

Wang Wei in the history of Chinese painting

Michaela Pejčochová
(National Gallery in Prague)

Attr. to Guo Zhongshu (ca 929 – 977), *Wangchuan villa* (輞川圖), detail, NPM Taipei



<https://theme.npm.edu.tw/exh104/form10401/en/photo03.html>

Attr. to Guo Zhongshu (ca 929 – 977), *Wangchuan villa*, rubbing 1617, detail,
Princeton University Art Museum



<https://static.artmuseum.princeton.edu/mirador3/?manifest=https://data.artmuseum.princeton.edu/iiif/objects/41417&canvas=https://data.artmuseum.princeton.edu/iiif/objects/41417/canvas/41417-canvas-19935>

Attr. to Wang Wei, *Fu Sheng Expounding the Classics* (伏生授經圖), detail,
Osaka City Museum of Fine Arts



<http://www.chinaonlinemuseum.com/painting-wang-wei-fu-sheng.php>

Attr. to Wang Wei, *Clearing After Snowfall Along the River*, detail, Honolulu Museum of Art



<https://honolulumuseum.org/stories/2020/08/asian-art-2/an-incredible-discovery-clearing-after-snowfall-along-the-river/>

Written sources

(唐 , ca 810-820) 李肇 《唐國史補》

(唐 , 847) 張彥遠 《歷代名畫記》

(唐 , 840s) 朱景玄 《唐朝名畫錄》

(後晉 , 941) 舊唐書 《卷一百九十下》

(宋) 蘇軾 (1037-1101) 《鳳翔八觀. 王維吳道子畫》

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(明) 董其昌 (1555-1636) 《畫旨》 , 《畫禪室隨筆》

(唐 , ca 810-820) 李肇 《唐國史補》

王維畫品妙絕，於山水平遠尤工；今昭國坊庾敬休屋壁有之。

(唐, 847 年) 張彥遠《歷代名畫記》

王維，字摩詰，太原人。年十九，進士擢第，與弟縉並以詞學知名，官至尚書右丞。有高致，信佛理，藍田南置別業，以水木琴書自娛。工畫山水，體涉今古。人家所蓄，多是右丞指揮工人布色，原野簇成遠樹，過於朴拙，復務細巧，翻更失真。清源寺壁上畫輞川，筆力雄壯。常自制詩曰：「當世謬詞客，前身應畫師。不能捨餘習，偶被時人知。」誠哉是言也。余曾見破墨山水，筆迹勁爽。

清源寺壁上畫輞川，筆力雄壯。

唐代詩人王維在今陝西省藍田縣輞川有兩所莊園：一所位於輞水切割終南山而出的谷口，稱為「終南別業」，約於天寶初年為母親而買，母親死後，王維決定捨宅為寺，在唐肅宗時上表陳情，完成心願；一所鄰近輞水注入灞河的輞口，稱為「輞川莊」，約於天寶十一載至天寶十三年之間購買，王維死後，捨為「清源寺」。

簡錦松 (Chien Chin-Sung): 《王維「輞川莊」與「終南別業」現地研究》(2012)

簡錦松：
現地研究下之〈輞川圖〉、《輞川集》與輞川王維別業傳說新論
(2012)

清高宗（乾隆皇帝）在〈宋人臨輞川圖〉跋語中所論最入情理（1772）：

張彥遠《歷代名畫記》祇言維於清源寺壁畫輞川，別無繪全圖之說 ...

至宋黃庭堅始云摩詰自作圖，造微入妙...

好事者因倣其大意，改為橫卷，或在同時，或在宋代，皆不可知。

(唐, 840s) 朱景玄 《唐朝名畫錄》

王維字摩詰，官至尚書右丞，家於藍田輞川，兄弟並以科名文學冠絕當時，故時稱「朝廷左相筆，天下右丞詩」也。其畫山水、松石，蹤似吳生，而風致標格特出。今京都王福寺西塔院有掩障一合，畫青楓樹一圖。又嘗寫詩人襄陽《孟浩然馬上吟詩圖》，見傳於世。復畫《輞川圖》，山谷鬱鬱盤盤，雲水飛動，意出塵外，怪生筆端。嘗自題詩云：「當世謬詞客，前身應畫師」，其自負也如此。慈恩寺東院與畢庶子、鄭廣文各畫一小壁，時號三絕。故庾(yu3)右丞宅有壁畫山水兼題記，亦當時之妙。故山水、松石，並居妙上品。

