



都踏 華香
Tsuji Kakō

Tsuji Kakō (1870-1931)

About Kakō

He was born in Kyoto the oldest of five children. His father was a Yūzen textile artisan, who encouraged his son to pursue a career in painting.

Kakō became a pupil of Kōno Bairei (1844-1895) in 1880 and revered his teacher. From 1890 he started as one of the designing painters for the Takashimaya department store; a position he held for many years. After falling ill around 1891 or 1892 and recovering in Osaka, he began traveling around. This became of great importance for the development of his work.

From 1899 on he studied Zen meditation under the Zen master Sōen Mokurai (1854-1930) at the Kennin-ji, which became quite an important element in his work. From 1907 after the Bunten (Ministry of Education Exhibition) started Kakō participated almost every year, and each time he tried something new. His lack of conformity adversely affected his popularity. Unlike his colleagues such as Kikuchi Hōbun (1862-1918), Takeuchi Seihō (1864-1942) and Yamamoto Shunkyo (1871-1933), Kakō wasn't offered a position that matched his status.

He had to wait until 1924 when he finally served as juror member in the fifth Teiten (Exhibition of the Imperial Academy of Fine Arts) to be appointed the principal of both the Kyoto Municipal of Arts and Crafts and the Kyoto Municipal Special School of Painting the schools 1926 of which Bairei has been one of the founders where he had taught since 1909 and 1911 respectively.

Compared to his contemporaries the diversity of his work has been unparalleled.

Jon & Senne de Jong, January 2026

See for many more pictures of Kakō: "Tsuji Kakō Ten", National Museum of Modern Art, Kyoto 2006.

We would like to thank Michiyo Morioka for lending us the text she wrote about Kakō in the introduction to Part 2 of *Kakō and Keisen, Modern Masters of Kyoto* by Michiel Morioka and Paul Berry, Seattle, 1999 [Sorry for not asking in advance :-)].

