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*Cuneiform records
made some three
thousand years ago
are the basis for this*

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essay on the ideas of death and the afterlife and the story of the flood which were current among the ancient peoples of the Tigris-Euphrates Valley.

With the same careful scholarship shown in his previous volume, The Babylonian Genesis, Heidel interprets the

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famous Gilgamesh
Epic and other

related Babylonian
and Assyrian
documents. He
compares them with
corresponding
portions of the Old
Testament in order to
determine the
inherent historical
relationship of
Hebrew and
Mesopotamian ideas.

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The Gates of
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Paradise, were first
published in a limited
run in 1793. W.Blake
later changed the
title to *For the Sexes:
The Gates of
Paradise*, and added
several more
drawings as well as a
preface and
concluding verse,
publishing this
version in 1818. The

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seventeen
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emblematic drawings
History Of Art
and their
commentaries depict
the life of man from
birth to death:
passage through the
four elements (water,
earth, wind and fire),
hatching as a child
from the "mundane
shell," encountering
women, reaching for
the moon of love ("I

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*want, I want"), falling
into Time's Ocean.*

*After several other
episodes he finally
arrives at the death's
door with Job's words:*

*"I have said to the
Worm: Thou art my
mother and my
sister." There a
female figure is*

*"Weaving to Dreams
the Sexual strife, And
Weeping over the*

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*Web of Life." William
Blake (1757–1827)
was a British poet,
painter, visionary
mystic, and engraver,
who illustrated and
printed his own
books. Blake
proclaimed the
supremacy of the
imagination over the
rationalism and
materialism of the
18th-century. Largely*

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unrecognised during his lifetime, Blake is now considered a seminal figure in the history of both the poetry and visual arts of the Romantic Age. A rich account of the giant bronze doors created by Florentine sculptor Lorenzo Ghiberti--so exquisite that Michelangelo proclaimed them

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suitable to serve as
the Gates of
Paradise.
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Art
Adapted to Christian
Teaching: Embracing
Allegories, Analogies,
Anecdotes,
Aphorisms, Emblems,
Fables, Legends,
Metaphors, Parables,
Quotations, Similes,
Biblical Types and

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Figures, Etc

The Dor Illustrations
for Dante's Divine
Comedy

136 Plates

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Primer

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selected by
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culturally
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*knowledge base of
civilization as we
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Purgatory and
Paradise is an
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Coloring Book of
Glorious Worlds
and Hidden
Objects*

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*The Drawings of
Gustave Doré
For the Sexes: the
Gates of Paradise
(Illuminated
Manuscript with
the Original
Illustrations of
William Blake)
The Little White
Horse
Gilgamesh Epic
and Old Testament
Parallels*

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The Gates of
Paradise is a
wonderful Art
roadmap to
psychic
development by
William Blake.
He attempts to
lead the readers
through the
process of
psychological
growth, touching
upon the themes

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of Christianity.
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History Of Art
The text is
supplemented
with miniature
illustrations of
babies lying
dormant,
wrapped, and
buried while an
older man enters
the dark behind
death's door.
The man may
discover that

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the door will
lead him back
into earth, from
where he will be
born as a child
again. This
unique work was
written during
the period of
spiritual
visions that
made up a
considerable
part of Blake's

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life and work.
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He asks the
History Of Art
readers use
their intuition
to retrieve from
their
unconscious, the
meaning to
associate with
the
illustrations
provided. This
creatively
crafted work on

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the different
stages of life
proves Of Art

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the poem-play
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for Paradise
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Dor .

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the Gates of
Paradise
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the Original

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Illustrations of
William Blake) "
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detailed table
of contents. The
Gates of
Paradise, were
first published
in a limited run
in 1793. W.Blake
later changed

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the title to For
Dover Fine Art
the Sexes: The
History Of Art
Gates of Art
Paradise, and
added several
more drawings as
well as a
preface and
concluding
verse,
publishing this
version in 1818.
The seventeen
emblematic

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drawings and
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their
commentaries
depict the life
of man from
birth to death:
passage through
the four
elements (water,
earth, wind and
fire), hatching
as a child from
the "mundane
shell,"

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encountering
women, reaching
for the moon of
love ("I want, I
want"), falling
into Time's
Ocean. After
several other
episodes he
finally arrives
at the death's
door with Job's
words: "I have
said to the

