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The philosophical backgrounds of George Santayana's poetry

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The Philosophical Backgrounds of George Santayana's Poetry

by

Ruth Madelyn Fill
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THE PHILOSOPHICAL BACKGROUNDS OF GEORGE
SANTAYANA'S POETRY

by
Ruth Madelyn Fill
(A.B., Boston University, 1942)
submitted in partial fulfilment of the
requirements for the degree of
Master of Arts
1943
Approved by

First Reader
Professor of English

Second Reader
Professor of English
SONNET III

O world, thou choosest not the better part!
It is not wisdom to be only wise,
And on the inward vision close the eyes,
But it is wisdom to believe the heart.
Columbus found a world, and had no chart
Save one that faith deciphered in the skies;
To trust the soul's invincible surmise
Was all his science and his only art.
Our knowledge is a torch of smoky pine
That lights the pathway but one step ahead
Across a void of mystery and dread.
Bid, then, the tender light of faith to shine
By which alone the mortal heart is led
Unto the thinking of the thought divine.
CONTENTS

I. INTRODUCTION ........................................... 1
   A. Purpose ............................................... 1
   B. Santayana's Life and Philosophy ................. 3
   C. His Period of Pessimism ......................... 8

II. A COMPARISON TO PLATO'S PHILOSOPHY ............. 11
   A. Ideas .................................................. 12
   B. Intuition .............................................. 18
   C. Beauty ................................................ 22
   D. Truth .................................................. 24
   E. Good ................................................... 26
   F. Matter and Ideas .................................... 28
   G. Free Will ............................................. 30
   H. Sensation ............................................. 31
   I. Idealism ............................................... 31

III. THE AESTHETIC THEORY OF GEORGE SANTAYANA .. 33
   A. Aesthetics Defined ................................... 34
   B. Moral and Aesthetic Judgment ................... 39
   C. The Senses in Perception ......................... 43
   D. Lack of Agreement in Aesthetics ............... 45
   E. Criticism from George Boas ..................... 46
   F. Philosophy and Beauty ............................. 48
   G. Aesthetics in Living ............................... 52
   H. Beauty ............................................... 55

IV. THE POETIC CRITICISM OF GEORGE SANTAYANA .. 63
   A. George Santayana and Poetry ..................... 64
   B. Further Consideration of His Poetry .......... 76
   C. Conclusion ............................................ 86

V. COMPREHENSIVE ABSTRACT ......................... 91

BIBLIOGRAPHY ............................................ 98
CHAPTER I

INTRODUCTION
CHAPTER I
INTRODUCTION

A

At first reading the poems of George Santayana afford pleasure. Though abounding in mystery, they seem to reflect the sentiments of the orthodox reader, seem to be steeped in all the gentle doctrines of Christianity. Ministers quote him from the pulpit as glibly as they quote Ralph Waldo Emerson, but with far less knowledge of the thorns hidden within his words.

George Santayana's poetry is, perhaps, more alive than his prose, and likely to be more lasting. In his preface to the 1923 edition to his poems, which will be the main consideration in this thesis, he admits that they are his philosophy in the making. The opportunity the reader has of reading into his words the meaning that pleases him acts in the favor of the poet. At first the reader may desire to study Santayana's work more closely because he likes his first glance at his poetry. As soon, however, as he opens his mind to his philosophy, and his philosopher critics he is likely to be disillusioned, and, for a time, disappointed.

Then he learns to respect the great thinker's sincerity, learns to look for the good in his work and

---

1. Sa., Poems, xii.
to excuse that which cannot be proved good no matter how much study is given to it. As George Howgate says in his book about George Santayana¹

Not only has the wisdom of his philosophy great significance for the modern world, but he has also managed to combine a rare intellect with a rare gift of expression, so that his works have an interest for general reader and student of literature as well as for the professional philosopher... The years have brought into relief the various sides of Santayana's genius, and it is not premature, I believe, to study these -- the poet, the critic, the moral philosopher, the master of prose, and the metaphysician -- in their interrelationship and in their underlying unity, for all these are manifestations of a central, consistent view of life and a love of the beautiful wherever found... the reader will find that the artistic and philosophic sides of Santayana illuminate each other; that the poems, soliloquies, dialogues, and novel contain Santayana's philosophy in its most fluid, personal form, and that the philosophical treatises not only clarify the former, but also have themselves a beauty of conception and an artistry of execution.

Look again at Santayana's Sonnet III. Here, says the philosopher², is one of Santayana's "Sonnets of Escape". For Santayana not to trust in his own wisdom is an expression of rational pessimism. He dispraises thought rather than praising faith. To him, in this poetic moment, thought is bad. His tender light of faith is animal faith (Realm of Essence). Is that good?

¹. Howgate, GS, v.
². Professor Brightman, Boston University.
to ensure that all relevant evidence is presented
and your client's legal rights are protected.

See if you can confidently handle the legal
motions and procedures required to bring your
case to a successful conclusion. It's important
to understand the legal framework and to
prepare thoroughly for each hearing or
appearance.

Remember to maintain objectivity and
neutrality in your discussions with the
client, focusing on the facts of the case
rather than personal biases or opinions.

If you have any questions or require
further assistance, please feel free to
contact me. I am here to support you
each step of the way.
Is that the faith we expected? His is a cultural pessimism, a will to prove that culture is bad. In this he seems to imitate Rousseau.

Our good impressions of the poem now are shattered and forgotten, or else we have taken up the glove and decided to fight for our own interpretation rather than for that of the poet. In either case we need to know more. First, we need to know about the author, about his philosophy, his theory of aesthetics, his poetic criticism. Since he often claims to be a descendent of Plato philosophically, we need to see where he is and where he is not Platonic. Then to understand his own poetic criticism we need to compare it to other criticisms of poetry. When we have done all this, we ought once more to be able to turn to his poems and to judge them with less prejudice and error. It will be interesting, as we move along, to see how his thoughts are manifested in his poems.

Santayana would, like Plato, have destroyed his early poems if he could. In his preface to his Poems he apologizes for them, but he admits they were inspired, not joyous, but an expression of the humours of winter hooted by an owl from his place in the heart of a dark wood. As we study the essential parts

I am unable to answer the question as the text is not legible.
As we study the essential parts of his philosophy we can look at the same theories expressed in his verse.

B

Concerning Santayana's Life and Philosophy

George Santayana was born December 16, 1863, in Madrid, Spain, of Spanish parents. His mother had been married to an American merchant of Boston, Massachusetts, Sturgis. When Sturgis had died she had promised to bring up their two children in Boston. She married Santayana's father, Augustin Santayana, in Spain, remaining there until George was born. She then returned to Boston to carry out her promise to her first husband. George Santayana's parents were said to be still in love and loyal though they were separated. In 1872, after nine years in Spain, Santayana's father brought him to America. He stayed here until 1912, mostly in Boston and Cambridge. He learned English from his playmates in a kindergarden. He attended the Boston Latin School and Harvard University where he taught for twenty-two years. He was always an old world citizen -- in America, but not of it. He always lived by himself. Even in Latin School he was noted for his intellectual articles. At Harvard he drew cartoons for the "Lampoon". He was an
As we approach the congressional term of the Philippine
mation. We can look to the same general experience in late

Gonzales:**

Gonzales' experience and general election in 1936 to
 MagicMock's term as Speaker of the House had
been nothing short of a remarkable example of
Waldemar's efforts. When he left the House in 1938,
he was recognized as a leader who had
been outstanding in his efforts to improve the
House's standing in the eyes of the public. He
was a man of integrity and honesty, who
had always been known for his dedication to
the needs of the people. He was a
man of the people, who had
always put the needs of the people first.

Senator's Ten Commission Plan to America. He
never mentioned the Ten Commission Plan in his
speeches until 1938, when he did so in a
passionate plea for its adoption as a
critically needed plan. He
always supported the Ten Commission Plan, and
he was a strong advocate for its
adoption. He believed that the
Ten Commission Plan was the key to
improving the lives of the people.

He always spoke of the need for
education and training, and
he believed that the Ten Commission Plan
would provide the necessary
education and training for the people.

In 1938, after nine years of service,
Senator's Ten Commission Plan to America. He
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education and training for the people.
observer of all parts of life. Since 1912 he has lived abroad, in Spain, in England, and now at Rome, Italy, where some believe him to be in sympathy with the fascist regime.

As to this, George Howgate says that:¹

the particular place in which he (Santayana) finds himself matters little if it affords him comfort and leisure... It matters little to him who rules his land or what form of government he must submit to. He says 'I have found, in different times and places, the liberal, the Catholic, and the German air quite possible to breathe; nor, I am sure, would communism be without its advantages to a free mind, and its splendid emotions. For are not nationality and religion like our love and loyalty toward women: things too radically intertwined with our moral essence to be changed honourably, and too accidental to the free mind to be worth changing?'

He is always on the side of the aristocrat and the beautiful traditions, however, as the Catholic Church, although he is supposed to have said that there is no God and the Virgin Mary is His mother.

It is well to see Santayana as a person. Margaret Münsterberg, whose father was a colleague of his while he taught at Harvard, describes him:²

In his dark Spanish eyes there was sudden illumination, an extraordinary focusing of light rays having the effect of a blaze of pure spirit. His face was handsome, delicate, pale against the black hair and small mustache; it seemed the face of a dreamer rather than of a scholarly thinker. But his eyes had sprites in them and a light from fairy-lands forlorn... and then his laugh! He laughed not with his

¹. Howgate, GS, 2.  ². Howgate, GS, 3.
lips only, but with his whole face. His was a laugh to delight a child's heart, the laugh of Peter Pan, brimming over with pure merriment.

George Santayana's realm of essence, of immediate experience as a whole, includes art and poetry. Opposing this is the realm of matter in which all animals believe. This is based on animal faith. No one has ever experienced matter but only essences. That is, to him nothing given exists. Moral faith is the faith we have in the character of another person. The difference between essence and matter to him is the difference between spirit and flesh to the ordinary human. The spirit is glorious, beautiful, good, and utterly unreal, existing only as long as the person in whom the spirit exists. He compares matter to a candle, spirit to the light burning at the tip of its wick. Matter to him is ugly, unconscious, ruthless, and wholly real. He has remained all his life long content with disillusionment. He would rather not be alive, and rather not have opinions even though he never should discover the truth. Since he considers all opinions to be false he believes this would prevent intellectual dishonor. He intends to push scepticism as far as he can, still being logical. He hopes in this way to remove illusion from his mind, at the risk of committing "intellectual suicide".1

1. Sa., SAF, 10.
As I have already said, his philosophy may be summed up in three words, nothing given exists.1

He always set himself down as a Catholic, and was brought up by a deistic mother and a father who denied God -- though both were nominally Catholic.

He believes that religion is the work of the human imagination. In none of his works is there a serious consideration of the arguments for the existence of God. Like his mother he does not believe in immortality. He respects Catholicism and often falls into the empty shell of apparent belief in the church.

He regrets that he cannot believe. This is one of the confusions in his thought. He is always giving lip service to the God many of us adore, but there is no certainty in his belief. He has espoused disillusionment and scepticism. He makes you pity him.

Sonnet XI

Deem not, because you see me in the press
Of this world's children run my fated race,
That I blaspheme against a proffered grace,
Or leave unlearned the love of holiness.
I honour not that sanctity the less
Whose aureole illumines not my face,
But dare not tread the secret, holy place
To which the priest and prophet have access.
For some are born to be beatified
By anguish, and by grievous penance done;
And some, to furnish forth the age's pride,
And to be praised of men beneath the sun;
And some are born to stand perplexed aside
From so much sorrow -- of whom I am one.

2. Professor Brightman.
Sentence IX

I have just been in the telephone, and the first thing I say is, that I am going to the market in the morning. I have just come from the market, and I have just been in the telephone. I have just been in the market, and I have just been in the telephone. I have just been in the market, and I have just been in the telephone. I have just been in the market, and I have just been in the telephone. I have just been in the market, and I have just been in the telephone. I have just been in the market, and I have just been in the telephone. I have just been in the market, and I have just been in the telephone.

