



An in depth examination of William Blakes glorious and acclaimed series of twelve monoprints Among William Blakes (1757-1827) most widely recognized and highly regarded works as an artist are twelve color printed drawings or monoprints conceived and executed in 1795. This book investigates these masterworks explaining Blakes technique one he essentially reinvented unaware of 17th century precursors to show that these works were produced as paintings and played a crucial role in Blakes development as a painter. Using material and historical analyses Joseph Viscomi argues that the monoprints were created as autonomous paintings rather than as illustrations for Blakes books with an intended viewing order. Enlivened with bountiful illustrations the text approaches the works within the context of their time not divorced from ideas expressed in Blakes writings but not illustrative of or determined by those writings. William Blake's Printed Paintings: Methods Origins Meanings.