

Viereck

Peter Viereck

Viereck's ,1917

Viereck's; Volume 10 George Sylvester Viereck,2023-07-18 Explore the world of literature, politics, and culture through the captivating essays and articles of George Sylvester Viereck. A prominent figure in early 20th century America, Viereck's writing is as thought-provoking and insightful today as it was when first published. A must-read for anyone interested in the history of American intellectual life. 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 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. 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.

Viereck's New World George Sylvester Viereck,David Maier,1915

Odyssey of a Barbarian Elmer Gertz,1978

Viereck's ,1916

Conservatism Revisited Peter Viereck,2017-07-05 Peter Viereck, poet and historian, is one of the principle theoreticians of conservatism in modern American political thought. In this classic work, Viereck undertakes a penetrating and unorthodox analysis of that quintessential conservative, Prince Metternich, and offers evidence that cultural and political conservatism may perhaps be best adapted to sustain a free and reasonable society.According to Viereck's definition, conservatism is not the enemy of economic reform or social progress, nor is it the oppressive instrument of the privileged few. Although conservatism has been attacked from the left and often discredited by exploitation from the right, it remains the historic name for a point of view vital to contemporary society and culture. Divided into three parts, the book opens with a survey of conservatism in its cultural context of classicism and humanism. Rejecting the blind alley of reaction, Viereck calls for a discriminating set of principles that include preservation through reform, self-expression through self-restraint, a fruitful nostalgia for the permanent beneath the flux, and a preference for historical continuity over violent rupture.Viereck locates our idea of Western political unity in Metternich's Concert of Europe whose goal was a cosmopolitan Europe united in peace. This ideal was opposed by both the violent nationalism that resulted in Nazism and the socialist internationalism that became a tool of Soviet Russian expansionism. While not ignoring the extremely negative aspects of Metternich's legacy, Viereck focuses on his attempts to tame the bellicosity of European nationalism and his little-known efforts to reform and modernize the Hapsburg Empire.

Transplantings Peter Viereck,2017-09-08 On being told that translation is an impossible thing, Anatole France replied: precisely, my friend; the recognition of that truth is a necessary preliminary to success in art. The task of *Transplantings* is to add flesh and bones to that familiar quip. Indeed, Daniel Weissbort notes that Viereck's study represented a sixty-five year long project. Now, it is finally being brought to print in its full form, with the completion of the final manuscript shortly before Viereck's death.If translation is a special genre in its own right, the translation of poetry, especially from major foreign languages, is a special subset of that genre. What emerges in the imperfect act of translation is an aesthetic dimension that Viereck considers unique in its own right. *Transplantings* provides new insight into Viereck as a poet of substance, but more than that as a public intellectual. He is critical in probing the work of the major figures such as Stefan George and Georg Heym. To round out this monumental new look at German poetical history, Viereck reviews Goethe, Novalis, and Rilke among others.For Viereck, the difference between the poetical and the political is critical. The quality of poetry is not measured by politics, nor can the worth of political action be defined by commitment to the poetical. The experience of German thought, as well as French and Italian efforts, reveals a divide that can be narrowed but hardly bridged by rhetoric. *Transplantings* does not simplify the task of the reader. Rather it shows without doubt that the passion of great poetry is part of a national tradition. Efforts at translation indicate how such poetry becomes part of an international culture. This is a major work by one of the great thinkers of the twentieth century. It merits reading, and then, re-reading.