Ryōya, Moonlit night

良夜図

c. 1912

Sg: Kakō - 華香

Sl: Kakō - 華香

Sumi on silk, 115.4 x 16.8





Resting place for birds in a reed border

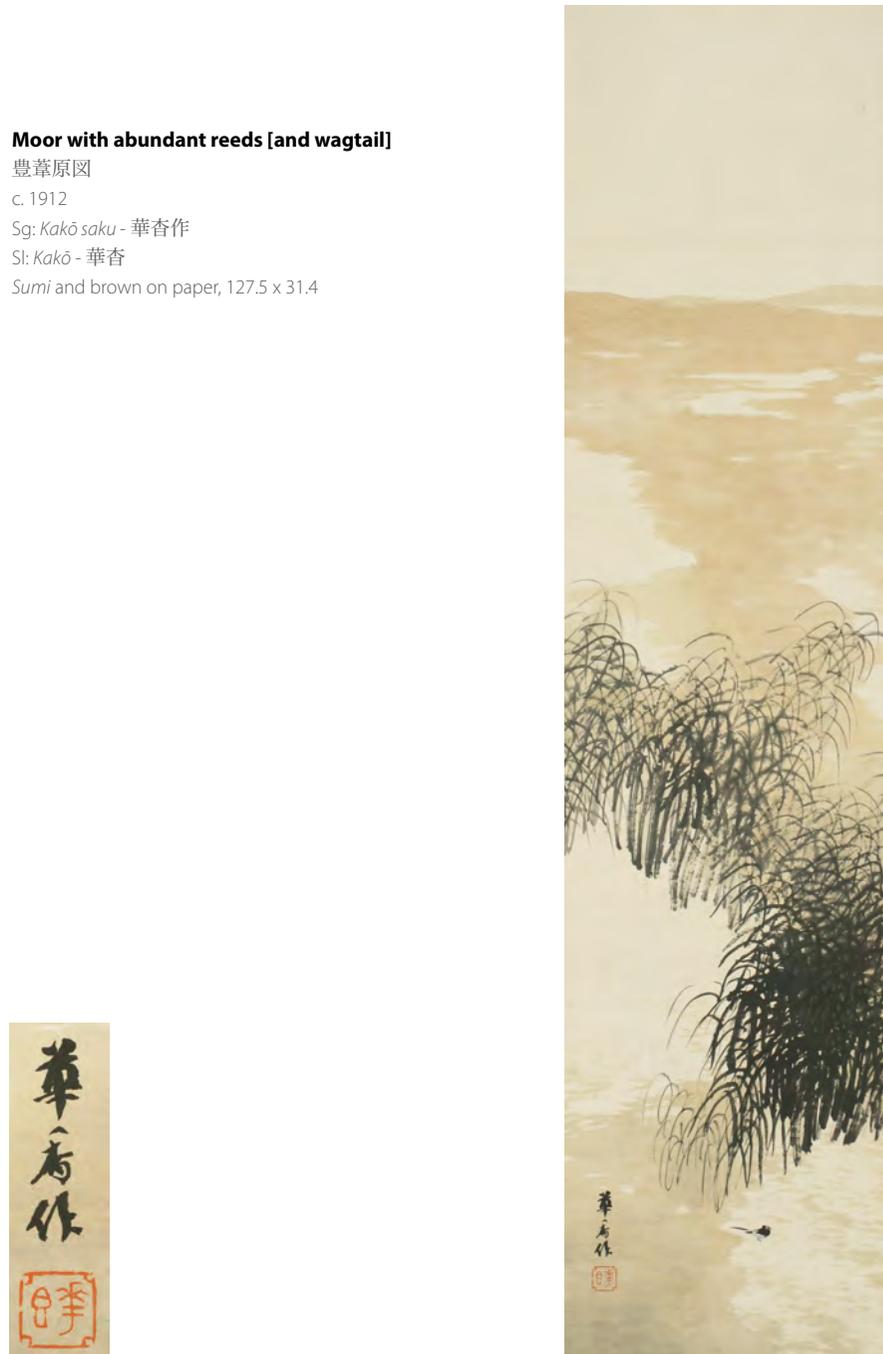
蘆汀宿禽図

c. 1912

Sg: *Kakō* - 華香

Sl: *Kakō* - 華香

Sumi on paper, 122.8 x 29.5



Moor with abundant reeds [and wagtail]

豊葦原図

c. 1912

Sg: *Kakō saku* - 華香作

Sl: *Kakō* - 華香

Sumi and brown on paper, 127.5 x 31.4



The three friends of winter:

***Shōchikubai* - Pine, bamboo and plum**

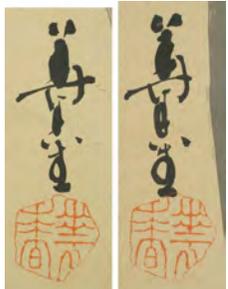
歲寒三友 松竹梅圖

c. 1903

Sg: *Kakō ga* - 華杳画口、華杳画

Sl: *Kakō* - 華杳

Sumi on paper, 135 x 30.5 (3x)





Bamboo

竹園

c. 1903

Sg: *Kakō* - 華香

Sl: *Yoshikage gain* - 良景画印

Sumi on paper, 30.5 x 57



***Obana*, pampas grass and moon**

月に尾花圖

c. 1903

Sg: *Kakō* - 華香

Sl: *Kakō* - 華香

Colours on paper, 137.2 x 30.5





Yuki daruma - Snow Buddha

(Selfportrait after sweeping snow from a pine)

