

## Christopher And His Kind Isherwood

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**Goodbye to Berlin** Farrar, Straus and Giroux

These diary entries are filled with philosophy, gossip, mystical insights, and the period following his emigration to California in 1939. He is one of the great gay icons, and his relationships are discussed frankly in these diaries.

**Where Joy Resides** Picador USA

Candid and revealing, the final volume of Christopher Isherwood's diaries brings together his thoughts on life, love, and death. Beginning in the period of his life when he wrote *Kathleen and Frank*, his first intensely personal book, *Liberation: Diaries 1970 – 1983* intimately and wittily records Isherwood's immersion in the 1970s art scene in Los Angeles, New York, and London—a world peopled by the likes of Robert Rauschenberg, Ed Ruscha, Andy Warhol, and David Hockney, as well as his Broadway writing career, which brought him in touch with John Huston, Merchant and Ivory, John Travolta, John Voight, Elton John, David Bowie, Joan Didion, and Armistead Maupin. With a preface by Edmund White, *Liberation* is a rich and engaging final memoir by one of the most celebrated writers of his generation.

**Lost Years** GRIN Verlag

This book maps Christopher Isherwood's intellectual and aesthetic reflections from the late 1930s through the late 1970s. Drawing on the queer theory of Eve Sedgwick and the ethical theory of Michel Foucault, Carr illuminates Isherwood's post-war development of a queer ethos through his focus on the aesthetic, social, and historical politics of the 1930s in his novels *Prater Violet* (1945), *The World in the Evening* (1954), and *Down There on a Visit* (1962), and in his memoir, *Christopher and His Kind: 1929 – 1939* (1976).

**Christopher Isherwood** Farrar, Straus and Giroux

Isherwood's final work of fiction—an epistolary novel that explores sexual identity and Eastern mysticism After a long separation, two English brothers meet in India. Oliver, the idealistic younger brother, prepares to take his final vows as a Hindu monk. Patrick, a successful publisher with a wife and children in London and a male lover in California, has publicly admired his brother's convictions while privately criticizing his choices. First published in 1967, *A Meeting by the River* delicately depicts the complexity of sibling relationships—the resentment and competitiveness as well as the love and respect. Ultimately, the brothers' exposure to each other's differences deepens their awareness of themselves. In *A Meeting by the River*, Christopher Isherwood dramatizes the conflict between sexuality and spirituality that inspired his late writings. “ The best prose writer in English. ” Gore Vidal

**Christopher and His Kind** New Directions Publishing

"Christopher Isherwood settled in California in 1939 and spent the war years working in Hollywood studios and teaching English to European refugees. When the war ended he careered into a life of frantic socialising, increasing dissipation, anxiety and despair. For nearly half a decade he all but ceased to write fiction and he abandoned his lifelong habit of keeping a diary. This is Isherwood's account, reconstructed nearly thirty years later, of his day-to-day experiences in London, New York and Santa Monica. Begun in 1971, in a post-sixties atmosphere of liberation, *Lost Years* includes explicit details of his romantic and sexual relationships during the 1940s and unveils a hidden and sometimes shocking way of life, shared with friends, acquaintances and colleagues - many of whom were themselves well-known writers, artists, actors and filmmakers. Isherwood never prepared *Lost Years* for publication because he rapidly became caught up in writing the bestselling book which established him as a hero of gay liberation, *Christopher and His Kind*. *Lost Years* shows Isherwood both as a private being trying to make sense of the events of his life and as social chroni

**My Guru and His Disciple** U of Minnesota Press

*Prater Violet* concerns the filming of an unashamedly romantic and commercial musical about old Vienna. It is a stinging satirical novel about the film industry, trifling studio feuds, and the fatuous movie *Prater Violet*, which, ironically, counterpoints the tragic events on the world stage as Hitler's lengthening shadow falls over the real Vienna of the thirties. At its center are vivid portraits of the mocking genius Friedrich Bergmann, the imperious, dazzlingly witty Austrian director, and his disciple, a genial young screenwriter—the fictionalized Christopher Isherwood. When it first appeared in 1945, *Prater Violet* caused a fury of critical speculation and acclaim. Edmund Wilson called it "a deliberate historical parable," and Diana Trilling's *Nation* review said, "*Prater Violet* is the most charming novel I have read in a long time... It is a book written in the author's own person, yet utterly without ego; it is a novel about movie writers which is yet a novel about the life of every serious artist; it is a book without a political moral, but a profound moral-political statement; it is gay, witty, sophisticated, but wholly responsible.

*Down There on a Visit* Faber & Faber

Den engelske forfatters (1904-1986) dagbøger

**Queer Times** Random House

Drawing on much contemporary material, including Auden's fascinating unpublished diary, this book places personal experience in the context of the life of a great city: not only its political, artistic and cultural life, but the life of the streets, bars and caf It presents portraits of figures, often fascinating in their own right, with whom Auden and Isherwood came into contact, and it demonstrates how, especially in Isherwood's fiction, the raw material of daily existence was transformed into art. The wide scope of this study, which ranges from poetry and cinema to street violence and prostitution, provides a richly detailed context for its account of two writers engaged in the process of self-definition.

