

The Impact of Artistic Visions of Japanese Prints on European Artists Preface

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Abstract: Japanese print art is one of the most important foundations that establishes the rules of graphic arts in the world, it is that used in the graphic science to date, which provided the most important insights and techniques in art. After the flourishing of Ukiyo-e printing school at the mid of the seventeenth century to the end of the nineteenth century and its excellent role in enriching technical state of the Japanese publications, artists had design publications which affected with a tremendous impact on the Western art in the second half of the nineteenth century. In this century foreigners flow to Japan and purchased many famous publications of Japanese artists and they respect the charm and sweetness of these publications. Japanese publications are characterized by their local and national nature and also different from those of European at that time and the uniqueness of their subjects with internal and philosophical to great extent along with focusing on the details of their daily lives. European artists have influenced with this technical outlook and new themes and tried to imitate it to a great extent and it is clear in many artists' works like Gauguin and Van Gogh and others. But this effect has not been implemented to the spiritual and philosophical pillars similar Japanese, but only in themes without looking deeply to these printing arts. [Yasser mounir gaber. **The Impact of Artistic Visions of Japanese Prints on European Artists Preface.** *J Am Sci* 2013: 9(3):455-475]. (ISSN: 1545-1003). <http://www.jofamericanscience.org>. 70

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1. Introduction

When we look forward to study the types of specialized arts, it is obvious that we recognize the factors and circumstances that have contributed to the emergence and development of this art.

Printed image art is a branch of important and influential fine arts, which is characterized in terms of form and function from the rest of the fine arts, it also has pioneers and technical schools all over the world there are many factors and reasons which formed creations artists graphic in different eras and cultures.

In general, we find that the graphic arts in East Asian countries is different than in Europe, it has given civilizations of East Asia States a lot, particularly Japanese art traditions, techniques and influenced artists beliefs and myths and uniqueness of the methods that affect the expression of the artist and performance, making East Asia arts privacy distinct from the rest of the art world.

This difference also makes us we focus on the outstanding world of East Asia and shed light on the Asian arts in general, whether Chinese or Japanese in particular, with its many factors impress us get to the end penchant Pegrapph, arts and traditions and unexpected vocabularies.

It is the art of his privacy in addressing the various lines and a choice of colors which is characterized by openness and simplicity and diversity to the extent that the blanks of drawing

and free spaces, which is bordered by black lines inter expressive value completely printed parts.

As for Japan an important role in enriching the movement of printing to be used a variety of methods and different printing art and private printing outstanding using the template wooden, which characterized from the rest of the world and kept secrets and handed down from one generation to another and even marked also in dealing with topics the technical express Japanese life in topics related to the kabuki theater, art of flower arranging and also be used for traditional manual methods for the manufacture of paper until it became characterized by world-renowned as well as manufacturing and installation printing inks which contributed to the unique personal confirmation of the Japanese artist.

This making us run the arts of Japan in general especially the art of printing in various stages starting from the stage of isolation from the outside world in the Middle Ages until 1853, where business and Japanese methods spread in most European countries, which heavily influenced by and has appeared this effect on a distinct group of Western artists, for example:

Van Gogh, Manet, Dejas, Sourah and Henri toulouse lautrec and others and this continues to influence nearly sixty years which has a great credit in changing many of the concepts and techniques of some West artists and discussing topics include visions new art contributed to the

development of the printing stages, forms and different methods.

West artists also turn during the nineteenth century to the simplistic forms and topics so that we can say that this simplification was one of the factors that have contributed to the emergence of new artistic movements in Europe.

After Japan's isolation and the disposal of the rule Cojan government and the beginning of the Meiji government on 13th January, 1868, Japan began a new era and Japan opening up to all that is new in the world and try to create relationships with the countries of Europe, France and Germany were among the first countries that Japan tried to create close ties with them, and also, the whole world is looking forward to find out more information about Japan, which has been isolated many centuries from the world.

Germany was one of the first countries which supplied Europe in the seventeenth and eighteenth centuries many information about life in Japan and a private arts-filled myths and marvels, the reason for this was the presence of commercial plant German city (Dijma), which was helping to move a lot of information about Japan to Europe including confidential reports that were sent by German doctor Von Chibald Von siepold who had entered Japan as a citizen with Dutch nationality, these letters contained many of the secrets of printing and pottery manufacture that contained nearly 5 thousand printed wooden, these publications still exist to now in Ethnographic Munich Museum.

This curiosity has pushed a lot of Europeans historians and critics to come to Japan to learn its secrets and discover mysteries of it, many technical, many and multiple books bearing Japanese cultures, arts and history were appeared, among the books was History of Japan, which was published in 1772, this book contains many wooden Japanese publications and illustrations that were taken from some Japanese books.

Also "the official report book written by the German Francis Hook," which was published in 1856 and written by writer on his fleet Matthew de Berry, who was carrying a lot of information about life in Japan politically, economically and some publications art kabuki, printing plates techniques, woodblock printing artists and businesses, these books were the first spark to see West Japan.

England, Germany and France, were sought fiercely to see Japanese arts, trying to acquisition, also establishing relationships with

artists and try to encourage them to participate with them in their opponent art which will be held in Europe also sent envoys to them to get to know them and also received Vaném to know the art of Europe and try to exchange their culture with each other.

In England in 1854, an exhibition of Japanese art was held in the city of Pall Mell East, which carries the best publications (Alnishiki-e) multiple colors in Japan and recorded the history of the new life in Japan (Ukiyo-e), which is considered the golden period for this era, which helped as we mentioned before by the emergence of new classes in Japanese society is trying to imitate the aristocratic class and try to create their own art.

It was also one of the factors that helped to spread the Japanese technical publications in Europe, Europeans trials to collect them leading to the disposal of all publications gallery of Pall Mall East.

Another exhibition was held in London in 1862, which helped to increase recognition Japanese arts and increase Europeans activities to buy them, these changes have also because the reform of the Imperial era (Meiji) that allowed the existence of trade plants between Britain and Japan and Europeans artists trials to come to know these arts.

It is worth mentioning that the Japanese were in the most happiness and welcome with these new Europeans and they considered them as creatures Western and wonderful ride black ships and dressed weird composed of several pieces and also made concerts and networked relationships with them.

This has led many Japanese artists to record these moments in their subjects technical publications which Europeans scrambled to acquire and purchased them.

None of European State leaved its interest in Japanese, Austria have focused also on arts of Japan and set up an international exhibition in Vienna in 1873, achieved a great success and helped a lot of Austria artists and designers to get rid of the traditional and the inevitability of historical threads In France it has been influenced to a large degree due to the emergence of "the magazine Contemporary in 1856 and by the driller Felix Brakmond Felix Bracquemond publish part of the volumes manga to Hokusai and even messaging Hokusai himself to send him all that is new from publications and has been for Felix many friends of Europeans artists who tried publishing prints Hokusai, including helping to speed the spread of Japanese

arts printing them and also influenced by their work and their subjects.

