在大上海过一种令时人艳羡的食鱼出车的富贾生活。然而他却淡然舍弃，投身上海美专，在黄宾虹、刘海粟、潘天寿、王一亭诸师门下，如鱼得水，发奋研习；学贯古今，中西并举。诗书砚篆，乃至字画装裱，民间扎制，皆无所不能。然生平多遭离乱，书画难谋稻粱。先生虽清寒如洗且左臂残损，却从未改所衷，而精艺不辍，朝晚以习画为乐。细读老先生所存画作，真朴无奇，沉静恬远，多有“学画”、“日课”等题款，然而或工或写，皆精妙灵动。更有印铭曰“残铁”，曰“不锈”，发人吟悟，其画品人品，卓然纸端。

相对其父远接白阳南田，近学非闇一亭以传统为本的绘画而言，赵毅先生作品在其父影响之外可看出更广泛的渊源，他化众家之长，出自我新貌，意发笔先，任手挥写，一气呵成，笔调活

脱豪放，画风一如其人。

赵毅先生自幼诗书丹墨以濡，少年时代即有绘画作品参展。早年投身革命，戎马倥偬，虽从事战地新闻及政工工作，然心骛犹在丹青。及解放入城，又公务繁身，夙心未已。十年浩劫，历经磨难，所幸有老父之书画相慰，作画做人，悟求至境。自1972年始，全神以入绘事，无一日不作画，竟一发不可收。每临纸笔，兴奋不已，构思经营，尝伴以京剧，运气入笔，挥毫泼墨，酣畅淋漓，如醉如痴，而寝食病困俱忘。常于夜半，披衣向案，挥洒涂抹，一抒胸竹，不知东方之既白。

赵毅先生为画，注重写生，感悟生活，以求艺术的灵感，表现作品的生命。渊厚的家学，广博的涉猎，丰富的人生历练，以及几十年来在积淀的绘画技巧和深厚功力，使其画作已达到相当高的境界。老老实实为人，勤勤恳恳攻艺。先生画中每每钤章曰：“倔强风霜”，尤令我感佩唏嘘，可视为先生品格画风之写照。

我与赵家曾相邻而居，与爱学（赵老次子刘浩）乃同窗球友，尊赵毅老俨为父执。赵老年逾八秩，尚壮心未已，每日“只争朝夕”，心系鸿制。更倾其毕生精力，出版父子画集续集，不延耆宿，嘱余为序，不胜惶恐。感念一片至诚，我虽晚辈后学，不揣浅陋，写此文字，斯为感言。

2004年11月5日

于青岛五味书斋

（作者系青岛大学教授）

An Impression of the Painting Album of Zhao Wei and Zhao Yi

By Qu Jiangchuan

It was a quiet deep-autumn midnight, and under the lamp, I opened the painting album of Zhao Wei and his son, Zhao Yi. Suddenly, I was completely astonished, feeling as if I entered a utopia full of vigor and interest. There, age-old pines lie in green; trumpet creepers bloom; egrets stand in a graceful manner; naughty monkeys climb around; butterflies dance among peach blossoms; lotus leaves support raindrops; plum blossoms showcase their beauty in frost; bamboo shadows sway; fish talk lightheartedly; cicadas sing on willow branches; and sparrows jump among the vines. With tactful use of ink and brush, the various living things in nature gain life on paper. In heavy or light colors, the paintings naturally convey the painters' emotions and feelings, either calm or bold, and make the viewers feel as if they are embracing clear streams or being bathed in spring breeze; all the hubbubs in the secular world will soon be wiped out.