舊唐書 《卷一百九十下》

維尤長五言詩書畫。特臻其妙，筆蹤措思，恭於造化。而創意經圖，即有所缺。如山木平遠，雲峰石色，絕遊天機，非綸者之所及也。

(宋) 蘇軾 (1037-1101) 《鳳翔八觀·王維吳道子畫》

何處訪吳畫？普門與開元。

開元有東塔，摩詰留手痕。

吾觀畫品中，莫如二子尊。

道子實雄放，浩如海波翻。

當其下手風雨快，筆所未到氣已吞。

亭亭雙林間，彩暈扶桑暎。

中有至人談寂滅，悟者悲涕迷者手自捫。

蠻君鬼伯千萬萬，相排競進頭如黿。

摩詰本詩老，佩芷襲芳蓀。

今觀此壁畫，亦若其詩清且敦。

祇園弟子盡鶴骨，心如死灰不復溫。

門前兩叢竹，雪節貫霜根。

交柯亂葉動無數，一一皆可尋其源。

吳生雖妙絕，猶以畫工論。

摩詰得之於象外，有如仙翮謝籠樊。

吾觀二子皆神俊，又於維也斂衽無間言。

(宋) 蘇軾 (1037-1101) 《東坡題跋·卷五·書摩詰》

味摩詰之詩，詩中有畫；觀摩詰之畫，畫中有詩。

詩曰：

藍田白石出，玉川紅葉稀。

山路元無雨，空翠濕人衣。

此摩詰之詩。或曰非也，好事者以補摩詰之遺。

I savor Mojie's poems, there are paintings in his poems.

I view Mojie's paintings, there are poems in his paintings.

The poem says:

At Lantian, the white rocks protrude. On the Jade River, the red leaves are sparse.

On the edge of the mountain trail there's no rain, but the green grass wets one's attire.

This is Mojie's poem. Some say it is not his but forged by some dilettante and substituted for Mojie's lost poem.

(宋) 蘇軾 (1037-1101) 《東坡集》

唐人王摩詰、李思訓之流，畫山川峯麓，自成變態。雖蕭然有出塵之姿，然頗以雲物間之，作浮雲杳靄，與孤鴻落照，滅沒於江天之外，舉世宗之，而唐人之典刑盡矣。

郭若虛 (act. 1070s) 《圖畫見聞志》

唐王維善畫山水人物，筆蹤雅壯，體涉古今。嘗於清涼寺壁畫《輞川圖》，巖岫盤鬱，雲水飛動。自制詩曰：「當世謬詞客，前身應畫師。不能舍餘習，偶被時人知。」

《宣和畫譜》 (ca 1120)

王維字摩詰，開元初擢進士，官至尚書右丞，《唐史》自有傳，其出處之詳，此得以略也。維善畫，尤精山水。當時之畫家者流，以謂天機所到，而所學者皆不及。後世稱重，亦云：「維所畫不下吳道玄也。」觀其思致高遠，初未見於丹青，時時詩篇中已自有畫意。由是知維之畫出於天性，不必以畫拘，蓋生而知之者。故「落花寂寂啼山鳥，楊柳青青渡水人」，又與「行到水窮處，坐看雲起時」，及「白雲回望合，青靄入看無」之類，以其句法皆所畫也。而「送元二使安西」者，後人以至鋪張為《陽關曲圖》。且往時之士人，或有占其一藝者，無不以藝掩其德，若閻立本是也。至人以畫師名之。立本深以為恥。若維則不然矣。乃自為詩云：「夙世謬詞客，前身應畫師。」人卒不以畫師歸之也。如杜子美作詩品量人物，必有攸當，時猶稱維為高人王右丞也，則其它可知。何則？諸人之以畫名於世者，止長於畫也，若維者妙齡屬辭，長而擢第，名盛於開元、天寶間，豪英貴人虛左以迎，寧薛諸王，待之若師友。兄弟乃以科名文學冠絕當代，故時稱「朝廷左相筆，天下右丞詩」之句，皆以官稱而不名也。至其卜築輞川，亦在圖畫中，是其胸次所存，無適而不瀟灑，移志之於畫，過人宜矣。重可惜者，兵火之餘，數百年間而流落無幾，後來得其仿髯者，猶可以絕俗也，正如《唐史》論杜子美謂「殘膏剩馥，沾丐後人」之意，況乃真得維之用心處耶？**今御府所藏一百二十有六：**

