



洞之海
徑之由之

石之斜之

石之斜之

石之斜之

天宮

Ki Baitei 紀楳亭

(1734-1810)

"Crossing a Mountain Gorge"

穿越山峽圖

Hanging scroll, ink and color on paper
130.6 x 27.7 cm. (51 3/8 x 10 7/8 in.)

Inscription:

"Painted by Kyuro"

Artist's seal:

Baitei

Colophon by Ryu Soryo (1715-1792):

"Lingering cold on the road through the gully.
Snow hardens on the path;
Setting sunlight through the gate of stone,
Reaching the wooded hill.

Chikuo

Published:

Calvin French: et.al., *The Poet-Painters: Buson and his Followers*, Ann Arbor, 1974, cat.20, pp. 78-80.

Baitei, asana Shikei, go Kyuro and Kyuro Sanjin, was born in Kyoto. In the *Toseki Sasaroku* it says that Ki Baitei first worked for Igarashi Shobei. When at leisure he took up his brush, dipped it into red ink, and drew designs for plum-blossom paintings on fans and later sold them. At a somewhat later period, while working for Iwaki Randen, Baitei's talent was recognized by his master who arranged for him to study with Yosa Buson (1716-83), then one of the leading painters in Kyoto. When Baitei later moved to Otsu in Shiga prefecture, he earned his living by selling his paintings and became known as the "Otsu Buson," presumably because of the similarity of their figure painting styles.

Tanomura Chikuden (1777-1835) wrote of Baitei: "When I travelled eastward I stopped at his house. He was then nearly eighty but his spirit was bright and not diminished. Beneath a lamp he chopped with and shook his brush without tiring, and his brushwork became even more hoary and

antique."

Baitei was characterized as being very sincere, akin to the ancients. When Buson, his teacher, became sick, Baitei sat beside the bed with Goshun (1752-1811), another of Buson's disciples, and helped care for him. And when Buson died, Baitei could hardly stop crying. His haiku poem for that time reads: "From day to night my tears have dried; snow on a cloudy day."

The *Itsujin Gashi* records of Baitei that he was skillful in painting bird-and-flower paintings. There are also some crazy paintings that are very admirable, and the best of these can make one hold one's sides in laughter. In his old age he determined to paint the sixteen rakan and offer them to the Ishiya-dera, but he died without finishing them, which is very regrettable. Those paintings that were completed were kept by the Minowa family in Ise Yamada; when I saw them the brushwork was strong and vigorous, not to be shamed by that of the old masters."