雪達磨図

c. 1926

Sg: Kakō - 華杳

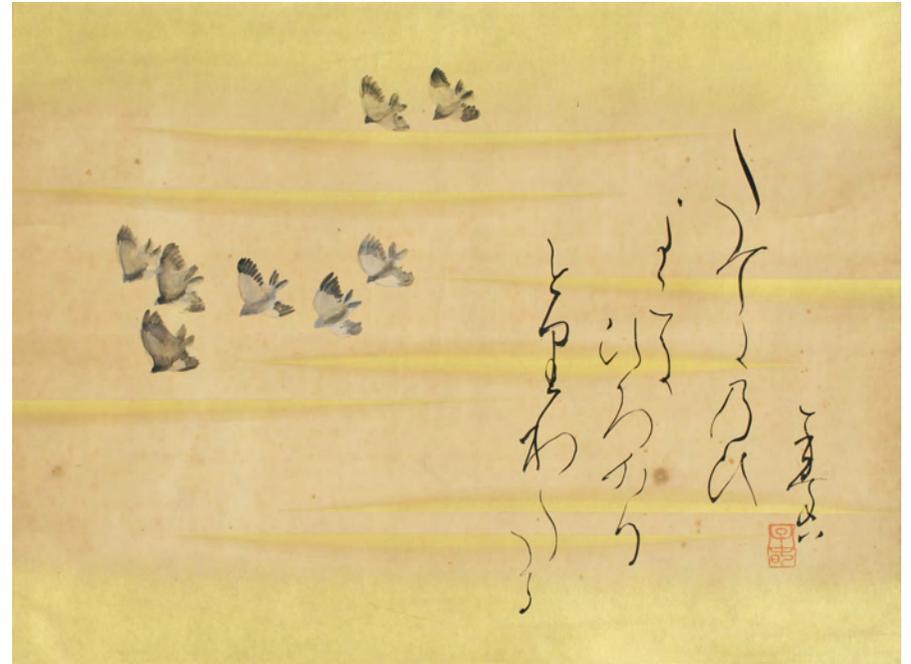
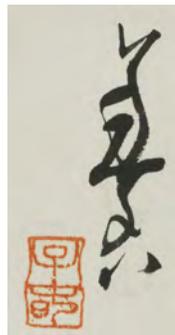
Sl: Shishun - 子春

Black and white on a grey paper, 40.5 x 49.6

百尺の竿振て 松の雪払う

Hyakushaku no sao furite / matsu no yuki harau.

Wielding with a bamboo stick a 100 foot long
sweeping the snow from the pine ... Kakō



Murachidori-zu - Flock of plovers

群千鳥図

c. 1925

Sg: Kakō - 華杳

Sl: Kakō - 華杳

Colours and gold on pink paper, 34.5 x 46.2

たてにのび よこにひろがり とりわたる。

Tate ni nobi / yoko ni hirogari / tori wataru.

They rise vertically
and spread horizontally,
the migrating birds.





With Takahashi Dôhachi VI (1881-1941)