The House of the Vampire George Sylvester Viereck,1912

Aesthetic Origins Jay Patrick Starliper,2017-07-28 While it is gaining in academic prominence, discussion of the imagination is too often neglected. Society is dangerously unaware of the intimate relationship between culture and politics, ethics and aesthetics. Challenging this, Jay Patrick Starliper examines the imagination through the lens of the work of Peter Viereck and other likeminded thinkers. The result is a philosophical deconstruction that demonstrates why books are bullets.In 1941, before Nazi barbarism was public knowledge, a young Peter Viereck published *Metapolitics: From Wagner and the German Romantics to Hitler*. In it, Viereck attacked the diabolical spiritual foundations of National Socialism. He made the ostensibly absurd claim that a certain shade of romanticism was the ethical foundation of a German revolt against decency. According to Viereck, Nazism was the culmination of over a century and a half of bad culture, the result of an idyllic imagination. Starliper warns that the same diseased imagination that culminated in gas chambers and guillotines is subtly affecting the way millions of people view the world today and that, without the inspiration of an elevated aesthetic, civilization will not survive.In the spirit of Edmund Burke and Irving Babbitt, Viereck's insight into the ethical and political force of aesthetics provides a much needed critique of contemporary civilization.

Strict Wildness Peter Viereck,2017-09-08 A reviewer once called Peter Viereck's thought not common sense but inspired, electric common sense. This volume of Viereck's selected essays on poetry and on history, written between 1938 through 2004, exemplifies this quality. Its main theme is suggested in Viereck's coined phrase strict wildness, which suggests a balance between restraint (which by itself is staid and rigid) and passion (which by itself is incoherent). Frost called free verse tennis without the net. Viereck calls dead mechanical form net without the tennis. Strict wildness, then, is spontaneity of feeling within strict organic form.The book explores questions of modernism and poetic craft with respect to American poetry. It discusses the controversy over Ezra Pound's politics and its relation to his poetics, as well as the nearly forgotten poet Vachel Lindsay. Viereck offers more general views on poetics, including the fruitful tensions between

form and content, and the impact of modern technology on poetic expression. He also discusses history and politics, and contains essays on McCarthyism, the Cold War, political conformity of the Left and Right, and discusses issues of historiography and culture that define Viereck's highly individual, often critical brand of conservatism. In treating representative trends and figures in conservative thought, Viereck insists on clear awareness of what exists to conserve, what ought to be conserved, and why it should be conserved. In their range and originality, the writings brought together in *Strict Wildness* constitute an ideal introduction to Peter Viereck's literary and political thought and how they come together. It will be of interest to literary scholars, intellectual historians, and social scientists. The introduction allows the reader to grasp a clear sense of the context and background of Viereck's works.

George Sylvester Viereck Niel M. Johnson, 1967

Roosevelt a Study in Ambivalence George Sylvester Viereck, 2015-09-13 From an advertisement in *The Publishers Weekly*, Vol. 95 [1919] Did America Know Theodore Roosevelt? Did Theodore Roosevelt Know Himself? The answer to these questions is contained in a remarkable psycho-analytic study of Theodore Roosevelt, richly illustrated with portraits, facsimile letters, etc., with startling revelations of Mr. Roosevelt's real attitude on matters of international interest, to be published shortly by the Jackson Press. The author, George Sylvester Viereck, describes a secret visit with Dr. Dernburg to Oyster Bay. He reprints his animated correspondence, leading to a complete break with Mr. Roosevelt, on the subject of Belgium and America's neutrality. He also discloses Mr. Roosevelt's private opinion of the English. Viereck's audacity makes his reader gasp. In a striking introduction, entitled *Apologia Pro Vita Sua*, Mr. Viereck portrays with biting sarcasm and withering scorn, his persecution during the period of the war. His brilliant portrait of America in war-time is one of the documents that will furnish food for thought to the historian of the future. In spite of its name, Mr. Viereck's preface is not an apology, but an indictment. He lays bare the secret springs in our national life. He contrasts the so-called German Propaganda and the Propaganda fathered by Lord Northcliffe. Benedict Arnold, he tells us, was the first of a long line of British Propagandists. At Mr. Viereck's touch, skeletons walk from political closets. Viereck and the Critics: We quote herewith a few excerpts from reviews of Mr. Viereck's previous books: The genius of the writer is never, in doubt. -Edward J. Wheeler, President of the Poetry Society of America, in *Current Literature*. Mr. Viereck reveals a vast knowledge of life.... -Charles Hanson Towne, of the *Vigilantes*, in *Town Topics*. I knew you were a genius. -Gertrude Atherton, Member of the *Vigilantes* and of the Advisory Council of the Author's League of America. A charming and remarkable poet.... -Ellis Parker Butler, of the *Vigilantes* and of the Advisory Council of the Authors' League, in the *Rochester Democrat and Chronicle*. Indeed a poet of original mind and an exceptionally forcible and magnetic literary gift. -Richard Le Gallienne, in the *North American Review*. Talent, Mr. Viereck has - talent and a wonderful sense of poetic art; and courage too. -*New York Evening Sun*. There can be no question that he possesses in a high degree, that quality of finality which he accepts as the ultimate criterion of art. -William Aspenwall Bradley, in the *New York Times Saturday Review of Books*. Perhaps no poet now writing is more proficient in the loud symphonious lay. -*Atlantic Monthly*. Intellectually... the heir of two races, and we might add, of three nations, for the combined genius of Germany, England, and America has gone into his poetic crucible. -Prof. James Routh, in the *Bulletin of Washington University*. His brain is a diamond, that flashes forth experience in phrase and epigram without Startling ideas tumble over each other.... -*Cleveland Plain Dealer*. The Alexander Hamilton of American literature. -Alexander Harvey, in the *St. Louis Mirror*.