太上像二，山莊圖一，山居圖一，棧閣圖七，劍閣圖三，雪山圖一，喚渡圖一，運糧圖一，雪岡圖四，捕魚圖二，雪渡圖三，漁市圖一，驟網圖一，異域圖一，早行圖二，村墟圖二，度關圖一，蜀道圖四，四皓圖一，**維摩詰圖二**，高僧圖九，渡水僧圖三，山谷行旅圖一，山居農作圖二，雪江勝賞圖二，雪江詩意圖一，雪岡渡關圖一，雪川羈旅圖一，雪景餞別圖一，雪景山居圖二，雪景待渡圖三，羣峰雪霽圖一，江臯會遇圖二，黃梅出山圖一，淨名居士像三，渡水羅漢圖一，寫須菩提像一，**寫孟浩然真一**，**寫濟南伏生像一**，十六羅漢圖四十八。

At present, there are one hundred twenty-six works kept in the palace storehouses:

The Most High, two icons; Mountain Villa, one picture; Mountain Dwelling, one picture; Covered Plank-Roads, seven pictures; Covered Plank-Road of Jian'ge, three pictures; Snowy Mountains, one picture; Calling for the Ferry, one picture; Grain Transport, one picture; Snowy Ridge, four pictures; Catching Fish, two pictures; Ferry in Snow, three pictures; Fish Market, one picture; Mule Train, one picture; A Strange Country, one picture; Early Outing, two pictures; Village Market, two pictures; Traversing the Pass, one picture; The Road to Shu, four pictures; The Four Hoaryheads, one picture; Vimalakīrti, two pictures; Eminent Monks, nine pictures; *Monks Crossing the Water*, three pictures; *Traveling through Mountains and Valleys*, one picture; *Mountain Village*, two pictures; *Appreciating Snowy River Scenery*, two pictures; *Snowy River, with Poetic Intent*, one picture; *Snowy Ridge, Traversing the Pass*, one picture; *Tethered Travelers on a Snowy River*, one picture; *Bidding Farewell in Snow*, one picture; *Mountain Dwelling in Snow*, two pictures; *Waiting for the Ferry in Snow*, three pictures; *Clearing after Snow on Clustered Peaks*, one picture; *Encounter on the River Bank*, two pictures; *Huangmei Emerging from the Mountains*, one picture; *The Layman Impeccable Reputation*, three icons; *Luohans Crossing the Water*, one picture; Copy of *Subhuti*, one icon; Copy of *Meng Haoran*, one portrait; Copy of *Fu Sheng of Ji'nan*, one icon; *Sixteen Luohans*, forty-eight pictures

(From: Amy McNair, *Xuanhe Catalogue of Paintings*, 2019)

Amy McNair, *Xuanhe Catalogue of Paintings*, 2019, p. 6

The key factor is that the order of the titles in the lists follows the order of the subjects in the Catalogue:

“Daoist and Buddhist Subjects”

“Figural Subjects”

“Architecture”

“Barbarian Tribes”

“Dragons and Fish”

“Landscape”

“Domestic and Wild Animals”

“Flowers and Birds”

“Ink Bamboo”

“Vegetables and Fruit”

《宣和畫譜》 (ca 1120)

盧鴻字浩然，本范陽人，山林之士也，隱嵩少。開元間，以諫議大夫召，固辭，賜隱居服，草堂一所，令還山。頗喜寫山水平遠之趣，非泉石膏肓，煙霞痼疾，得之心，應之手，未足以造此。畫《草堂圖》，世傳以比王維《輞川》。草堂蓋是所賜，一丘一壑，自己足了此生，今見之筆，乃其志也。今御府所藏三：窠石圖一，松林會真圖一，草堂圖一。

文臣李公麟字伯時 (1049–1106)

今御府所藏一百有七：

寫王維看雲圖一，寫王維歸嵩圖一，寫王維像一...

(宋) 米芾 (1051-1107) 《畫史》

張修字誠之少卿家有《辟支佛》。下畫王維，仙桃巾，黃服，合掌頂禮。乃是白寫真。與世所傳關中十大弟子真法相似，是真筆...

王維畫《小輞川》摹本筆細，在長安李氏。人物好，此定是真。若比世俗所謂王維，全不類。或傳宜興楊氏本上摹得...