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Worm: Thou art
my mother and my
sister." There a
female figure is
"Weaving to
Dreams the
Sexual strife,
And Weeping over
the Web of
Life." William
Blake (1757 -
1827) was a
British poet,
painter,

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visionary
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mystic, and
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engraver, who
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proclaimed the
supremacy of the
imagination over
the rationalism
and materialism
of the 18th-
century. Largely
unrecognised

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lifetime, Blake
is now
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seminal figure
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talk about art or
painters, James
Elkins' compelling
and original work
focuses on alchemy,
for like the alchemist,
the painter seeks to
transform and be
transformed by the
medium. In *What
Painting Is*, James
Elkins communicates
the experience of
painting beyond the

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traditional vocabulary
of art history. Alchemy
provides a magical
language to explore
what it is a painter
really does in her or
his studio - the smells,
the mess, the struggle
to control the
uncontrollable, the
special knowledge
only painters hold of
how colours will mix,
and how they will

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look. Written from the perspective of a painter-turned-art historian, *What Painting Is* is like nothing you have ever read about art.

'The Little White Horse was my favourite childhood book. I absolutely adored it. It had a cracking plot. It was scary and romantic in

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parts and had a feisty heroine.' - JK Rowling
- The Bookseller In
1842, thirteen-year-old orphan Maria Merryweather travels to her family's ancestral home, Moonacre Manor, to live with her uncle Sir Benjamin. She immediately feels right at home with her kind and funny uncle

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with magic, a Moon
Princess, and a
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horse. Little White
Horse and the
delightful heroine,
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*"His Don Quixote ...
from its first to its
last page [is] a
marvel of
imagination, poetry,*

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*sentiment, and
sarcasm. . . . People
still speak of it only
as 'Dore's Don
Quixote'."--"Life
and Reminiscences
of Gustave Dore
"Dore himself had
something of
Quixote's chivalry
and spent an
arduous life*

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*drafting impossible
dreams; he knew
fame as well as
pain,
disillusionment, and
failure. At age 30
he was ready for
Quixote and
prepared to realize
his dream of
illustrating the
world's great books.*

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*Dore never became
the painter he
yearned to be, but he
came very close to
realizing his desired
intimacy with the
classics. His
sympathy with
Cervantes' satire
was so close that, of
the numerous
Quixote*

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*interpretations by
many outstanding
artists, Dore's has
become the
standard. The
French translation
of Cervantes that
Dore illustrated is
forgotten; here is
the memorable
remnant of that
work--all 120 full-*

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*page plates, plus a
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headpiece and
tailpiece vignettes.*

*As can be seen in the
backgrounds, Dore
was ready
professionally as
well as emotionally
for Quixote. He had
traveled through*

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*Spain preparing an
earlier work, and his
graphic memory was
as strong and
indelible as that of
another great
Quixote interpreter,
Picasso. From
Sancho's village
through Spanish
hills and dry
plateaus, in the*

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*Pyrenees and by the
sea, in rural castles
and Barcelona
luxury, Dore
illuminated the
seventeenth-century
setting with a
nineteenth-century
acquaintance with
the scene. Dore was
also a careful
student of*

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*Renaissance
costume and
architecture; his*

minutiae, so copious,

are invariably

correct. Captions

written especially

for this edition

describe the action

with reference to the

original Spanish

text, capturing high

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points of the story.
But of course Dore
conveys it all in a
picture: the famous
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Morena, battling the
Knight of the White
Moon, visions of
giants, dragons,
flaming lakes, and
damsels, the

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*Dulcinea never
found, all in full-
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large scope here,
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by one of the best of*

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*his longtime studio
engravers, H.*

*Pisano. Dore's Man
of la Mancha glows
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enchantment and
humor. Artists and
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*Dore's works--art he
created to stand with
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indeed stands alone,
unique among the
knights and graphic
castles in Spain.*

*Dover (1982)
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and eighteenth
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perspective, which
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cognitive and
evolutionary
foundations of the
contradictory
desires to
produce, and to***

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***resist, narrative
closure; and 2) the
biblical***

***perspective, which
explains that the
connections
between sequels
and their original
works were often
constructed with
the same tools that
the culture used to
forge the Old and***

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into a single,
coherent narrative.
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Paradise
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