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"In Looking back at Francis Bacon, eminent writer and curator David Sylvester provides the definitive account of the career of an artist whose friend and collaborator he was for more than forty years. Drawing on his unparalleled personal knowledge of Bacon's inspirations and intentions, he first offers a critical overview of the work's development from 1933 to the early 1990s, and then addresses its crucial aspects. He also reproduces previously unpublished extracts from his celebrated conversations with Bacon in which the artist speaks about himself, modern painters and the art of the past. Finally, Sylvester gives a brief account of Bacon's life, correcting errors that elsewhere have been presented as facts."--BOOK JACKET.Title Summary field provided by Blackwell North America, Inc. All Rights Reserved The influential and revolutionary philosopher explores the nature of art by examining the work of one of the most radical painters of the twentieth century. Francis Bacon is Deleuze's long-awaited work on Bacon, widely regarded as the one of the most radical painters of the twentieth century. The book presents a deep engagement with Bacon's work and the nature of art. Deleuze analyses the distinctive innovations that came to mark Bacon's style while introducing a number of his own famous concepts. Deleuze links Bacon's work to Cezanne's notion of a "logic" of sensation, which reaches its summit in colour. Investigating this logic, Deleuze explores Bacon's crucial relation to past painters such as Velasquez, Cezanne, and Soutine, as well as Bacon's rejection of expressionism and

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abstract painting. Madrid. Unfinished. Man dying. A great painter lies on his deathbed, synapses firing, writhing and reveling in pleasure and pain as a lifetime of chaotic and grotesque sense memories wash over and envelop him. In this bold and brilliant short work of experimental fiction by the author of *Grief Is the Thing with Feathers* and *Lanny*, Max Porter inhabits Francis Bacon in his final moments, translating into seven extraordinary written pictures the explosive final workings of the artist's mind. Writing as painting rather than about painting, Porter lets the images he conjures speak for themselves as they take their revenge on the subject who wielded them in life. The result is more than a biography: *The Death of Francis Bacon* is a physical, emotional, historical, sexual, and political bombardment--the measure of a man creative and compromised, erotic and masochistic, inexplicable and inspired. Bacon published this interesting little work in 1609. It contains thirty-one fables abounding with a union of deep thought and poetic beauty. In most fables he explains the common but erroneous supposition that knowledge and the conformity of the will, knowing and acting, are convertible terms. Excerpt from *Sir Francis Bacon's Own Story* N a literary sense, Whoever follows Francis Bacon feeds at the highest line of the world's literature. This is as true to-day, as it was two centuries ago. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works. One of the most elusive and enigmatic creative geniuses of modern times, Francis Bacon was a man of endless contradictions and facets. In this invaluable book Michael Peppiatt, a major art critic and close friend of Bacon's, offers an entertaining and uniquely well-informed portrait of this complex artist. Peppiatt's collection of interviews and essays spans more than forty years--from 1963, when the two men met, to 2007, when Peppiatt wrote an essay explaining Bacon's passionate involvement with Van Gogh. The pieces in between include discussions of Bacon's working methods and techniques, his unlikely relationship with his London dealer, his attitude toward Christian belief and classical myth, and his defining friendship with the eminent French writer Michel Leiris. Peppiatt also provides fascinating anecdotes about the artist's early life, his intimate relationships, and his connections with the artists who were his contemporaries and friends. In addition, among the interviews reproduced for the book are new transcripts of two interviews presenting previously omitted material that brings out many little-known aspects of Bacon's presence and personality. A major figure in British political history, Francis Bacon is also one of the great names in the history of science. 'The Shakespeare Controversy', otherwise known as 'Who Wrote Shakespeare?', has been a literary problem for generations. Countless attempts have been made to show that someone other than Shakespeare, or some group of people, wrote the Plays and The Sonnets. Peck's method of solving this problem was to look for cipher (secret writing) that might reveal the real author. Rather than searching the thousands of lines of The Plays and The Sonnets for ciphers, he singled out the odd original epitaph on Shakespeare's tombstone as a possible source of a concealed message. The peculiarities of the inscription had coaxed others before him to grapple with its strange context. In this exciting book, the author has demonstrated the importance of mathematical probability in support of ciphers. The math is simplified by interesting explanations. With the ciphers, he then answers the question of authorship while tying Sir Francis Bacon to the Tudor family. Excerpt from *The Essays; Civil and Moral of Francis Bacon* This edition of the *Essays* was undertaken by me at the suggestion of Mr. J. R. Thursfield, who had put together materials for notes on the first twenty-three *Essays*, but was unable, in the stress of other literary engagements, to carry out his design. Mr. Thursfield's name is sufficient warrant for what the completed edition would have been in his hands. His design, as I understand it, was to prepare an edition for the use of scholars and advanced students, and especially to show from contemporary translations the sense in which doubtful passages had been understood in Bacon's own day. These points I have kept in mind. But the