Zhao Wei passed away in 1972. When he was alive, he enjoyed a sterling reputation in Chinese art circles, especially among the folk people on the Jiaodong Peninsula. In Shandong, "Can Tie" is a name well known by the aged people and all art lovers. In the 1920s, Zhao Wei graduated from the Yantai Specialized School of Commerce. Then, he resettled in Shanghai. His well-acknowledged qualification in commerce and good mastery of English language could no doubt earn him a wealthy life that was then widely admired. However, he gave up the opportunities, but entered the Shanghai Specialized School of Fine Arts and studied under the instruction of Huang Binhong, Liu Haisu, Pan Tianshou, Wang Yiting, and other masters. Like a fish in water, he studied hard. By integrating the traditional with modern art and the Chinese with Western art, he gained a mastery of a variety of art forms, including painting, calligraphy, seal-cutting, picture mounting, and paper craft. Unfortunately, due to frequent encounters of chaos and tribulations, he failed to achieve brilliant artistic accomplishments. Though being poor in financial status and being impaired with his left arm, he never reduced his love for art and spared no time practicing painting. Take a careful look of his work, one will sense a touch of simplicity and tranquility and will be impressed by such inscriptions as "Learning Painting" and "Daily Work." His paintings, in either meticulous or freehand style, are full of vibrant life, and the inscriptions of his artistic names, such as "Can Tie" (Handicapped Iron) and "Bu Xiu" (Not Rusty), demonstrate his artistic and moral cultivations.

Compared with his father, who developed a traditional style of painting based on learning and inheriting the genre of masters Baiyang Shanren, Yun Nantian, Yu Fei'an, and Wang Yiting, Zhao Yi has found a much wider source of artistic creation. He absorbed the strong points of all genres, featured vibrant and unconstrained strokes, and created a painting style of his own that quite represented his personality.

Early in his childhood, under the influence in poetry, calligraphy, and painting, Zhao Yi entered his paintings to art exhibitions. In his youth, he participated in Chinese revolution and joined the army, being engaged in battlefield journalism and political work. However, he retained a deep love for painting. After New China was founded in 1949, because of the busy official affairs, his desire for painting was not yet realized. In the Cultural Revolution period, which lasted ten years, he experienced great sufferings, and it was his father's paintings and calligraphy that comforted him and supported him in continuing his pursuit in moral and artistic cultivation. Beginning in 1972, he has been fully dedicated to painting, keeping a habit of painting every day. Whenever unfolding the paper and holding a brush, he becomes excited. With careful conception and in the company of the rhythm of Peking Opera, he reveled in waving the brush and splashing ink with ease and verve and often forgot to eat and sleep. Many times, he got up at midnight to paint, and would finish a piece without break, before noticing that the first rays of the sun had already appeared in the east.

As a painter, Zhao Yi attaches great importance to coming closer to nature and getting a taste of life, so as to seek artistic inspiration and bring vitality to works. Thanks to his paternal teaching and influence, extensive readings, rich life experiences, and excellent painting skills based on dozens of years of accumulation, his painting has reached a lofty realm. His philosophy: Be honest in humanness; be diligent in art. I often marveled at his seal inscription reading "Indomitable Wind Frost," which can be considered a mirror of his moral character and painting style.

I used to be a neighbor of Zhao's family and a schoolmate of the second son of Zhao Yi. I respect Zhao Yi as I do to my father. Though in his 80s, he is still ambitious in painting. Furthermore, he has devoted much effort in publishing a continuing album of his and his father's paintings. He requested me to write a preface for the album. As a younger, I cherished much appreciation of his trust, and expressed all my true feelings and sensations in this preface.

November 5, 2004

Five Flavor Study, Qingdao

(The author is a professor at Qingdao University.)

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Lotus Flowers and Mandarin Ducks (II)
07. 松菊鹌鹑 （三） 138cm × 35cm
Pine, Chrysanthemum, and Quails (III)
梅茶喜鹊 （四） 138cm × 35cm
Plum Blossoms, Camellia, and Magpie (IV)
08. 万寿无疆 180cm × 96cm
Boundless Longevity
09. 老来红(年画) 138cm × 68cm
Happy Old Age (New Year Painting)
10. 山区新貌 138cm × 68cm
A New Look of a Mountainous Area
11. 年年丰收幸福果 138cm × 35cm
Yielding a Bumper Harvest Every Year
12. 国色天香 120cm × 40cm
National Beauty and Heavenly Fragrance
13. 全心全意为人民服务（年画）
138cm × 68cm
Serving the People Wholeheartedly (New Year Painting)
14. 有山皆绿 120cm × 32cm
All Is Green in the Mountains
15. 福贵满堂 138cm × 68cm
Full of Bliss and Honor
16. 前哨 138cm × 68cm
Outpost
17. 捷报（年画）100cm × 50cm
News of Victory (New Year Painting)
18. 福院春暖（年画）138cm × 68cm
Spring Warms a Blessed Courtyard (New Year Painting)
19. 桃花春燕 70cm × 35cm
Peach Blossoms and Swallows in Spring