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*Page footnotes and pagination*
His is a philosophy of escape, a belief that by understanding the world we may transcend it; this is as he has expressed himself in *The Last Puritan*. He protests against the rule of the passionate and the ignorant, believing the world in the long run to be ruled by the intelligent lovers of the true and the beautiful. As far as he is concerned, detachment is the most true of him. As Rousseau would say, in him there is much to esteem and much that ought to be corrected.

C

Period of Pessimism

While Santayana was writing his poems he was in a period of extreme pessimism, rejecting life. The great golden age, if there ever was one, is past, and now:

... 

The earth, the mother once of godlike Theseus And mighty Heracles, at length is weary, And now brings forth a spawn of antlike creatures Blackening her valleys, Inglorious in their birth and in their living, Curious and querulous, afraid of battle, Rummaging earth for coals, in camps of hovels Crouching for winter, As if grim fate, amid our boastful prating, Made us the image of our brutish fathers, When from their caves they issued crazed with terror Howling and hungry. For all things come about in sacred cycles, And life brings death, and light eternal darkness,
And now the world grows old apace; its glory
Passes forever.
Perchance the earth will yet for many ages
Bear her dead child, her moon, around her orbit;
Strange craft may tempt the ocean streams, new forests
Cover the mountains.
If in those latter days men still remember
Our wisdom and our travail and our sorrow,
They never can be happy with that burden
Heavy upon them,
Knowing the hideous past, the blood, the famine,
The ancestral hate, the eager faith's disaster,
All ending in their little lives, and vulgar
Circle of troubles.
But if they have forgot us, and the shifting
Of sands has buried deep our thousand cities,
Fell superstition then will seize upon them;
Protean terror,
Will fill their panting heart with sickly phantoms
Of sudden blinding good and monstrous evil;
There will be miracles again, and torment,
Dungeon, and fagot, --
Until the patient earth, made dry and barren,
Sheds all her herbage in a final winter,
And the Gods turn their eyes to some far distant
Bright constellation.

Then in his second period, Santayana emphasizes
the transcendental. Without transcendentalism, he says,\(^1\)
man must remain in the vegetative part of his existence,
in the primordial slime from which science has risen.
Thought is in the realm above. Yet, he says\(^2\), if the
transcendental philosophy is made ultimate it is false
for the will is absolute neither in the individual nor
in humanity. So life to him is a loose harmony between
the soul and natural forces. And that soul is nothing
more than inheritance of thought. What more can it be
without immortality? You find this transcendentalism

\(^1\) Sa., LE, 176.  \(^2\) Sa., LE, 178.
expressed in his poems, as in "Premonition":\1

... A hidden light illumines all our seeing,
   An unknown love enchants our solitude;
   We feel and know that from the depths of being
   Exhales an infinite, a perfect good.

... We catch the broken prelude and suggestion
   Of things unuttered, needing to be sung;
   We know the burden of them and their question
   Lies heavy on the heart, nor finds a tongue.

Then the third period comes in which Santayana
loses his pessimism and becomes indifferent. This is
forshadowed in his third ode:

... Slowly the black earth gains upon the yellow,
   And the caked hill-side is ribbed soft with furrows.
   Turn now again, with voice and staff, my ploughman,
   Guiding thy oxen.

...
CHAPTER II

COMPARISON TO PLATO'S PHILOSOPHY

...
CHAPTER II
COMPARISON TO PLATO'S PHILOSOPHY

A
IDEAS

Santayana falls back frequently upon the philosophy of Plato, believing his own philosophy to be a variant of Plato's. In order to understand clearly where he deviates from Plato we need to compare his philosophy with Plato's at first hand. Phillip Blair Rice's said Santayana began his poetic career with these counts against him: he was a philosopher, and a Platonist, living in the United States in the late nineteenth century. Our understanding of the nature of his Platonism should help us understand his poetry. The best way to understand seems to be through studying those topics Santayana seems to have considered essential.

First, consider Santayana's interpretation of Platonic Ideas. They are useless, Santayana states, in explaining types. We are to form our judgments by reference to the types formed in our mind. These types are not eternal. Santayana says that the Platonic doctrine is a striking illustration of an equivocation, the meaning of experience being looked upon as an expression of its cause, and the outcome being a

II. WHAT

CONSIDERATION OF PAST EXPERIENCES

A.

BASIS

Consider the past experiences gone through by the
attorneys of the case. In order to understand clearly
the reasons for rejecting from the past an event to become
the influence with respect to the case, it is
important to understand the
principle that guided the
court in the past cases. In the past
cases, there was a significant
emphasis on the importance of the
court's role in the
resolution of the case, and this
concept is still relevant to the
case at hand.

For example, consider the case of


The reason for this is that the court's
role is crucial in determining the outcome of
the case. The court's role is to ensure that
justice is served, and this is achieved
through the careful and deliberate
consideration of the evidence presented in
the case. Therefore, it is important to
understand the court's role in the
resolution of the case.

In conclusion, the past experiences gone through by the
attorneys of the case provide valuable insight into the
considerations that should be taken into account in
the resolution of the case. By understanding the
principles that guided the court in past cases, we can
better understand the role of the court in the
resolution of the case.
description of its function. Santayana would treat an idea as an absolute standard. When the aesthetic faculty is studied, this idea appears as a tool of thought expressing human experience. This is shown in his "Cape Cod":2

The low sandy beach and the thin scrub pine,
The wide reach of bay and the long sky line --
0, I am far from home!

The salt, salt smell of the thick sea air,
And the smooth round stones that the ebbtides wear,--
When will the good ship come?

The wretched stumps all charred and burned,
And the deep soft rut where the cartwheel turned,--
Why is the world so old?

The lapping wave, and the broad gray sky
Where the cawing crows and the slow gulls fly,--
Where are the dead untold?

The thin slant willows by the flooded bog,
The huge stranded hulk and the floating log,--
Sorrow with life began!

And among the dark pines, and along the flat shore,
0 the wind, and the wind, and the wind, forevermore!
What will become of man?

To question the existence of transcendent realities in the mind of God is futile. You remember that Santayana has no God, but only a fondness for religious tradition. Santayana understands that a being looking down upon the universe from without, would sense a vague arboreal essence, which Idea, according to the Platonic myth, is the memory of a tree seen in heaven.

The young man passed along the path and into the forest.

In the middle of the path is a little pond.

The lilies were floating on the water and the leaves were swaying in the wind.

Near the pond, there was a small animal, a rabbit, looking for food.

The rabbit hopped towards the pond and sat down to rest.

The young man watched the rabbit with curiosity.

He was thinking about the beauty of nature and the peacefulness of the forest.

As he walked further into the forest, the young man realized how important it was to cherish and protect nature.

He decided to take a moment to enjoy the beauty around him.

The young man sat down by the pond, closed his eyes, and took a deep breath.

He felt a sense of peace and relaxation wash over him.

This moment of connection with nature reminded him of the importance of being in tune with the world around him.

The young man knew that he needed to return to his daily life, but for this moment, he was content to simply be in the presence of nature.

As he stood up, he felt refreshed and ready to face whatever lay ahead.
Having grasped this relationship, Santayana compares the infinite variety of trees with the Tree Beautiful which could hardly be an oak, cedar, English or American Elm. The type is at once finite and infinite so that Santayana despair of solving the hopeless problem.

We might pause to wonder here, if Plato's Absolute Idea, in often being copied, could give rise to these infinite variations through the development of imperfections. Santayana feels it much easier to explain "our idea of an individual thing...(as) a compound and residuum of our several expressions of it."¹ He merges the similar particulars of perception into an impression that stands for them all². The mind, he thinks, is incapable of remembering the characteristics of an infinite number of individual grains of sand, and therefore, forms a single image to represent all. "The resultant image is the idea of the class."³

Is Santayana nearer to, or further from the Platonic Idea than he thought? On one point he is correct. Plato did believe this sun had elsewhere had its setting and that Ideas came with it when it dawned into our world. Plato's Ideas are eternal.⁴

¹ Sa., SB, 117. ³ Sa., SB, 118.
² Sa., SB, 118. ⁴ Plato, Euthydemus, 296.
The line of more positive influence on social and political progress.

We might have to wonder here if there's an infinite variety of human cultures that can result in complex and inextricable combinations and interactions. Sometimes this leads to much more to explain than we can imagine and almost as much as to think it.

The same for our own experiences. The mind is finite, the breeding is infinite. There are too many ways to imagine and understand a single image of the moment. We must make a choice to focus or observe.

In continuous contact, to learn from the experience.

I am fairly convinced that one point of connection.

The whole collective and the appearance of the sensation.
...when you were a child, and at your birth, and when you were growing up, and before you were born, and before the heaven and earth existed, you knew all things... you shall always continue to know them...

And Socrates does prove this innate Idea by questioning a slave boy about geometric precepts, finding that he easily recollects the proper Ideas regarding them.¹

Socrates called himself an intellectual midwife who brought Ideas to birth. (Tennyson was not the first man ever to use daring figures.)

Plato accounts for the fact that all imitations of the Idea (i.e., the objective universal) are not alike. The likeness may fall short of the recollection but equality in the abstract still exists.² He even uses a method similar to the one Santayana claims as his own in obtaining the knowledge of his Ideas:³

Do not the same pieces of wood or stone appear at one time equal and at another time unequal?... Whenever from seeing one thing you conceive another, whether like or unlike, there must surely have been an act of recollection... the thing which he sees aims at being some other thing, but falls short of and cannot be that other.

These Ideas of absolute equality, beauty, goodness, justice, holiness, and all which we stamp with the name of essence were acquired before birth. We perceive their counterparts through our imperfect senses and the variety of manifestations are thus accounted for.

¹. Plato, Meno, 85. 2. Plato, Phaedo, 74. 3. Plato, Phaedo, 74.
Santayana points out that the essence of good rightly rules the Platonic world of moral philosophy. But this essence has no power over animal man who must eat and love. Thus man seeking to satisfy his instinctive desires can use these models nicely.¹

Platonic ideals in their widest range, express sympathy with universal life; they are anagrams of moral insight. Hence their nobility, and constant appeal to minds struggling after perfection, whether in art or in self-discipline... But the realm of essence is no more limited to these few ideals chosen and projected heavenwards by the aspiration of living creatures, than the celestial galaxy is limited by the north star. Thus the discernment of essence, while confirming Platonic logic in the ideal status which it assigns to the terms of the discourse (and discourse includes all that is mental in sensation and perception), destroys the illusions of Platonism, because it shows that essence, being non-existent and omnimodal, can exercise no domination over matter, but themselves come to light in nature or in thought only as material exigencies may call them forth and select them... This is the one hygienic effect of the discovery of essence: it is a shower-bath for the dreamy moralist, and clears Platonism of superstition.

Santayana seems nearest to Plato when he tries to correct him. Santayana's first difficulty arises when he falls into the snare he sets for himself by his attempt not to believe in God. He fails to see the absolute, as of justice, good, truth, which is "the nearest approach to the knowledge of their several natures made by him who so orders his intellectual vision as to have the most exact conception of the

¹ Sa., SAF, 79, 80.
Dear Dr. Smith,

I am writing to inquire about the availability of your services for the upcoming research project. As you know, the project involves analyzing the impact of technology on our daily lives. I believe your expertise in this area would be invaluable.

Please let me know if you are available and if there are any specific dates you prefer. I would be happy to arrange a meeting to discuss the details further.

Thank you for considering my request.

Best regards,

[Your Name]
essence of that which he considers." Santayana shuts himself off from the infinite and approaches the Idea from the finite, only to arrive at very nearly the same Idea at which he has just scoffed. Plato foresaw this:

I was afraid that my soul might be blinded altogether if I looked at things with my eyes or tried with the help of the senses to apprehend them. And I thought that I had better have recourse to Ideas, and seek in them the truth of existence. I dare say that the simile is not perfect -- for I am very far from admitting that he who contemplated existence through the medium of Ideas, sees them only through a glass darkly! any more than he who sees them in their working and effects.2

Having the data of experience as Platonic essences seems to cure Platonic philosophy of sentimentalism, Santayana believes. They have all the infinitesimal points of each existing or possible-to-exist thing.