line followed in Mr. Thursfield's manuscript notes was not in many ways the same as that which I have taken. He entered much more fully than I have done into the history and derivation of words, and into grammatical and philological disquisitions. This is a line of research for which I have no taste, and which I could not have pursued with any pleasure. It has, moreover, been rendered practically superfluous by the publication of the 'English Dictionary.' This was not and could not have been anticipated by Mr. Thursfield when he began collecting materials for his notes. It is, in any case, seldom possible to use another man's materials, or to adapt oneself to another man's design. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works. Since this book is being published posthumous, please allow me to share what I remember about my dad, the author. Russell Storrs Hall was the third son born to Olive Agar Hall and Bertine Anderson Hall on February 4th, 1917 on the south side of Chicago, Illinois. I believe he was a very serious, sensitive, studious young man growing up, who was constantly reading and searching for answers. He possessed a high intellect and a profound curiosity. He attended college in Chicago, but soon after the Pearl Harbor attack, enlisted in the Army. At some point in time, his Company was sent to serve in Panama, Central America, where he became ill from the effects of the jungle. He received a medical discharge in 1943 and returned home to convalesce. On August 5th, 1945 he married my mother, Hildegard H. Bergt. When I was young, my father worked as an insurance underwriter for George F. Brown Insurance and Lloyds of London. In 1960, after sitting for a civil service exam, he changed careers and became a Postal Carrier. My parents divorced in 1968, and dad later remarried in 1971 to Lorraine R. Lawler. In 1982 he retired from the downtown Chicago Post Office as supervisor. My father's lifetime passion and hobby was researching for this manuscript, and he dedicated his retirement years to writing this book. His wife Lorraine was his source of encouragement. He finally completed his book only a few months before his death, February 10th, 1998. I am very proud to be his daughter, yours truly, Janice Gold-Orland. Francis Bacon is considered one of the most important painters of the 20th century. A major exhibition of his paintings at the Royal Academy of Arts in 2020 explores the role of animals in his work - not least the human animal. Having often painted dogs and horses, in 1969 Bacon first depicted bullfights. In this powerful series of works, the interaction between man and beast is dangerous and cruel, but also disturbingly intimate. Both are contorted in their anguished struggle and the erotic lurks not far away: "Bullfighting is like boxing," Bacon once said. "A marvellous aperitif to sex." Twenty-two years later, a lone bull was to be the subject of his final painting. In this fascinating publication - a significant addition to the literature on Bacon - expert authors discuss Bacon's approach to animals and identify his varied sources of inspiration, which included surrealist literature and the photographs of Eadweard Muybridge. They contend that, by depicting animals in states of vulnerability, anger and unease, Bacon sought to delve into the human condition. Exhibition: Royal Academy of Arts, London, UK (22.01-12.04.2021). Excerpt from The Keys for Deciphering the Greatest Work of Sir Francis Bacon, Baron of Verulam, Viscount St. Alban It should be added that the source of every letter depicted in the several Alphabets is given in the Index of Typical Letters (see p. That is to say, the Index will disclose the word in the original (located by page and line) from which each individual letter is taken. For an explanation which will assist the student in making use of the Index see p. 74. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of

imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works. A radically new perspective on Francis Bacon's art, analyzing the ways in which literature inspired the artist's work. Published to accompany a major Francis Bacon retrospective in Paris, which will travel to the Fine Arts Museum, Houston, Francis Bacon analyzes Bacon's works from 1971 onward in light of his relationship to literature. Bacon always vigorously opposed overanalysis of his paintings, preferring to interpret them in purely illustrative or symbolic terms; he admitted, however, that literature was a powerful stimulus to his imagination. The artist was inspired by the images conjured up by certain texts: Aeschylus's phrase "the reek of human blood smiles out at me" particularly haunted Bacon, while his 1978 work *Painting* refers to T. S. Eliot's seminal poem *The Waste Land*. An inventory of Bacon's personal library has identified more than 1,300 books, ranging from Georges Bataille and Joseph Conrad to Friedrich Nietzsche and Michel Leiris. Including twelve of Bacon's renowned triptychs, this lavish publication features eleven gatefolds and some sixty paintings created by Bacon between 1971 and his death in 1992. Reproduced here with analyses of Bacon's paintings in the light of some of his most admired authors, these specially commissioned texts reveal new ways of understanding some of the most powerful works in the modern canon. The complete writings of English philosopher Francis Bacon are arranged according to subject matter in this 1857-74 edition. From the INTRODUCTION IN a literary sense, whoever follows Francis Bacon feeds at the highest line of the world's literature. This is as true to-day, as it was two centuries ago. His matchless ideation and cogency of reason, were never equaled. These proclaim him the world's literary master, and in a sense not yet made manifest, as we shall see. We agree with Macaulay that the amplitude of his comprehension was never yet vouchsafed to any other human being. This it was that gave character to his vast reform, its subtlety of execution, and