

Chapter 1 : Project MUSE - After the Culture War?: Shifts and Continuities in American Conservatism

Tide and Continuities is the embodiment and culmination of that career. It includes many new poems, never before published, and work—some with stunning revisions.

Jack Mowgley is anything but an ordinary copper. Or get booze and baccy supplies by smuggling them through the continental ferry port he is supposed to be keeping free of crime? Or dispense sometimes very rough justice without troubling the courts? He also finds the rules and requirements of political correctness a closed book. After proving a great disappointment to his wife, a painful divorce resulted in our flawed hero being dispossessed of his home in Hampshire and lumbered with the crippling mortgage on a pretentious ruin in Normandy. This is why he lodges where he can in between spending his time on the job or in his dockside local pub, The Ship Leopard. A beachcomber finds a Hermes Birkin designer bag containing a large amount of heroin, and an even larger amount of banknotes, and two arms. Meanwhile, a cleaner on board a cross-Channel ferry boat finds a limbless and headless body in a luxury cabin. At his temporary lodgings above the Midnight Tindaloo, our hero is awoken with the grim news by his fiercely loyal assistant, drinking companion and confidante, Sergeant Catherine McCarthy. To other members of the City force, she is a strikingly attractive, clever but often prickly officer. To Mowgley she is his muse and mate Melons, but he is the only person on earth allowed her to call her that. After opening the Trunk Murder case, Mowgley and Melons find themselves following a trail across the Channel which becomes increasingly littered with dead bodies Not so much by the plot, but by waiting for the next assault on political correctness. A triumph for Mr East. As well as telling tales of grisly and bizarre cases in which they had been involved, the officers even once set up a murder room at the pub so they could continue working while enjoying a session at their favourite local Detective Inspector just D. Scar on right temple. I have been working with George now for a long time and find his ironic and subtly-layered style to be absorbing, thought provoking and entertaining. As for political incorrectness, yes, many people in these modern days would say his Inspector Mowgley is un-pc. Others would say that he was not at all out of kilter with general feelings of a growing number of people about how ridiculous political correctness is becoming. Read More in the discussions below and please join in with your points of view and of course, please leave a review. Thanks for your time. Francesca Brooks for la Puce Publications. Sons of Temperance of North America. Grand Division of Maine Language:

Chapter 2 : Foreign policy of the Ronald Reagan administration - Wikipedia

*Tide and Continuities: Last and First Poems, [Peter Viereck, Joseph Brodsky] on blog.quintoapp.com *FREE* shipping on qualifying offers. Peter Viereck's career has been an ongoing experiment in the symbiosis of poetry and history.*

