

# The Mustard Seed Garden Manual of Painting

Chieh Tzū Yüan Hua Chuan, 1679-1701

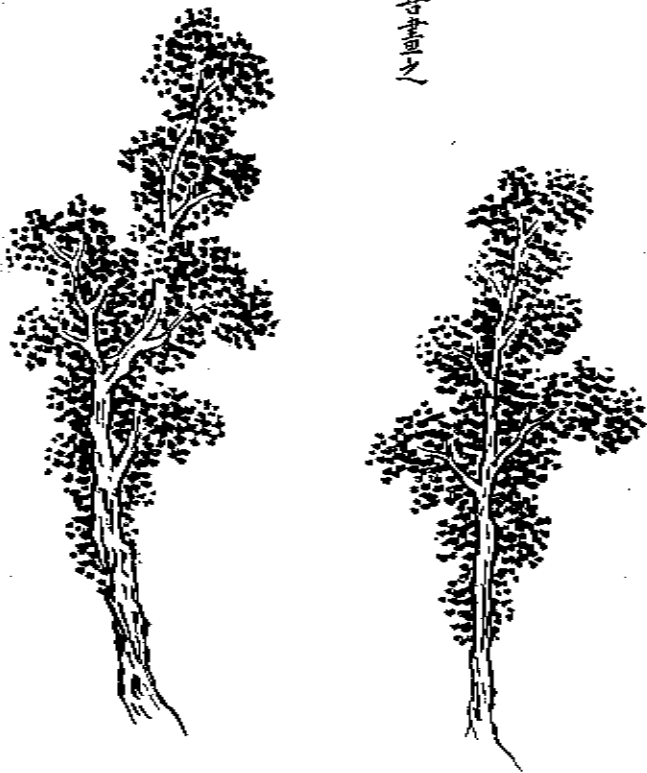
*A facsimile of the 1887-1888 Shanghai edition  
with the text translated from the Chinese  
and edited by*

MAI-MAI SZE



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梅華鼠足點梅道人喜畫之



(Dotting foliage)

Dotting like mouse tracks (*shu tsu tien*) in the form of a plum blossom,<sup>1</sup> a method Mei(-hua) Tao-jên (Wu Chên) liked to use.

1. *Mei hua* (plum blossom), a term for dots in groups of five, like the petals of a plum flower. Wu Chên (1280-1354), Monk of the Plum Flower, was a master of the Yüan period, noted for calligraphic brushwork; he excelled in painting bamboos.

The (Buddhist) priest Chü-jan as well as (the Taoist monk) Mei Tao-jên (Wu Chên) often painted this kind of ancient cypress (*ku po*).



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又主山自為環抱法



Another example of a main peak as  
a mountain

解索皴  
 此解索皴也維王叔明畫之神采  
 絕倫叔明於此皴却雜入披麻及  
 碧頭下此者習之未解此法便如  
 刺栲矣舉之以備一體



Brushstrokes like raveled rope (*chieh so ts'un*)

This is an example of the brushstrokes for modeling called "raveled-rope strokes." Only Wang Shu-ming used this type of brushstroke, and the result was beyond description.<sup>1</sup> He also combined it with *p'i ma ts'un* (brushstrokes like spread-out hemp fibers) and *fan t'ou ts'un* (brushstrokes shaped like alum lumps). Many painters have tried to copy this style but they did not really grasp the method and produced brushstrokes which were stiff and angular. These make up one group of brushstrokes for modeling (*ts'un*).

1. *Shên ts'ai chüeh lun* (divine portion surpassing the ordinary).

Brushstrokes like entangled brushwood  
(luan ch'ai ts'un)

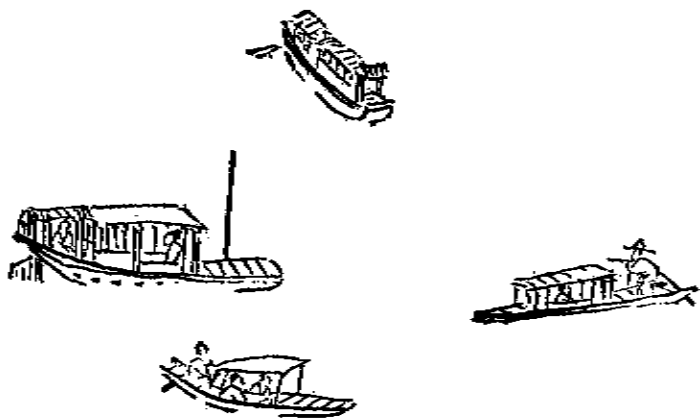
Thus far I have given examples of the brushstroke methods of several of the masters. Now I shall give a few more, in much the same manner, but without identifying them with particular painters. This manner of presentation needs a slight modification, since the brushstrokes like entangled brushwood and the similar ones like entangled hemp fibers mark a change in brushstroke methods; they should not be considered a style or method, and should be treated as exceptions. They were used by the masters only occasionally, and in such a way that it is impossible to identify them with the style of any one master.

亂柴皴  
前此一書名於某人下系某皴此則直書某皴不系某人且於書名方位中儼然如一人者亦余書法之變以亂柴亂麻在皴法中為變調不得以變例系之且諸家皆偶一為之難專屬之一人也



(Boats on a lake) <sup>1</sup>

(This kind of scene is suitable when the waters are calm—for instance, on the lakes of the Ku River, in Chekiang. The scene depicts the lull before loading the cargoes of wine that will encourage the composing of poems.) <sup>1</sup>



Rowing boats

A scene among the reeds in the moonlight in which one seems to hear the paddling of oars.



楫船  
宜於月下及葭葦中  
使人見之如聞欸乃

1. Text from the original editions.