20. 大戏下乡（年画）138cm × 68cm
Performing Folk Dramas in the Countryside (New Year Painting)
21. 紫藤群雀 70cm × 35cm
Sparrows Playing on Wisteria
22. 瓜田新农（年画）
（赵维与张镇照合作）138cm × 68cm
New Farmers in a Melon Field (New Year Painting, in cooperation with Zhang Zhenzhao)
23. 枫叶八哥 70cm × 35cm
A Crested Myna on a Maple Tree
24. 忘忧 36cm × 33cm
Forgetting Worries
25. 蝶舞深秋 36cm × 33cm
Butterfly Dancing in Deep Autumn
26. 梨花八哥 36cm × 33cm
A Crested Myna with Peach Blossoms
27. 益寿 36cm × 33cm
Strengthening Health
28. 美味 36cm × 33cm
Delicious Food
29. 东篱佳色 50cm × 38cm
Beauty Beyond Hedge
30. 降龙伏虎 138cm × 68cm
Subduing Dragon and Taming Tiger
31. 年年斯日报丰收 120cm × 35cm
Bumper Harvest Reported Every Year
32. 胜似春光 138cm × 35cm
Being Parallel to Spring Beauty
33. 迎春汛 138cm × 68cm
Getting Ready for Spring Flood
34. 富贵大吉 138cm × 40cm
Riches and Honor
35. 龙池渍雪 138cm × 68cm
Snow Melting into Dragon Pond
36. 四季常春 138cm × 35cm
Ever-Spring All the Seasons
37. 人欢马腾迎春耕（年画）
138cm × 68cm
Welcome Spring Plowing with Great Joy (New Year Painting)
38. 渔师早有巧安排 130cm × 68cm
Fishermen Have Made Arrangement
39. 丰年乐 120cm × 35cm
Great Delight on Good Harvest
40. 虎 138cm × 68cm
Tiger
41. 报春图 138cm × 68cm
Heralding Spring (New Year Painting)
42. 牡丹天竹（一）120cm × 30cm
Peonies
秋菊益寿（二）120cm × 30cm
Autumn Chrysanthemum
43. 金弹满枝（三）120cm × 30cm
Golden Fruit
南国荔枝（四） 120cm × 30cm
Litchi in South China
44. 春暖鸭先知 138cm × 68cm
Ducks Feel Spring First

45. 海棠小雀 68cm × 45cm
A Little Sparrow on a Chinese Flowering Crabapple
46. 万寿 68cm × 35cm
Long Life
47. 凌霄八哥 68cm × 45cm
A Crested Myna Ready to Soar to the Sky
48. 芍药盛开 110cm × 35cm
Peonies in Full Bloom
49. 红丹铁石 68cm × 35cm
An Iron Rock
50. 情韵 80cm × 45cm
Love Talks
51. 福利院里捷报来 138cm × 56cm
Good News Arriving at Welfare Home
52. 玉兰鹦鹉 120cm × 35cm
A Parrot on a Yulan Tree
53. 红杏出墙 68cm × 45cm
Red Apricot Flowers out of the Wall
54. 老少红（年画）70cm × 50cm
An Old Lady with Her Grandchildren (New Year Painting)
55. 金华秋实 95cm × 50cm
Harvest in Golden Autumn
56. 秋声秋色促农忙 60cm × 35cm
Autumn Touch
57. 欲与天公试比高 120cm × 35cm
Ambitious to Match in Height with the Sky
58. 留得残荷听雨声 68cm × 35cm
Withering Lotus Listening to the Rain
59. 白荷青蛙图 138cm × 68cm
Frog on White Lotus
60. 越学心里越亮堂（年画）
138cm × 68cm
Eager for Study (New Year Painting)
61. 香满乾坤 120cm × 35cm
Spring Is Everywhere
62. 梅 120cm × 35cm
Plum Blossoms
63. 紫蟹黄花 120cm × 55cm
Crabs with Flowers
64. 孔雀丹柿 150cm × 80cm
Peacocks with Red Persimmon
65. 东风到处好春光 180cm × 96cm
East Wind Brings Spring
66. 春盘献瑞 120cm × 45cm
A Presentation of Good Luck
67. 劳武结合春耕忙（年画）
180cm × 96cm
Busy Spring Plowing (New Year Painting)
68. 万年青（年画）138cm × 68cm
Evergreen (New Year Painting)