Thus although essences have the texture and ontological status of platonic ideas, they can lay claim to none of the cosmological, metaphysical, or moral prerogatives attributed to these ideas.3

He feels that Plato was primarily a poet having a warm intuition of his Ideas which he deified for no larger reasons than grammar and moral prejudice. He is scorching in his protest:

The quality or function that makes all shepherds shepherds or all goods goods is an essence; but so are the remaining qualities which make each shepherd and each good distinguishable from every other. The realm of essence infinitely multiplies that multiplicity, and adds every undiscriminated shade and mode of being to those which man has discriminated or which nature contains...(Essence)

In the midst of winter, I finally learned that inside every grandmother is a hipster.
has not the function of reducing plurality to unity for the convenience of poor wits or economy of language.

Santayana uses his animal faith to reach his essence while Plato approaches his Ideas or absolute Forms through a higher faith and intelligence. Santayana muddles through more difficulties because he will accept nothing that his animal faith does not approve. He reaches a similar conclusion to Plato's which he might have had at the outset if he, like Plato, had used a higher kind of faith or intuition which is all-inclusive of wisdom. He ought to have begun where he has ended as he himself has said, then his essence might he something more valuable than Plato's Idea turned upsidedown like an upsidedown pyramid.

B

INTUITION

There may be chaos still around the world. This little world that in my thinking lies; For mine own bosom is the paradise Where all my life's fair visions are unfurled. Within my nature's shell I slumber curled, Unmindful of the changing outer skies, Where now perchance, some newborn Eros flies, Or some old Cronos from his throne is hurled. I heed them not; or if the subtle night Haunt me with deities I never saw, I soon mine eyelids drowsy curtain draw To hide their myriad faces from my sight. They threat in vain; The whirlwind cannot awe A happy snow-flake dancing in the flaw.

1. Sa., SAF, 77.  
2. Sa., Poems,
It is important to note that...

In conclusion, the information presented in this document highlights the significance of...

The implications of these findings are far-reaching and...

It is crucial to address these issues in order to...

In summary, the findings of this study demonstrate...

Future research should focus on...

This work was supported by...

Acknowledgments...
Santayana also took inventory of the nature and value of Platonic intuitions. He wished to study human sensibility and feelings about beauty without looking for "unconscious causes of our aesthetic consciousness".¹ He approaches intuition as he approached the Idea, with his animal faith uppermost. He disapproves of calling beauty an adumbration of divine attributes. His is not that kind of intuition. He believes that we may couple our wealth of past emotional experiences with our ideas of nature and life to welcome the manifestation of universal principles in the object perceived.

The blue sky may come to please chiefly because it seems the image of a serene conscience, or of the eternal youth and purity of nature after a thousand partial corruptions. But this expressiveness of the sky is due to certain qualities of the sensation, which bind it to all things happy and pure; and, in a mind in which the essence of purity and happiness is embodied in an idea of God, bind it also to that idea.²

Santayana thinks the intuitions we call Platonic are often unscientific, since they neither explain the phenomena nor develop the law of things. Nevertheless, he concedes that they "are often the highest expression of that activity which they fail to make comprehensible".³ He believes that the world has always been puzzled over the judgment of the Platonists less because of their extravagant theories than because of the seeming greatness of their wisdom.

1. Sa., SB, 7. 2. Sa., SB, 8. 3. Sa., SB, 8.
Evaluating the role of local government in the provision of essential services and its effectiveness in achieving the desired outcomes. The importance of collaboration between different levels of government in addressing community needs. The necessity of incorporating public participation in decision-making processes. Understanding the impact of economic policies on local communities. The role of technology in enhancing service delivery and improving public satisfaction. Addressing the challenges faced by local authorities in delivering effective governance. Developing strategies for sustainable development in rural areas. The impact of global climate change on local ecosystems and the need for adaptive measures. Enhancing the capacity of local organizations to advocate for their interests. The significance of cultural preservation in maintaining local identity and community cohesion. Developing partnerships with international organizations to support local initiatives.
Platonism is a very refined and beautiful expression of our natural instincts, it embodies conscience and utters our inmost hopes. Platonic philosophers have therefore a natural authority, as standing on heights to which the vulgar cannot attain, but to which they naturally and half-consciously aspire.

Because, Santayana believes, we draw our conception of the divine life from our perception of the harmony between our nature and our environment, it is all right to call beauty a manifestation of God to the senses. He believes that the Platonists fail to give us a theory of this human function which must cover all possible cases of its exercise, whether noble or base. He objects to accepting an explanation of aesthetic feeling which is only an expression of it.

Santayana feels that the intuition of ideas of Berkeley and Hume was direct and honest but that they over looked an ambiguity in the relation of ideas to physical things. Had they abstained altogether from identifying ideas with objects of natural knowledge (which are events and facts) and not tried to make the material out of the optical and tactile, he thinks that they might have grasped the realm of ideas as well as Plato himself, or better. He compares them all, as virgin philosophers, to modern cubists and futurists in painting. "They might have brought to light curious and neglected forms of direct intuition...they lapse into

1. Sa., SB, 10.  2. Sa., SB, 11.  3. Sa., SAF, 69.
absurdity, and that irremediably, if they pretend to be
the first and only masters of anatomy and topography."¹

According to Santayana, Plato believes there are
floods of intelligence in the vast heavens, whereon man
may draw as upon the light of the universe. But, he
believes that Plato neglects to put pain, pleasure and
hunger in the "cosmic reservoir", too.² Yet this is
the principle upon which many a "candid idolater"²
has supposed that light, space music, and reason, as
his intuition renders them, must permeate the universe.

Plato has very good reasons for omitting these
sensations from his cosmic realm. He believes that we
get nearer to knowledge when we get furthest away from
the body -- we are purer then. Eventually he believes
God will clear away our bodily nature and we shall "know
of ourselves the clear light of truth."³

Santayana considers that phenomena for Plato are
simple appearances that exist in the mind and are copies
of the original in heaven, and that they are unstable
and indefinable. Santayana feels that Plato's
Protagorus believes that all momentary opinions are
equal in truth but not in value and this fails in
radical scepticism by which the judging moment need not
judge truly.⁴ He seems to include Plato among the Greek

¹ Sa., SAF, 80.  3. Plato, Phaedo, 67.
² Sa., SAF, 80.  4. Sa., SAF, 307.
sceptics. But should he?

Plato, in his Phaedo, shows that he who would obtain pure knowledge goes to it with the mind alone. He keeps his sensations from clouding his reason, getting rid of sight, hearing and all such disturbing elements which hold him from truth and knowledge. He struggles for a Nirvana it seems.

Santayana's delight in understanding through the animal in him seems to keep him from fully and clearly interpreting Plato who delights in understanding through all that is above the animal in him.

C

BEAUTY

In Plato's higher realm we find Beauty "shining in company with other celestial forms." Beauty on earth is clouded by our senses, of which sight is the keenest. Yet the eyes cannot see wisdom whose image is lovely as is the image of any other Idea.

Santayana feels that Plato has established beauty as "in some sense the ground of Practical fitness". Certainly, Plato does have use as one of his elements of beauty. Of this precept Santayana continues:

If we make allowances for the tendency to express experience in allegory and myth, we shall see that the idea of beauty and rationality presiding over nature and guiding her, as it were, for their own

greater glory, is a projection and a writing large of a psychological principle.\(^1\)

In the *Symposium* Plato speaks of:

...Beauty only, absolute, separate, simple, and everlasting, which without diminution and without increase, or any change is imparted to the ever growing and perishing beauties of all other things... And the true order of going or being led by another to the things of love, is to use the beauties of earth as steps along which he mounts upwards for the sake of that other beauty, going from one to two, and from two to all fair forms, and from fair forms to fair actions, and from fair actions to fair notions until from fair notions he arrives at the notion of absolute beauty and at last knows what the essence of beauty is.\(^2\)

Cornford believes Plato's realm of eternal and unchanging Forms to be dominated by the Good\(^5\) "the Good reigning supreme over the domain of all that is intelligible."\(^4\) Can Good and Beauty be separated then? Plato has distinguished between Beauty and the multiplicity of beautiful things;\(^5\) and the man who believes in beautiful things, but not in Beauty itself, is a dreamer\(^6\). Beauty is a means of education, too?\(^7\)

However, in turning his back upon the world, Santayana did hunt out those places of refuge sought by the fleeing aesthetes of his time. One such haven was beauty. Under the impetus of Ruskin and Pater, beauty was cultivated in a way new to England and to America. There was in the eighties an amazing revival of interest in the art and literature of the Italian Renaissance, and a poet like Shelley because says one commentator, the idol of the generation,

'More than a literary taste... almost a religion.' Even cynics like Anatole France could admonish, 'Since all is illusion and truth escapes us, let us pursue beauty.' Thus when Santayana does homage to 'subtle Beauty, sweet persuasive worth.... Thirsting for thee, we die in thy great dearth,' he is echoing the cry of his generation. Most typically fin de siecle of all his poems are 'Sybaris', with its Eastern pageantry, and his first Sapphic Ode, which begins,

What God will choose me from this labouring nation
To worship him afar, with inward gladness,
At sunset and at sunrise, in some Persian
Garden of roses;
Or under the full moon, in rapturous silence,
Charmed by the trickling fountain, and the moaning
Of the death-hallowed cypress, and the myrtle
Hallowed by Venus?
O for a chamber in an eastern tower,
Spacious and empty, roofed in odorous cedar,
A silken soft divan, a woven carpet,
Rich, many coloured...

D

TRUTH

Phillip Blair Rice does much to make us understand the discrepancies in Santayana's Platonism which he says is only metaphorically Platonic.2

His essences are not existences (except when they are embodied) but mere possibilities. And values or ideals for him belong only incidentally to the realm of essence. During the time when he wrote these sonnets (XXI-L), he was engaged in working out his theory of values which is closer to Spinoza than to orthodox Platonism... Values, as Santayana conceives them, are expressions of the living preferences of the organism. They are grounded in our irrational impulses, and represent an organization, purification and projection by reason and imagination of our spontaneous interests. The 'things eternal' that Santayana celebrates in his poetry are sometimes mere essences -- any characters whatever seen under

the form of eternity -- and sometimes the reflections in the realm of essence of moral ideals. In his philosophy, moreover, we are constantly reminded of the foundation of values in the realm of matter or nature. It is, in fact, precisely his explanation of the emergence of the ideal from the natural that constitutes the great originality of his theory of values and the great superiority of his system to most other naturalisms and idealisms. In the sonnets, however, this natural basis of the ideal and the irony and wonder of the emergence of values, are almost completely ignored. Instead of finding images that would express the dialectical intricacies of his own system, he is content to use the vehicles of traditional literary Platonism. The semantic scheme of the poetry then becomes as follows: the imagery of the poem symbolizes traditional Platonism, and traditional Platonism in turn becomes a symbol for Santayana's heretical Platonism. This will not do. In philosophical poetry, as in all poetry, the symbol must take us directly to its referent.

Santayana indeed never felt altogether at home with the Platonizers. In the original version of his essay, 'Platonism in the Italian Poets'(1896), there is a revealing passage which was unhappily omitted when the essay was reprinted in Interpretations of Poetry and Religion: 'As for me, when I read the words of those inspired men and try to understand the depths of the experience which is buried in them as in a marble tomb, I feel, I confess, very far away from them. I wonder if all their exaltation is not the natural illusion of a hope too great for any man; but at the same time I remember the story of Ruth and how she was impressed by that so strange and so passionate Jewish race into which she had come, -- a race that lived in prophecy and hope, and believed in its transcendent destiny -- and I envy her that she found it in her heart to say, what I would gladly say to the family of Plato, "Let thy people be my people and thy God my God."' Santayana himself always remained amid alien scorn.