Japanese Publications was sold cheaply at first, which was the reason for their fame and speed of deployment between artists and after their spread became sold at the price printed per 1 cm till achieved sellers vast fortunes and tried to collect Japanese publications from their collectors with the highest prices.

Many, many libraries became in Europe's that specializes sell many publications Alnishiki-e Japanese and also increase the exhibitions held for Japanese art in the years 1862 and 1867 and 1873 in France and London led to the spread of Japanese publications profusely.

At the end of 1877, Japanese publications became known in whole Europe, all Japanese products from fans, kimonos, printing inks and also techniques for the printing process became also known in Europe.

This deployment was coincided with the emergence of the influential school in France and Europe, and their trails to search for what is new in subjects and techniques and their trails to attract new artists carry a new spirit to their beliefs and their actions, have affected most of the owners of this doctrine artists and Japanese publications including Manet - Tolozlocrak - Van Gogh - Gauguin - Dejas and others from Europe Artists.

Also it was one of the most influential Japanese artists on Europe artists Harnoboa, Iotammarua, Hokusai, Hiroshaj, Kinoshi which borrowed them European artists lots and lots of themes and motifs and compositions and even reached their vulnerability to re same subjects in the same structures to the point that can not be overlooked and underestimated, it is worth mentioning that the impact of Japanese publications was a center in France more than the rest of the European countries, but it is wrong to ignore other countries, especially England, which notes the influence of Japanese art in the fields of decorative arts and applied a greater degree of imaging and printing. The famous England engineer Frank Liloyd collected Japanese designs and assisted in them his architectural designs.

This along with the use of the English artist (Rosetti) of some decorations Japanese in his drawings illustrative Audio Book Suleiman "Soliman Songs" in 1865 as well as the realization of the photographer Albert moon "Albert Mone" who observes the atmosphere. Strange Japanese appeared in many of his works

and in the use of perspective level and his interest in the balance of formal.

This along with the clarity of Japanese influence on ceramics and interior design and illustrations for books and furniture's decoration with Japanese fashion, house wares and other products in which Europeans have sought vaccinated with Japanese motifs art.

This movement in types of art is responsible for the enthusing European Japanese Art in all its forms and notes that in the work of the English Aubrey Beardsley "Aubrey Beardsley" (1872 - 1898), which is the school students from Nouveau art has been interested in elements of Japan in its work to the use of parts in neutral.

It is noted that the interest in graphic art was common among the works of Nouveau art movement, at this time this model spread throughout Europe and have been incorporated Japanese elements inside so that combined with other elements from multiple sources, we find in France that this model (Nouveau art) was affected clearly on the way of Gauguin, Henri Toulouse Lautrec those affected by the decorative performance which is characteristic of this model and the characteristics of the model Alnishiki-e of the flat lines designs, colorful love asymmetry and a tendency to put the central point of the composition in a side or another side and that the desire to further reach to shape dynamics.

It does not accept the argument that the Nouveau art movement had a significant impact in Austria and Germany and by adopting ideas Aygust Andele, Hans Halls and oto echmoun, who carried out their prints inks with water were those publications containing Japanese decorations, when they established the studio Magazine and tried to publish their publications where characterized these publications with strong linear abstractions ways derived from vegetal forms of the Japanese artists (Alnishiki-e). In addition, Austria was also one of the most important countries affected by the movement of Nouveau art, through the artist Custave Klemt (1862 - 1918), who founded the vanguard group artists Avant Garde in Vienna in 1898 and named the group isolation the secession, which was aimed at getting rid of old Austrian art, featuring nature historical fiction and the search for a new simple art and found in the movement of Nouveau art its destination at all the arts, whether print or buildings and furniture, and in this regard shows that, the influence of Japanese art on posters movement isolation in the way

print and fees illustrations, even dominated completely aspects Japanese art the work of artists of this movement and have begun to explain this Japanese art and discuss it in the newspaper "Versackerm" in 1898 until 1900 and try to publish their works in this newspaper, and also try to design the models of their signatures from the Japanese forms and integrate them into their business.

In this regard Klemt is considered to be the most famous artists that affected by Japanese shapes especially in his works that focused on women faces (Portraits), in which he designed their dresses to express richness and different colors as like as Japanese Alcakimuno.

The artists under the principle of Europeans have search for new sources for their business like the French cubies when directed their attention to Africa and also expressions groups in Germany when directed their attention to the primitive art in the Pacific Ocean and folkloric arts in each country.

Although Japan's attitude toward all Western things, positive participation in the Paris World Expo in 1910 was aimed at the definition of wood moldings Europeans publications shroud the people is an art in itself, and that there are other types of arts traded in Japan. On this basis, it may be the Japanese section of the exhibition of paintings fantastic art of the royal court and religious art and painted colors by rolling and prints ink and Alcakimuno which won the admiration of all presents.

Although the Japanese government was willing to turn the western attention from the most prestigious folk arts to other types of art, but it was disappointed because the European artists are no longer interested in Japanese elements as was the case before and due to the appearance of sources of inspiration of a new art again and as the habit of artists who are always looking for what's new and strange, more clarification will done after studying some artists in Europe who have been affected by the Japanese arts.

Manet (1832 - 1883):

Manet born on 29th January, 1832 of a bourgeois Parisian family, his grandfather was Crown Prince of Sweden and his father Auguste Manet, who was a judge and his uncle Charles Fozrter encouraged him to study art, till he joined commercial Navy in 1850, one of his trips

was to Japan, he came from it appreciating what he saw from different types of arts and tried to gather as much of them, especially Hiroshaj works.

In this journey the Bracquemond artist was joined to him, who previously explained to him Japanese printing techniques and they were both members of the Society of Association called diggers Aquaforistes Association which was founded in 1862 and through which Manet carried his first printed with drilling acid work style.

One of this first works Les Gitanous, characterized by Japanese techniques as vacuum flat and strong contrasts between black and white, Manet not agreed with only citation of Japanese art as a source of strange and new art, but reviewed in the study areas of Japan and tried to analyze and implement it in this works, we can notice this effect in Manet letters that was sent to Spanish person, he was painted branches of willow tree with water colors and black ink, this painting showed that he was affected by the plate of manga folders of the artists Hokusai (Figure.1).

In addition to the Portrait of Zola, its backgrounds included three Japanese painted wood prints, in which Manet discarded any feelings related to space and size and focused on decorative treatments for subjects (Figure.2).

German historian Julius Mier Grafe have wrote about Manet "He loved Manet Japanese artworks love no less than this love for Spaniards draw dancers, as they work to enrich many of his ideas, such as the colors that had previously obtained by the Spaniards.

The paintings "flautist" and Panel of the miss and balcony of Manet (Figure.3) ascertained that Japanese examples absorbed and mixed with the rest of the elements in order to reach to a successful production model, a unique and characterized model and manipulation artist painting design. This along with the all qualities borne from Japanese publications (Figure.4).



Figure.1
Illustrates one form of letters of MANET.