六代高橋道八

Hizakuri – Collecting chestnuts

膝栗図

c. 1925

Sg: *Kakô saku* - 華杳作

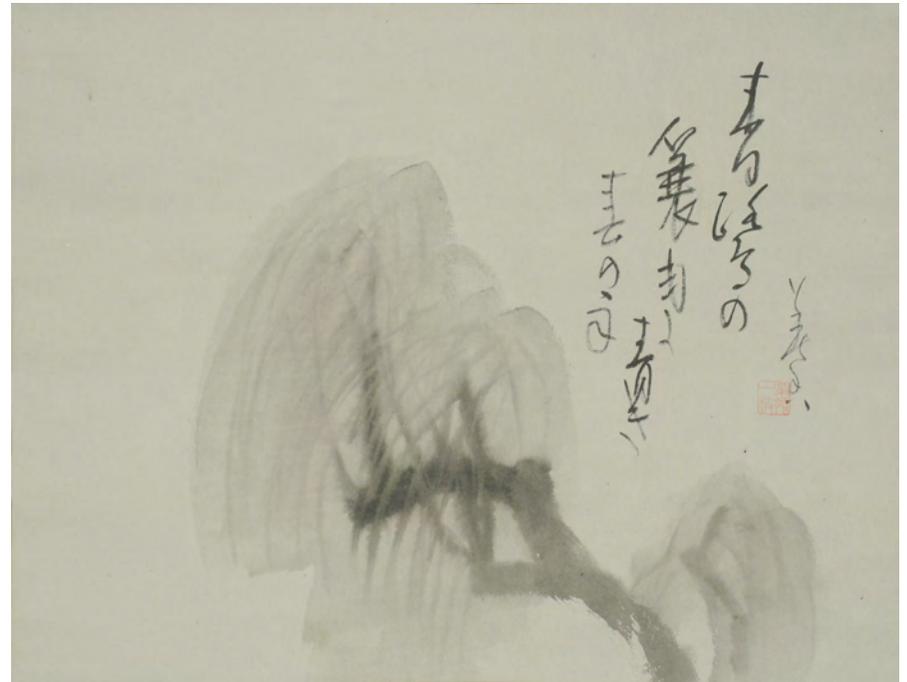
Sl: *Dôhachi* - 道八

Kyôyaki Kawarake sara, kawarake dish, Ø 21.5 x 3.3

圓くなりて 一樹のかけに 久里拾ふ

Maruku narite / ichiju no kage ni / kuri hirofu

*Collecting chestnuts,
in the circle of the shade
of the tree.*



Yanagi - Willow

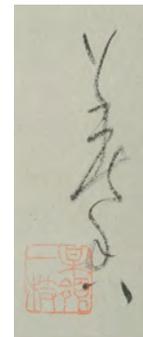
柳画

c. 1921

Sg: *Kakô* - 華杳

Sl: *Bôryôichishi* - 某領一枝

Sumi on grey paper, 36 x 47



青鷺の 蓑毛に青き 春の雨

Aosagi no / minoge ni aoki / haru no ame.