The massive American military build-up was the most visible. The administration revived the B-1 bomber program that had been canceled by the Carter Administration and began production of the MX "Peacekeeper" missile. His position was that if the Soviets did not remove the SS missiles without a concession from the US, America would simply introduce the Pershing II missiles for a stronger bargaining position, and both missiles would be eliminated. He believed this defense shield could make nuclear war impossible, but the unlikelihood that the technology could ever work led opponents to dub SDI "Star Wars". Supporters responded that the SDI gave the President a stronger bargaining position. Indeed, Soviet leaders became genuinely concerned. Reagan supported anti-communist groups around the world. Congressman Charlie Wilson from Texas has received most of the attention, the key architect of this strategy was Michael G. Vickers, a young Paramilitary Officer. Reagan believed that the American economy was on the move again while the Soviet economy had become stagnant. For a while, the Soviet decline was masked by high prices for Soviet oil exports, but that crutch collapsed in the early 80s. Reagan argued that the Soviet Union was in deep economic crisis and stated that the Soviet Union "runs against the tide of history by denying human freedom and human dignity to its citizens. Reagan later wrote in his autobiography *An American Life* that he "did not see the profound changes that would occur in the Soviet Union after Gorbachev rose to power. End of the Cold War[edit] Reagan relaxed his aggressive rhetoric toward the Soviet Union after Gorbachev became chairman of the Soviet Politburo in 1985, and took on a position of negotiating. As a result, Gorbachev offered major concessions to the United States on the levels of conventional forces, nuclear weapons, and policy in Eastern Europe. Many US Soviet experts and administration officials doubted that Gorbachev was serious about winding down the arms race, [17] but Reagan recognized the real change in the direction of the Soviet leadership, and shifted to skillful diplomacy to personally push Gorbachev further with his reforms. Come here to this gate! Gorbachev, open this gate! Gorbachev, tear down this wall! In 1989, the Soviets officially declared that they would no longer intervene in the affairs of allied states in Eastern Europe. In 1989, Soviet forces withdrew from Afghanistan. Shultz, a former economics professor at Stanford University, privately instructed Gorbachev on free market economics. A journalist asked the president if he still considered the Soviet Union the evil empire. How hard and fast can he push reforms without risking his life? Peter Hammond, a Christian missionary who lived in Angola at the time, recalled: The communists had attacked and destroyed many churches. MiGs and Mi Hind helicopter gunships were terrorising villagers in Angola. I documented numerous atrocities, including the strafing of villages, schools and churches. After a long silence as we wondered if our ears had actually heard what we thought we heard, one of us said: Soviet aircraft were shot down. The bombing and strafing of villagers, schools and churches came to an end. An official observer wrote that there was little UN supervision, that UNITA voters were disenfranchised and that there were clandestine polling stations. Savimbi was still ready to continue the elections. Heritage foreign policy analyst Michael Johns and other conservatives visited regularly with Savimbi in his clandestine camps in Jamba and provided the rebel leader with ongoing political and military guidance in his war against the Angolan government. During a visit to Washington, D. Bush, who promised Savimbi "all appropriate and effective assistance. Savimbi was succeeded by Paulo Lukamba. Parliamentary elections in September resulted in an overwhelming majority for the MPLA, but their legitimacy was questioned by international observers. In the early 90s the issue had moved to the center of international attention as a result of events in the townships and outcry at the death of Stephen Biko. Reagan administration policy called for "constructive engagement" with the apartheid government of South Africa. In opposition to the condemnations issued by the US Congress and public demands for diplomatic or economic sanctions, Reagan made relatively minor criticisms of the regime, which was otherwise internationally isolated, and the US granted recognition to the government. Reagan administration officials saw the apartheid government as a key anti-communist ally. Bush, the new South African government of F.

Rummel , the Vietnamese invasion, occupation, puppet regime, ongoing guerrilla warfare, and ensuing famine killed 1. Meanwhile, in , the Reagan administration established a separate, overt aid program for the NCR known as the Solarz Fund. Under Reagan, the U. The letter noted "persistent reports from Amnesty International and other organizations of human rights violations" and asked the president "to add the plight of the people of East Timor to [his] agenda. The policy of arms trade to Indonesia resumed under Bush and Clinton, and completely ended after the UN-sponsored East Timorese independence referendum. These relations lapsed with the loss of all papal territories in From to , the United States did not have diplomatic relations with the Holy See. Several presidents, however, designated personal envoys to visit the Holy See periodically for discussions of international humanitarian and political issues. Taylor was the first of these representatives, serving from to The United States and the Holy See announced the establishment of diplomatic relations on January 10, On March 7, , the Senate confirmed William A. Wilson as the first U. Potential explanations for this vary; some believe that the CIA was caught off guard, while others suggest that American policy-makers viewed an internal crackdown as preferable to an "inevitable Soviet intervention. His support for the contras in Nicaragua was controversial, due to the poor human rights record of the rebels. In any case, Reagan administration decisively tilted its support to the British government of Prime Minister of the United Kingdom Margaret Thatcher during this conflict. Nicaragua[edit] The Reagan Administration lent logistical, financial and military support to the Contras , based in neighboring Honduras , who waged a guerrilla insurgency in an effort to topple the Sandinista government of Nicaragua which was headed by Daniel Ortega. The scorched earth tactics of the Contras were condemned for their brutality by several historians. This incident led to the ratification of the Boland Amendment by the US Congress, and brought an avalanche of international condemnation down on the United States. The State of Emergency most notably affected rights and guarantees contained in the "Statute on Rights and Guarantees of Nicaraguans". Nevertheless, the Reagan administration continued to arm and fund the contras through the Iran-Contra scandal, pursuant to which the U. Those countries have repeatedly and publicly made clear that they consider themselves to be the victims of aggression from Nicaragua, and that they desire United States assistance in meeting both subversive attacks and the conventional threat posed by the relatively immense Nicaraguan Armed Forces. Political prisoners were still held as it took place, and several opposition parties refused to participate. Martin Kriele opined that the election was carried out under the Sandinista Directorate, a body "no more subject to approval by vote than the Central Committee of the Communist Party is in countries of the East Bloc," and argued that there should have been a secret ballot to avoid government reprisals. Several senior administration officials told the New York Times that "the administration never contemplated letting Cruz stay in the race because then the Sandinistas could justifiably claim that the elections were legitimate". On October 5, the Sandinistas broadened the state of emergency begun in and suspended many more civil rights. A new regulation also forced any organization outside of the government to first submit any statement it wanted to make public to the censorship bureau for prior censorship. They lost power in , when they ended the SOE and held an election that all the main opposition parties competed in. The corollary to the idealism embraced by the Republicans in the realm of diplomatic public policy debate was thus political terror. In September , she charged the agency attacked Puerto Sandino with rockets. The following month, frogmen blew up the underwater oil pipeline in the same port "the only one in the country. More than a hundred people were wounded, and the fierce fire, which could not be brought under control for two days, forced the evacuation of 23, people. It has since documented 14, cases of torture, rape, kidnapping, mutilation and murder. The United States refused to participate in the proceedings after the Court rejected its argument that the ICJ lacked jurisdiction to hear the case. Only Israel joined the United States in opposing adherence to the ruling. The Carter Administration repeatedly intervened to prevent right-wing coups. The Reagan Administration repeatedly threatened aid suspensions to halt right-wing atrocities. As a result, the death squads made plans to kill the U. As a result; a new Constitution was promulgated, the Armed Forces regulated, a "civilian" police force established, the FMLN metamorphosed from a guerrilla army to a political party that competed in free and fair elections, and an amnesty law was legislated in The irony also falls on his father who was involved with the war during his Presidency. Types of torture reported by those who have