世俗以蜀中畫驪綱圖，劔門關圖為王維甚衆。又多以江南人所畫雪圖命為王維。但見筆清秀者，即命之。如蘇之純家所收《魏武讀碑圖》，亦命之維。李冠卿家小卷亦命之維。與《讀碑圖一同》。今在余家長安李氏《雪圖》與孫載道字積中家《雪圖》一同，命之為王維也。其他貴侯家不可勝數。諒非如是之衆也。

(宋) 米芾 (1051-1107) 《畫史》

嘉祐中三人收畫，楊褒，邵必，石揚休皆酷好，竭力收。後余閱三家畫。石氏差優，楊以四世五公字印號之，無一軸佳者。邵印多巧篆字，其旁大略標位高。略似江南畫，即題曰：徐熙。蜀畫星神，便題曰：閻立本，王維，韓滉。皆可絕倒。

During the Jiayou era, there were three collectors named Yang Bao, Shao Bi and Shi Yangxiu who were enamored [with painting] and collected it by any means. Afterwards, I got the opportunity to see their paintings. Those of Mr. Shi fell short of excellence; Mr. Yang used to stamp his paintings with the seal reading 'Five dukes in four generations', but there was not even one good painting [in his collection]. Shao's [paintings were stamped with] seals skillfully inscribed with characters in the seal script, their sides rather protruding and high. The paintings roughly resembling those from Jiangnan were all signed in the name of Xu Xi. Paintings originating from the area of Shu that depicted the heavenly constellations and various deities were signed as works of Yan Liben, Wang Wei or Han Huang. That's all so ridiculous!

...

(宋) 米芾 (1051-1107) 《畫史》

Mi Fu, on the whole, refers to Wang Wei mostly positively as a painter of harmonious and neatly ordered pictures that enjoy great popularity, but are accessible only with difficulty and quite remote from Mi Fu's innermost interests. Of Tang dynasty landscape painters, Mi Fu speaks much more enthusiastically of Bi Hong and his two landscapes that had once been part of the collection of Mi Fu's friend Shen Gua. In comparison with the discussion of Bi Hong's paintings, the entries dealing with Wang Wei's art in *Huashi* are much less detailed and give an air of a compulsory part of Mi Fu's account rather than a field of his special interest and keen observation.

(南宋 / 元) 周密 (1232-1298) 《雲煙過眼錄》

- 王維畫 《維摩像》如生。
- 王維畫 《孟浩然像》昔為趙碧澗由，祚後歸趙信之，又歸喬仲山，仲山又歸之郭北山。
- 司德用進所藏王維 《捕魚圖》單幅，小直幅，徽宗題。前有雙圖龍印，後有大觀政和二璽，明昌七印，上作岡阜古木全如李成所作。下作數舟閱溪取魚甚佳。
- 聞所收唐卷甚多，皆御府故物，無非妙品。余僅見下項王維 《渡水僧》高宗題。
- 朱希真雙鈎力命帖黃庭經王維 《驟網圖》。

and a few more, in total 9 paintings

(明) 董其昌 (1555-1636) 《畫旨》

禪家有南北二宗唐時始分。畫之南北二宗亦唐時始分也。但其人非南北耳。北宗則李思訓父子著色山水。流傳而為宋之趙幹，趙伯駒，伯驢以至馬，夏輩。南宗則王摩詰始。用渲淡，一變鉤斫之法。其傳為張璪，荊，關，董，巨，郭忠恕，米家父子，以至元之四大家。亦如六祖之後，有馬駒，云門，臨濟兒孫之盛，而北宗微矣。

In the teaching of *chan*, two schools, the Northern and the Southern, separated during the Tang dynasty. The Northern and Southern Schools of painting also separated in the time of the Tang dynasty. But their representatives weren't northerners or southerners. The [name] Northern School points to the colorful landscapes of Li Sixun and Li Zhaodao. It was further transmitted into the painting of the Song masters Zhao Gan, Zhao Boju, Zhao Bosu and all the way to the generation of Ma Yuan and Xia Gui.

The Southern School, on the other hand, starts with Wang Wei, who used washes of light ink and transformed the way of painting the outlines and structural strokes. It was transmitted to Zhang Zao, Jing Hao, Guan Tong, Dong Yuan, Juran, Guo Zhongshu, Mi Fu and Mi Youren and all the way to the Four great masters of the Yuan dynasty.