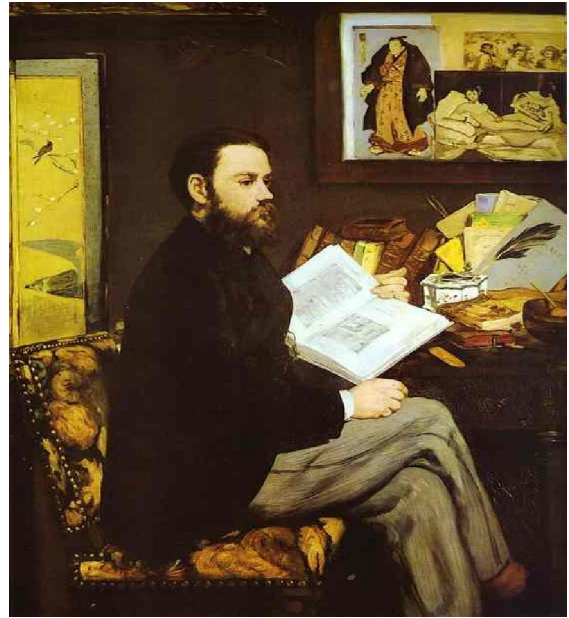


Figure.2
Panel of the critic Zola of MANET.



Figure.3
Panel of the miss and balcony of MANET.

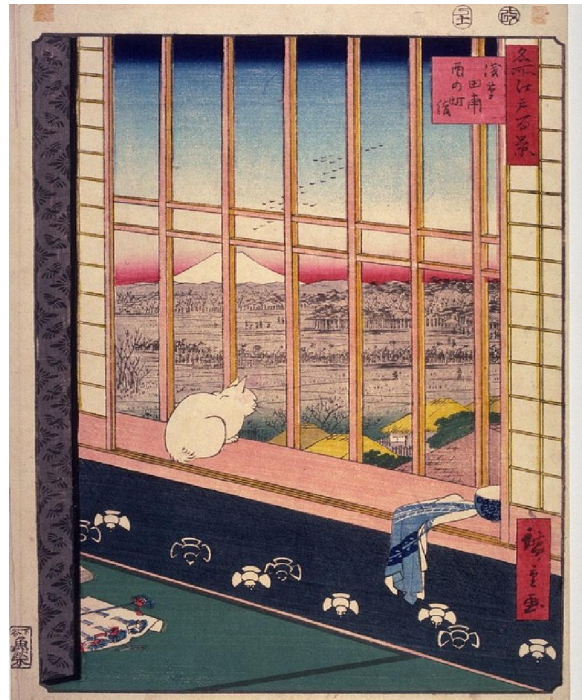


Figure.4
Scribal work of the Hiroshaj artist of Mount Fiji chain.

Whistler (1834-1903):

Whistler born on 11th July, 1834, his father was a civil engineer in the interest of the railway, and his mother called Matlid McNeill, and the nature of his father's work transferred Whistler from one city to another, and he was educated at the Royal Academy of Fine Arts in London and trained on the work and drawings of Rimbrant, after his father's death In 1849 he returned to America and entered the U.S. Military Academy, but separated for his lack of interest and lack of grain for chemistry, making him goes to Paris to study art in (Sanasberg) in the West Point city and worked in the field of art, there is no life history of any artist similar to the life history of Whistler in diversity and the transition between different cities, which benefits his talent and hone greatly and contributed to the formation of his own style.

Soon he joined to the movement of artists forefront in Paris, but preferred to move to London in 1859, but maintaining his relations with the artists of Paris, making him the enthusiastic of Japanese wood publications, including publications (Hiroshaj) enthusiastic severely took his interest in East vocabulary with special attention, he was sleeping in Chinese bed and collects publications (Alnishiki-e) and Japanese photographic books from which he tried to drive his sources of inspiration.

He Contact his friend Felix Brakmond which is one of the most important collectors of the art (Alnishiki-e) and appeared influenced by these sources in a series of many of his paintings, firt one of them is the panel of curtain gold in 1859 "The Golden Screen" (Figure.5), which shows a woman sitting on the floor looking at the number of publications the artist Hiroshaj wore a kimono and behind it a large curtain and this painting is similar to other painting " The little white girl", which used Japanese porcelain pots fan, in addition to the girl paints put side which resembles Alaoshiora girls in Japanese publications (Figure.6).

It is worth mentioning that Whistler has signed his paintings differently from European signatures, but his signature was very comparable to the signatures of Japanese publications he has taken his butterfly-shaped signature as a summary

(JMW) and which appeared in his works since 1870.

Among the most important of his paintings, which shows the effect of the artist Iotammarua on his famous panel "girls looks to the Hinajawa port or Bathariaric house Lindsay" Batterareach From Lindsay House in 1871 (Figure.7), a group of women has emerged beholding to the sea is considered to be one of the most important paintings which are derived entirely from Hokusai panel (Figure.8) and his portrait "Old Battchira Bridge"shared it in this area, which is the replica of the panel of Ciobah bridge of the artist Hiroshaj as one of hundred series of the scene of the Edo city, which their pieces came where exactly identical to the Hiroshaj panel (Figure.9).

About Whistler impressive of Japanese art Alterskerit walter sickart; the English artist wrote "Whistler is like a cobra snake that swollen a goat and then wished that it becomes a goat".

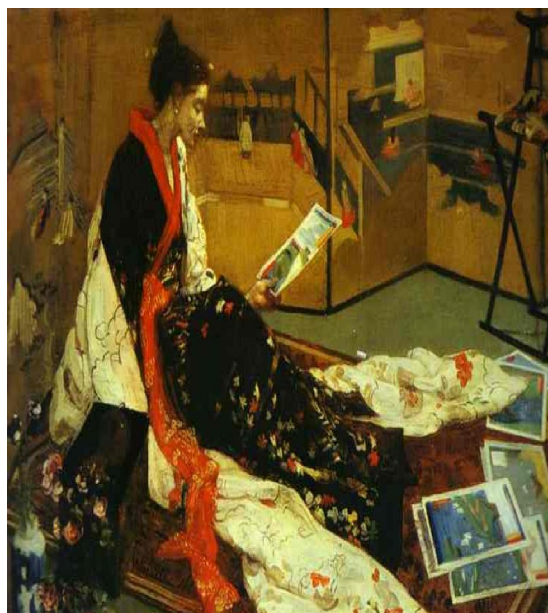


Figure.5
Panel of the golden curtain of the artist
Whistler



Figure.6
Panel of the white girl of the artist



Figure.7
Scribal work of the artist Hokusai
girls who look to the Hinajawa port.



Figure.8
Plate of the Bathariaric of Lindsay
house of the artist Whistler.