its never before attempted method of introduction. Its key-note, using his own words, was: "Without the help of the knowledge of evil, virtue remains open and unfenced." With his views the deeps of Satan should be all known to him who would be the true instructor, as we shall see later from his own words. We shall also see, that he undertook to exercise a providence over all human learning, and in this, among other things, reports a history of literature wanting. We here set you up a point, Reader. Let it be retained, please, throughout the reading of this work, to wit, "a history of literature is wanting." To supply this was but part of his great Posthumous Pocket labors. While throughout, as in his Plays, entertainment of the mind was to be the lever, the help of the knowledge of evil was to be the fulcrum, to lift the age to a higher level. We shall here invite the attention of the student of English literature to something new; and which will render it more easy, both of apprehension and retention. But whatever we may do in this work, we desire above all else to make it clear, that Francis Bacon's key, his "Formula of Interpretation," this new light, was never revealed by him while living, but was reserved to a private succession, as we shall see. Following his fall, he says: "I shall devote myself to letters, instruct the actors and serve posterity. In such a course, I shall perhaps find honor and I shall pass my life as within the verge of a better." These actors were factors of his pen. They were his facets of light. They were his "hands of my hands." Their doings, Reader, were to come out from the "cabinets, boxes and presses" named in his last will. When his story, the covert story of Elizabeth's successor has been rightly told; it will not appear as strangely as now, that he ended not his earthly career by death at the Earl of Arundel's house, as now generally supposed; but was covertly behind that great struggle which put Charles 1st from the English throne. We come to you in this work, Reader, with a new message. We shall endeavor, in the main, to give Bacon's words throughout leaving the reader to his own conclusions. Upon the thread of his life we shall find, among others, his Shakespeare Sonnets, his Plays, his dream drama,—*"The Pilgrim's Progress,"*—his *"Holy War,"* his *"History of the Devil,"* his *"Milton,"* his *"Tale of a Tub,"* addressed to posterity, and that work of durance his *"Sartor Resartus."* And "the river of his history" will long bear them up.... A volume in the *Writers and Their Work* series, which draws upon recent thinking in English studies to introduce writers and their contexts. Each volume includes biographical material, an examination of recent criticism, a bibliography and a reappraisal of a major work by the writer. An examination of Francis Bacon in Tudor government. THE TIMES

ART BOOK OF THE YEAR Named one of The Irish Times' Books of the Year for 2021 A compelling and comprehensive look at the life and art of Francis Bacon, one of the iconic painters of the twentieth century—from the Pulitzer Prize-winning authors of *de Kooning: An American Master*. This intimate study of the singularly private, darkly funny, eruptive man and his extraordinary art “is bejeweled with sensuous detail ... the iconoclastic charm of the artist keeps the pages turning” (The Washington Post). “A definitive life of Francis Bacon ... Stevens and Swan are vivid scene setters ... Francis Bacon does justice to the contradictions of both the man and the art.” —The Boston Globe Francis Bacon created an indelible image of mankind in modern times, and played an outsized role in both twentieth century art and life—from his public emergence with his legendary Triptych 1944 (its images “so unrelievedly awful” that people fled the gallery), to his death in Madrid in 1992. Bacon was a witty free spirit and unabashed homosexual at a time when many others remained closeted, and his exploits were as unforgettable as his images. He moved among the worlds of London's Soho and East End, the literary salons of London and Paris, and the homosexual life of Tangier. Through hundreds of interviews, and extensive new research, the authors probe Bacon's childhood in Ireland (he earned his father's lasting disdain because his asthma prevented him from hunting); his increasingly open homosexuality; his early design career—never before explored in detail; the formation of his vision; his early failure as an artist; his uneasy relationship with American abstract art; and his improbable late emergence onto the international stage as one of the great visionaries of the twentieth century. In all, *Francis Bacon: Revelations* gives us a more complete and nuanced--and more international--portrait than ever before of this singularly private, darkly funny, eruptive man and his equally eruptive, extraordinary art. Bacon was not just an influential artist, he helped remake the twentieth-century figure. This work has been selected by scholars as being culturally important, and is part of the knowledge base of civilization as we know it. This work was reproduced from the original artifact, and remains as true to the original work as possible. Therefore, you will see the original copyright references, library stamps (as most of these works have been housed in our most important libraries around the world), and other notations in the work. This work is in the public domain in the United States of America, and possibly other nations. Within the United States, you may freely copy and distribute this work, as no entity (individual or corporate) has a copyright on the body of the work. As a reproduction of a historical artifact, this work may contain missing or blurred pages, poor pictures, errant marks, etc. Scholars believe, and we concur, that this work is important enough to be preserved, reproduced, and made generally available to the public. We appreciate your support of the preservation process, and thank you for being an important part of keeping this knowledge alive and relevant.