

張月樵

Chō Gesshō

ORANDA JIN

Jon & Senne de Jong



Chō Gesshō (1772-1832)

About Gesshō....

The best known areas with artists communities were in Kansai, region Kyoto, and Osaka and the Kanto region Tokyo (Edo). But smaller ones, cities like Nagoya, Sendai, Nagasaki had their own importance.

Gesshō, son of a scroll mounter was born and raised in Hikone Castle Town, Ōmi Province, Not being interested in taking over the family business he left for Kyōto to study painting. He started as a pupil of Ichikawa Kunkei (1736-1803), who came from Ōmi-province too. Kunkei was a follower of the work by the Chinese painter Shên Nan-p'in from Nagasaki, and an able painter of *kachōga*, bird and flower painting, Nanga style landscapes and portraits. His reputation though was less, a skillful imitator of the works of Buson, Taiga and Jakuchū.

Later Gesshō studied under Matsumura Go Shun (1752-1811) who had studied with Yosa Buson (1716-1783). He gave him the name Gesshō and with Tanke Gessen (1721-1809). After 1790, early in his career, he was a regular visitor of Nagoya, and he even might have had a studio there, which Kunkei had helped him establish.

When In 1798 Nagasawa Rosetsu (1754-1799) travelled to Nagoya on a commission for the *fusuma*, sliding doors, and screens in the Nagoya Castle, Gesshō came along to assist him. Again returned in Nagoya Gesshō decided to settle. He felt comfortable there and meanwhile gained considerable fame with Yokoi Kinkoku (1761-1832) and Yamamoto Baiitsu (1783-1856) among his pupils, and he became an appointed painter for the Tokugawa family at Owari (Nagoya) and where he worked on the *fusuma* paintings in Nagoya Castle.

On a commission for the Owari *daimyō* he made a painting of peacocks and chrysanthemums, which was sent to the *Shōgun* with whom Tani Bunchō (1763-1840) was in service. He praised Gesshō's work and repeatedly urged him in letters to come to Edo, where his great skill of bird and flower painting would be more appreciated. Despite his recommendation to the *Shōgun* and unconcerned about money or fame, he never left Nagoya just to stay in "his small town".

Gesshō was an active poet, being involved in several haiga and *kyōka* anthologies. He was collector of rare birds, precious plants and orchids. As a painter he specialized in *kachōga*, in which his style was a combination of styles by Nanp'in, Buson, Go Shun and Rosetsu. His style of illustrations that he designed for various printed *haiga* anthologies differed a lot.

Jon & Senne de Jong, December 2025

ORANDA JIN

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Ohara me

大原女図

Sg: *Heian Gesshō* - 平安月樵

Sl: *Gesshō Suika* - 月樵酔葎

Autumn of 1785

Colours on paper, 105.6 x 28

大原女 みやこの町に 風情そへ
Oharame miyako no machi ni fuzei soe

*The girls from Ohara
Add their charm
to the capital city*

This picture emanates woman's odor.
He did the painting when he was only
13 years old.





Golden Oriole in a peonie

椿に高麗鶯図

Sg: Gesshō - 月樵

Sls: Chō Yukisada & Genkei shi -

張行貞、元啓氏

sumi and colours on paper,

132.5 x 47.2



Falcon in a pine

松に鷹図

Sg: Gesshō - 月樵

Sls: Chō Yukisada, Genkei shi

張行貞、元啓氏

sumi and colours on paper,

134.8 x 55.5





With Inoue Shirō (1742-1812)

Crane and adonis ramose

鶴・福寿草図

Sg: Gesshō, Shuju-sō Shirō –

月樵、朱樹叟士朗

Sl: Yukisada inshin Gesshō, Shiro –

行貞印信月樵、士朗

Colours on paper, 102.5 x 26.5

花鳥の／これやまことの／月日哉。

Hanadori no / kore ya makoto no /

tsukihi kana.