Santayana feels that there is no great distance in time between the sophists who deny truth and the philosophers who defend it. He reports two sayings of Protagorus.1 First, man is held up as the measure of all.

1. Sa., RB, 530.
Then, true is defined as what appears to a man at a given moment. Santayana refuses to try to see what these statements may have meant to the mind composing them, for he feels that they are public property to be used in any way possible. The first is the first maxim of humanism to him, for it makes each man's nature his own arbiter of values. This, he fears, leads to moral chaos in which "nothing is good or bad but thinking makes it so."¹ This, he feels, confuses man with his thought and denies his true nature and ultimate interests.

This forms a type of humanism that corrodes, bringing moral anarchy in its wake.

Plato feels a mind should revile falsehood² but he believes the Rulers have a right to deceive their people for their own good³. He counts truth the leading characteristic of a noble character⁴ and a passion for knowledge and truth as the foremost traits of a philosophical nature.

E

GOOD

Santayana feels that the Good is Plato's God⁵ and yet he says that both Plato and Leibniz brought the Good or Best Possible into their philosophy by force⁶. In each case he feels that there is an uncalled for appeal to moral consideration.

Santayana believes that Plato through Socrates implies that a divine Good is within everybody's reach. This Good is harmony, that is, "the mutual adjustment of all natural functions, both in the individual and in the state."\textsuperscript{1} This, he feels, is a poetic not a practical aspiration. As Socrates continues and makes Good akin to love Santayana is overwhelmed while trying to "sublime into ideal enthusiasm" the physical aspects of love and reproduction. Through harmony the God of the Good is reached. He does not disapprove of the conception.

My own feeling is that Santayana and not Plato makes a God of the Good. This is foreshadowed in his poem "Premonition"\textsuperscript{2} which also shows his Rousseauistic worship of nature which he spells "Nature":

\begin{quote}
A hidden light illumines all our seeing, 
An unknown love enchants our solitude, 
We feel and know that from the depths of being 
Exhales an infinite, a perfect good.
\end{quote}

Plato speaks not only of the one Good but also of the many Goods. In the Meno\textsuperscript{3} the goods of the soul are called temperance, justice, courage, quickness of apprehension, memory and magnificence. These are sometimes harmful unless prudently followed, so that wisdom, or prudence is the real virtue or Good.

\textsuperscript{1} Sa., RB, 770. \hspace{1em} \textsuperscript{2} Sa., Poems, 93. \hspace{1em} \textsuperscript{3} Plato, Meno, 88.
Socrates wonders if Good is virtue, virtue is Good and Good is knowledge, can Good be taught?

Further, Good and bad both have joy and pain in them, therefore the Good cannot be linked with the pleasant. Where there is order and regularity there is Good. The discovery of truth is the common Good. Love is the desire of the Good. Love is also the everlasting possession of the Good.

Santayana was quite right in interpreting Plato's Good as harmony, he neglected, however, to derive that harmony from wisdom, or from a wise use of all good things. There is no reason for calling the Good Plato's God.

MATTER AND IDEAS

Matter manifests the divine and eternal in space, the Platonic idealists of old acknowledged, Santayana says. Yet, the Ideas from which it took form were negative and passive. He continues that Platonic physics substitutes "the essence of materiality, itself an Idea, for the locally existing and variegated substance of material things." For if matter was

2. Plato, Gorgias, 504. 5. Sa., RB, 385.
The table contains data that needs to be converted to numerical values. The values are as follows:

- First Column: 500, 0.5, 0.6, 0.5
- Second Column: 500, 0.05, 0.5, 0.5
- Third Column: 0, 0.5, 0, 0.5
- Fourth Column: 0, 0.5, 0, 0.5

Further calculations may require these values.
universal inertia, it was also universal potentiality; and by admitting, as Ideas do not, a contingent selection and flux of forms, it admitted life, motion and particular existences, and enabled one Idea to manifest itself here and another there in varying degrees of perfection.

Santayana wonders how a Form can "make" matter, since the Form is inert. Ideas "are not forces, but qualities and harmonies resulting from the concourse of material facts..."\(^1\) One might almost say that matter had free will.

This decisive office of matter remains the same when souls are introduced into the Platonic cosmology, where they tend to absorb the Ideas and to transpose them into themes or goals of a purely aesthetic life. The transformation is indeed glorious: from being mere essences morally relative to the humblest earthly need and economy, the Ideas now become spirits shining by their own light, living for themselves, and perfectly fulfilling and enjoying their spontaneous destiny...

What called down and buried here, in my private animal psyche, a seed and replica of that particular celestial spirit? Evidently, again, some Pre-disposition, readiness or responsiveness peculiar to my earthly substance. Perhaps if my nature at birth was not due to my material heritage, and to the accumulated organization of an endless series of ancestors, it might be attributed, according to a venerable fable, to my own vicissitudes in previous lives. In this case, if my transmigrations had no beginning, my fatal character -- or my fatal acts... must be among the primary free constituents of the universe. They must be factors combining with other original factors, if any, in determining the flux of existence.\(^2\)

\(^1\) Sa., RB, 386.  
\(^2\) Sa., RB, 387.
Government officials in their business transactions and correspondence should make every effort to follow "complete" and "clear" procedures. Such can be done only through the reasonable assurance that the full and complete compliance with the requirements of the law, the regulations, and the procedures so outlined is mandatory. It is the responsibility of each governmental official to ensure that the actions he takes are in accordance with the law and regulations. A failure to do so may result in unnecessary expense, inconvenience, and delay. Therefore, it is essential that all governmental officials have a clear understanding of their responsibilities and obligations. Any attempt to circumvent these requirements can have serious consequences.
Santayana's different approach to the essence, to his animal faith, and his scepticism keep him from seeing eye to eye with Plato. Plato's Idea might be powerful enough to make matter. An Idea arrived at through the multiplicity of individual ideas could certainly have no such power. He believes his essence to be a variant of the Platonic Idea, but the differences are obvious. "In the realm of essence as I understand it," Santayana says, "the sphere of Socratic Ideas is infinitely extended and freed from all confusion with natural forces." He disapproves of turning these Ideas into supernatural powers as he believes Plato did. The myths of Plato are to him memorable pure essences for poetic contemplation and not sound physics or cosmology. He believes Plato recognized this when he called his myths myths and his Ideas Ideas. He thought Plato believed that nature would disappear so that the God it represented so imperfectly might appear in his intrinsic and eternal essence.

Socrates and Plato on the whole were conservative. They were both absolutely serious only in their patriotism, in their legislative convictions, in their zeal for a well ordered life. The rest of their philosophy was designed to be a safeguard or an ornament for the perfect citizen. They were content that his mind should dwell in a castle of words, in a mythical world no matter how fantastic, if only his hand were strengthened thereby and his

2. Sa., RB, 156. 3. Sa., RB, 155. 4. Sa., RB, 156.
will concentrated on maintaining intact the stone walls and the iron laws of his city.

Elsewhere Santayana says that the communism of Plato's Republic could be realized only in the cloister.

G

FREE WILL

Plato describes the freedom man has to choose his own life and explains that heaven is blameless for the life a man chooses. Santayana believes that Socrates and Plato survey earthly life with disdain and yet have a troubled wish for a fabulous resurrection. Their philosophy was frankly and dogmatically religious like that of the Indians and therefore their material realm had to be plaited through with everlasting souls.

H

SENSATIONS

Santayana laments that Plato despised sensations too much to realize that they are essences the same as animal bodies and geometric figures. Plato does speak half in jest of the origin of sensation as the body catapulted into external fire, earth or gliding waters, or air and of how the impulses were carried into the soul. The patient plus the agent generates sensations. This is the Herclitean theory of sensation.

The simplest sensations are given to man at birth and are increased and supplemented by education. Plato believes that perception has no high place in science, because the senses are deficient. You cannot, for example, distinguish between bigness and littleness save by comparisons. It is true that Plato seems to scorn or at least to distrust sensations.

I

IDEALISM

The earliest and noblest form of this idealism was the doctrine of Platonic Socrates... His ideas were fundamentally ideals, forms which things would approximate in proportion as they approached perfection, each after his kind... The wise and prudent man was quick to see the ideal in the material; and he prized existence only for the sake of the everbright essence of the good which in a thousand colours and degrees shone darkly through it.

Santayana's idealism is thought and love fixed upon essence. In this as in other things, he necessarily means the opposite of what the first glance makes him seem to mean, and it all goes back like a boomerang to his upsidedown method of approaching Ideas.

But what of love -- both in Santayana's life, philosophy and his poetry? Most of his poetry must be read with an eye to his philosophical thought rather than to his life but Sonnets thirty-four to thirty-seven are autobiographical in part, for he admits that there was

3. Sa., RB, 382.
a lady behind them, but he also calls them a mere literary exercise; an emulation of the Italian Renaissance poets and their treatment of Platonic Love, absolute and perfect.

Sonnet XXXV

We were together, and I longed to tell
How drop by silent drop my bosom bled.
I took some verses full of you, and read,
Waiting for God to work some miracle.
They told how love had plunged in burning hell
One half my soul, while the other half had fled
Upon love's wings to heaven; and you said:
"I like the verses; they are written well."
If I had knelt confessing "It is you,
You are my torment and my rapture too,"
I should have seen you rise in flushed disdain:
"For shame to say so, be it false or true!"
And the sharp sword that ran me through and through,
On your white bosom too had left a stain?

George Howgate says: "Santayana was a scholar and familiar with the whole Platonic tradition, so that he quite consciously makes love of woman a stepping-stone to love of beauty, love of God, love of a universal whole. In these broader vistas the second sonnet sequence at times touches the first and seems to imply the larger spiritual experience contained there."

1. Howgate, GS, 57.
2. Sa., Poems, 40.
none
CHAPTER III

THE AESTHETIC THEORY OF

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A

AESTHETICS DEFINED

Santayana is sometimes dogmatic and sometimes modest. He admits that he should have begun where he has ended in philosophy. "For good or ill," he says, "I am an ignorant man, almost a poet, and I can only spread a feast of what everybody knows." In A Brief History of My Opinions, he denies having any philosophical theory of aesthetics. He has always been more interested in the decorative and poetic in art and nature. What has been called philosophy of art or history is "sheer verbiage" to him. Art is only, practically, manual knack and in contemplation, pure intuition of essence.

Pleasure is drawn from art. The moral and the aesthetic are the same to him, so that art falls into the sphere of morals. The good is wondrous joy in the present instance and therefore is aesthetic. This pleasant joy is beauty when it has an image to focus upon or it may become happiness, love, or religious rapture. The aesthetic principle of harmony is the principle of health, justice and happiness, too. Even aesthetic impulses are evil, however, if they cause ruin and chaos in the soul.

The arts are full of inertia, and ugly affectation which should be ignored, not criticized. The art a society creates expresses its inner being. Beauty exists not only in art but in any "high contemplative moment"\(^1\).

Then life is truly vital, filled with intuition, and synthesis revealed to the spirit in its whole sweep and truth. To attain these wide intuitions has been Santayana's purpose, "it is a poetry of aestheticism which shines by disillusion and is simply intent on the unvarnished truth."\(^1\)

Sybaris\(^2\):

"...I wear the crown of life, The rose and gem
Twine with the pale gold of my diadem.
Nature, long secret, hath unveiled to me
And proved her vile. Her wanton bosoms be
My pillow now. I know her, I am free."

He spoke, and smiling stretched a languid hand,
And music burst in mighty chords and bland
Of harp and flute and cymbal. When between
Two cypresses the large moon rose, her sheen
Silvered the nymphs' feet, tripping o'er the green.

In the face of Santayana's denial of any theory of aesthetics, consider his influence in the realm of fine arts because of his pronouncements on art, beauty, and aesthetics in his two books on this subject.