Rain of a green spring

Comes down on the raincoat

Of the blue heron



Field with ferry

野渡横舟图

c. 1917

Sg: *Kakō* - 華杳

Sl: *Shishun* - 子春

Sumi and some colour on paper, 134.1 x 30.1



***Hakushū-zu*, Moored ships**

泊舟图

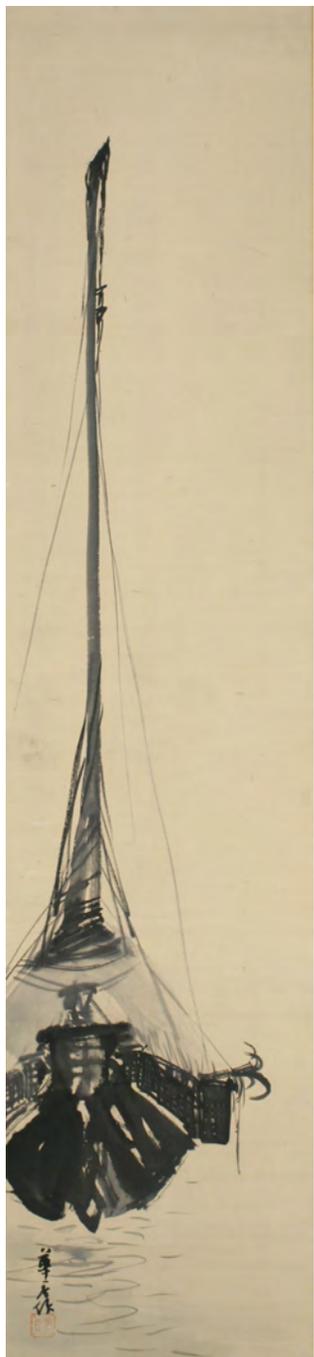
c. 1913

Sg: *Kakō* - 華杳

Sl: *Kakō* - 華杳

Sumi on paper, 132.3 x 29.8





Anchored ship

泊舟圖

c. 1912

Sg: *Kakō saku* - 華香作

Sl: *Kakō* - 華香

Sumi on paper, 131.2 x 29.8



Fishing boat

漁業圖

c. 1901

Sg: *Kakō* - 華香

Sl: *Kakō* - 華香

Sumi on silk, 111.3 x 25.2





Moon at Emeishan Mountain

峨眉山月

c. 1913

Sg: Kakō - 華杳

Sl: Kakō - 華杳

Sumi on paper, 35.9 x 49.2



Moon at Emeishan Mountain

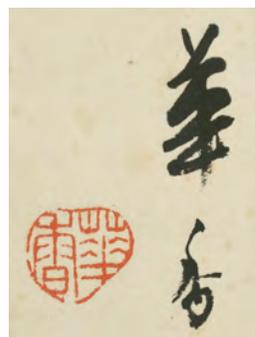
峨眉山月

c. 1913

Sg: Kakō - 華杳

Sl: Kakō - 華杳

Sumi on paper, 41 x 59.7





Field with ferry

野渡横舟図

c. 1927

Sg: *Kakō* - 華杳

Sl: *Shishun* - 子春

Sumi and some colour on paper, 134.1 x 30.1



Mount Fuji

富士景

c. 1903

Sg: *Kakō* - 華杳

Sl: *Kakō* - 華杳

Colours on silk, 108.2 x 41.4





Yanagikage ban ho
An evening walk
in the shade of willows

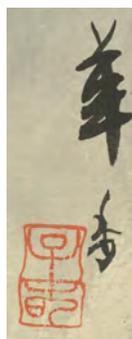
柳陰晚歩図

c. 1917

Sg: *Kakō* - 華杳

Sl: *Shishun* - 子春

Sumi on paper, 126 x 30.6



Line of ships

船の列図

c. 1917

Sg: *Kakō* - 華杳

Sl: *Shishun* - 子春

Colours on paper, 128 x 31





Landscape

山水图

c. 1927

Sg: Kakō saku - 華杳作

Sl: Kakō - 華杳

Sumi on paper, 47 x 60.4



Landscape

山水图

c. 1918

Sg: Kakō - 華杳

Sl: Bairei Isshi - 某嶺一枝

Sumi on paper, 47 x 60.4





Man in a boat with willows

柳舟图

c. 1921

Sg: Kakō - 華杳

Sl: Kakō - 華杳

Colours on paper, 31.5 x 46



Pines in the rain

松雨图

c. 1917

Sg: Kakō - 華杳

Sl: Kakō - 華杳

Sumi on grey washed paper, 37.4 x 50.7





Leaving the village

郷図

c. 1911

Sg: Kakō - 華杳

Sl: Tsuji Yoshikage, Shishun -
都路良景、子春

Colours on silk, 110.5 x 41.4



Waterfall with crow

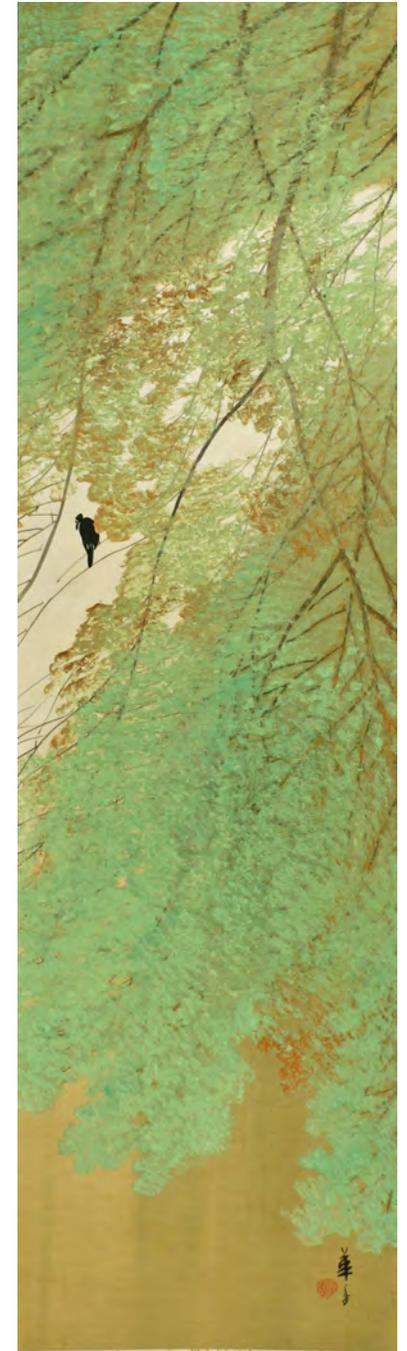
鴉の瀧図

c. 1918

Sg: Kakō - 華杳

Sl: Kakō - 華杳

Colours on silk, 124.5 x 35.3





Mount E'mei

峨眉山圖

c. 1920

Sg: Kakō - 華杳

Sl: Kakō - 華杳

Colours on silk, 25.9 x 26.4

Mount E'mei is a mountain in Sichuan Province, China, and is one of the Four Sacred Buddhist Mountains of China. The mountain is dedicated to the bodhisattva Samantabhadra.