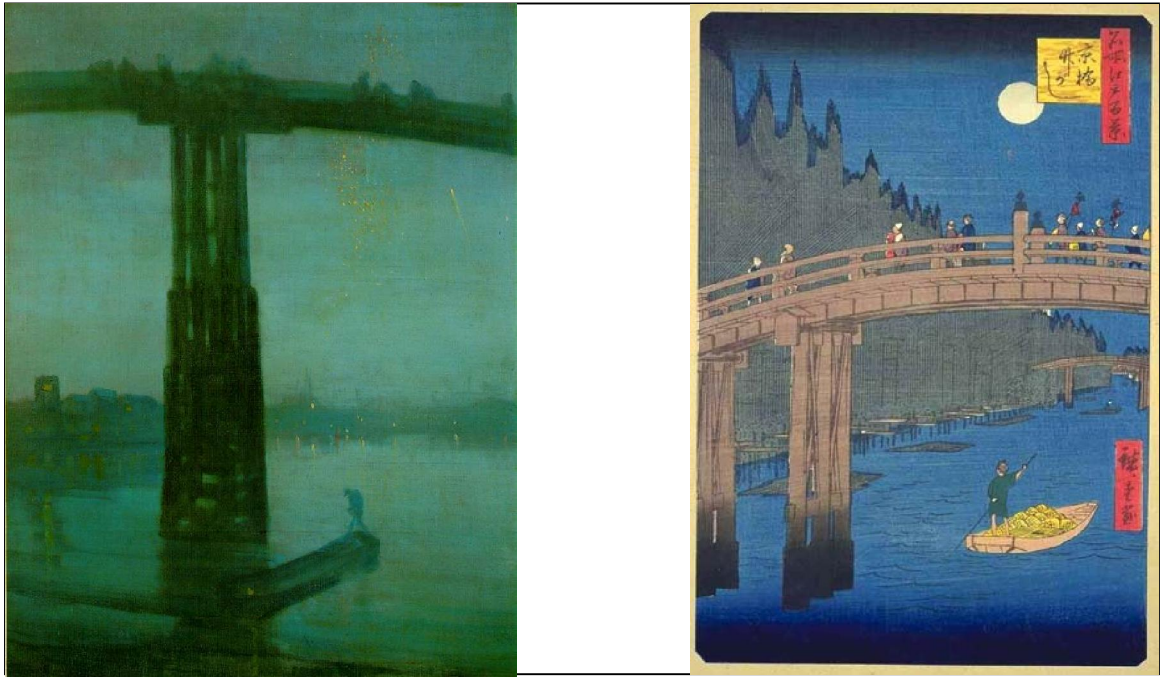


Figure. 9
Comparison between the panels of the old Bachiraa Bridge of the artist Whistler
and typographic bridge work Ciobah of the artist Hiroshaj.

Degas (1843-1917):

Dejas born in France in 1834 in the very rich family, with a French father and Italian mother. This along with many relatives in Paris and Naples and Niwaorljanr, his relatives have encouraged him and his friends when they saw his paintings and his works, and Dejas was extremely shy and does not like mixing and social life and does not prefer to sit on cafes like other artists in his time and this have wronged him in his relations with others who accused him of arrogance and narcissism. Dejas has known to Jigir which is one of the most important collectors of technical publications in the seventies of the nineteenth century and the standing him with the publications of Hokusai; manga folders after returning from Italy and the beginning of his friendship with Manet, has impressed Dejas Japanese publications but it was his own opinion in these publications, which was affected most of the artists of his time to say that European artists must distinguish between the

Japanese art and have a true attributes that distinguish it from the other ancient arts and it has to be for an artist to taste hidden aspects of this art then he do with his style on the implementation of his works in the spirit of this art, not only with his vocabularies.

Dejas was affected with the Japanese publications in the Panel of "Chrysanthome flower" that appeared where a vase from the high angle and that work does not depend on the central configuration and asymmetry and these methods are Japanese methods of art, this along with the sudden shift from the foreground to its center and to the background (Figure.10).

The panel "Coffee Concert" shows the influence of Japanese machining form on the far right of this to use the umbrella toward tilted as well as the division of the cloth into two unequal parts, using the part of the tree and the wooden column. All of these innovations are added to the Japanese Art (Figure.11).

And there is another panel "Before The Ballet" a panel that almost movable

from a Hokusai folder (Figure.12), which focuses on ballet dancers stops and which is characterized by a sense of deep evolution with Dejas configuration, it came bearing accuracy and freshness of observation that seen in publications of the Hokusai illustrations.

It is worth mentioning that Dejas would have preferred the topics of Ballet, racing horse, hats shops, instrumentalists, bakers, trains and chimneys, this list belongs more to the artist Hokusai, a doctrine which favored Dabjas in a complete and accurate description for anything in the life of this artist.



Figure.10
Panel of the Chrysanthome flower of the artist Dejas.

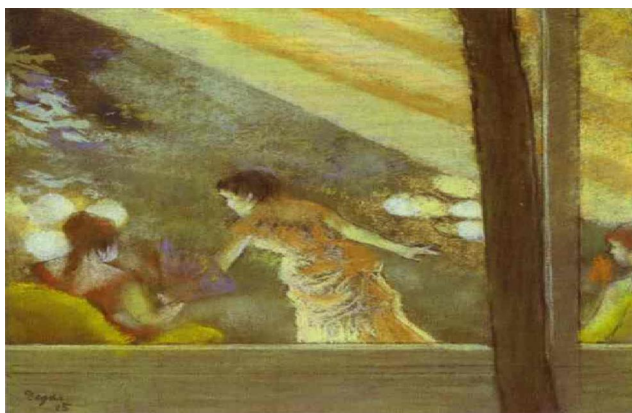


Figure.11
Panel of the Coffee Concert of the artist Dejas.

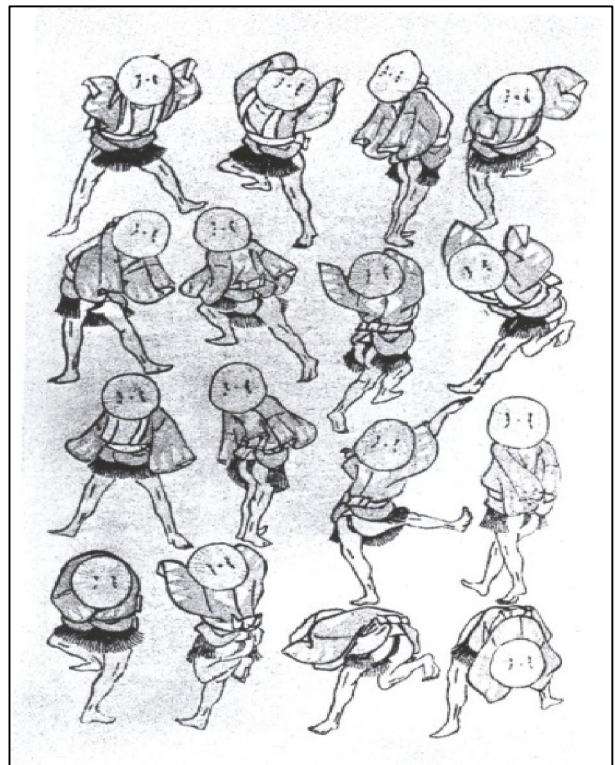


Figure.12
Comparison between the plate before the concert ballet of the artist Dejas and manga folders of the artist Hokusai.