赵毅作品

zhaoyi Works

71. 洛都春风 150cm × 96cm
Spring Wind in Luoyang
72. 梅花欢喜漫天雪 138cm × 68cm
Plum Blossoms in a Shower of Snow-flakes
73. 硕果 138cm × 68cm
Big Fruits
74. 月季枇杷图 138cm × 68cm
Chinese Roses and Loquats
75. 千秋 138cm × 68cm
An Autumn Scene
76. 月梅图 138cm × 68cm
Plum Blossoms in the Moonlight
77. 瓜园丰收 138cm × 68cm
A Harvest of Melon
78. 四季清香 96cm × 58cm
All-Season Fragrance
79. 暖风春意 138cm × 68cm
Spring in the Air
80. 雄视 138cm × 68cm
A Heroic Gaze.
81. 风叩金钟 68cm × 45cm
Wind Comes
82. 双鹤图 68cm × 45cm
Twin Eagles
83. 秋色浩荡 92cm × 58cm
Autumn Charm
84. 迎春图 68cm × 45cm
Welcoming Spring
85. 山茶花图 138cm × 68cm
Painting of Camellia
86. 春华秋实 138cm × 68cm
Spring Flowers and Autumn Fruits
87. 清新 68cm × 45cm
Pure and Fresh
88. 春韵 清供 35cm × 35cm
Spring Charm Tributes
89. 春浓 荷花 35cm × 35cm
In Deep Spring Lotus Flowers
90. 梅鹤 夜鹰 35cm × 35cm
A Crane with Plum Blossoms Goatsucker
91. 葫芦 鸳鸯 35cm × 35cm
Gourds Mandarin Ducks
92. 书法 葡萄 35cm × 35cm
Calligraphy Grapes
93. 秋艳八哥 68cm × 68cm
Crested Mynas in Autumn
94. 松鹤图 68cm × 45cm
A Painting of Crane and Pine
95. 春酣 68cm × 45cm
Sweet Spring
96. 秋艳 120cm × 68cm
Autumn Beauty
97. 藤萝群雏 138cm × 68cm
Chicks under a Chinese Wisteria

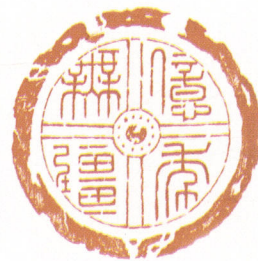
98. 月梅图 120cm × 68cm
Plum Blossoms and Snow Flaks Resemble Each Other
99. 春色常驻 138cm × 68cm
Everlasting Spring
100. 香满乾坤 68cm × 45cm
Spring under Heaven
101. 远瞩 138cm × 68cm
Gazing at Distance
102. 樱花猫蝶图 120cm × 45cm
Cats and Butterflies Play around Cherry Blossoms
103. 虎 138cm × 68cm
Tiger
104. 春喜图 138cm × 68cm
Spring Happiness
105. 寿酒图 138cm × 68cm
Longevity Wine
106. 玉兰图 138cm × 68cm
Yulan Flowers
107. 竹石八哥图 100cm × 35cm
Crested Mynas on a Rock
108. 玉兰雀石图 120cm × 35cm
Yulan Tree by a Rock
109. 傲雪迎春 68cm × 45cm
Welcoming Spring against Snow
110. 秋实累累 68cm × 45cm
Countless Autumn Fruits
111. 秋意 68cm × 45cm
Autumn Touch
112. 枇杷双雀 48cm × 44cm
Loquats with Sparrows
113. 紫藤雏鸡 138cm × 68cm
Chicks under a Chinese Wisteria
114. 大寿图 76cm × 50cm
Painting of Great Longevity
115. 春酣（牡丹）138cm × 68cm
Sweet Spring (Peonies)
116. 大吉大利图 138cm × 68cm
Great Happiness and Good Luck
117. 鹤 48cm × 44cm
Crane
118. 春柳八哥 48cm × 44cm
A Crested Myna on a Willow Branch
119. 凌霄花 48cm × 44cm
Trumpet Creeper
120. 战地黄花分外香 48cm × 44cm
Yellow Flowers Emit Particular Fragrance
121. 绛雪 48cm × 44cm
Reddish Snow
122. 报春图（八哥墨梅）48cm × 44cm
A Painting of Spring (Crested Mynas and Dark Plum Blossoms)
123. 大寿图 48cm × 44cm
Painting of Great Longevity (Peaches)
124. 紫砂壶诗意 48cm × 44cm
A Purple-Sand Pot with a Poetic Flavor
125. 秋鸣 68cm × 45cm
Autumn Singing