*Flower and bird
are here! True to form
at the right time!*



With Tsuruta Takuchi (1768-1846)

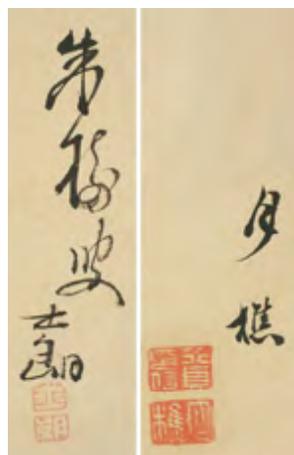
Matsuyama tori, Grouse

松山鳥図

Sg: Gesshō, Seisei Takuchi sho - 月樵、青々卓池書

Sl: Enkyo Shiken, ... Ransō - 員恭子儉、口口藍叟

colours on silk, 32.3 x 76



白山の松の
木蔭に
かくろひて
やすらにすめる
雷の鳥かな。

*Shirayama no
matsu no kokage ni
kakuroite
yasura ni sumeru
rainotori kana*

*On the White Mountain,
in the shade of trees,
in its hide-away,
living in peace,
the Thunderbird! (The Japanese grouse)*



Deer and late blooming cherry

遅桜鹿図 鯉に乗る子英図

Sg: Gesshō - 月樵

Sl: Yukisada noin - 行貞之印

sumi and colours on paper, 130.3 x 28.2

A prudish stag comparing the scars of his lost antlers with cherry blossoms.



Kinko sennin riding a carp

鯉に乗る子英図

Sg: Gesso - 月樵

Sl: Yukisada Genkei - 行貞 元啓

sumi and pink on paper, 111.5 x 29.1

"One day Kinko, a native of Shu township was skilled at diving and catching fish. Falling in love with the beautiful colour of his catch, he raised it in his pond feeding it rice grain. After a year it grew to be over three feet long, and sprouted horns and wings. Kinko was puzzled and bowed to it in thanks. The carp said: 'I will come and welcome you, and we will rise together to heaven!' Immediately, a heavy rain fell. Kinko climbed on his carp and both flew away,"





Shu Baishin

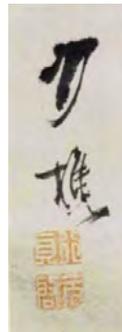
朱買臣

Sg: *Gesshō* - 月樵

Sl: *Yukisada Genkei* - 行貞 元啓

Sumi and pink on paper, 113.5 x 28.9

Shubaishin (Zhu Maichen) was a woodcutter from the Chinese Han dynasty. He was so enamored with learning that he read as he carried bundles of firewood to the market. He was born in Jiaxing. Although his wife left him tired of their poverty, the emperor Wudi (Jp: Kan Butei) learned of the woodcutter's knowledge and appointed him governor of Guiji, Zhejiang.



With Inoue Shirō (1742-1812)

Portrait of Inoue Shirō

井上士朗像

Sg: *Gesshō, Shirō* with *kaō*

月樵、士朗 ◎

Sl: *Chōan Gesshō* - 張行月樵

Colours on paper, 93.4 x 28.1

Haiku on attached *tanzaku* by Shirō

けふの日 も入ぬ枯野の水溜り

Kyō no hi mo / inu karen no / mizutamari.

Again today the sun
will not shine on the puddle
on the parched field





River landscape with men pulling a boat

川の山水図

Sg: Gesshō - 月樵

Sl: Yukisada Genkei - 行貞 元啓

Light colours on paper, 37.2 x 57.5



Rocky landscape

岩の山水図

Sl: Gesshō - 月樵

Sumi on paper, 65.5 x 28.7





With Niwa Hankanshi (1773-1841)