Claude Monet (1840-1926):

Claude Monet born on 14th November, 1840 in Paris, his father was business man, and in the age of five he traveled with his family to the city (Havre) on the coast of Normandy and the fact that the reputation of him as a good technical Cartoons illustrator and artist of the landscape and have known for his works among upscale communities, and was married in 1883 his first wife Camille, who died in 1879 and he married his second wife Alice and lived with his children in the city of Giverny, and Monet have claimed the Impressionists School with his colleagues Pissarro, Renoir, Dejas and Rodin, and Monet knew Japanese art through a store that was famous with the collections of Japanese publications and he impressed with recording scenes of everyday life and scenes of rocks, trees and coarse mountains which has produced many of them during his trip to the Netherlands, which is considered to be one of the best art collections that resembles Japanese business filled with rocks and water scenes. Monet has exploited the garden of his house, which was large in the cultivation and attention with its flowers and establishing wooden bridges to the extent that they have become like Japanese bridges and resided long hours with the drawing of his art collection " Water Lilies " and that came in the case of a balance between squares large and fine details in return to mind Japanese means (Figure.13) in the treatment of the subject and Monet has been closely monitoring the activities of Japanese artists through a periodic Journal appeared in France, England and Germany at the same time, a magazine " Japan Artistique Magazine", which was released in 1888 in addition to his proficiency of Japanese language. Among his interests follow the works of the manga folders of Hokusai and that came in his panel water lilies and the plate of Island in the Sea perfectly matched to the work of Hokusai in manga folders, in which he draw the rocks and their relationships to the sea (Figure.14).



Figure.13
Comparison between water lilies panel of the artist Monet and the typographic work; the most famous bridges in town of the artist Hiroshaj.



Figure.14
Comparison between the plate of island in the sea of the artist Monet and the typographic work of the Hinegwa port of the artist Hokusai.

Paul Gauguin (1848-1903):

Gauguin born in Paris in 7th June, 1848, his Father was a writer and sonorous editor, and Gauguin has worked as sailors and spent his teenage years in the travel between France and South America and then joined to the Navy in 1868 and began working as an agent of broker in Paris, Gauguin was married from a Danish called Sophie in 1873 and had 5 children.

In 1874, Gauguin joined to the Impressionists like Pissarro and Renoir, he knew Japanese publications through (Brakomend) which aroused his strongly interest and who encouraged him to do that is his deeply believed that the West will regain its vitality only after the draws from East wells and that this belief explains his interest in the Japanese art which is reflected his works that is characterized by large fragmented spaces, consisting of one color that is surrounded by the strong details, along with his extreme love Antiques which was collected by his parents and collected is also his travels and also publications that were kept in his house next to the works of Dejas, Rmbrat, Samurai sword and the books of henri toulouse lautrec.

The influence of Gauguin with Japanese publications was in 1889 at the

foot of his portrait " la belle angele ", which resembles the panel of Hokusai "la laughing hanya or the panel of Hiroshaj "Seikya" (Figure.15), in which the girl was placed within a semicircular exciting innovation and a surprise frame. The girl's face acts as a big heads in the world of Ukiyo-e.

This is in addition to the plate of wrestling boys and described by Gauguin absolutely as Japanese where they rely on a certain pause of manga folders (Figure.16) This is in addition to showing Japanese publications in the background of many of his paintings like "Apples and Pot Paint". Shuffenecker family portrait and the "Head in the Form of a Vase or Jug paint ", which combines the effects of Japanese configuration methods with the personal attention to the art of the tribes in the Pacific.

It is worth mentioning that Gauguin love Japanese fans, he carried many of them out in between 1888 and 1889, which was affected by the Japanese artist Sadahid (Figure.17). Figure.18 shows a comparison between the Holy Mountain panel of the artist Gauguin and the typographic work of the Red Mountain of the artist Hokusai.

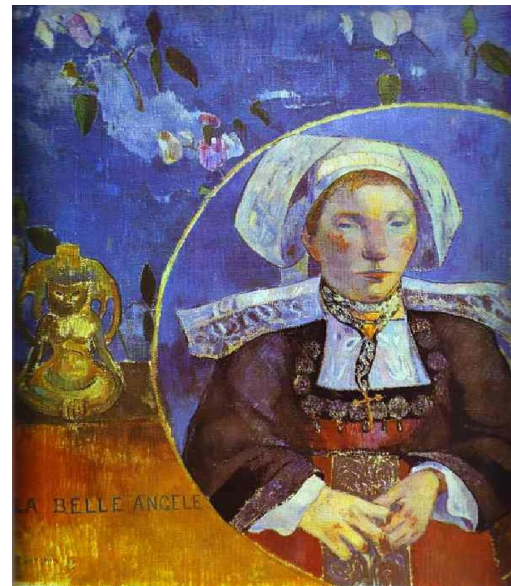


Figure.15
Comparison between Angel Panel of the Fine artist Gauguin and the typographic work Seikya of the artist Hiroshaj.



Figure.16
Panel of the wrestling boys of the artist Gauguin.

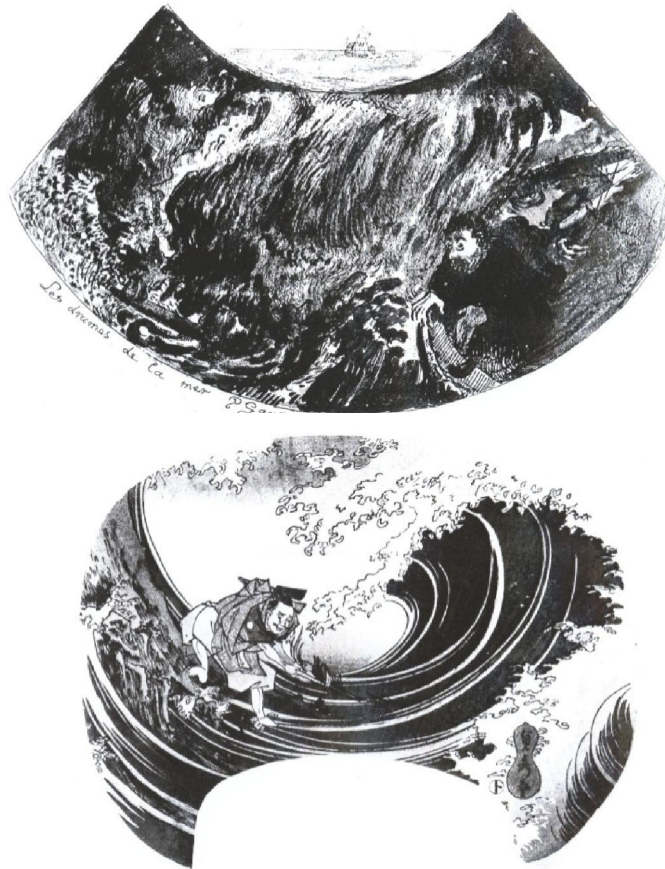


Figure.17
Comparison between the fans of the artist Gauguin and the Japanese artist Sadahid fans.