*Mr Norris Changes Trains* Farrar, Straus and Giroux

In September 1947, long before mass tourism and with no knowledge of Spanish, the author and William Caskey left for a six-month tour of Colombia, Ecuador, Peru, Bolivia, and Argentina. This title offers an account of that journey, during which he bumped into a handful of old acquaintances on a brand-new continent.

**The Condor and the Cows** Weidenfeld & Nicolson

Best known for *The Berlin Stories*—the inspiration for the Tony and Academy Award-winning musical *Cabaret*—Christopher Isherwood (1904–1986) was a major figure in twentieth-century fiction and the gay rights movement. Where *Joy Resides* is the perfect introduction to the author's essential writings. This collection presents two complete novels, *Prater Violet* and *A Single Man*; episodes from three other novels, *Goodbye to Berlin*, *Down There on a Visit*, and *Lions and Shadows*; along with excerpts from Isherwood's nonfiction works, *Exhumations*, *Kathleen and Frank*, and *My Guru and His Disciple*.

*Down There on a Visit* Univ. Press of Mississippi

The First World War is over. Eric Vernon is on the cusp of adulthood. Tall, bony and awkward he finds himself torn between a desire to emulate his heroic father, who led a life of quiet sacrifice, and resentment toward his father's roguish friend Edward Blake, who survived the war only to throw himself into gay life in Berlin. With subtle wit and trademark irony, Isherwood's second novel evokes a society in flux.

*Ibsen* Farrar, Straus and Giroux

The love story between Christopher Isherwood and Don Bachardy—in their own words The English novelist and screenwriter Christopher Isherwood was already famous as the author of *Goodbye to Berlin* when he met Don Bachardy, a California teenager, on the beach in Santa Monica in 1952. Within a year, they began to live together as an openly gay couple, defying convention in the closeted world of Hollywood. Isherwood was forty-eight; Bachardy was eighteen. *The Animals* is the testimony in letters to their extraordinary partnership, which lasted until Isherwood's death in 1986—despite the thirty year age gap, affairs and jealousy (on both sides), the pressures of increasing celebrity, and the disdain of twentieth-century America for love between two men. The letters reveal the private world of the *Animals*: Isherwood was "Dobbin," a stubborn old workhorse; Bachardy was the rash, playful "Kitty." Isherwood had a gift for creating a safe and separate domestic milieu, necessary for a gay man in midtwentieth-century America. He drew Bachardy into his semi-secret realm, nourished Bachardy's talent as a painter, and launched him into the artistic career that was first to threaten and eventually to secure their life together. The letters also tell of public achievements—the critical acclaim for *A Single Man*, the commercial success of *Cabaret*—and the bohemian whirl of friendships in Los Angeles, London, and New York with such stars as Truman Capote, Julie Harris, David Hockney, Vanessa Redgrave, Gore Vidal, and Tennessee Williams. Bold, transgressive, and playful, *The Animals* articulates the devotion, in tenderness and in storms, between two uniquely original spirits.

*Isherwood* Routledge

Excerpt: This is the story of a phenomenon. I will begin by calling him simply that, rather than 'holy man', 'mystic', or 'saint', all emotive words with mixed associations which may attract some readers, repel others. A phenomenon is always a fact, an object of experience. That is how I shall try to approach Ramakrishna... I only ask you to approach Ramakrishna with the same open-minded curiosity you might feel for any highly unusual human being. Christopher Isherwood unfolds a fantastic story with a calm finesse...

**All the Conspirators** Random House

Seminar paper from the year 2010 in the subject English Language and Literature Studies - Literature, grade: 1,7, Humboldt-University of Berlin (Centre for British Studies), course: Culture and the Self, language: English, abstract: Christopher Isherwood, a writer known for skilfully intertwining fact and fiction, left an indelible mark on literature. While his novels often drew upon his life experiences, he also penned autobiographical volumes that have been surprisingly overlooked in isolation. This paper focuses on Isherwood's inaugural autobiography, "*Lions and Shadows*," published in 1938. Despite the author's foreword urging readers to approach it as a novel, it has predominantly been treated as an autobiographical piece by scholars. This study seeks to answer the fundamental question: Is "*Lions and Shadows*" a novel or an autobiography, and what was Isherwood's underlying purpose in crafting it as such? Through a meticulous examination of Isherwood's narrative techniques, thematic choices, and the interplay between fact and fiction, this paper aims to unravel the complexities of this literary work. Additionally, the paper explores the developmental trajectory from "*Lions and Shadows*" to one of Isherwood's subsequent autobiographies, "*Christopher and His Kind*" (1976). By analysing shifts in style, content, and the author's approach to autobiography, the study sheds light on Isherwood's evolving perspective on self-representation and the dynamic relationship between his life and literary creations.