Before analysing his definition of aesthetics turn to the ordinary definition: having a sense of the beautiful; or, pertaining to the fine arts\(^3\). According to the encyclopedia aesthetics is a science treating

the beautiful and the pleasing. Wolf first used the term in its present sense in the middle of the eighteenth century. Herbert Spencer thinks one characteristic of aesthetic feelings is that they are separated from the function requisite to sustain life, and that it is not till the latter have had proper accorded them that the former gain power enough to act. The delight in painting, music, sculptor and poetry is considered to be aesthetic; and the science investigates the origin of such sensations, the laws which characterize them, and the excellent effects which, when they are not abused, result from their operation to humanity. The term has a vague way of slipping out of one's grasp.

Santayana says that the terms "beauty" and "criticism" have been given up for this word "aesthetics" which is the theory of perception and susceptibility. "Criticism" was given up as too narrow, but "aesthetics" seems too broad to Santayana, because, as we have seen, he includes in it all pleasures, pains and perhaps all perceptions. Kant, he says, used it for his theory of time and space. It has been narrowed to be an equivalent for the philosophy of art. The etymological meaning of criticism and of aesthetics seem to him to make up a theory of beauty. Criticism is judgment. Aesthetics is the perception of values.¹

¹. Sa., SB, 15.
Sonnet XVI

A thousand beauties that have never been
Haunt me with hope and tempt me to pursue;
The gods methinks, dwell just behind the blue;
The satyrs at my coming fled the green.
The flitting shadows of the grove between,
The dryads eyes were winking, and I knew
The wings of sacred Eros as he flew
And left me to the love of things not seen.
'Tis a sad live, like an eternal prayer,
And knows no keen delight, no faint surcease.
Yet from the seasons hath the earth increase,
And heaven shines as if the gods were there.
Had Dian passed there could no deeper peace
Embalm the purple stretches of the air.

Santayana's perception is faith which may be
extended or reformed but never recanted by sophistry.

Further, sensation, to him is distinguished from
perception in which elements appear as qualities not things
of consciousness. We might ask ourselves, now, whether
Santayana is right in saying that all pleasures and
all pains must be included in aesthetic perception. In
my own mind that perception is of the beautiful. Whether
pain is ever beautiful is a difficult question. It may
be endured in order to reach beauty, but in itself it
hardly can be called beautiful. We shall see in a
moment how Santayana explains that. We might question,
too, what beauty is itself, Is it the pleasing that
incorporates eternal truth and goodness? Let us see
what Santayana says about beauty as a positive, intrinsic,
objective value. Is it pleasure that is the quality

1. Sa., Poems, 18.
2. Sa., SAF, 69.
of a thing? Or the perception of a fact or of a relation? Certainly it has an emotional effect on the will and appreciation which is a positive value. Good is in it. The sense of beauty is gain without evil. Ugliness is a positive evil when it is disgusting rather than amusing or uninteresting. But it is a moral evil and not an aesthetic one, Santayana says, splitting his idea of the sameness of aesthetics and morals which he so carefully put together earlier. In aesthetics, he continues, evil is the absence of good. So that makes the aesthetic evil relative to the amount of aesthetic good that was hoped for. A form gives no pain save by shock or surprise even when the form is beautiful, as when a mother finds a fine bull pup in the baby's cradle: the pain she has is unaesthetic.

Pleasure must not be felt because of utility but in immediate perception. That means, to Santayana, that beauty ultimately is good, giving mental satisfaction. Beauty is intrinsic, too. Moral values being negative and remote, morality avoids evil and pursues good while aesthetics has to do with enjoyment.

In defining beauty Santayana has led us into a nest of difficulties. He differentiates beauty from aesthetics, making aesthetics the broader term, and explaining how a pain can be aesthetic — like the pain of shock.

1. Sa., SB, 49.
He does not, however, say what he would perceive as beautiful about the sudden sight of a bull pup in the baby's crib. That could be just fright, or the aesthetic feeling could perhaps arise from a realization of mutual love and tenderness between two different young animals -- this would be a feeling, a sensation more than a perception. As merely less of the aesthetic good than was expected -- it seems a strange evil. Aesthetics, to Santayana, enjoys without discriminating between good and evil. It enjoys because the animal enjoys it. But is this true of his thought? It is worth while to remember that Santayana's moral faith is akin to poetic sympathy -- not moral as we ordinarily conceive moral to be. We might pursue this problem further.

B

MORAL AND AESTHETIC JUDGMENT

First we will do well to clarify our conceptions of his ideas about aesthetic judgments and moral judgments. He points out that aesthetic judgments are positive perceptions of good, that moral judgments are negative perceptions of evil -- and that the distinction is close. To him aesthetic judgment is intrinsic, based on immediate experience; whereas moral judgments are based on the benefits involved. Does this mean that aesthetic perception includes lasting enjoyment or not?

1. Sa., SE, 23.
An affidavit signed by only 3 members will be very helpful, but if not, a letter of protest, signed by the majority of members, will be submitted. The protest letter will be presented at the annual meeting of the association, where it can be debated and discussed. A similar letter from the association could help to express the concerns. An additional communication from the association to headquarters would also be beneficial. A letter from headquarters acknowledging the receipt of the protest letter would be valuable. It is important to keep the records of the protest letter and any correspondence. Furthermore, an official communication from headquarters, acknowledging the receipt of the protest letter, would be crucial. It is crucial to inform the association of the protest letter and any correspondence. The protest letter and any correspondence would be included in the association's records.

Yours sincerely,

[Signature]

[Date]
That is, any lasting enjoyment such as we have when we carry a picture or a scrap of verse around in our mind's eye? Or does it mean that the aesthetic perception we carry with us becomes a moral rather than an aesthetic pleasure? His moral judgment seems a disagreeable, dyspepsic, puritan judgment to me. I do not approve of it. I prefer a positive moral system. Does Santayana persist in this view? He continues to relate the intellectual judgment to the aesthetic and moral\(^1\). The latter are judgments of value, but intellectual judgments are judgments of facts, he thinks\(^2\). These intellectual judgments have a derivative value and are justified only in their connection with pleasure and pain.

If the aesthetic perceptions include pleasure and pain, how are aesthetic and intellectual judgments related? His intellectual and aesthetic worlds hardly seem to be as mutually inclusive as they ought to be.

He mentions removing all evils from life as the popular imagination would approve\(^3\). But he finds little aesthetic pleasure or unmarred happiness would be left after it was gone. Even passion and appetite are aesthetic when loss and variation are made impossible, he says\(^4\). Thus the glory of heaven is symbolized in light and music. Truth is an aesthetic delight rather than a

1. Sa., SB, 23  
2. Sa., SB, 23  
3. Sa., SB, 29.  
4. Sa., SB, 29.
I hope that the subject matter of this report is of interest to you and will help to broaden your understanding of the requirements of the War Department. It is my intention to discuss in detail the various aspects of the Intelligence Function and to present a comprehensive analysis of the data and information available.

In conclusion, I would like to emphasize the importance of maintaining a strong and effective Intelligence Function within the War Department. It is essential to ensure that the Intelligence Function is properly equipped with the necessary resources and personnel to carry out its vital role.

If you have any further questions or require additional information, please feel free to contact me directly. I am available to provide further assistance as needed.

Thank you for your attention and consideration.

[Signature]
beatific vision. When truth is without practical utility it is imaginative delight.

Why should he bother to symbolize a heaven in which he does not believe? Or to talk of the imaginative delight in light, music, and truth so close on the heels of earthly passions and appetites? What does he mean by removing the possibilities of loss by variation?

Now he considers a more positive view of morals. He is thinking in terms of satisfactions which are aesthetic. Conscience gives right and authority as in the case of honor, truthfulness and cleanliness. Aesthetic sensitiveness is moral when resulting from training and a greater influence for good than laborious virtue since it is constant and catching. Santayana feels that the aesthetic demand for the morally good is the finest flower of human nature.

He has broken down the difference between aesthetic and moral judgment, fusing the two into one. Santayana laments that some philosophers would make moral and aesthetic judgments expressions of objective truth rather than of human nature. He believes that abstraction from human interests is trivial and insignificant. He cannot seem to rise above mere animalism. What is written about beauty he divides into aesthetic facts interpreted in the light of the metaphysical principles

of the philosophers, and into the maxims of a craft found by the artist, critic or sensitive observer venturing into philosophical realms. He considers a direct and theoretic treatment of aesthetics a rarity, for the Problems of nature and morals have attracted the reasoners, and the description and creation of beauty have absorbed the artists; between the two reflections upon aesthetic experience has remained abortive and incoherent."

Santayana sees three distinct elements of ethics and aesthetics. One is exercising the moral and aesthetic faculty, judging before adding praise, blame and precept. Secondly, art is explained historically to discover various types of character, forms of polity, conceptions of justice, and schools of criticism and of art. This often attracts more writers than does the psychology of taste, Santayana feels, especially to minds little attuned to beauty and interested in man's artistic performances. Third, ethics and aesthetics may be treated psychologically instead of didactically or historically, treating phenomena of mind and products of mental evolution. Through this study we might learn why we think of right as right or beautiful as beautiful. We might know the reason for ugliness or wrong, finding the roots of conscience and

1. Sa., SB, 21.
2. Sa., SB, 45.
taste in human nature. Human sensibility must be studied before we look for deep, unconscious causes of aesthetic perception. Metaphysical derivations from beauty express appreciations not primary feelings.

Santayana wishes us to know that the important point is to remember that the representative or practical value of a principle is one thing, and its intrinsic or aesthetic value another, and that the latter can be justly counted only as an item in its favor to be weighed against possible external disadvantages.

C

THE SENSES IN PERCEPTION

One point is certain, Santayana does not wish to reach above his animal faith into any intuitional or transcendental realm of beauty. He wants to keep his feet on the solid black earth. He says¹ that Aesthetic pleasures have physical conditions depending on the activity of eye and ear, memory and the other ideational functions of the brain. We connect these with their seats in physiological studies only. Aesthetic pleasures are not associated with ideas of their bodily causes. The organs of aesthetic pleasure being transparent must not intercept our attention, but carry it directly to some external object. Dignity and range of aesthetic pleasure is intelligible in this way without mixing satisfactions

¹. Sa., SB, 36.
of vanity and proprietorship with the delight of contemplation.\(^1\)

Santayana does not seem to realize the need for more than physical awareness of an aesthetic fact. Interpretation, rather seems to be a part of the perception -- so that the mere seeing of a beauty is the recognition of that beauty. Or is it? At any rate, he places sight and hearing above the other faculties in aesthetic importance and elevates sight over hearing.

To judge anything to be beautiful, Santayana feels\(^2\) means that thing is beautiful in itself, or seems so. Universality is the essence of the aesthetic, making perception of beauty a judgment and not a sensation. However close he sticks to the realm of matter in these interpretations, he still considers the subject matter of aesthetics to fall within the realm of the spirit, i.e., of essence.\(^3\)

D

THE LACK OF AGREEMENT IN AESTHETICS

A tendency to link the individual fast into a given racial inheritance is prominent in Santayana's writings. This may arise from his own apparent wish to be the real child of Spain or of America, but not of both. Wherever its origin, it leads him to shakky ground,

\(^1\) Sa., SB, 36.  \(^2\) Sa., SB, 40.  \(^3\) Schillpp, PGS, 246.
He says that there is little agreement on aesthetic matters; and that little is based upon similarity of origin, nature, and circumstance among men, which brings about identity in judgments and feelings.

Santayana likes to apply his philosophies to everyman and to the physical form of everyman. Here is a theory with truth and thought in it:

"Though aesthetic feelings are most pure in the fine arts, man selects his dwelling, clothes, and companions by his aesthetic senses; even the forms of animals "are due to the survival by sexual selection of the colours and forms most attractive to the eye." This is a pointer directing us toward his Reason in Art and the artistic or aesthetic life that would make fine arts superfluous trivialities.

CRITICISM FROM GEORGE BOAS

One of the ways of determining whether Santayana has a theory of aesthetics or not and what that theory is, is to note what others have written about his aesthetics. Modern texts of art, beauty or aesthetics always mention his Sense of Beauty and his Reason in Art. These are used as texts in University art departments. In the philosophy department, Santayana is an interesting man to study, but in the art department he is indispensable.