survived arrest and interrogation included beatings, sexual abuse, use of chemicals to disorient, mock executions, and the burning of flesh with sulphuric acid. In , the Sandinistas offered to stop military aid to forces in El Salvador in return for an end to the contra insurgency. The UN Truth Commission received direct complaints of almost 2, victims of serious violence occurring in It received direct complaints of just over victims of serious violence occurring in I know he wants to improve the quality of life for all Guatemalans and to promote social justice. The decision was taken in spite of records concerning human rights violations, bypassing the Congress. The UN-backed official Historical Clarification Commission found that this was a campaign of deliberate genocide against the population. He was sentenced to 80 years in prison 50 years for genocide and 30 years for crimes against humanity. Guatemala was the only Latin American nation to decline in population during this era. Reagan meets with Prime Minister Eugenia Charles of Dominica in the Oval Office about ongoing events in Grenada The invasion of the Caribbean island Grenada in , ordered by President Reagan, was the first major foreign event of the administration, as well as the first major operation conducted by the military since the Vietnam War. President Reagan justified the invasion by claiming that the cooperation of the island with communist Cuba posed a threat to the United States, and stated the invasion was a response to the illegal overthrow and execution of Grenadian Prime Minister Maurice Bishop , himself a communist, by another faction of communists within his government. The US invasion was poorly done, for it took over 10, U. While the invasion enjoyed public support in the United States and Grenada [95] [96] it was criticized by the United Kingdom, Canada and the United Nations General Assembly as "a flagrant violation of international law ". Falklands War At first glance, it appeared that the U. Shlaudeman to warn the Argentine government away from any invasion. President Reagan requested assurances from Galtieri against an invasion and offered the services of his Vice President, George H. Bush , as mediator , but was refused.

Posts about Tide and Continuities written by manwithoutqualities.