*The Memorial* North Point Press

To many readers Christopher Isherwood means Berlin. The author of *Goodbye to Berlin* (1939), the British Isherwood found fame through the adaptation of that work into the stage play and film *I Am a Camera* and then into the stage musical and film *Cabaret*. Throughout his career he was a keen observer, always seemingly in the right place at the right time. Whether in Berlin in the 1930s or in Los Angeles in the 1960s and 1970s, Isherwood (1904--86) reflected on his life and his world and wrote perceptive commentary on contemporary

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European and American history and culture. His ties to California made him more American than British. "I have spent half my life in the United States," he said. "Los Angeles is a great place for feeling at home because everybody's from someplace else." Isherwood can be credited for helping make L.A. an acceptable setting for serious fiction, paving the way for John Rechy, Joan Didion, Paul Monette, and Bernard Cooper, among others. The interviews in this volume--two of which have never before been published--stretch over a period of forty years. They address a wide range of topics, including the importance of diary-keeping to his life and work; the interplay between fiction and autobiography; his turning from Christianity to Hinduism; his circle of friends, including W. H. Auden, Aldous Huxley, and E. M. Forster; several important places in his life--Berlin, England, and California; and his homosexual identity. These interviews are substantive, smart, and insightful, allowing the author to discuss his approach to writing of both fiction and nonfiction. "More and more," he explains, "writing is appearing to me as a kind of self-analysis, a finding-out of something about myself and about the past and about what life is like, as far as I'm concerned: who I am, who these people are, what it's all about." This emphasis on self-discovery comes as no surprise from a writer who mined his own diaries and experiences for inspiration. As an interviewee, Isherwood is introspective, thoughtful, and humorous. James J. Berg is the program director for the Center for Teaching and Learning, Minnesota State Colleges and Universities. Chris Freeman is an assistant professor of English at St. John's University. Berg and Freeman are editors of *The Isherwood Century: Essays on the Life and Work of Christopher Isherwood*, which was a finalist for the 2001 Lambda Literary Award for Gay Studies.

#### *Lions and Shadows* Random House

Isherwood's classic story of Berlin in the 1930s - and the inspiration for Cabaret - now in a stand-alone edition. First published in 1934, *Goodbye to Berlin* has been popularized on stage and screen by Julie Harris in *I Am a Camera* and Liza Minelli in *Cabaret*. Isherwood magnificently captures 1931 Berlin: charming, with its avenues and cafés; marvelously grotesque, with its nightlife and dreamers; dangerous, with its vice and intrigue; powerful and seedy, with its mobs and millionaires — this was the period when Hitler was beginning his move to power. *Goodbye to Berlin* is inhabited by a wealth of characters: the unforgettable and “divinely decadent” Sally Bowles; plump Fraulein Schroeder, who considers reducing her Buste relieve her heart palpitations; Peter and Otto, a gay couple struggling to come to terms with their relationship; and the distinguished and doomed Jewish family, the Landauers.

#### **The Berlin stories** Harper Collins

Welcome to sunny suburban 1960s Southern California. George is a gay middle-aged English professor, adjusting to solitude after the tragic death of his young partner. He is determined to persist in the routines of his former life. *A Single Man* follows him over the course of an ordinary twenty-four hours. Behind his British reserve, tides of grief, rage, and loneliness surge—but what is revealed is a man who loves being alive despite all the everyday injustices. When Christopher Isherwood's *A Single Man* first appeared, it shocked many with its frank, sympathetic, and moving portrayal of a gay man in maturity. Isherwood's favorite of his own novels, it now stands as a classic lyric meditation on life as an outsider.

#### *The World in the Evening* New Directions Publishing

With *The Memorial*, Christopher Isherwood began his lifelong work of rewriting his own experiences into witty yet almost forensic portraits of modern society. Set in the aftermath of World War I, *The Memorial* portrays the dissolution of a tradition-bound English family. Cambridge student Eric Vernon finds himself torn between his desire to emulate his heroic father, who led a life of quiet sacrifice before dying in the war, and his envy for his father's great friend Edward Blake, who survived the war only to throw himself into gay life in Berlin and the pursuit of meaningless relationships. Published in 1932, when Isherwood was twenty-eight years old, *The Memorial* is the immediate precursor to the first volume of the famous *Berlin Stories*, but it stands in its own right as the first book in which Isherwood really found his literary voice.

#### **Lost Years** Macmillan

Book description to come.

#### **Christopher Isherwood** Random House

This is the story of Christopher Isherwood's parents - their meeting in 1895, marriage in 1903, after his father had returned from the Boer War, and his father's death in an assault on Ypres in 1915, which left his mother a widow until her own death in 1960. As well as a family memoir, it is a social history of a pivotal time, and a portrait of a world which Isherwood was both shaped by, and rejected. 'There emerge from this book three remarkable characters, two highly edifying, one a writer of compelling talent' *Catholic Herald* See also: *Lions and Shadows*