126. 有鱼有酒待客来 68cm × 45cm
Fish and Wine Are Ready for Guests
127. 春游 138cm × 68cm
Spring Tour
128. 三友图 68cm × 45cm
Three Friends
129. 秋阳暖如春 138cm × 68cm
Autumn Sun Rays Bring Spring Warmth
130. 大吉图 96cm × 58cm
Painting of Great Fortune
131. 壮志凌云 138cm × 68cm
Soaring Aspirations
132. 牧童 48cm × 44cm
A Shepherd Boy
133. 仕女 86cm × 46cm
A Noble Woman
134. 清芬幽远 68cm × 45cm
Long-Standing Aroma
135. 双清图 96cm × 58cm
Double Pureness
136. 玉兰白头翁 96cm × 58cm
A Chinese Bulbul with Yulan Flowers
137. 幽兰香远 68cm × 45cm
Orchid Fragrance
138. 春风得意 138cm × 68cm
Happiness in Spring Breeze
139. 大丰图 138cm × 68cm
Painting of Great Harvest
140. 春意浓 96cm × 50cm
A Dense Touch of Spring
141. 喜梅图 68cm × 45cm
Delight in Plum Blossoms
142. 团圆图 96cm × 50cm
Painting of Reunion
143. 一代风流 96cm × 50cm
A Charming Scene
144. 紫藤双燕 138cm × 68cm
Twin Swallows amidst Chinese Wisteria
145. 寒香 96cm × 50cm
Chilly Fragrance
146. 红梅图 138cm × 68cm
Red Plum Blossoms
147. 春色满园 180cm × 96cm
Spring Permeates Garden
148. 凌霄雏鸡图 180cm × 96cm
Trumpet Creepers with Chicks
149. 一树独先天下春 280cm × 140cm
Spring Touches a Tree First
150. 书法 68cm × 45cm
Calligraphy

中華人民共和國萬歲

一九六四年十月一日
建國十五周年紀念

錢錫敬製



祖国万岁 150cm × 80cm
Long Life to Motherland



恩同东海日寿比南山松 180cm × 96cm
A Favor as Sunset from the East Sea and a Longevity as Nanshan Pine



东方红 180cm × 96cm

The East Is Red



渔业四屏（一）支援春汛（赵维与张镇照合作）180cm × 48cm
 Four Screens on Fishery (I)-Preparing for Spring Flood (in cooperation with Zhang Zhenzhao)



渔业四屏（二）护航奋进 180cm × 48cm
 Four Screens on Fishery (II)-Escorting Ships



渔业四屏 (三) 破浪夺鱼 180cm × 48cm

Four Screens on Fishery (III)-Capturing Fish against Waves



渔业四屏 (四) 满载而归 180cm × 48cm

Four Screens on Fishery (IV)-Returning with Loads of Fish



多栽牡丹開紅花獻給群英會
先道神和平安建設新中華
己亥冬月 趙維安畫

牡丹和平鸽 (一) 138cm × 35cm
Peonies and Peace Doves (I)



鸳鸯戏水水库边
湖塘满开蓮花迎人
己亥冬月 趙維安畫

荷花鸳鸯 (二) 138cm × 35cm
Lotus Flowers and Mandarin Ducks (II)