Reconciliation and Beyond Michael A. Peter Viereck stands for and is an exemplar of animated moderation; he is the fortunate thinker whose work embodies his thought. For Bagehot, animated moderation was the primary virtue sustaining and enhancing government by discussion, and inspiring great worldly literature; unifying theory and practice through temperament. On the side of poetics, animated moderation is a "union of life with measure, of spirit with reasonableness," characterizing writings that "are never slow, are never excessive, are never exaggerated; that. Bagehot, writing in the nineteenth century, could optimistically title the chapter of his book in which his description of animated moderation appears, "The Age of Discussion. Rather than praising the progress of free institutions and adumbrating their virtues, it was necessary to defend those institutions against fascisms of left and right, as Viereck saw Stalinist Russia and Nazi Germany. Why had the promises of progress failed to be redeemed? Animated moderation means vigorous life within the limits of a flexible form. Constitutional liberals stress the flexibility and constitutional conservatives stress the form, but they embrace that dialectic in common. In a period in which government by discussion is threatened by extremism, animated moderation takes the specific form of reconciliation. Conservatism Revisited promotes a kind of conservatism that is unfamiliar today: There is no question, however, that Viereck is a conservative. He is allergic to any form of cant, whether "politically correct" or incorrect. Yet, in a article, after writing that all that the New Left and the s counterculture "ever set free was their hair," Viereck rejoins: But what if arsenic, too, is a greening? More than making a case for conservatism in the contest of ideologies, Conservatism Revisited is first an appeal to conservatives to reconcile with liberals and second an appeal to liberals to grant the legitimacy of a humanist conservatism. In his wiser aspect, Metternich sought to bring moderation to a divided Europe, but ultimately failed to do so because of the naive liberal alliance with a sinister German natinalism and the reactionary response to change by the forces of order. And, on the other flank, against the mass-men of class-war radicalism. The new conservatives of the congress were no more ready for conciliation than their opponents had been when they were ascendant, leading to the l budget deadlock. He believes that rhythm and rhyme connote at a non-discursive primary level, giving poetry its unique advantage over prose by adding a dimension of tensional significance that the latter lacks. In the spirit of strict wildness, Viereck has devised new rhyme-schemes to refresh the tradition and hasbeen a cosmopolite, seeking to reconcile the tensions in Western civilization between Athens and Jerusalem, and between ancient myth and technological culture. His poetry is steeped in tradition, yet hip to contemporary popular and avant-garde culture, and daringly original in its conception and execution. Even more than in his political theory, Viereck evinces the conservative way to freedom in his long philosophical poems. Viereck speaks through the connotations of rhyme, vowel richness, and resonance, rather than only through the denotations of prose. The rich repertoire of his poetics generates the beautiful euphony of his formcraft. He follows Matthew Arnold in believing that many things are not seen in their truth unless they are seen as beauty. How might one best live out the human fate? Is it possible to affirm finite life? The protagonist is usually a human voice, either "you" everyman , "female you," or the poet; the antagonist is the voice of pitiless necessity, the Father or sky god, Pluto, or sometimes a female archetype; and the supporting roles are played by shifters and mediators, the most important being Son Jesus returned to embrace earthly life and Persephone, the shifter of the seasons. The god figures contend with and against the human voice as it vacillates and jumps from one position to the next. The poems have a dramatic structure of narrative development, but they are not plotted plays; they are dramatic poetry, not poetic drama. Viereck sings and dances the most freely within interwoven nets of form; he exemplifies strict wildness. He sets up a tensional play between rhythm and discourse, and then mediates that tension with a multitude of constructed forms: There is dazzling repartee and meditative soliloquy in a Viereck long poem. There are endless shifts within and between characters. There is a copious repertoire of images symbolizing the drama: A wild diversity of forms and wildness within each form. The Applewood Cycles, Il Begun a generation after Conservatism Revisited was published, Archer continues the