**Figure.18**

Comparison between the Holy Mountain panel of the artist Gauguin and the typographic work of the Red Mountain of the artist Hokusai.

Vincent van Gogh (1853-1890):

Van Gogh born in Zandrt, Netherlands on 30th March, 1853, his father was a pastor in a Dutch Church, his mother called Koranlia Carpitus and his family was linked to the world of art, especially his uncles who traded in art works and his younger brother Theojouk shared him and who had subsequently deep impact on his brother Van Gogh.

Van Gogh works at the beginning of his life with his brother and tried to study theology but failed to difficulty of math and Latin language, he lived a considerable period of his life with the peasants with mines and defend them and sympathize with them. The life of Van Gogh was filled with sadness and emotional and financial difficulties, which greatly influenced his artistic life.

He started his career as an artist in the autumn of 1880, when he went to Brussels to study art, he was assisted by the expenditure of his brother Theo, who were always next to each other throughout the life of Van Gogh and even when they separated they messaged each other continuously. The messages were adopted by the historians to study the life and works of Van Gogh.

Van Gogh has been taught art for five years in Antwerp, then went to Paris to join the Impressionists and try to incorporate some of their artistic styles to his works which showed his paintings in this period is far from gloomy dark colors and his forms have become more dynamic and glamorous.

During this period van Gogh appeared interesting with Japanese publications which began collected from a shop in the Rue de Provence street called "Bing" he has become a

customer of this store, he was sent to his brother in a letters telling him "I admire very much with colored Japanese publications and the space and plane of colors used in it, which makes me confident that this art is not primitive art at all.

Then Van Gogh impressive with Japanese publications was increased and began collecting a large number of Hurhij and Hokusai and Aisne publications and he choose among three paintings that heavily influenced on him by the back of some of his works, such as; Ohashi Bridge in the Rain (Figure.19) and the Peach Tree (Figure.20) panels, those derived from the typographic works, 100 scenes of Edo of the artist Hiroshaj In addition to the plate of lilies flowers that derived from the typographic work; Flowers Lilies of the artist Hokusai (Figure.21).

This board came fully in conformity in its origins with the addition of bright colors to the edges of the image to confirm its resemblance to the original.

The copies of this board has added to Van Gogh, a great deal of learning about the use of colors for their decorative properties and not because their descriptive abilities.

It is noted that Van Gogh used in his paintings brushes made of reeds and which gave groups of fine balanced lines those added to these relationships and lines some vitality, and it is noted that some of the fees of expressive brushes where they had been using in them this

technique that was easily conceived "La Crais Coast" and also Panel of Selling Boats Coming A shore, which is performed by the style of a brushes touch filled with vitality and great expression, that identically resembled with the layout of Manga Folders of the artist Hokusai (Figure.22).

This confirms that, Van Gogh was affected by these touches, which later became his own style in the coloring, which characterized his whole works and gave it its vitality and sparkle.



Figure.19
Comparison between the plate Ohashi Bridge in the rain of the artist van Gogh and the typographic work, 100 scenes of Edo of the artist Hiroshaj.



Figure.20
Comparison between the peach tree panel of the artist van Gogh and the typographic work, 100 scenes of Edo of the artist Hiroshaj.



Figure.21
Comparison between the plate flowers lilies of the artist Van Gogh
and the typographic work flowers lilies of the artist Hokusai.

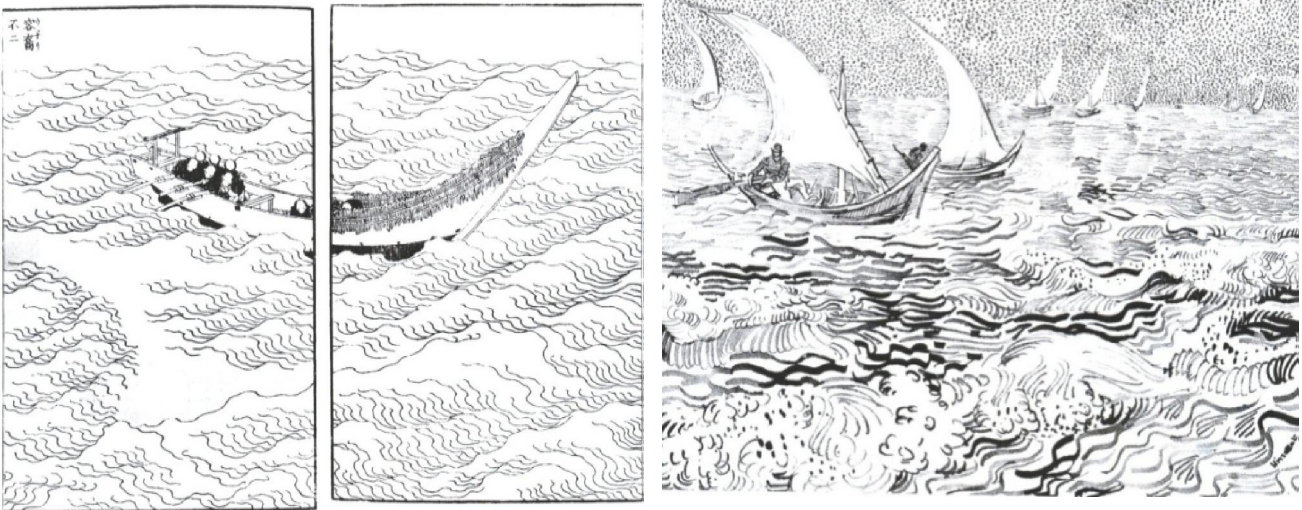


Figure.22
Comparison between the plate advent of boats on the beach of the artist
Van Gogh and the layout of manga folders of the artist Hokusai.

Henri de Toulouse - Lautrec (1864-1901):

Lautrec born in an aristocratic family in the south of France in 1864 and his father was the infamously Count Alphonse eccentric and characterized by his volatile behavior and Lautrec have lived a period of his life as his father's life and Lautrec have a disease at the age of twelve in his bones, that make his legs do not grow naturally, while his body grows naturally and this disaster has influenced on his life and made him shy lives a bohemian life in nightclubs, bridges, entertainment venues and racetracks, art and alcohol are all things in his life and

his passion, he was devoted his time and his energy to both.

Lautrec is a big lover of the of Japanese printing art, there is no artist like him his works approached to the spirit of Japan, he has subjected included themes brothels, theaters, the circus, nightclubs and matches, they are similar themes favored by Ukiyo-e artists.

The artist Lautrec impressed with the artist Dejas because of his love of Japanese art, Ukiyo-e publications have been a new area for Dejas, but for

Lautrec it was a part of the common technical vocabulary that Lautrec used it with boldly and courageously.

