BLAKE

N E W S

The Gates of Paradise

Blake/An Illustrated Quarterly, Volume 2, Issue 3, December 15, 1968, p. 38



What shall we do, those of us who manage to reach Malmaison 8 before 10?
No papers. No "presentation." But this: Come willing to discuss what goes
on in certain puzzling plates—J 99 and J 100; America 4 and 6; Europe, the
plate with the cauldron, woman, child. What others? The Arlington Court?

I'll put some slides into the projector and be ready to listen.

public is beginning, it to only beginning. Would it not be proper, at this stage, for programs such as nembra. V bived lish institute to concentrate on Blake's place within deilgna to themswork in which he was working in other words, for a good words) YMUZ iterary scholars and critics, is it not necessary still to establish Blake as a post and painter among poets and

painters and not some kind of sport to whom no one but a small group of enthusiants need pay much attention? Contains many of the papers read did take this problem into consideration to some degrae. But my general impression was still of one group of the knowing taiking to another group of the knowing. To my mind, the paper that did the saibser of categories and a general understanding my mind, the paper that did the saibser of categories.

my mind, the paper that did the saddes of Paradise and understanding a general understanding of what Blake was about was one read in another section. In a profoundly sug-

Scheduled for publication this month: a facsimile reproduction of the complete Gates of Paradise, published for the William Blake Trust by the Trianon Press (Chateau de Boissia, Clairvaux, Jura, France).

Volume I includes seventeen preliminary sketches from Blake's Notebook, reproduced in facsimile by collotype, together with Sir Geoffrey Keynes's introduction, page-by-page explanation and comparative study of all three stages of the work, and a census of every known copy of the two volumes of engravings. In his illuminating text, Sir Geoffrey has outlined the origins of Blake's project from a series of sixty-four drawings in the Notebook which are listed and described. From these drawings Blake chose seventeen which he engraved and issued in 1793 entitled For Children • The Gates of Paradise. Later, in about 1818, he re-worked all the plates, adding three and issued them under the title For the Sexes. Volume 2 of this edition is a facsimile of the For Children series made from the Lessing J. Rosenwald copy in the Library of Congress; and contains additional states of an earlier version. Volume 3 is a facsimile of the Huntington Library copy of For the Sexes, together with a number of comparative plates from other sources.

The engravings have been reproduced in facsimile by two-tone collotype with the plate mark impressed from hand-bevelled copper plates. The paper is pure rag Arches Vergé. The edition is limited to 700 copies for sale: 50 copies numbered I to 50, containing extra plates and material used in printing the book, are bound in full morocco and presented in a cloth slip-case (49 gns.); 650 copies numbered 51 to 700 are bound in cloth and presented in a cloth-covered slip-case (16 gns.).

Blake discussion was so lively at this year's English liner ruter so many

people spen to be "Kinding our how" to reed Blake's illiuminations or to be changing their opinions on the destice, * who browned to pop the topic into this year's MCA lighter scheduled discussion groups (how called seminars, limited to 35°1). The Annual Meeting program will samewhose Seminar Street

Nathous of Studying Blake's ("Ipministed Works and Illustrations, Malmatean S, Arenicans (That's, a hotel room). When? Like the third saming of the convention: Supers, 29 December at 8:45 A.M., (to 10). Bring your own grapativity. Seminar of sounds, now featible, at 1:45 P.M.: "Student Robellions and the

Profession of Literature. Sees topic?