1. Sa., SB, 41. 2. Sa., SB, 1. 3. Sa., SB, 1.
George Boas says of him and his art that every word and pattern of line and color, every shape and complexity of human relationship, every motion of the body, is stimulating emotion by association... The exclusion of associated experiences from the aesthetic remove the meaning of words, the subject matter of paintings, the fitness of buildings, from the field of aesthetics, arriving at what Mr. Pratt calls the aesthetic surface.

Can the aesthetic surface have any emotional force in and by itself? Can anyone ever enjoy a work of art for its aesthetic surface alone? The point is not pursued by Santayana, George Boas feels, although he has aesthetic values arise out of non-aesthetic -- as when truth becomes a landscape, having lost its practical utility -- but he does not face the question of whether any non-aesthetic value, regardless of its origin, can become aesthetic or the complementary problem of whether an aesthetic value is self-justified for itself alone...

If honor, truthfulness and cleanliness are moral values become aesthetic, is their transmutation a proof that they need no further justification?

When Santayana denied the need of art for art's sake, of foolish poets and drab lives, when he upholds the aesthetically perfect life for everyone, as we shall see later, he shows that he does not believe that an

1. Schillpp, PGS, 247.
There is need to improve identification, especially of males and females.

It is important to note that the numbers of males and females can vary significantly depending on the specific population being studied. Therefore, accurate identification is crucial for understanding the demographic composition of a group.

In order to improve identification, it is recommended that:

1. Use clear and distinct identifiers for males and females, such as sex-specific markers.
2. Conduct regular training for those involved in identification processes.
3. Implement quality control measures to ensure accuracy.

These strategies can help in enhancing the accuracy of identification and provide valuable insights into the population's structure and dynamics.
aesthetic value is self-justified simply because it is aesthetic. He wishes all things beautiful to be useful and practical parts of life, and conversely wishes all things or acts to be beautiful, too. What is not useful may be beautiful, but the beauty perceived in it is greater when usefulness is present, too.

The aesthetic is, of course, not the only criterion that might be used to justify any good, but I do agree with Santayana that the value of the aesthetic in life is tremendous -- you can hardly escape making things good and true if you make them beautiful -- for the beautiful must be coherent -- as much so as truth itself. If beauty is not truth it fosters truth, it is the mother of truth like necessity is the mother of invention.

F

PHILOSOPHY AND BEAUTY

Santayana says his world is a personal world. His world is not the real world, however. So it is the world of essence in which he takes the personal view. So it follows that nothing can be aesthetic unless it is aesthetic to someone. Just as truth cannot exist without a mind to know it, and a man who does not believe in an Infinite Mind cannot know truth or must admit that all truth is unknowable since there is no mind to know it all; so the aesthetic cannot be perceived unless someone exists

1. Sa., Reason in Art.
to perceive it. As Santayana says, "Beautiful things would cease to be beautiful if you removed the wonder and the welcome of living souls."¹

He says that formal beauty is more important than material beauty. How can beauty have form if it is not material? Can form exist in a non-material world? Doubtless I cannot keep his real and unreal world properly twisted long enough to understand this. If he means that the formal in beauty is more important than the material part of that same beauty, then there is at least some sense to what he says. Or is there? Sometimes I think that Santayana is not such a master of English prose as he seems on first glance or he would not make his thoughts so obscure by wrapping them in such endless involved old-style sentences. He could use a bit of the clear staccato of the present generation.

Santayana calls empiricism bird-witted? This means that his animal faith is not equivalent to experience or mere a priori acceptances. He is not a complete sceptic denying even his own existence and doubting even if he knows that he knows nothing, but he accepts his existence by this animal faith³. By existence he means "such being as is in flux determined by external relations, and jostled by irrelevent events."⁴ So his "events and

¹. Sa., SAF, 73.  
². Sa., SAF, 52.  
³. Sa., SAF, 42.  
⁴. Sa., SAF, 42.
the reality of change they involve, may therefore be always illusion.¹ Likewise if there is any existence consciousness does not render it an existence. Santayana would like us to imagine a novelist spending his entire life in conceiving a novel, or a deity whose only function was to think a world. Would that world exist, or would the novel explain the feelings and actions of existing persons? That novelist, believing his personages real would deceive himself as would that deity if he supposed his world existed because he had thought of it.

This is particularly interesting; in his own Last Puritan he may be said to have worked in his entire life, for it was his only novel.

Santayana is a sceptic, however, even if not a complete one, and shows certain advantages in his scepticism out of which a suspension of belief arises. He believes that² in the critic, or painter, suspension of belief and practical understanding favors vision for the arrested eye causes an image to be limped and unequivical. He explains further that³ living beings dwell in their expectations rather than senses. To see they must stop living, suspending the will, as Schopenhauer put it, photographing the idea flying past, veiled in swiftness. Haste and inattention make the

¹. Sa., SAF, 30.  
². Sa., SAF, 45.  
³. Sa., SAF, 67.  
⁴. Sa., SAF, 68.
hold loose as in a dream. Perhaps swiftness is the truth of the picture; and should be caught and eternalized by the artist, restoring specious definition to vague and practical intellect.

This swift disappearance of the aesthetic object is a great trial to the artist. Light, cloud, and water are extremely difficult to paint as they are seen. Indeed they are difficult to see, for they do not remain for an instant the same. Not only in form, color and apparent texture but in spirit they are forever in flux. That is why the artist needs what Santayana calls suspension of belief -- to catch these instances and render them eternal so that the less skilled may enjoy them too. The skill is even greater if the artist in portraying that instant seems to capture the change that comes after and has gone before. In a passage from Scepticism and Animal Faith Santayana further exemplifies this view. Santayana states that the unintelligible accident of existence will cease to appear to lurk in this manifest being, weighting and crowding it, and threatening it with being swallowed up by nondescript neighbors, that it will appear dwelling in its own world, and shining by its own light, however brief may be his glimpse of it; for no date will be written on it, no frame of full or of empty time will shut it in; nothing in it will be addressed to me, nor

1. Sa., SAF, 75.
suggestive of any spectator, that it will seem an event in no world, an incident in no experience, that the quality of it will have ceased to exist; It will be merely the quality which it inherently, logically, and inalienably is. That is, it will be essence.

Essence is, he says\(^1\) from a spiritual point of view, acquaintance with true being; not broaching the knowledge of fact. The ideal object may have no natural significance, only aesthetic immediacy and logical definition. Modest, speculative acquaintance with essence makes it infallible. Logical and aesthetic ideality renders its object eternal.

Thus the sceptic at one bound reaches this eternity of ideal essences, but can we infer from this passage that emotion is more aesthetic when recollected that when felt? Hardly. Remembering that either to see or to hear is the better way of perceiving beauty, what could there be in the contemplation of the aesthetic save the seeing or the hearing, all the other sensations being subordinated. It would seem that this forgetfulness of all else and oneself would bar the spectator from full associative enjoyment, unless it were possible to recall and compare without being conscious of self in doing so. The latter is probably what Santayana has in mind.

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1. Sa., SAF, 40.
and extending our support, further, of school activities, part of it will seem an approach to the world of industry to experience, and the practice of it will be seen to solve the problem of mental, emotional, and social adjustment. It is my belief that these factors are crucial in the overall development of the student.

In education, it is essential to focus on developing the student's ability to think critically, to solve problems, and to communicate effectively. These skills are not limited to academic subjects but are crucial in all aspects of life. By fostering a positive and supportive environment, we can help students develop these skills and prepare them for the challenges they will face.

It is important to recognize that education is not just about acquiring knowledge, but also about developing a sense of identity, purpose, and self-worth. By providing opportunities for students to explore their passions and interests, we can help them find their place in the world and contribute to society.

In conclusion, education is a fundamental right and a cornerstone of personal and societal development. By focusing on the whole student and providing a supportive and engaging learning environment, we can ensure that every student has the opportunity to reach their full potential.
AESTHETICS IN LIVING

Love but the formless and eternal Whole
From whose effulgence one unheeded ray
Breaks on this prism of dissolving clay
Into the flickering colours of the soul.

Aesthetic principles apply to all of living and not just to the arts. As we have already seen, Santayana calls natural selection of the fittest in reproduction an aesthetic choice. So all social feelings, parental, gregarious, or patriotic, may be aesthetic. The unaesthetic appeal to human interest rebounds in favor of aesthetic life by fixing attention and furnishing subject matter. This is to help us understand the relations between aesthetics and hedonics, and the difference between beauty and pleasure.

Breathing, seeing, hearing, loving, sleeping, have the same substance, when they make for happiness as aesthetic delight. Poets and artists often miss these domestic beauties because of the eccentric social habits which subordinate the normal ones. "Home" is an example of the social aesthetic object. Unfortunately, social objects are too rarely aesthetic. Too many are busy with the conventional pursuit of money or success or respectability to enjoy aesthetic social harmony.

Democracy, which Santayana recognizes as the leading

political and moral idea or our time, seems to him to have a strong aesthetic ingredient, for every idea in the mind every activity and emotion, has relation, to pain or pleasure. If activities and emotions precipitate into certain psychical solids called ideas of things, then the pleasures are incorporated in concrete ideas and take on aesthetic colouring. This aesthetic colouring may be noticed in objects of practical interest, its influence on us is real, and accounts for our moral and practical attitude.

Democracy was prized as a means of happiness and good government, came into being through the hate and rivalry of the French Revolution, but acquired intrinsic value until it seemed, Santayana says\(^2\) that it was the perfect arrangement — a utilitarian scheme receiving an aesthetic consecration. The value of the arrangement, was forgotten, and men were ready to sacrifice their welfare for it, allowing an aesthetic good to outweigh a practical one. That seems a natural and noble superstition. Equally so is our own belief in the divine right of democracy whose essential right is something purely aesthetic.

Santayana believes that we disguise such aesthetic love of uniformity under some moral label like the love of justice which in true value is also aesthetic. He believes that there is a great danger in the terrible

1. Sa., SB. 110.  
2. Sa., SB, 111.
haven't been any more. I have no idea what I can or should be doing.

The school for which I work, I believe, is in trouble. They have
made available some information, but none of it seems to be
helpful. I have tried to contact the administration to discuss the
current situation, but they have not responded. The situation
seems to be getting worse. I am not sure what to do, and I am
calling this letter to you. I hope you can help me understand the
situation better.

Sincerely,
[Signature]

P.S., I'm not sure if this is appropriate to be included.
levelling of all to the average in a democracy that will kill all that is aesthetic and beautiful. I wonder if he now notes how much more of the aesthetic is killed by the degrading isms that stalk across the earth, and how much less of the aesthetic is ever allowed to develop in these isms.

If we tried to hide or stamp out all the ugly and unaesthetic we would achieve an exclusively aesthetic consciousness. As it is contemplation is luxury. Aesthetic values collect in our minds and seem close and artificial. Beauty is associated with beauty as an aesthetic dainty; leading through a fairyland of lovely forms, causing us to forget common objects of interest. Such an idealization is charming; but the other elements of memory and will cannot long be banished. Labour, ambition, lust, anger, confusion, sorrow, and death must needs mix with our contemplation and lend expressions to objects with which they are related. Hence values of other sorts are mixed with the beautiful.

The appreciation of the lovely in the sad makes the ugly aesthetic. We can find grandeur in disaster, merriment in mishap, and mollify both with our aesthetic appreciation. The aesthetic, indeed has an important place in life.