It was much like after the Sixth Patriarch, when Maju's 馬駒 (709–788), Yunmen's 雲門 (864–909) and Linji's 臨濟 (?–867) descendants flourished, while the Northern School [of *chan*] weakened.

Du Qiong 杜琼 (1396-1474), 《友松图》, NPM Taipei

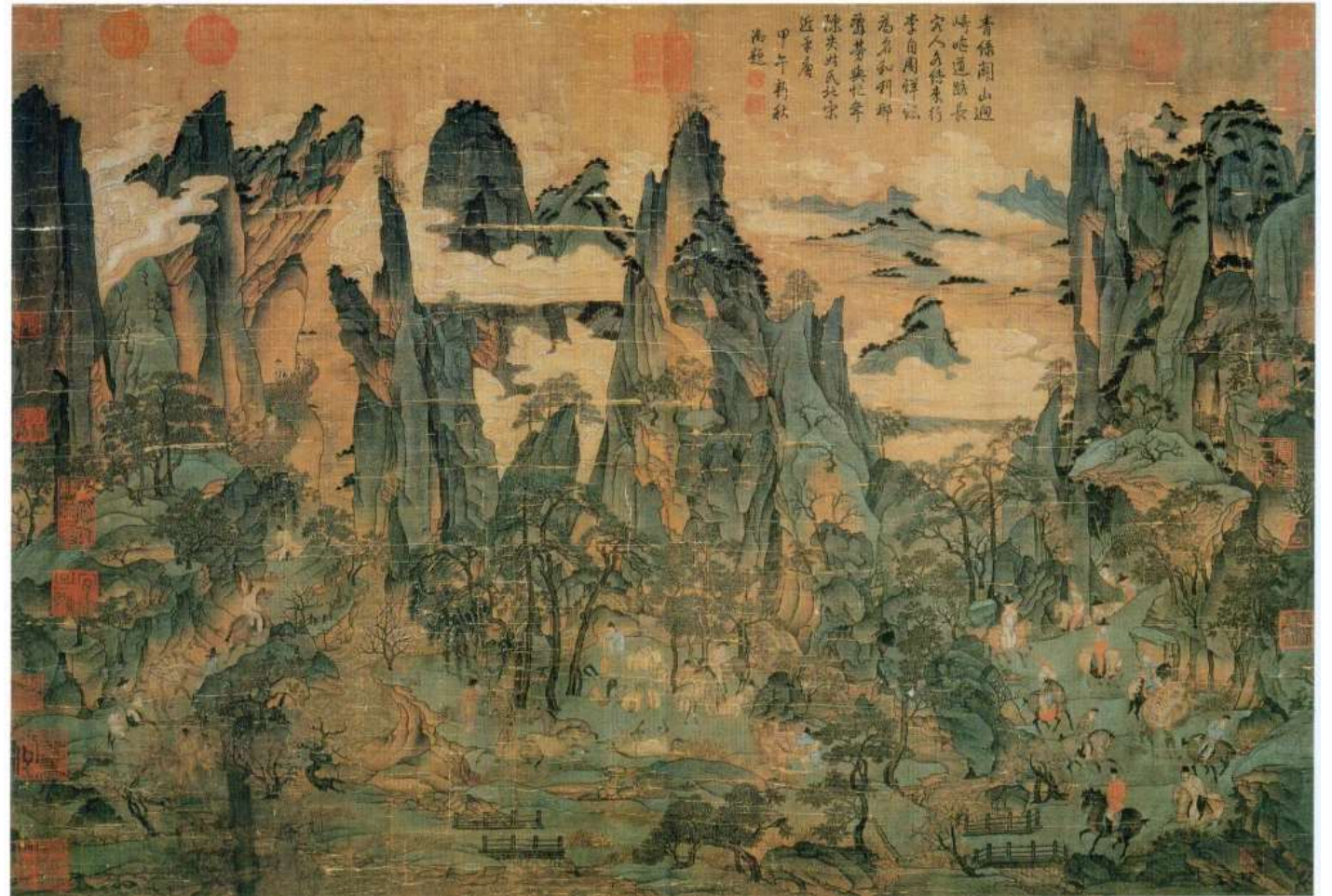


<https://www.dpm.org.cn/collection/paint/228141.html>

魏府牧董元畫天下第一
董其昌
鑒定



Attr. to Don Yuan, *Wintry Groves and Layered Banks* (寒林重汀圖), Kurokawa Institute of Ancient Cultures, Nishinomiya, Japan