Plumblossom scenery

梅花の景

Sg: Gesshō & Hankanshi sai -

月樵、盤桓子最

Sls: Gesshō Genkei, Niwa Saitan, Shibem &

Chō.senshu -

月樵元啓、丹羽最耽、子勉、彫口川手

Colours on silk, 97.8 x 35.7



Rantei - Purification at the

Orchid pavillion

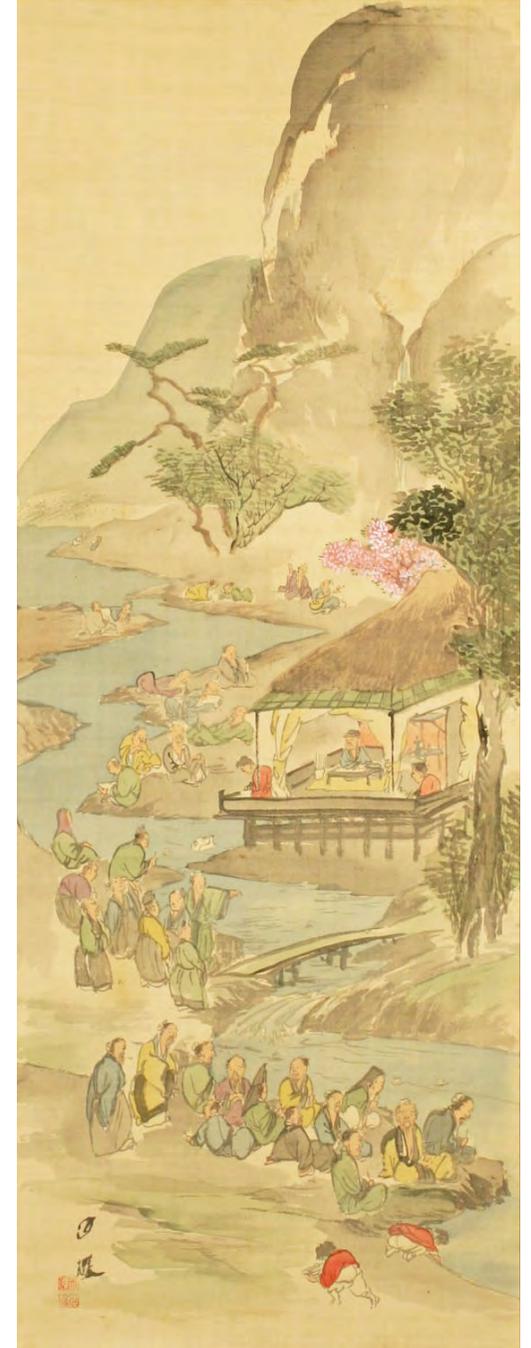
蘭亭図

Sg: Gesshō - 月樵

Sl: Yukisada Genkei - 行貞 元啓

Colours on silk, 86.8 x 32.6

Wang Hsi-chih (321-379) is considered one of the most influential calligraphers from China. He is usually depicted in the company of a white goose, because the movement of his brush was compared to the way a goose moves through water. In the year 353 Wang invited forty-two scholar poets to celebrate the Spring Purification Festival at the Orchid pavilion. We see the guests engaged in a poetry and drinking contest along the bank of a stream. Servants set out wine-filled cups on lotus leaves to float down the stream. Whenever one of the wine cups hit the bank the guest was required to compose a poem and empty the cup. (Tinius)





Chinese princess

中国の王女像

Sg: Gesshō - 月樵

Sl: Yukisada Genkei -

行貞 元啓

Sumi and pink on paper,

108 x 48.5



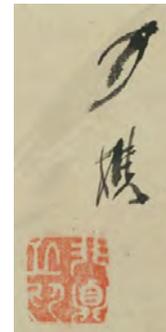
Chinese princess and her servant

中国の王女とその召使い

Sg: Gesshō - 月樵

Sl: Yukisada noin - 行貞 之印

Light colours on paper, 120.4 x 27.1





Eight immortals

八仙人図

Sg: *Gesshō* - 月樵

Sl: *Yukisada noin* - 行貞之印

Colours on silk, 103.8 x 34

A group of legendary immortals in Chinese mythology.

He Xiangju	何仙姑
Cao Guojiu	曹國舅
Li Tieguai	李鐵拐
Lan Caihe	藍采和
Lü Dongbin	呂洞賓
Han Xiangzi	韓湘子
Zhang Guolao	張果老
Zhongli Quan	鍾離權

https://en.wikipedia.org/wiki/Eight_Immortals



Rokkasen, the six classical poets

六歌仙

Sg: *Gesshō* - 月樵

Sl: *Chō Yukisada in* - 張行貞印

Colours on silk, 69.4 x 89.1

Ariwara no Nahira	在原 業平
Sōjō Henjō	僧正 偏照
Ono no Komachi	小野 小町
Sōjō Henjō Kisen-hōshi	喜撰 法師
ōtome no Kuronushi	大伴 黒主
Bunya no Yasuhide	文屋 康秀





Shōki, the demon queller

鍾馗像

Sg: Gesshō - 月樵

Sl: Chō Yukisada in - 張行貞

Sumi and pink on paper, 95.3 x 30.7



Chinese market

唐人行商出店之図

Sg: Gyōtei - 行貞

Sl: Ichigetsu nijū kyūnichisui (tipsy),

Gyōtei Genkei -

式月二十九日酔、行貞元啓

Colours on paper, 125.8 x 56





A New Year celebration

新年の祝

Sg: Gesshō - 月樵

Sl: Yukisada Genkei - 行貞 元啓

Colours on paper, 105.3 x 27.3



Mitsuru, 3 Cranes

群鶴之図

Sg: Gesshō - 月樵

Sl: Yukisada inshin Gesshō -

行貞印信月樵

Colours on paper, 123.2 x 42.9





The three laughers from Kōkei mountain

虎溪 (山) 三笑

Sg: Gesshō - 月樵

Sl: Yukisada Genkei - 行貞 元啓

Colours on silk, 98.8 x 32.1

The story of the three priests Eon, To Enmei and Riku Shūsei, 慧遠、陶淵明、陸修靜 lived in a temple on mountain Kokei in which they weren't allowed to speak. Once when they lost their way on the mountain, they accidentally left the area of silence. They then bursted out into laughing.