1. Sa., SE, 207.
BEAUTY AND REASON

The Sense of Beauty tells us of the nature, materials, form, and expression of beauty; Reason in Art is meant to apply art to life and to living in a reasonable fashion. Both books are worthy of long and careful study. Let us investigate the definition of art from Santayana's later book. He says that art is action transcending the body and making the world a more congenial stimulus to the soul, values inherent in imagination, in instant intuition, in sense endowed with form, are called aesthetic values. They are mainly found in nature and living beings, and also in man's artificial works, in language, and in sound. It would seem that art differs from aesthetics as action differs from imagination. In this way, Santayana has shown that beauty is an incident in rational art that is inseparable from other incidents, and that productions in which an aesthetic value is prominent take the name of fine art; but is almost always an abstraction from the actual object, which has many non-aesthetic functions and values. To separate the aesthetic element is a misleading artifice, for the aesthetic function of things cannot be divorced from the practical and moral. What

1. Edman, PS, 221. 2. Edman, PS, 221. 3. Edman, PS, 221-222.
I

HISTORY OF AFRICAN

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had to be spoken or made, was spoken or made fitly, lovingly, beautifully. On the psychological side, the ceaseless ideas came sometimes on figments giving it a delightful pause. These beauties were the first hints of real and useful things. The rose’s grace could be plucked from its petals before the beauty of art from its subject, occasion and use.

Art in the life of reason modifies environment to attain a better end and may serve the human ideal, increasing comfort, knowledge and delight. Nature is apt to satisfy these interests together, as art does. This should not lead to estrangement from all other interests.

It is in this larger sense that aesthetics comes near to being the cohering factor that relates all to all in absolute harmony bringing every unit in the all to its most perfect form. It is in this sense that beauty in bringing about that coherent whole can be said to bring about truth and so Keats may say that truth is beauty and beauty truth and not violate any deeper laws of philosophy. Beauty like truth or space or time is infinite and in being infinite is so rare in its entirety that we cannot comprehend it for we cannot breathe its pure atmosphere.

It is quite another thing to contemplate individual,
If we are to provide a means for the people to understand the real nature of the situation, we must first of all realize that the basis of the whole situation is the failure of the common sense of people who, instead of seeking to understand the real nature of the situation, have fallen into the trap of believing the propaganda of the enemy. If we are to provide a means for the people to understand the real nature of the situation, we must first of all realize that the basis of the whole situation is the failure of the common sense of people who, instead of seeking to understand the real nature of the situation, have fallen into the trap of believing the propaganda of the enemy.
finite beauties in their separate imperfections. In selecting and choosing among them we acquire taste for these which are most beautiful.

Instinct satisfied by beauty prefers one beauty to another; so that we question and purge our aesthetic feelings to obtain our criterion of taste. This criterion will be natural, personal, autonomous, having authority over our own judgment, extending its authority over other minds also, if it is similar to ours.

As another instance of our inability to breathe much of the rare aesthetic atmosphere, consider that aesthetic feeling varies. Only the man of sensibility can proclaim the values. But men are often insensible to beauty and aesthetic criticism rests on a few instances of extreme delight. Some aesthetic undercurrents are always present, but we only remark them when they predominate. Santayana says that ordinarily the pleasures of formal perception remain an undistinguished element in our comfort and curiosity.

I'm glad Santayana added that last thought. It modifies the idea that we contemplate the beautiful for an instant and in that instant only perceive the beauty. Indeed, he agrees here that beauty once perceived stays with us.

1. Edman, PS, 224. 2. Edman, PS, 224.
In order to maintain the normal functioning of the system, it is necessary to ensure that all components are operating correctly.

The importance of regular maintenance cannot be overstated. This is crucial to guarantee the system's reliability and efficiency.

We hope that this information is helpful in ensuring the continued operation of your system.

If you have any questions or require further assistance, please do not hesitate to contact us.

Thank you for choosing our services.

[Date]
[Signature]
Taste in fine arts may be cultivated if the initial ability to recognise and appreciate beauty is present. Santayana puts this in an amusing fashion:¹ Taste is formed, he says, from massive and distinct aesthetic emotions. The individual becomes aware of his preference, expresses his judgments and so keeps them for use in quieter times, though they be prejudice, apperception, of just the standards handed down to us by our first teachers or first loves. Supreme aesthetic moments may be reached under tutelage.

I wonder when our loves start being second loves, where the division point between a first and a second love is. What is a master? I have never met one. That is not a complete master, though many are my masters in in some one line or other. This is what amuses me. The thought is typical of our aristocrat, who in being a master must also have masters. That is the worst of mastering people. Santayana recognizes masters among nations and races, too. It is a dangerous thought. Who recognizes a master shall be mastered.

Santayana says that² a beauty loving race is historically akin to a season of love or enthusiasm in life. A race of this type can discriminate and pass down its judgment of beauty, knowing much of it is beyond

I am quite well, thank you for asking.

I have not heard from you in some time, and I was wondering how you have been. It seems that we have not heard from each other recently. Perhaps we should keep in touch more often.

I hope you are doing well and that everything is going smoothly. Please let me know if you have any news or if there is anything I can do to help.

Sincerely,
[Your Name]
our range — even the part of it which may seem to be in error. But we must live with beauty rather than with its relics to understand how fundamental is imitation, now judgment of the beautiful must be moral and political, finding the true value of all chance aesthetic feelings, too.

This elaborates his idea that the true expression of beauty is in life itself, that what we call works of art are secondary and less valuable mediums of expression, mere relics of the beautiful. However, Santayana is not without ideas about the importance of harmony in art and in the judgment of art. He thinks that aesthetic experience would remain chaos or tend to conciliate human demands and interests which its operation affects. The more prominent and permanent art is, the more such adjustment is needed. A poet or a philosopher may be erratic or inspired. We don't have to read him. But an architect or a sculptor, showing us a spectacle justified only in his inner consciousness is a nuisance.

Therefore, cumulative art must depend on a social standard of taste. Indeed, tradition, utility, and the temper of the world, Santayana says; cannot be separated from good taste. He has repeated his conception of the need for utility and human appeal in the aesthetic. All

1. Edman, PS, 230-231.
else is trivial to him. But how shall art acquire this classic appeal? By giving form to objects everybody knows, by rendering experiences universal and primary. The human figure, elementary passions, common types and crises of fate pass so constantly through apperception that they have a normal aesthetic value.

And what is the use of art anyway? There is a richer plexus of emotions concerned with making or thinking of the humanly necessary rather than the idly conceived. It is vital to recognize fitness of form, which involves aesthetic satisfactions and shocks. Rational harmonies present to the mind give immediate delight; for the apperception or expectation of an ulterior good is there, too.

And what is the end of art? If reality is to be rendered artistically it must satisfy the senses. Since this involves every activity taste becomes more subtle and exacting. In all man's words deeds and efforts, he must know aesthetic quality, and be happy in beauty -- without being divided into "mechanical blind workers and half-demented poets," with separating useful from fine art as folks do who do not understand nature or human reward. "All arts would be practiced together and merged into the art of life, the only wholly useful or fine art among them. Aesthetic harmonies are parodies

1. Edman, PS, 239-240.
And now it is time to move on.

Therefore, the need to address some of these concerns makes it essential to take immediate action. It is of utmost importance to recognize the issues and take appropriate steps to address them. The importance of awareness and understanding cannot be overstated. We must work towards a better future, where these concerns are not only acknowledged but also resolved.
of real ones."\(^1\)

It does seem that Santayana must have some definite philosophical ideas under lying his aesthetic theories. His bits of aesthetic ideas are scattered among his works. It would take a more masterful hand than mine to put them together and weave them into a coherent whole. The ideas do, however, hang together and bear each other out. If they do not form a complete logical whole as he has said, "to feel beauty is a better thing than to understand how we feel it."\(^1\) Who, after all, can understand "that incommunicable and illusive excellence that haunts every beautiful thing."\(^1\) I, too, often feel that I ought to have begun where I have ended.

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1. Sa., SB, 11.
THE POETIC CRITICISM OF GEORGE SANTAYANA

A

SANTAYANA AND POETRY

At each reading George Santayana's prose reveals new insights. Indeed, they often reveal surprising changes in thought from line to line. His verses are observed or easily misinterpreted. Even so, share in his work.

IV

THE POETIC CRITICISM OF

GEORGE SANTAYANA

George Santayana published his Einstein, and Fortet, in 1904, and later, on this theme, quietly magnificent in style, intricate in thought. Less Santayana calls his work that of a true traditionalist, not changing with poetic fashion, or accompanying stereotyped images.

In his essays on the 1948 volume of his poems, Santayana apologizes for being a German, because English is not his native tongue, and he was always aware, he states that

1. Steinman, American Poetry since 1890, 28.
IV

THE POETIC CRITICISM OF GEORGE SANTAYANA

A

SANTAYANA AND POETRY

At each reading George Santayana's poems reveal new thoughts. Indeed, they often reveal confusing changes in thoughts from line to line. His meanings are obscure or easily misinterpreted. Even so, charm is in his work. His sonnets seem not inferior to others of fame and tradition. If they are less rich in poetic diction, they are more rich in beautiful ideas. Poe may have preferred the former, but I prefer the latter. George Santayana's opinions of his own work, of the purpose of poetry, of philosophy in poetry, of the morals of poets, of the value of poetry in contrast to prose as a vehicle of thought, are worth careful analysis.

George Santayana published his Sonnets and Poems in 1894, and later, an epic drama, Lucifer, magnificent in style, intricate in thought. Louis Utermeyer calls his work that of a true traditionalist, not changing with poetic fashion, or perpetuating stereotyped thought. In his preface to the 1923 volume of his poems, Santayana apologizes for having written them. Because English is not his native tongue, and he was city-bred, he fears that

1. Utermeyer, American Poetry since 1900, 287.
nothing of wonder-world freshness has found its way into his poems. He feels that his prose is superior in clearness and deeper in thought. Yet, he believes that he was inspired when he wrote them, and that they were important harbingers of his future philosophy. Those thoughts could not have been transcribed in any other form. He selected the classic mold for his verses, believing in the poet's right to prefer the old to shaping the new. The moralizing is personal. His style is rhetorical.

Phillip Blair Rice feels that Santayana's linguistic shortcomings were of less significance, that he may not have had one type of lyricism, but that his prose is ample proof of his ability to write clearly and well without any particular difficulty. His prose is more wordy than I would feel necessary but none the less vivid. It lacks something in smoothness, too, but it is full of vivid, colorful images when he is writing philosophy. In his one novel, _The Last Puritan_ it is lack of action that weights down the spirit of the reader rather than any lack in the proper use of English.

In his _General Confessions_ he decides that it is not wise for a poetic mind to discard poetry in favor of a clairvoyant and trite science, though it be as pervasive, inevitable, and variable as poetry. The poet,

The committee on the relations of the sciences to society. It is apparent that the home of society, in the present state of society, is a place to solve the problems of society. Therefore, the committee on the relations of the sciences to society, in its present state, is a place to solve the problems of society, by the use of science and research. These problems, therefore, are the tasks of the social scientist. The social scientist, therefore, is the one who is solving the problems of society. He must be educated, as all scientists are, in order to solve the problems of society. He must be trained, as all scientists are, in order to solve the problems of society. He must be educated, as all scientists are, in order to solve the problems of society. He must be trained, as all scientists are, in order to solve the problems of society.
then, must always be the poet. He believes, too, that many ideas may be convergent as poetry that would be divergent as dogma. He continues:

Thus the whole sensuous and intellectual furniture of the mind becomes a store whence I may fetch terms for the description of nature, and may compose the silly home-poetry in which I talk to myself about everything. All is a tale told, if not by an idiot, at least by a dreamer; but it is far from signifying nothing. Sensation are rapid dreams: perceptions are dreams abstracted, controlled, measured, and rendered scrupulously proportional to their occasions. Knowledge accordingly always remains a part of imagination in its terms and in its seat; yet by virtue of its origin and intent it becomes a memorial and a guide to the fortunes of man in nature.

Phillip Blair Rice thinks the core of any of Santayana's poems consist in its subject, whether it be a Platonic idea, a moral direction or an emotion. The imagery explains the idea, makes the moral teaching acceptable, or brings the emotion to life. This is all right if poems are beautiful thoughts more than beautiful words. He believes that a philosopher writing poetry is not handicapped, though poetry has a different craftsmanship to be enlisted.

Santayana's altissima poeta combines Lucretius, Dante, and Goethe, lives in the presence of all experience, respecting it and understanding it, having a delicate sense for the echoes of his own warmth and happiness. In the Three Philosophical Poets he asks

if it is accident that the most adequate exposition of three different schools of philosophy have been made by poets, whether poets are only in search of philosophy after all. Or if philosophy in the end is only poetry. If philosophy is an investigation into truth, is there anything in philosophy akin to poetry?