Anon., *Emperor Minghuang's Journey to Shu* (明皇幸蜀圖), NPM Taipei

(明) 董其昌 (1555-1636) 《畫旨》

要之摩詰所謂**云峰石跡**，**迴出天機**，**筆意縱橫**，**參乎造化**者。

(舊唐書：維尤長五言詩書畫。特臻其妙，**筆蹤措思**，**恭於造化**。而創意經圖，即有所缺。如山木平遠，**雲峰石色**，**絕遊天機**，非綸者之所及也。)

(明) 董其昌 (1555-1636) 《畫禪室隨筆》

京師楊太和家，所藏唐晉以來名跡甚佳。余借觀，有右丞畫一幀，宋徽廟御題左方，筆勢飄舉，真奇物也。檢《宣和畫譜》，此為《山居圖》。察其圖中松針石脈，無宋以后人法，定為摩詰無疑。向相傳為大李將軍，而拈出為《輞川》者，自余始。

(明) 董其昌 (1555-1636) 《畫禪室隨筆》

李成《晴巒蕭寺》，文三橋 (= 文彭 (1498–1573)) 售之項子京 (= 項元汴 (1525–1590)). **大青綠全法王維**。今歸余處。**細視之，其名董羽也。**

王叔明 (= Wang Meng) 為松雪 (= Zhao Mengfu) 甥，居吳興。最近太湖屢遊東西洞庭兩山，嘗見其《谿橋玩月圖》，又名《**具區林屋圖**》。皆**摹王右丞**。石穴嵌空，樹枝刻畫，**為未變唐法也**。原之，精於繪理，自出筆意。一洗，黃鶴老人氣習，蒼莽秀潤，君家顧長康真有種耶。

Wang Meng 王蒙
(1308-1385)

*Forest Grottoes
at Juqu*
具區林屋圖

NPM Taipei





夏日吳用伯携黃
 室山樵查之余之中
 同陸天策陳仲醇
 諸德祖朱彝熙親
 董其昌記

具区林屋人皆有
 其袖此其生迹也

其昌子欽

Six panels of the landscape mural in the tomb of Empress Zhenshun, 737 CE.
Photo: Shaanxi Provincial Academy of Archaeology.



From: Wu Hung, *Unearthing Wu Daozi (c. 686 to c. 760): The Concept of Authorship in Tang Painting*, 2022





Six panels of the landscape mural in the tomb of Li Daojian, 738 CE. Fuping, Shaanxi. Photo: Shaanxi Provincial Academy of Archaeology.



From: Wu Hung, *Unearthing Wu Daozi (c. 686 to c. 760): The Concept of Authorship in Tang Painting*, 2022

