

= Utagawa Toyoharu =

Utagawa Toyoharu ( 1735 ? 1814 ) was a Japanese artist in the ukiyo @-@ e genre , known as the founder of the Utagawa school and for his uki @-@ e pictures that incorporated Western @-@ style geometrical perspective to create a sense of depth .

Born in Toyooka in Tajima Province , Toyoharu first studied art in Kyoto , then in Edo ( modern Tokyo ) , where from 1768 he began to produce designs for ukiyo @-@ e woodblock prints . He soon became known for his uki @-@ e " floating pictures " of landscapes and famous sites , as well as copies of Western and Chinese perspective prints . Though his were not the first perspective prints in ukiyo @-@ e , they were the first to appear as full @-@ colour nishiki @-@ e , and they demonstrate a much greater mastery of perspective techniques than the works of his predecessors . Toyoharu was the first to make the landscape a subject of ukiyo @-@ e art , rather than just a background to figures and events . By the 1780s he had turned primarily to painting . The Utagawa school of art grew to dominate ukiyo @-@ e in the 19th century with artists such as Utamaro , Hiroshige , and Kuniyoshi .

= = Life and career = =

Utagawa Toyoharu was born c . 1735 in Toyooka in Tajima Province . He studied in Kyoto under Tsuruzawa Tangei of the Kan? school of painting . It may have been around 1763 that he moved to Edo ( modern Tokyo ) , where he studied under Toriyama Sekien . The Toyo ( ? ) in the art name Toyoharu ( ?? ) is said to have come from Sekien 's personal name Toyofusa ( ?? ) . Some sources hold he also studied under Ishikawa Toyonobu and Nishimura Shigenaga . Other art names Toyoharu went under include Ichiry?sai ( ??? ) , Senry?sai ( ??? ) , and Sh?jir? ( ??? ) . Tradition holds that the name Utagawa derives from Udagawa @-@ ch? , where Toyoharu lived in in the Shiba district in Edo . His common name was Tajimaya Sh?jir? ( ??? ??? ) , and he also used the personal names Masaki ( ?? ) and Shin 'emon ( ???? ) .

Toyoharu 's work began to appear about 1768 . His earliest work includes woodblock prints in a refined , delicate style of beauties and actors . Soon he began to produce uki @-@ e " floating picture " perspective prints , a genre in which Toyoharu applied Western @-@ style one @-@ point perspective to create a realistic sense of depth . Most were of famous sites , including theatres , temples , and teahouses . Toyoharu 's were not the first uki @-@ e ? Okumura Masanobu had made such works since the early 1740s , and claimed the genre 's origin for himself . Toyoharu 's were the first uki @-@ e in the full @-@ colour nishiki @-@ e genre that had developed in the 1760s . Several of his prints were based on imported prints from the West or China .

From the 1780s Toyoharu appears to have dedicated himself to painting , and also produced kabuki programs and billboards . He headed the painters involved in the restoration of Nikk? T?sh? @-@ g? in 1796 . He died in 1814 and was buried in Honky?ji Temple in Ikebukuro under the Buddhist posthumous name Utagawa @-@ in Toyoharu Nichiy? Shinji ( ????????? ) .

Western influence on Toyoharu

= = Style = =

Toyoharu 's works have a gentle , calm , and unpretentious touch , and display the influence of ukiyo @-@ e masters such as Ishikawa Toyonobu and Suzuki Harunobu . Harunobu pioneered the full @-@ colour nishiki @-@ e print and was particularly popular and influential in the 1760s , when Toyoharu first began his career .

Toyoharu produced a number of willowy , graceful bijin @-@ ga portraits of beauties in hashira @-@ e pillar prints . Only about fifteen examples of his bijin @-@ ga are known , almost all from his earliest period . One of the better @-@ known examples of Toyoharu 's work in this style is a four @-@ sheet set depicting the Chinese ideal of the Four Arts . Toyoharu produced a small number of yakusha @-@ e actor prints that , in contrast to the works of the leading Katsukawa school , are executed in the learned style of an Ippitsusai Bunch? .

While Toyoharu trained in Kyoto he may have been exposed to the works of Maruyama ōkyō , whose popular megane ō-e were pictures in one ō-e point perspective meant to be viewed in a special box in the manner of the French *vue d'optique* . Toyoharu may also have seen the Chinese *vue d'optique* prints made in the 1750s that inspired ōkyō 's work .

Early in his career , Toyoharu began producing the uki ō-e for which he is best remembered . Books on geometrical perspective translated from Dutch and Chinese sources appeared in the 1730s , and soon after , ukiyo ō-e prints displaying these techniques appeared first in the works of Torii Kiyotada and then of Okumura Masanobu . These early examples were inconsistent in their application of perspective techniques , and the results can be unconvincing ; Toyoharu 's were much more dextrous , though not strict ? he manipulated it to allow the representation of figures and objects that otherwise would have been obscured . Toyoharu 's works helped pioneer the landscape as an ukiyo ō-e subject , rather than merely a background for human figures or events , as in Masanobu 's works . Toyoharu 's earliest uki ō-e cannot be reliably dated , but are assumed to have appeared before 1772 : early in that year the Great Meiwa Fire in Edo destroyed the Niō ō-mon gate in Ueno , the subject of Toyoharu 's Famous Views of Edo : Niō ō-mon in Ueno .