Lautrec began in the collection of Japanese prints since 1883 from a Japanese publications dealer holdings for the study and exchange of information, and he have preferred Iotammarua and Haaratad works, because their subjects matter is with similar themes favored by him.

As well as he used it for a range of writing instruments sent to him from Japan, including the Inkwell stone and swami ink templates.

His work came simple in their colors and an area of bold line, which is characterized with vitality, has been used by Lautrec in the print of colored lithography, which reached 7 stones in number in case of some paintings and Lautrec has signed his works with HTL name in Japanese format a seal and crimson print color like Ukiyo-e seals (Figure.23).

This is in addition to his affects in the panel of Janvier and the plates of le Divan Japonais artist and Hiroshaj in longitudinal vertical spaces and the conditions of the legs (Figure.24) and use the same colors and emphasis on the external details which revealed to us how Lautrec dazzle with Japanese art and the impact of their free touches.

It is worth mentioning that Japanese publications influenced French artists, this influence did not stop at this point of the artists, but spread to the artists Paul Cezanne, bracelet, and Mary and cassette d.

For example: The le bec du Hack Panel summit to Surah influenced with Huksai works, 100 scenery of Mount Fuji (Figure.25) and also his portrait "Fleet Fishing" that came similar to the Hiroshaj panel "Wheel on the Beach" (Figure.26), which was affected with Hiroshaj innovations in a large sizes in the foreground and then move to its middle then its background.

Marie cassette was also among the lovers of Japanese publications and she knew these publications by her boyfriend the artist Dejas, she focused on filming life in homes, during women accessories and feeding their children her drilled works were affected with Japanese publications, specially The Bath Room panel that came similar to the Iotammarua panel, in addition to the envelop panel in which a women closing the envelop and the typographic work, called lady licking discourse of the artist Essen (Figure.27).

It is worth mentioning that the cassette has succeeded here in a strong manner in translating the recipes of wood moldings to Iotammarua to drilling means in the form of acids and a unique artistic style.

Mary was also affected by the cassette in the work of the excavated also affected with both Bonard (Figure.28) and Vuillard in their business, but to a lesser degree than their predecessors and vulnerable due to the end of the era of Japanese publications effectiveness and the direction to other important sources of innovation.



134 Toulouse-Lautrec. Signature monogram



135 Censor's signature seal from a Japanese print

Figure.23
Comparison between the seals of the artist Lautrec and Japanese seals.



Figure.24
Comparison between the Janvier & Le Divan Japonais artist Lautrec Panel and the typographic work, 100 scenes of Edo of the artist Hiroshaj.

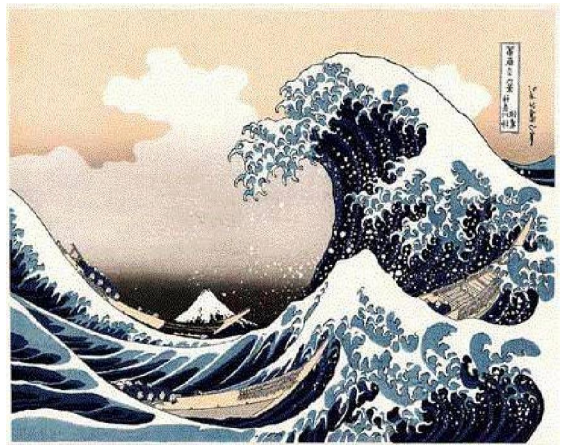
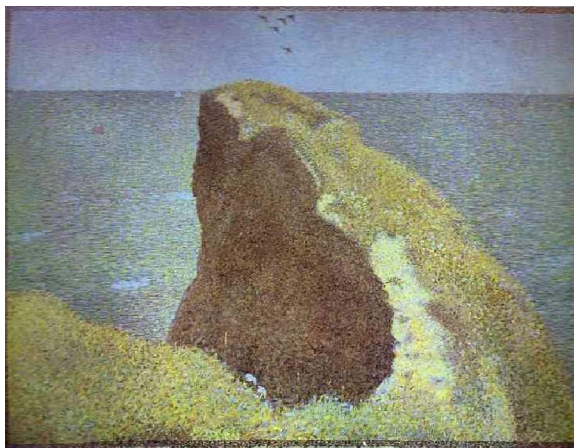


Figure.25
Comparison between the top panel Hawk of Sourah artist and the typographic work, 100 scenes of Mount Fuji of the artist Hokusai.

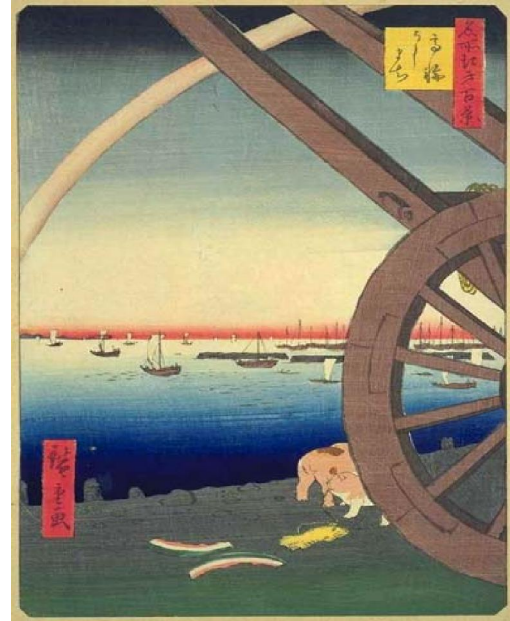
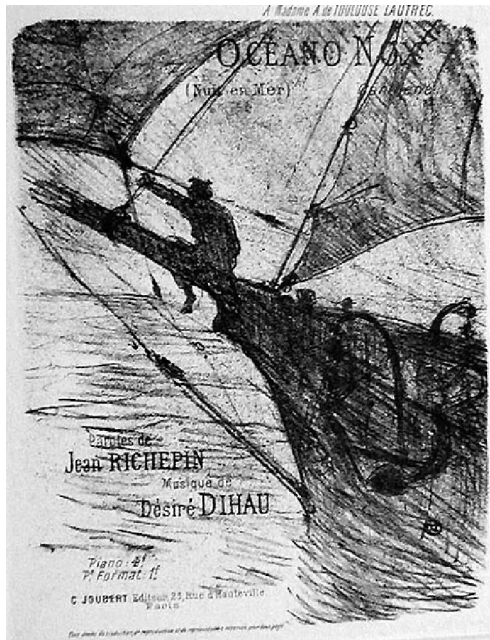


Figure.26
Comparison between the plate fleet fishing for artist Sourah work and the typographic work, wheel on the beach of the artist Hiroshaj.



Figure.27
Comparison between the bath panel by the artist Marie cassette and the Almsthma layout work of the artist Iotammarua.