Forester in the mountains in the fall

秋山歸樵図

Sg: Gesshō Chō - 月樵張

Sl: Chō Yukisada in, unread,

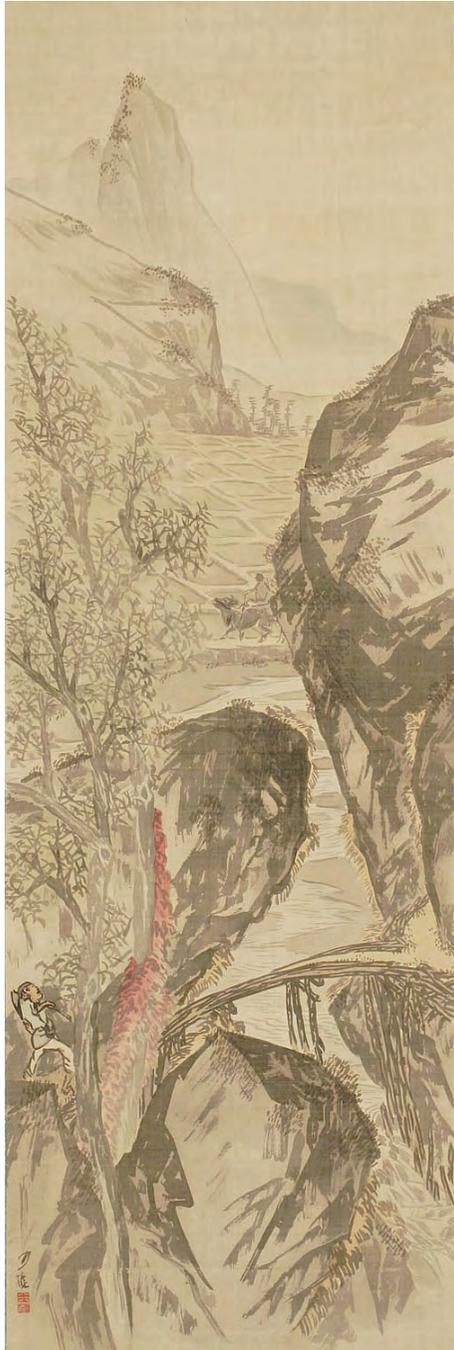
Nyosui shoga sōin -

張行貞印、口口、如水書画臧印

Sumi and light colours on paper,

134.7 x 49.2





Autumn landscape with woodcutter

秋山水図

Sg: Gesshō - 月樵

Sl: Yukisada - 行貞

Colours on silk, 98 x 32.9



**Winter and summer
landscapes,
snow and rain**

山水の夏景に冬景

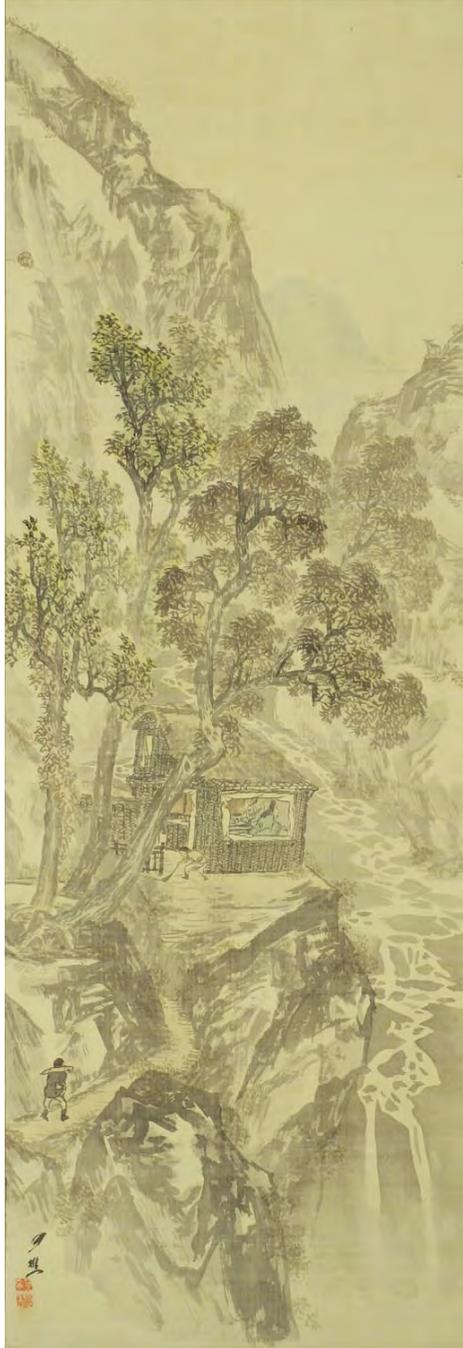
Sg: Gesshō - 月樵

Sl: Chō Yukisada - 張行貞

Colours on silk, 130 x 31.8 (2x)

冬景に夏景、雪に雨





Visiting a friend in the mountains

溪山訪友之図

Sg: Gesshō - 月樵

Sl: Yukisada Genkei - 行貞 元啓

Colours on silk, 103 x 35.2



Enjoying the coolness of water

山水に舟図

Sg: Gesshō - 月樵

Sl: Yukisada - 行貞

Colours on silk, 102.3 x 32.5





Red Cliffs

赤壁図

Sg: *Gesshō* - 月樵

Sl: *Yukisada* - 行貞

Colours on paper, 37 x 48.8

The *bunjin* theme of “the memorable journey to the red cliffs” refers to a Chinese naval battle. BC. This naval was fought on the Yangzi in 208. This event was commemorated in two prose-poems in Japan called: “Red Cliff Odes” by the Song poet Su Dongpo (1037-1101).

The Ode depicted Su and his friends travelling on a small boat to visit the Red Nose Cliff just outside Huangzhou city on July 16 in the 5th Year of Yuan Feng (1082), and recalled the Battle of Red Cliff when Sun Quan won victory over the Cao army during the times of the Three Kingdoms, a historic novel by Su Dongpo (1037-1101) which tells the story of the fateful last reign of the Han dynasty (206 B.C.-A.D. 220) when the Chinese empire was divided into three warring kingdoms.