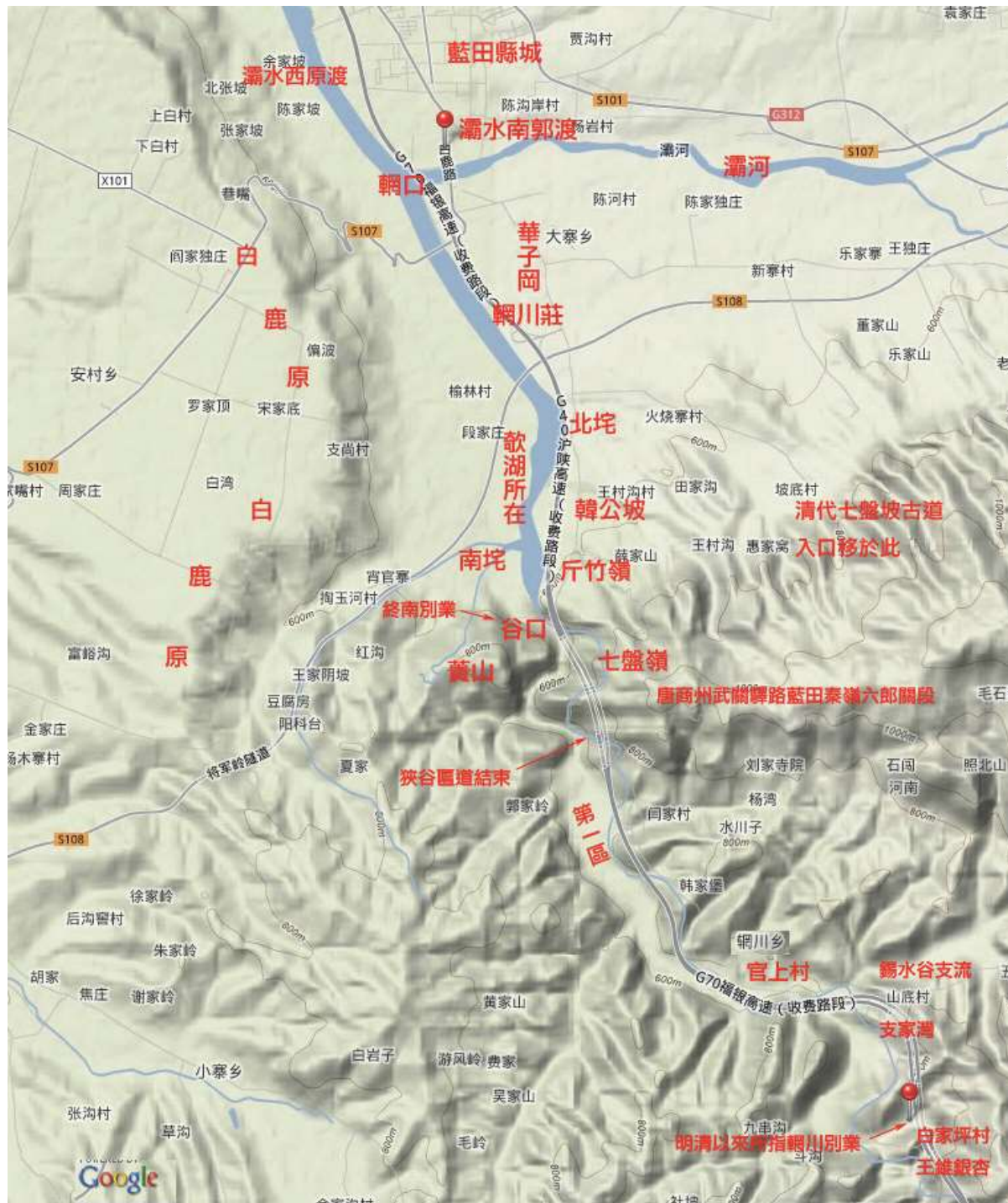
Landscape mural in the tomb of Han Xiu and Madam Liu, 740 CE. Guozhuangcun, Xi'an, Shaanxi. Photo: Shaanxi Provincial Academy of Archaeology.



From: Wu Hung, *Unearthing Wu Daozi (c. 686 to c. 760): The Concept of Authorship in Tang Painting*, 2022

Tang dynasty murals reconstruction

<https://www.cityu.edu.hk/bg/glimpse-tang-prosperity-murals/tomb>



Prof. Chien Chin-Sung

簡錦松，現地研究下之〈輞川圖〉、《輞川集》與輞川王維別業傳說新論，臺大文史哲學報，2012年11月，頁115-166.





Murals in the tomb of Han Xiu and Madam Liu, 740 CE. Guozhuangcun, Xi'an, Shaanxi.



https://www.chinadaily.com.cn/culture/2014-11/19/content_18940577.htm

Attr. to Wang Wei, *Fu Sheng Expounding the Classics* (伏生授經圖), detail,
Osaka City Museum of Fine Arts