quest for reconciliation of the earlier work, now on the plane of civilization rather than politics, though totalitarian fanaticism remains a brooding presence to be resisted. Its origins are no longer found in radical nationalism, but further back in the rebellion against the earth, signaled by Pauline Christianity, a modern counterpart of which is the reign of technology. The major characters in *Archer* are Father, Son, and "you," supported by a Dionysus figure, female "you," other minor characters, and the voices of nonhuman things. The basic dramatic tension is a struggle over "you" between Father and Son, and a struggle of Son to be twined with the Dionysus figure and become a model for "you" to emulate. The page work is organized into twenty cycles of waltzing and dueling among the characters. The main duel in *Archer* is between Father and "you." Though overmatched, "you" tries to assert himself and affirm life, but often slackens and seems ready to submit. Within this general structure, there are hundreds of shifts and nuances as the characters go through their rounds, spiraling to new intensities of their basic relationships and intentions. Each of the cycles into which *Archer* is sectioned is integral to the work as a whole, but some mark decisive moments in the drama. Father announces that there will be "No rescue this round." The introductory poem is followed by the initial Part Zero, a safety zone outside time, in which Son and the Dionysus figure are introduced in three cycles. In Part One, the struggle begins, culminating in the ninth cycle, "Stain," where, in the final poem, "The Planted Clue," "you" has gained sufficient strength to stand up to Father and force his scorn to turn to grudging awe. In "The Planted Clue," a human life is compared to a poem; for Father, a first draft that will be thrown away, a failed experiment. Punctuated by dots of pain. He decides to seduce "you" with the promise of spiritual salvation, the New Testament replayed, this time with himself in the role of Jesus, since Son has defected. The twelfth cycle, "Book," concludes with Father addressing "you" and casting the spell of Pauline Christianity: The synthesis is articulated in a dialogue between Son and "you," with Son the initiator: No ballast of human-scale pain. The concluding Part Zero ends the cycles and their replay, but confident, hopeful "you" does not have the last word. In a short "Epilogue Prologue to New Spiral," Father reasserts himself and starts the wheel moving again: There is no final cultural solution to the predicament of mortality, only transitory crossings. The late long poems in *Tide and Continuities* are dialogues and monologues with the same kind of dramatic conception as the cycles in *Archer* and with the same predicament of striving to love the earth under the shadow of death, but the dramatis personae have shifted and changed. The sky god, Father, has disappeared and Son appears only briefly as a bystander to a Dionysian monologue. Their places have been taken by "touchable gods," Dionysus, Persephone, and Pluto, who are enmeshed in the cycle of the seasons, which is beyond their control: Dionysus-Jesus comes in for briefer mention; the Athens-Jerusalem reconciliation is partly soft-pedaled in favor of a loamy earth-rooted version of Hellas. Touchable gods cannot grant salvation or even reconciliation, but they can vivify transiently, even Pluto. She knows both sides and has, thereby, gained a wholeness and independence that they lack, though only she is never alone. He has become dependent on the life-prolonging technologies of Mek; though it is spring, the poet is not being reborn, but is living on borrowed time in his late autumn; he is not being carried on the tides of nature: I sing and swing, therefore, I am. In his genial verse foreword to *Tide and Continuities*, Brodsky writes: Now he comes into his own, providing the archetype for the poet to emulate. Dionysus or the Dionysian poet is never absent from the six long poems that culminate with "Persephone and Old Poet," the prelude to "Gate Talk for Brodsky," except when Pluto gets his turn in one malignantly funny monologue. These are the options, as Viereck sees them, for a finite life in the absence of the sky God. The best answer that Dionysus can give to his question is: The god Dionysus, in ancient myth, was reborn each spring in an eternal recurrence, but the human being is never reborn from death. It is in the refusal to be reconciled with death that Viereck finds an often pathetic human grandeur. There is a crossing that a great reconciler cannot and should not achieve. Obsession in place of hope. From the absence of hope does not follow despair, but obsession. It is from such stained moments that dignity is wrought. In "Tide," it becomes clear that there can be no reconciliation between life and death for the individual, but only in the cosmic cycle of death and rebirth. For Persephone, who is never alone, Dionysus and Pluto are as much necessary supplements as Viereck believed that liberals and conservatives were for modern democratic politics, and Dionysus and Jesus were for Western civilization. She says to Dionysus: Yet a condition of their cosmic reconciliation is that they be unreconciled to each other.

Neither Dionysus nor Pluto partakes of the wholeness that their conflict engenders. Persephone chides him that he has lost his power and does not have "the spare parts of a robot," to which he replies: Gate Talk for Brodsky Dionysus makes his last stand in "Gate Talk for Brodsky," at the edge of winter, ready to be scattered. They conduct a dialogue, replaying "Persephone and Old Poet," but with a different and more decisive result. In "Gate Talk for Brodsky," Viereck fuses life with thought, performing his new way of dying. At a physical extremity, his body collapsing from multiple grave illnesses and his fate delivered to medications, machines, and the whims and skills of a dizzying array of specialists, he has produced a credo that authenticates itself: The poet is losing the duel: The poet expresses his bitterness at her wintering with Pluto, but she is indifferent and self-sufficient: In "Calyx," Persephone woos the willing poet into worship of the female and her labia, chiding him gently to abandon Poetry for transient carnal union, but he follows his own step in this dance, bringing himself to the point of spiritualizing sex: The poet will not give up after suffering repeated coarse indignities: In "Landlocked Brine," the dance to the west gate begins in earnest. Persephone joins him in a death waltz and as she, too, is pulled toward the sea, begs him not to give up and to "enchant" her with poetry: Be my seaweed-laureled chanter" He rejects her and then hears a howl: In "Gate," the poet breaks down and begs Persephone to wait with him at west gate: The dual ends with a series of rapid-fire exchanges, as Persephone in italics quizzes the poet and gets him to acknowledge messy reality through two anagrams: The dance now turns into a waltzing duel, in which Persephone expresses pity for the poet, wishing that his "straight line could boomerang" and that she could wish him "back to May."