Red Cliffs

舟人物の鶴図

Sg: *Gesshō* - 月樵

Sl: *Chō Yukisada in* -

張行貞印

Colours on paper,
136.3 x 65.7





**Tiger and bamboo
in the rain**

中雨虎の竹図

Sg: *Gesshō* - 月樵

Sl: *Chō Yukisada in* -
張行貞印

Colours on paper,
131 x 55.4

The image of a tiger in a bamboo bush is a powerful and recurring motif in both Japanese and Chinese art and culture, often symbolizing strength, protection, and resilience. The tiger, with its association with power and majesty, finds a contrasting partner in the flexible and resilient bamboo



**Mount Fuji seen from the
pine beach at Miho Matsubara**

富士三保松原の図

Sg: *Gesshō* - 月樵

Sl: *Yukisada Genkei* - 行貞 元啓
sumi on paper, 123 x 48.6





Collection of 29 seals

On pink paper, 136 x 32,8
from left to right

- | | | |
|-------------------------|---------|----------------------------|
| 1, 3, 5, 8, 18, 21, 22. | 月樵 | Gesshō |
| 2, 7. | 醉葭 | Suika |
| 4. | 式月二十九日醉 | Ichigatsu nijūku nisui |
| 6. | 醉葭之印 | Suika noin |
| 9. | 行貞印信月樵 | Yukisada inshin Gesshō |
| 10, 28. | 張行貞印 | Chō Yukisada in |
| 11. | 号月樵 | Go Gesshō |
| 12. | 張行月樵 | Chō Yuki Gesshō |
| 13, 14. | 行貞元啓 | Yukisada Genkei |
| 15. | 月樵漫画 | Gesshō manga |
| 16. | 醉葭堂月樵 | Suikadō Gesshō |
| 17. | 張行貞印元啓氏 | Chō Yukisada Genki shi |
| 19, 20. | 元啓氏 | Genkei shi |
| 23. | 行貞之印 | Yukisada noin |
| 24. | 月樵生 | Gesshō sei |
| 25, 26. | 張行貞 | Chō Yukisada |
| 27. | 日本。。。。 | Nihon etc. |
| 29. | 張行貞月樵外史 | Chō Yukisada Gesshō gaishi |