George Sylvester Viereck, German-American Propagandist Niel M. Johnson, 1972

Shame and Glory of the Intellectuals Peter Viereck, 2017-07-05 In this classic volume, written at the height of the Cold War, with a new preface of 2006, Peter Viereck, one of the foremost intellectual spokesmen of modern conservatism, examines the differing responses of American and European intellectuals to the twin threats of Nazism and Soviet communism. In so doing, he seeks to formulate a humanistic conservatism with which to counter the danger of totalitarian thought in the areas of politics, ethics, and art. The glory of the intellectuals was the firm moral stance they took against Nazism at a time when appeasement was the preferred path of many politicians; their shame lay in their failure to recognize the brutality of Stalinism to the extent of becoming apologists for or accomplices of its tyranny. In Viereck's view, this failure is rooted in an abandonment of humane values that he sees as a legacy of nineteenth-century romanticism and certain strands of modernist thought and aesthetics. Among his targets are literary obscurantism as personified by Ezra Pound, the academicization of literary culture, the rigidity of adversarial avant-gardism, and the failure of many writers and cultural institutions to conserve the very heritage their political freedom and security depend on. Viereck represents their attitude in a series of satirical dialogues with Gaylord Babbitt, son of Sinclair Lewis' embodiment of conservative philistinism. Babbitt Junior is as unreflective as his father, but the objects of his credulity are the received ideas of liberal progressivism and avant-garde mandarinism. Ultimately, Viereck's critique stands as a timely rebuke to the extremism of both left and right.

Debate Between George Sylvester Viereck ... and Cecil Chesterton ... George Sylvester Viereck, Cecil Chesterton, 1915

Viereck's , 1919

Confessions of a Barbarian George Sylvester Viereck, 2015-09-17 In response to an unfavorable review for *Confessions of a Barbarian*, George Sylvester Viereck writes to the Editor of *The Independent*: Sir: It is not my habit to reply to reviewers. In the twenty-five years of my young life so many vials of ink have been poured upon my innocent head that I am somewhat impervious to either praise or blame. But I frankly admit that I am sorry that your magazine should have been the one to print so stupidly inadequate and imbecile a notice of my *Confessions of a Barbarian*, as it did in its issue of July 28. I have now published four books in two languages in three countries. I have a certain standing as a writer, as an editor and as a playwright; and it seems to me that I am entitled to criticism, not to the badinage of a schoolboy. I would not object to an unfavorable review; but I think that you as the editor, should have protected me from drivel so inane, futile and hackneyed, written presumably by some preposterous nobody. Good God! Literature in this country must be chiefly its own reward.... This book of mine happens to be the bestselling non-fiction book in New York City. It happens to have been published in two languages. This fall John Lane will bring out an edition in England. The Ambassador of the United States, Dr. David Jayne Hill, has presented a copy of the book to the Kaiser. I have touched on many serious problems. I admit that I have written brilliantly; and it has always been characteristic of dull minds to suspect brilliancy of shallowness. Most people, especially amateur critics, seem to find