Chapter 4 : Tide and Continuities: Last and First Poems, by Peter Viereck | LibraryThing

Peter Viereck's career has been an ongoing experiment in the symbiosis of poetry and history. Tide and Continuities is the embodiment and culmination of that career.

Weinstein A review of Tide and Continuities: Last and First Poems , by Peter Viereck. The University of Arkansas Press, His cosmic drama is in the form of extended meditative dialogues on death and dying carried through a series of long and ambitious poems, in which the figures voices of Dionysus, Persephone, and Pluto are metaphors that enlighten, rather than transmute, the perspective of an uneasily but deeply held belief in the finitude of individuated human consciousness. Viereck is a civilized humanist, just like Babbitt, Ortega, and Santayana writers whom Viereck likes to cite in his prose works , but he is of a later generation that was tempered by World War II and turned existentialist. In an important sense, Peter Viereck is a civilized existentialist. Now we find him in the first poem in the book, "At My Hospital Window," near death and suffering from a critical illness, confined to hospital, and hooked up to medical contraptions and pumped full of medicines. Yet he has written long, demanding, and complex philosophical poems in genial voices that go beyond anything that he has done before in their sustained concentration and thematic depth. It is as though his illness liberated poetic powers in Viereck, that it convinced him not to hold back anything, to go for all he could get before it was too late. In the process, he has given us a compelling myth structure through which to think through our own encounters with finitude grasped from within our personal awareness. There is a poetry of the technological hospital and Viereck has written it. In the late poems in Tide and Continuities, Viereck articulates a mature vision of human existence that tempers rather than subverts the existentialism of his youth. The latter poem is the last one in the book. It is a meditative text rather than a set piece, and it begins in a mood of moral proclamation and ends in a mood of mordant doubt. In a key of cultural politics, Viereck begins by stating that there is "no ground for resisting the communazi degradation of man. He is a thoroughly chastened but unrepentant idealist. The second paragraph begins: The third paragraph, quoted here in full, reverses the Proposition just stated: Self is the cruel practical joke, the old tin can, tied to the tail of transcendence by the neighborhood brats and rattling forth a distinctly tinny laugh at the sublimest moments. The dignity of the human is problematized and must prevail, if it can, stripped of any mythological armor Life on earth will end and "ooze back soggly into the ocean," Viereck observes in paragraph four. The "last flicker of consciousness will sough": Then, in four short and punchy paragraphs, Viereck touches his existentials. That we are here only "for a while" is our "deep sadness," "the condition of armorless consciousness," which is counterpointed by a "cry of gladness," the "anyhow," "whose prelude is not pleasure but tragedy. There may be better universes, Viereck concludes, than this one, but we are stuck here: In his gracious spirit, Santayana titled the last volume of his autobiography My Host the World. A blind date is not a host. There will always be ambivalence about the world for a being who is caught on a shoreline, doomed to fall back into the sea and, indeed, tempted to do so, but also aspiring to the heavens. This is the being who has bewildered dignity, who undertakes risky adventures, who asserts his own self-transcendence in the face of being transcended by the world a "rogue" , who clutches at shreds of glory. Also, he is the one with the tinny laugh when things get out of control in a bad way and who is all too aware of how undignified he becomes when subject to inevitable indignity. Politically, his commitment to human dignity is articulated through a "humanistic conservatism" that defends constitutional democracy and freedom of expression against statist tendencies and movements that force conformity. In his poetry, human dignity is wrested, precariously, from the struggle to affirm self-transcending life against both the adversity of the world and the evil of those fellow creatures who cooperate with that adversity and spread and intensify it. It is the most existentially cutting yet optimistic of his early productions. It signals, as its title indicates, redemption. The poem is divided into four sections, with a decisive break into the existential in the middle of the second section, followed by an extended struggling encounter with evil that ends in the triumph of love on a high note of affirmation of a positive ideal of dignity. The first section of the poem presents the dignity of souls from the viewpoint of the *mysterium tremendum et fascinans*—the awareness of creation beyond good and evil. The second section begins with praise of "the