Several of Toyoharu 's prints were imitations of imported prints of famed European locations , some of which were Western and others Chinese imitations of Western prints . The titles were often fictional : The Bell which Resounds for Ten Thousand Leagues in the Dutch Port of Frankai is an imitation of a print of the Grand Canal of Venice from 1742 by Antonio Visentini , itself based on a painting by Canaletto . Toyoharu titled another A Perspective View of French Churches in Holland , though he based it on a print of the Roman Forum . Toyoharu took licence with other details of foreign lands , such as having the Dutch swim in their canals . Japanese and Chinese mythology were also frequent subjects in Toyoharu 's uki ō-e prints , the foreign perspective technique giving such prints an exotic feel .

In his *nikuhitsuga* paintings the influence of Toyonobu can seem strong , but in his seals on these paintings Toyoharu proclaims himself a pupil of Sekien . His efforts contributed to the development of the Rinpa school .

'' The Four Arts '' by Toyoharu

Perspective prints by Toyoharu

= = Legacy = =

The popularity of Toyoharu 's work peaked in the 1770s . By the 19th century , Western ō-e style perspective techniques had ceased to be a novelty and had been absorbed into Japanese artistic culture , deployed by such artists as Hokusai and Hiroshige , two artists best remembered for their landscapes , a genre Toyoharu pioneered .

The Utagawa school that Toyoharu founded was to become one of the most influential , and produced works in a far greater variety of genres than any other school . His students included Toyokuni and Toyohiro ; Toyohiro worked in the style of his master , while Toyokuni , who headed the school from 1814 , became a prominent and prolific producer of yakusha ō-e prints of kabuki actors . Other well ō-e known members of the school were Utamaro , Hiroshige , Kuniyoshi , and Kunisada . Though Japanese art schools , such as the Katsukawa in ukiyo ō-e and the Kanō in painting , emphasized a uniformity of style , a general style in the Utagawa school is not easy to recognize aside from a concern with realism and facial expressiveness . The school dominated ukiyo ō-e production by the mid ō-e 19th century , and most of the artists ? such as Kobayashi Kiyochika ? who documented the modernization of Japan during the Meiji period during ukiyo ō-e 's declining years belonged to the Utagawa school .

The Torii school lasted longer , but the Utagawa school had more adherents . It fostered closer master ? student relations and more systematized training than in other schools . Excepting a few prominent examples , such as Hiroshige or Kuniyoshi , the later generations of artists tended to lack stylistic diversity , and their work has become emblematic of ukiyo ō-e 's decline in the 19th century .

Toyoharu also taught painting . His most prominent student was Sakai Hōitsu .

As of 2014 , studies into Toyoharu 's work have not been carried out in depth . Cataloguing and analyzing his work and his and his publishers ' seals was still in its infancy .

Members of the Utagawa school

Paintings by Toyoharu and his followers

= Æsir ? Vanir War =

In Norse mythology , the Æsir ? Vanir War was a conflict between two groups of deities that ultimately resulted in the unification of the Æsir and the Vanir into a single pantheon . The war is an important event in Norse mythology , and the implications for the potential historicity surrounding accounts of the war are a matter of scholarly debate and discourse .

Fragmented information about the war appears in surviving sources , including Völuspá , a poem collected in the Poetic Edda in the 13th century from earlier traditional sources ; in the book Skáldskaparmál in the Prose Edda , written in the 13th century by Snorri Sturluson ; and in euhemerized form in the Ynglinga saga from Heimskringla , also written by Snorri Sturluson in the 13th century .

= = Attestations = =

The following attestations provide information about the war :

= = = Poetic Edda = = =

In two stanzas of Völuspá , the war is recounted by a völva ( who refers to herself here in the third person ) while the god Óðinn questions her . In the first of the two stanzas , the völva says that she remembers the first war in the world , when Gullveig was stabbed with spears and then burnt three times in one of Óðinn 's halls , yet that Gullveig was reborn three times . In the later stanza , the völva says that they called Gullveig Heiðr ( meaning " Bright One " or potentially " Gleaming " or " Honor " ) whenever she came to houses , that she was a wise völva , and that she cast spells . Heiðr performed seiðr where she could , did so in a trance , and was " always the favorite of wicked women . "

In a later stanza , the völva then tells Óðinn that all the powers went to the judgment seats and discussed whether the Æsir should pay a fine or if all of the gods should instead have tribute . Further in the poem , a stanza provides the last of the völva 's account of the events surrounding the war . She says :

Odin shot a spear , hurled it over the host ;  
that was still the first war in the world ,  
the defense wall was broken of the Æsir 's stronghold ;  
the Vanir , indomitable , were trampling the plain .