it impossible to understand that a man may clever without being insincere. I have been in Germany, where I have spoken to some of the most important men in the Empire. Ministers of State and Ambassadors: and I have come in touch with the genius of the land. Between the lines of my book you will find hints of diplomatic secrets and traces of intimate knowledge of things German-American.... Gertrude Atherton, who knows Germany as well as this Country, calls it really a memorable work. And finally James Huneker, perhaps our greatest living critic. has expressed himself as follows:The spectacle of young Viereck spanking two nations in his 'Confessions' is enough to arouse the marble bust of his once famous grandmother, Edna Viereck. at the Royal Theater. Berlin; or to stir the envy of the first and only Shavian, G. B. S... George Sylvester Viereck is the head of a long line of American Super-Boys His book is flown with the frank insolence and effervescing wine of brilliant youth... He knows, like most poets, absolutely nothing of men and women, of art or of life, and that is his chief charm.... The fires of inexperience are more creative than the slag and cinders of wisdom.... Truth has been known to pop forth from the mouths of babes. Mr. Huneker, you will notice, is also a trifle facetious; but he recognizes the serious literary quality of my book. In fact, most reviewers have treated my Confessions of a Barbarian extremely well. I have had much of real illuminating criticism. The Call printed what would vulgarly have been called a roast of this book; and its author, Courtenay Lemon was very much surprised when in return I wrote him a flattering letter and asked him to lunch with me. But I was pleased with his review because he went into the essence of my work. While I cannot agree with him, at least he developed a point of view. Your reviewer touches not even the fringes of the book. He merely nicks out one little mannerism for his dubious witticism and then has the impudence to call his abortion an honest review! I wish that in justice to yourself and in justice to me you would print this letter. -GEORGE SYLVESTER VIERECK, New York City.

Aleister Crowley, Sylvester Viereck, Literature, Lust, and the Great War Patrick J. Quinn,2021-09-28 This book explores the lives of two writers, one born in Germany (Viereck) and one born in England (Crowley), who were both influenced by decadent French writers such as Baudelaire and Mirbeau and English poets such as Swinburne and Wilde. They both wrote decadent poetry early in their careers before becoming known in literary circles as two of the most wicked writers in America (Viereck) and the world (Crowley). By their twenties, their reputations as rebels against the restrictive and stifled cultures they inhabited were firmly established. Both men enjoyed breaking with the status quo by writing poetry, short stories, and plays with exotic scenes that celebrated the beauty of the female body. Both writers were captivated by the femme fatale and her deleterious effect on her male victims, robbing them of their opportunity for transcendence into a spiritual realm. Their work, especially their love poetry, their science fiction works dealing with vampires, and articles and essays concerning the onset of the Great War are still very readable today. What is also intriguing is that, in 1915, both men were working together in New York, where Viereck was the editor of two pro-German magazines, The Fatherland and The International. Searching for an editorial position at that time, Crowley learned about an opening and was hired by Viereck. There is speculation that Crowley's "discovery" of the job opening for these pro-German magazines was a clever plan on the part of the British secret service to place one of their agents inside the German spy network in America, of which Viereck was a key player. Propaganda, intrigue, cover-ups, and the American declaration of war on Germany all make this alliance between the two very decadent poets, and perhaps spies or even double agents, worth knowing more about.

Nineveh, and Other Poems George Sylvester Viereck,1907

The Three Sphinxes George Sylvester Viereck,1924

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excess reactant s the limiting reactant is o₂ since it would yield the least amount of product 18 mol br₂ the excess reactant is c₂h₃br₃ since its complete reaction would have yielded up to 54 mol br₂ think about your result **pogil limiting reactants doc google sheets** - Jun 02 2022

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