tenderness of dignity of souls," which "conjures and cajoles" us, guiding us to sensitivity to inner life and to transcendence through art, which "quickens yet controls. Consciousness is a burden that each one must shoulder all by himself. Into the existential vulnerability opened up in section two, the third and fourth sections introduce evil in the figures of Seth, the Egyptian donkey god who feeds on souls, and his agents, who today appear in the guise of purveyors of cheap grace, complacency, commercialized pleasure, and cowardly noncommitment masquerading as good sense: He tells them that he will have nothing to do with their Prince, that all the gaudy effects of evil are "blackness still. The fire trap is redeemed by the fire-core. This redemption is not present in the late poems. Dignity there is bewildered, even bewildering. This poem has, as does all his late poetry, both subtle and sharp shifts of voice, and mixes humor, irony, and harsh wisdom in a roller-coaster ride of existential tensions. Viereck informs us that the botanical meaning of "rogue" is "seed spoiled by mutation. Like "Crass Times Redeemed by Dignity of Souls," "Rogue" is divided into five sections that parallel the earlier poem in some ways Just as "Crass Times" occurs at the liminal time of dawn, "Rogue" unfolds at the point at which the first lungfish has been beached and is not yet decided on leaving the sea behind for land life. The first section is an ominous warning issued by the lungfish to contemporary human selves. He warns us to bolt our doors and hide from the sea, which will claim us and remains inside us in the form of our blood: In the second section, the lungfish confronts life on earth and takes positions toward it. Abraded by sand storms, he is not healed by the "good and daily light" extolled in "Crass Times," but is fried by a "big scorching Eyeball. From then on section two is a complaint by the lungfish about his sorry lot. Most painful is his inability to articulate the pain of the "razor-runged ladder" of evolution that he is on: Section three begins with an ironical expression of homage to the lungfish from modern man, praising "the pilgrimage of our race," always liminal and transitional: Knocked back by this reversal, the lungfish curses the vicissitudes of his DNA that will eventuate in "dodos, hippos, Al Capone, and Christ," and allows God-Mephisto to insult him: Having absorbed these blows, the lungfish launches into a diatribe aimed at "modern you," adopting a grisly, bantering tone. He does not accept the homage offered to him by modern man, but interprets the evolutionary process mordantly: Section four begins with the lungfish expressing nostalgia for the sea and a sense of the futility of land life that is taken by God-Mephisto as an opening for trying to woo the lungfish back into the sea. Yet, just as when he saw the beach rose and smelled the scent of green, the lungfish is now drawn to the world by a sound that he takes to be a gull screech, but which the father says is "only some wind-blown horn. Life is a losing proposition, but utilitarian calculation is not the last word. Let us next, then, consider the old poet in the hospital and see how this resistance fares. The lungfish assumes with armorless consciousness the old heaviness of being awake and aware. Camus also affirmed a bewildered dignity. Hospital "At My Hospital Window" bids fair to be the most personally revealing poem that Viereck has published. Composed during the years after "Rogue" was written, the poem announces that Viereck will write a book on Dionysus, Pluto, and Persephone if the cures that he is undergoing do not kill him. Viereck places "At My Hospital Window" at the very beginning of Tide and Continuities, allowing it to set the tone of the entire work. It is a complex poem divided into two parts, with six sections in the first part, five in the second, and subsections within most of the sections. The syllables "sac" or "sanct" appear in the titles of all but one section, indicating not a religious atmosphere, but a sometimes grim play across the binary of sacred and profane. Hospital is a "nation" where "the buildings inhabit the people," a "campus" where "Pain is dean," "Angst is flunky prof," and Viereck "their flunking pupil. Section three, "Sacre de Printemps," and section four, "Sacrilege," are the bitterest and most desperate moments of the poem. Inside him there is also growth: In "Sacrilege," Viereck remarks on the cataracts that are blinding him and then has an encounter with Grim Jack the Reaper in the form of the clacking dentures of the recently deceased former occupant of his room. Trying to face down this grisly and farcical vision with the power of poetry to effect "a poise that no longer panics, " he is thrown back when the vision declares his poetic defenses to be "duds" and tells him that it is sacrilege to hide from death, which is now upon him. At this juncture the imperiled poet invokes the female "life-core of ocean" to save her "clown-priest. In the fifth section, "Sanctuary," he plays erotically with the sea, praising the liminal states of land and sea "These sand-pebbled bays, these salt-probed beaches". He culminates with the assertion that "Fleshed mutualness, each reached by