These stanzas are unclear , particularly the second half of stanza 23 , but the battle appears to have been precipitated by the entry of Gullveig / Heiðr among the Æsir . Stanza 23 relates a difficulty in reaching a truce which led to the all @-@ out war described in stanza 24 . However , the reference to " all the gods " could , in Lindow 's view , indicate a movement towards a community involving both the Æsir and the Vanir . Ursula Dronke points to extensive wordplay on all the meanings of the noun gildi and the adjective gildr to signal the core issue of whether the Æsir will surrender their monopoly on human tribute and join with the " all @-@ too @-@ popular " Vanir ; as their only alternative , they attack again .

= = = Prose Edda = = =

In the Prose Edda book Skáldskaparmál ( chapter 57 ) , the god Bragi explains the origin of poetry . Bragi says that it originated in the Æsir ? Vanir War , when during the peace conference the Æsir

and the Vanir formed a truce by all spitting into a vat . When they left , the gods decided that it should not be poured out , but rather kept as a symbol of their peace , and so from the contents made a man , Kvasir . Kvasir is later murdered , and from his blood is made the Mead of Poetry .

= = = Heimskringla = = =

In chapter 4 of Heimskringla , Snorri presents a euhemerized account of the war . Snorri states that Óðinn led a great army from Asaland ( " Ásaland " ) to attack the people of " Vanaland . " However , according to Snorri , the people of Vanaland were well prepared for the invasion ; they defended their land so well that victory was up for grabs from both sides , and both sides produced immense damage and ravaged the lands of one another .

Snorri states that the two sides eventually tired of the war and both agreed to meet to establish a truce . Snorri continues that the two sides did so and exchanged hostages . Vanaland are described as having sent to Asaland their best men : Njörðr ? described as wealthy ? and his son Freyr in exchange for Asaland 's H?nir ? described here as large , handsome , and thought of by the people of Vanaland well suited to be a chieftain . Additionally , Asaland sends Mímir ? a man of great understanding ? in exchange for Kvasir , who Snorri describes as the wisest man of Vanaland .

Snorri continues that , upon arrival in Vanaland , H?nir was immediately made chief and Mímir often gave him good counsel . However , when H?nir was at meetings and at the Thing without Mímir by his side , he would always answer the same way : " Let others decide . " Subsequently , the Vanaland folk suspected they had been cheated in the exchange by the Asaland folk , so they seized Mímir and beheaded him and sent the head to Asaland . Óðinn took the head of Mímir , embalmed it with herbs so that it would not rot , and spoke charms over it , which gave it the power to speak to him and reveal to him secrets .

According to Snorri , Óðinn then appointed Njörðr and Freyr to be priests of sacrificial customs and they became Diar ( " Gods " ) of the people of Asaland . Freyja , described as daughter of Njörðr , was the priestess of these sacrifices , and here she is described as introducing seiðr to Asaland .

= = Theories = =

A number of theories surround the Æsir ? Vanir War :

= = = Proto @-@ Indo @-@ European basis = = =

As the Vanir are often considered fertility gods , the Æsir ? Vanir War has been proposed as a reflection of the invasion of local fertility cults somewhere in regions inhabited by the Germanic peoples by a more aggressive , warlike cult . This has been proposed as an analogy of the invasion of the Indo @-@ Europeans . Georges Dumézil stated that the war need not necessarily be understood in terms of historicity more than any other myth however .

Scholars have cited parallels between the Æsir ? Vanir War , The Rape of the Sabine Women from Roman mythology , and the Mahabharata from Hindu mythology , providing support for a Proto @-@ Indo @-@ European " war of the functions . " Explaining these parallels , J. P. Mallory states :

Basically , the parallels concern the presence of first- ( magico @-@ juridical ) and second- ( warrior ) function representatives on the victorious side of a war that ultimately subdues and incorporates third function characters , for example , the Sabine women or the Norse Vanir . Indeed , the Iliad itself has also been examined in a similar light . The ultimate structure of the myth , then , is that the three estates of Proto @-@ Indo @-@ European society were fused only after a war between the first two against the third .

= = = Other = = =

Many scholars consider the figures of Gullveig / Heiðr and Freyja the same . These conclusions have been made through comparisons between the figure of Gullveig / Heiðr 's use of seiðr in

Völuspá and the mention of Freyja introducing seiðr to the Æsir from the Vanir in Heimskringla . This is at times taken further that their corruption of the Æsir led to the Æsir ? Vanir War .

Lindow states that he feels that even if the two are not identical , the various accounts of the war seem to share the idea of a disruptive entry of persons into a people . Lindow compares the appearance of Gullveig / Heiðr into the Æsir to that of Hœnir and Mímir 's disruption amongst the Vanir in Heimskringla . Lindow further states that all three accounts share the notion of acquisition of tools for the conquest of wisdom ; the practice of seiðr in two accounts and the head of Mímir in one .