Bitchu Matsuyama Castle

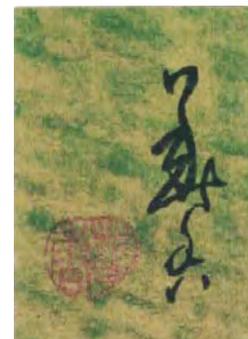
備中松山城

c. 1923

Sg: Kakō - 華杳

Sl: Kakō - 華杳

Framed gouache on silk, 40,8 x 57





Morning clouds

曉雲図

c. 1918

Sg: *Kakō* - 華杳

Sl: *Shishun* - 子春

Colours on paper, 124.6 x 31

The crows in "morning clouds" sometimes called "evening clouds" 暮雲図 that we have seen have always a prime number. It was a one of his popular subjects at the time.



Morning clouds

曉雲図

c. 1918

Sg: *Kakō* - 華杳

Sl: *Kakō* - 華杳

Colours on paper, 30.2 x 40.8





Wakamatsu, Young pine

若松図

c. 1917

Sg: Kakō - 華杳

Sl: Kakō - 華杳

Sumi and some beige on paper, 114.3 x 29.8



Matsubayashi, Pine forrest

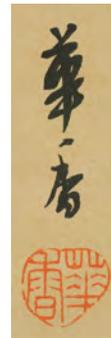
松林図

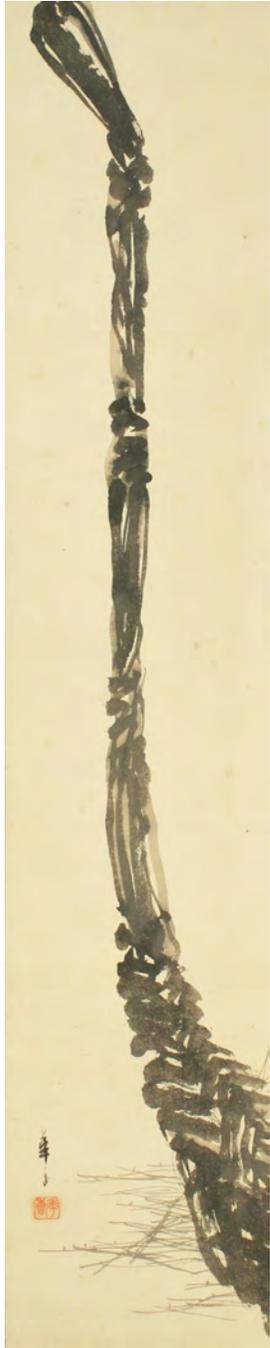
c. 1913

Sg: Kakō - 華杳

Sl: Kakō - 華杳

Sumi on paper, 58.8 x 22.8





Hôki, Broom

帚図

c. 1916

Sg: *Kakô* - 華杳

Sl: *Kakô* - 華杳

Sumi on paper, 138.8 x 26.4

Painting for the end of year to sweep
away all dirt for a clean New Year



Banana tree

芭蕉図

c. 1903

Sg: *Kakô* - 華杳

Sl: *Kakô* - 華杳

Sumi on paper, 138 x 30.6





Jurōjin

寿老図

C. 1917

Sg: Kakō - 華杳

Sl: Kakō - 華杳

Colours on silk, 118.5 x 41.9



Haniwa, statue

埴輪図

c. 1916

Sg: Kakō - 華杳

Sl: Kakō - 華杳

Colours on paper, 117 x 31.3

Haniwa are terracotta clay figures which were made for ritual use and buried with the dead as funerary objects during the Kofun period (3rd to 6th century AD) of the history of Japan.





Kannon on a willow

楊柳觀世音図

c. 1910

Sg: *Kakō saku* - 華杳作

Sl: *Kakō* - 華杳

Colours on paper, 134.5 x 31.2



Niwatori, chickens (in the yard)