what it reaches, Shares Holy Land" 8. Part One concludes here, and Part Two begins with the seventh section, "Sacred Code," in which the poet senses that the sea is sending him an urgent message in an indecipherable code. Blocked in his effort to connect, he turns in section eight, "Unsacrosanct, " to convert the sea into a "sea trope" of his own devising, attempting to assert once again the power of poetry and even flirting with the idealist speculation of physicist John Archibald Wheeler that perhaps the "universe required the future observer to empower past genesis. In section ten, "Sacerdotal," the poet after another shot of morphine again confronts the clacking dentures, which drive home the indignity of life: That promise will not be fulfilled, at least in this poem. In the second part of section ten, Viereck has returned to his bed, unable to remember what he is supposed to write his sacred ode to the sea. The best is ahead" That will not be either. His memory does not return. He has lost the sea and a sea trope will not save him. With pathetic irony he concludes: Is there dignity here or even faced indignity? Only sad, but no longer bitter, ironyâ€™perhaps that is still a form of dignity. Persephone Viereck survived to write his poetic meditations on the Dionysus-Persephone-Pluto relation. These long poems constitute a masterwork of philosophical poetry, a reflection on cosmology from an existentialist viewpoint that instantiates Greek mythology vividly, cogently, appropriately, imaginatively, and compellingly right into the life of the late twentieth century. The work is as actual as a visit to a postmodern technological hospital, and it is also for the ages. In these poems, Viereck has left us proof that his cultural ideal of a fusion of the thoroughly modern with the permanently human, as embodied in tradition, can be achieved. It is a photograph of an ancient terra cotta relief showing Persephone seated next to Pluto; she holds a fowl in her hand and he holds a sheaf of grain, the arm rest of their bench is a serpent. The two gods sit calmly, serenely, and impassively. As Viereck has imagined the relation of the three gods, Dionysus is the principle of unrepentant life, struggling for more life; Pluto is the principle of death, secure in his serenity; and Persephone is the shifter of the seasons, shuttling back and forth between her two lovers, reviving by regathering Dionysus in the spring and reaping him, hacking him apart in the fall. The former poem is often breathtaking in its changes of voice and in the way it puts the two figures into a complex and genuine relation with each other: The latter poem gives the last word in the book to Persephone. She must spin the wheel of life and death, of the seasons, dwelling with two lovers. To whom does she belong?

Chapter 5 : Dignity in Old Age: The Poetical Meditations of Peter Viereck

Tide and Continuities by Peter Viereck, , available at Book Depository with free delivery worldwide.

Viereck, a historian, Pulitzer Prize-winning poet and political philosopher who was spurned by the modern conservative movement despite his central role in its birth, died May 13 at his home in South Hadley, Mass. Viereck was the author of nine volumes of poetry, including "Terror and Decorum: Poems," which won a Pulitzer Prize in , and "Archer in the Marrow: The Applewood Cycles of," an epic poem 20 years in the writing. A professor of history who taught at Mount Holyoke College in Massachusetts for 50 years, he was close to Joseph Brodsky, the Nobel Prize-winning Russian poet, who considered Viereck "perhaps the greatest rhymers" of the modern era. Viereck also was a political thinker, whose provocative book, "Conservatism Revisited: The Revolt Against Revolt," defined the modern conservative movement. Correction Peter Viereck obituary: The obituary on poet and conservative theorist Peter R. Viereck in the May 20 California section identified his book, "Tides and Continuities," as his last collection. His most recent collection of poetry was "Door," published in . Called "The First Conservative: He was convicted in of conspiring with the Nazis and spent four years in federal prison. He was also writing poems, several of which were published in the New Yorker. When his younger brother, George Sylvester Jr. He is survived by his two children from that marriage, John and Valerie; his second wife, Betty Falkenberg; three grandchildren; and a great-grandchild. In , he set the intellectual foundation for conservatism in "Conservatism Revisited. As Viereck told the New Yorker last year, he thought his book "opened minds to the idea that to be conservative is not to be satanic. Buckley, who wrote a passionate defense of Sen. Joseph McCarthy in and founded National Review in , "once their minds were opened, Buckley came in. He was believed to have been the only American to win a Guggenheim fellowship in both history and poetry. He traveled in Russia and brought Brodsky to Mount Holyoke in . Together they taught a course called "Poets Under Totalitarianism," which Viereck jokingly referred to as "Rhyme and Punishment. His poems were challenging and unpredictable. Because Viereck wrote rhymed verse, Andrew Glaze, in a review of "New and Selected Poems," wrote that it was "hard to imagine a poet more out of style at this moment than Peter Viereck. A poet is someone who skims ever weightier Stones ever farther on water.

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culmination of that career. It includes many new.