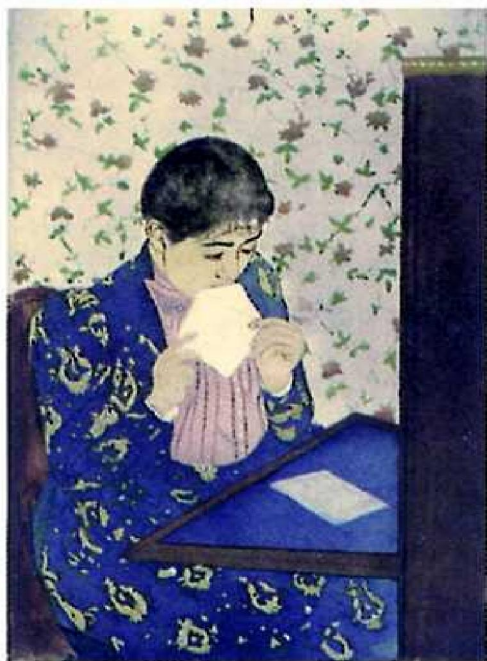


Figure.28

Comparison between the plate woman closing an envelop speech by the artist Marie cassette and the typographic work, lady licking discourse of the artist Essen.

2. Materials and Methods

Japanese publications is characterized by its simple shape and configuration and relied on strong lines and themes that represents the daily life of a Japanese citizen and monitors the exact status of all its activities and daily habits, these topics carried different spirit from European topics.

The researcher has tried to rely on the historical method in the first part of the research for the study Japanese publications and the explanation of the intellectual and historical background of the Japanese isolation and the beginning of the disposal of this isolation and shedding the light on the historical factors that have helped in the spread of these publications starting from the seventeenth century, which helped to transfer a lot of information about Japan as a group of islands isolated from the world to Europe and therefore European artists knew these Japanese publications and try to imitate them.

The research also relied on the historical approach in mentioning some of the most important exhibitions, books and references that Europeans knew about the history of Japan and which was one of the most important factors that have helped in the spread of these publications.

The second part of the research has adopted on the analytical descriptive method in tracking works of European and Japanese artists with special reference to Japanese publications, which affected on European artists, which came movable largely to a great extent, the researcher has tried to review the most important paintings of European and comparing it with Japanese prints and monitoring the most important elements of Fine Art and the visions which European artists tried to imitate it, this imitation is appeared in many of their works like Gauguin, Van Gogh and Mary cassette with relying on the analysis of these works over the stages of the development of each artist of them and explaining this vulnerability, which lasted nearly sixty years and appeared in the vocabularies of the used arts, at topics, forms of the technical pieces and also in the followed manner.

It is worth noting that, the research tried to link the historical aspects of the Japanese publications and European artifacts and tracking this development though some of the models of the most famous European artists. These models are not all models, but were

used for the logical sequencing of search and also due to the difficulty of comprehensive inventory of what is included in Japanese art of secrets and mystery.

3. Results and recommendations

Printing is one of the most important visual arts, particularly traditional printing art using colored wood moldings for its special taste and a unique style as well as their effective impact on artists of the world, in the handling of lines and spaces, diversification and selection of explicit colors and its impact on the recipient and how to mix them, especially in the printing with water inks as an oldest drilling senior methods on wood.

The orbiter to the emergence and evolution of the wood printing art, can not be overlooked the role of East Asia, especially China and Japan in the development of the art of printing with templates of wood and the role of Japan, especially in the development of this art for their methods and a variety of methods worked to enrich the art, who presented them from China and added Japanese artists added to it all that is new and strange, so as to link print in the beginning of religious faith and mind it as a kind of worship, thus affecting the artists of Japan in using this printing topics as well as the role of the popular myths and legacies in the diversity of these topics.

It is worth mentioning that the survival of Japan for many centuries isolated from the outside world unspent only to worship and art makes its artists living with all their feelings and sensations within the crucible melted where all their technical expertise which is characterized by an internal look, but when opened up to the world around her in 1853 and tried to get out of its isolation and mixing with the world, this made all European countries surprised and even wake up on exotic Japanese arts, specially wood print templates art which makes a lot of artists in Europe like Manet, Dejas, Gauguin, Van Gogh and others quote from their works much of the vocabularies, but to some extent the transfer of their business to a degree that can not be overlooked or underestimated, but most, it has helped by the Japanese art with the simple lines and spaces bounded by black lines to change the artists look

west to forms and topics covered at the time, it was one of the factors that contributed to the emergence of new artistic movements in Europe.

But besides this positive impact of the Japanese artists as a result of mixing with the countries of the outside world, there was the other hand, a negative side when some Japanese artists went to France, England and the United States to get to know their printing tactics and developed technologies at the graphic arts in general, this unfavorably affecting on Japanese artists and on their vision and their technical subjects, which is known as a stage of decadence and decline in the level of business compared to the previous masterpieces of the work of adult artists such as Hokusai and Hiroshaj.

Must here to point out the results of this mixing which make Japanese artist cares with individual performance in the artwork after it was in the past is artwork layout through four different personalities are the artist, the publisher, the cutter and the character, this was not received an old noticed any confusion or disintegration in the Professional edition.

The European artists quote his works from Japanese artist and his subjects not to be able to implement to the spiritual and ideological pillars of this art.

The development of the forms of schools art in Europe disappeared little by little the influence of Japanese art on Europe, but Japanese artist woke, especially since 1945, after its war with the United States to see the new look of the printing arts, he sued colleges and specialized technical institutes to teach this art and send artists to countries of the world to follow everything new and even added to this new in topics and insights, techniques, and so Japan to meaningfully from long experience in this field, which does not convey one in which the countries of the world.

It has continued to this flow and activity, so far Japan has been able to participate strongly in all technical forums and even harvested the most prestigious awards and received leadership and admiration for many countries of the world.

Out of this leadership, it was necessary to study the techniques and printing schools in Japan and try to influence the depths of its artists and their respective roles in the development of printing art with Japanese

technical monitoring the situation to the present time.

Thus we can recommend the following:

- Reviving the ways and ancient Japanese traditional methods art with the benefit with learning the materials and tools that were used in the past and which have proven their quality and are not affected by factors of erosion over many years.
- Trying the study of printing works of art for modern Chinese artists and shed the light on their works and their artistic styles and the different ways their performance.
- Sending special educational missions of technical edition of the schools and specialized Japanese institutes in this aspect.
- Translation of research, books and Chinese and Japanese references in particular and Europe in general, so as to allow for the student some information, which is virtually non-existent in the Arab library and as required by these references of high sums of money to the extreme rarity in libraries.
- trying to shed the light on the veterans Edition of the professional Japanese artists and their studies as much as taught by the artists of Europe and their works. A Japanese artist works containing the abundance of very great diversity in artistic styles.
- exchanging of artists who specialize in the field of Professional Edition among the countries of Far East and world artists as well as the teaching staff and students.
- Cooperation with all of the Japanese and Chinese Cultural Center in performing and workshops for some artists of the Far East modernists within arts colleges, and follow-up the technical printing periodicals even to give the chance to the world artists to learn about the latest and reached new technologies in printing.

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