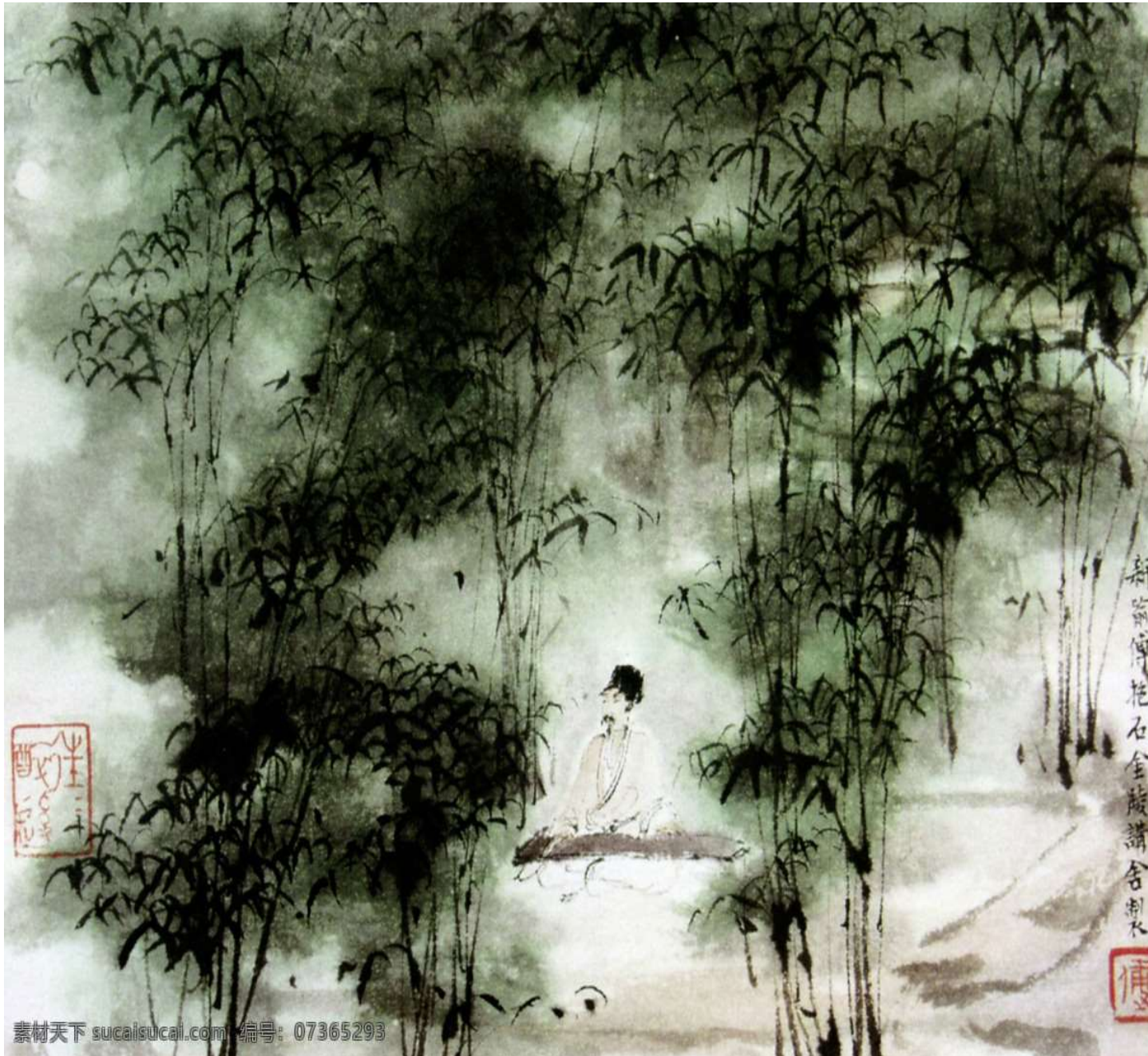
<http://www.chinaonlinemuseum.com/painting-wang-wei-fu-sheng.php>

Wang Yuanqi 王原祁 (1642-1715), *Wangchuan villa* (輞川圖), detail,
Metropolitan Museum of Art, detail



Wang Yuanqi 王原祁 (1642-1715), *Wangchuan villa* (輞川圖), detail,
Metropolitan Museum of Art, detail





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傅抱石

竹里馆

独坐幽篁里，
弹琴复长啸。
深林人不知，
明月来相照。

Tomioka Tessai 富岡鉄斎 (1836-1924), The Old Site of the Wangchuan Villa (輞川旧跡), Smithsonian Institution



https://asia.si.edu/explore-art-culture/collections/search/edanmdm:fsg_F2020.5.51a-g/

Attr. to Wang Wei, *Landscape*, 18th–19th centuries, National Gallery in Prague



https://sbirky.ngprague.cz/en/dielo/CZE:NG.Vm_148

Some more reading

Wu Hung, *Unearthing Wu Daozi (c. 686 to c. 760): The Concept of Authorship in Tang Painting*, 2022.

簡錦松，現地研究下之〈輞川圖〉、《輞川集》與輞川王維別業傳說新論，臺大文史哲學報，2012年11月，頁115-166.

Amy McNair, *Xuanhe Catalogue of Paintings*, 2019.

Ankeney Weitz, *Zhou Mi's record of clouds and mist passing before one's eyes*, 2002.

<https://honorlulumuseum.org/stories/2020/08/asian-art-2/an-incredible-discovery-clearing-after-snowfall-along-the-river/>

Thank you for your attention!

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