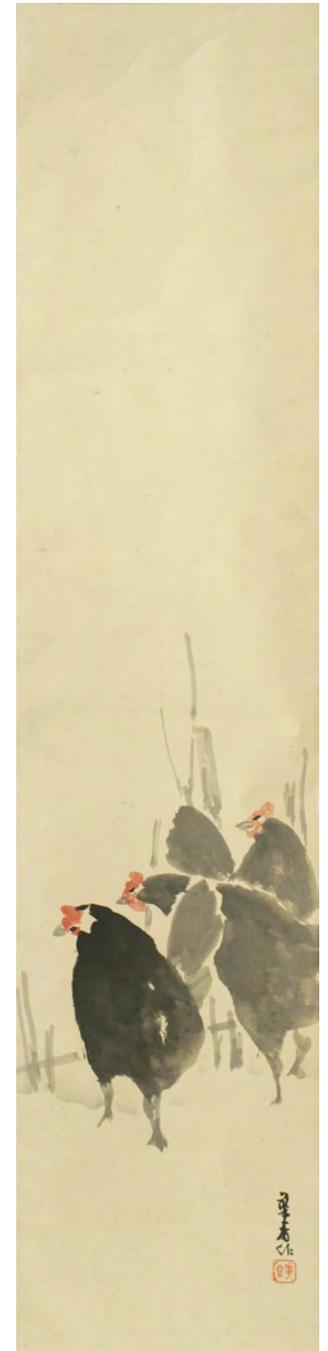
鶏図

c. 1909

Sg: *Kakō saku* - 華杳作

Sl: *Kakō* - 華杳

Sumi and red on paper, 136.7 x 30.8





Old pine

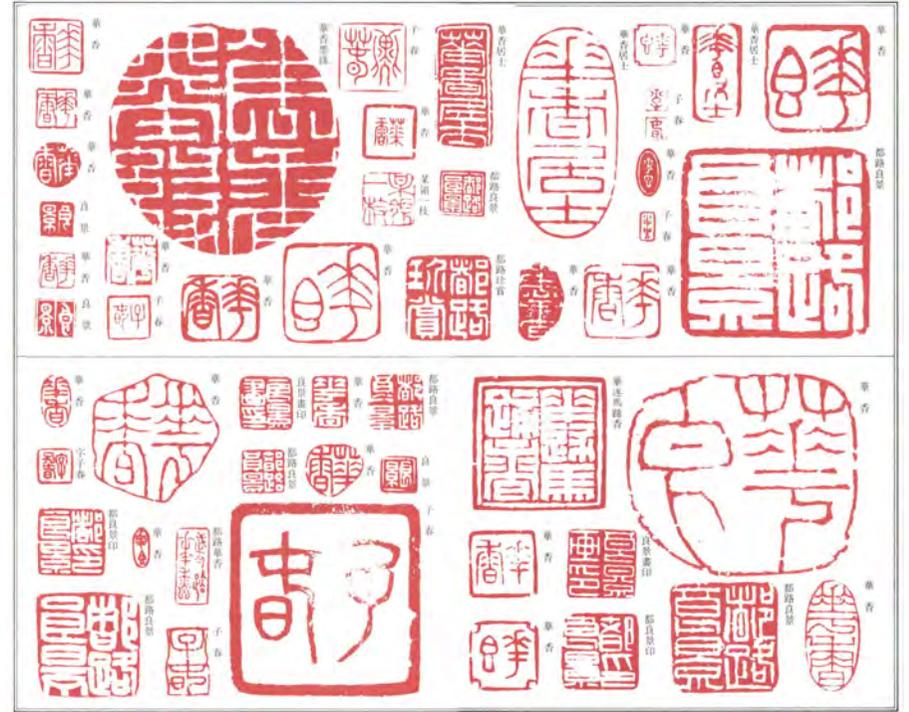
老松図

1923

Sg: Kakō - 華香

Sl: Kakō - 華香

Colours on paper, 38.5 x 51.2



From: 必携 落款字典 - Hikei Rakkkan Jiten

Seals:

- | | |
|------|------------------------|
| 華香 | <i>Kakō</i> |
| 華香墨緣 | <i>Kakō bokuen</i> |
| 華香居士 | <i>Kakō koji</i> |
| 良景 | <i>Yoshikage</i> |
| 良景畫印 | <i>Yoshikage gain</i> |
| 都路良景 | <i>Tsuji Yoshikage</i> |
| 子春 | <i>Shishun</i> |
| 字子春 | <i>Ji Shishun</i> |
| 都路珍賞 | <i>Tsuji Chinshō</i> |
| 都良景印 | <i>Tsu Yoshikagein</i> |
| 某領一枝 | <i>Bairei Isshi</i> |