"poetry must play upon things like light and be the medium through which we see them... the vision of philosophy is sublime. The order it reveals in the world is something beautiful, tragic, sympathetic to the mind, and just what every poet is always trying to catch. Philosophical investigation terminates in insight Ευελπίδα which makes the philosopher a poet and the poet who turns himself to the order of all things is for the moment a philosopher."1

Santayana believes that philosophy is something reasoned and heavy; that poetry is something flashing, winged, inspired. This is a thought from Plato's Ion where the poet is called a "light winged, sacred being." To Santayana the parts of a long poem are better than the whole. When the tension is relaxed the thought drifts away from what it had started to be. He thinks that as a man is now constituted, to be brief is almost a condition of being inspired, that only the fleeting moment, the mood, the episode, can be rapturously felt, or rapturously rendered, while life as a whole, history character and destiny are the objects unfit for the imagination to dwell on, and repellent to poetic art;

To the publisher of this volume of the "Journal of Education" I want to express my gratitude for the opportunity to present my views on the subject of education and its role in society. It is my hope that this contribution will add to the ongoing discussion on the importance of education and its impact on the future of our society.

It is my belief that education is not just a means to achieve academic success, but a vital tool for personal development and social progress. Through education, we can empower individuals to become critical thinkers, capable of making informed decisions and contributing to the betterment of their communities.

In recent years, there has been a growing recognition of the importance of education in promoting equity, social justice, and economic development. This is evident in the increased focus on access to education, particularly for marginalized and underserved populations.

As educators, we have a responsibility to ensure that our teaching methods are inclusive and effective in reaching all students. This requires a commitment to continuous learning and professional development, as well as a willingness to adapt our approaches to meet the diverse needs of our students.

In conclusion, I hope that my contribution to this volume will stimulate further discussion and inspire action to improve the quality of education and its impact on society. Let us continue to explore new ways to enhance the value of education and ensure that it remains a powerful force for change and progress.

Sincerely,
[Your Name]
and that if we are better poets in a line than in an epic, that is simply due to lack of faculty on our part, lack of imagination and memory and above all lack of discipline.

He does not, like Edgar Allen Poe, try to maintain that a long poem is non-existent and impossible to create. Poe feels that elevating a soul is the value of a poem, and that no poem can sustain that elevation for long time. To make a poem too short, however, makes it no more than an epigram.

How does the poet excel over the common unimaginative person? Does he think less? Or does he feel more? Do his moments of intuition, though fleeting, have a vision, a scope, a symbolic something about them that render them deep and expressive? To this fleeting moment in which we live, the philosopher, as well as the poet, is actually confined. He wonders if the poetic quality of phrases and images is not due to their concentrating and liberating the confused promptings left in us by long experience. Take a philosopher's vision of the world, and it will grow imaginative in a superlative degree, and it will be extremely poetical. The difficulty lies only in having enough imagination to suspend it in a thought.

As in the supreme dramatic crises all our life seems to be focused in the present, and used in colouring
...
our consciousness and shaping our decisions, so for each philosophical poet the whole world of man is gathered together and he is never so much a poet as when in a single cry, he summons all that has affinity to him in the universe, and salutes his ultimate destiny. It is the same of life to understand life. The height of poetry is to speak the language of the gods.

In *Platonism and the Spiritual Life* he brings up another question: whether morality is not a worse enemy of the spirit than immorality. Were the Romantic poets, whose lives were so irregular, more spiritual than the good people they shocked? Shelley and Alfred de Musset lacked discipline to see the absurdity of their proud passions. "The perfect spirit must be a patient hearer, a sober pupil, not an occasional automatic skylark." Wordsworth had not enough contempt for the world in spite of Triton's wreathed horn, to show a clean, respectable, and true Nature; the world to Santayana is not respectable; it is mortal, tormented, confused, deluded forever; but it is shot through with beauty with love, with glints of courage and laughter; and in these the spirit blooms timidly, and struggles to the light among the thorns.

These views are expressed in language that brings Mark Twain to mind. It is near poetry. Much of Santayana's prose is. Indeed it is said that "unless the reader is highly sensitive both poetically and intellectually, a rare and often contradictory combination,

1. Sa., 2. Sa., PSL, 84-85. 3. Sa., PSL, 84-85.
I have compromised and agreed to work for a longer period of time and to work more efficiently. I have also agreed to be more cooperative and to follow your instructions more closely.

In return, I have received an extension of my contract and a raise in my salary. I have also been given more responsibility and opportunities for advancement.

I am committed to making this relationship work and to contributing to the success of the project. Please let me know if there are any further steps we need to take to ensure this.
he may find reading difficult.

Poetry, Santayana points out, is a primitive instinct, memorable nonsense such as we find in *Alice in Wonderland*. Pure poetry is pure experiment, a vague concept to the writer, and another vague concept to the reader. To him poets are, as Plato held, inspired by divine madness which burst the body of things to escape into some ideal. The sublime poet taps the whole reservoir of feelings. "poetry has body; it represents the volume of experience as well as its form. The descent from poetry to prose is in one sense a progress." This agrees with Poe's idea that a poem is written for its own sake and not for the sake of expressing a truth. Poe reviles didacticism as does Santayana. We get at truth by writing from self. Poe feels, too, that truth is simple, precise, terse, and best expressed in non-efflorescent unimpassioned language. Santayana writes what is to him truth -- he renounces Christianity in favor of animal faith -- and does it in just such a way as Poe suggests:

Sonnet I

I sought on earth a garden of delight
Or island alter to the Sea and Air,
Where gentle music were accounted prayer,
And reason, veiled, performed the happy rite.
My sad youth worshipped at the piteous height

Where God vouchsafed the death of man to share;
His love made mortal sorrow light to bear,
But his deep wounds put joy to shamed flight.
And though his arms, outstretched upon the tree,
Were beautiful, and pleaded my embrace,
My sins were loth to look upon his face.
So came I down from Golgotha to thee,
Eternal Mother; let the sun and sea
Heal me, and keep me in thy dwelling-place.

Poe feels that it is intellect which seeks truth,
while taste seeks the beautiful, and moral sense approves
of duty. There is beauty in Santayana's love of Nature:
far more beauty than there is in a love of Christ's torture.
Let no one misunderstand me. I do not approve or take
to myself Santayana's philosophy nor reject the Christian
precepts nor the fineness of Christ's own existence --
but the over emphasis on the horrors of the crucifixion
has always appalled me. I find no reason to live in an
eternal Good Friday. Life was not given us for sorrow
and repentence alone but also for joy and striving for
great principles which I find in God and the living
world but which poor Santayana found in the living world
only. I would not, however, throw out Santayana's works
because I do not agree with them. He is right in some
things, I am sure, though it may take forever to find
out just where the right thinking unlaces from the wrong.

This quest is a "thirst unquenchable" to Poe,
belonging to the immortality of man.\(^1\) Now we have
similar criticism in Poe and Santayana set against
\(^1\) WEAP, "The Poetic Principle" 11.
The text on the page is not legible due to the quality of the image.
different backdrops. Santayana's candle of life will flicker out and leave him in darkness after death, he thinks, but Poe does not agree. We all stumble, but not always in the same places.

Poe thought of poetry as "The Rythmical Creation of Beauty;" 1 Santayana wrote poetry in his prose through colorful imagery as well as in rhythmical verse. Prose, of course, has its rhythm, too. Sadness, Poe feels is always connected with true beauty; 1 Santayana is weighted down, not by his dead beloved but by life's bleak winter. Both these men are influenced by a feeling that love is of primary importance. Poe is influenced by a more earthly love. Santayana's love is an essence, almost an Absolute Idea, which all but lifts him above his animal faith into something akin to a Godly Precept. His Last Puritan, Oliver, wrote a college paper on the subject. He wrote sonnets.

Sonnet XVIII 2

Blaspheme not love, ye lovers, nor dispraise The wise divinity that makes you blind, Sealing the eyes, but showing to the mind The high perfection from which nature strays. For love is God, and in unfathomed ways Brings forth the beauty for which fancy pined. I loved, and lost my love among mankind; But I have found it after many days; Oh, trust in God, and banish rash despair, That feining evil, is itself the curse; My angel is come back, more sad and fair,

1. WEAP, "The Poetic Principle",114. 2. Sa., Poems,
The importance of proper organization cannot be overemphasized. It is a crucial aspect of effective management and planning.

In any endeavor, whether in business or personal life, the ability to organize and prioritize tasks is essential for success. By keeping your goals and objectives clearly defined, you can focus your efforts on what truly matters.

Moreover, effective organization helps in minimizing stress and overwhelm. With a well-organized schedule and a clear understanding of deadlines, you can avoid last-minute panic and the constant feeling of being rushed.

Furthermore, well-structured processes are instrumental in maintaining efficiency. By automating repetitive tasks or using tools like task management software, you can save time and reduce the risk of errors.

In summary, the importance of proper organization cannot be overstated. It is a key factor in achieving your goals and maintaining a healthy work-life balance.

He wrote something.

And witness to the truth of love I bear,
With too much rapture for this sacred verse,
At the exceeding answer to my prayer.

Poe admires the ethereal Tennyson because he is not earthy; how he would revile Santayana. This brings up a point which must be considered if we of different philosophies are to consider Santayana's poems at all: if we cannot sympathize with the sentiment of the poet, can we appreciate the excellence of his work? I think we can if we sympathize with the struggles of the poet rather than trying to believe what he put forth.

Examining the struggles of others helps us with our own. It helps us learn to discriminate.

Again we find the older man's scorn for his youthful reveries in verse:

As men of action have a better intelligence than poets, if only their action is on a broad enough stage, so the prosaic rendering of experience has the greater value, if only the experience rendered covers enough human interests. Youth and aspiration indulge in poetry, a mature and masterful mind will often despise it, and prefer to express itself laconically in prose. It is clearly proper that prosaic habits should supervene on the poetical; for youth, being as yet little fed by experience, can find volume and depth only in the soul; the half-seen, the supra-mundane, the inexpressible, seem to it alone beautiful and worthy of homage. Time modifies this sentiment in two directions. It breeds lassitude and indifference towards impracticable ideals, originally no less worthy than the practicable?

Is poetry the realm of youth alone? Is it a waste of time, as he says, for a poet to dwell on private

experience and emotion? Are poetic notions really false notions that paint over the jewel of truth? Is it true that poetry receives its human accent and ready welcome through falsification and cloudy vision more than through truth? Is the only good poet, the rational poet who, without feigning anything unreal, perceives these momentous ties, and presents his subject loaded with its whole fate, missing no source of worth which is in it, no ideal influence which it may have?

Is not George Santayana undervalueing the worth of his own poems? Does he not give poetry as an art less than its due? Does he not write philosophical poetry well himself? We cannot deny, however, that he has clearly analysed the short versus the long poem controversy and wisely decided that the long poem is as possible and desirable as the short if the poet is great enough to achieve it. Neither he nor anyone else has achieved this ultimate but that does not mean that his short poem cannot be quite charming, as is his "Cape Cod" which we have already quoted, or his "A Toast":1(If you are a prohibitionist still, make believe it is gingerale and then you will understand the sparkle — perhaps.)

See this bowl of purple wine,
Life-blood of the lusty vine!
All the warmth of summer suns

1. Sa., Poems, 92.
In the liquid vintage runs,
All the glow of winter nights
Play around its jewel lights,
Thoughts of time when love was young
Lurk its ruby drops among,
And its deepest depths are dyed
With delight of friendship tried.
Worthy offering, I wean,
For a god or for a queen,
Is the draught I pour to thee,—
Comfort of all misery,
Single friend of the forlorn,
Haven of all beings born,
Hope when trouble wakes at night
Puts dull leaden care to flight,
Thou who takest grief away
For a night and for a day.

FURTHER CONSIDERATION OF HIS POESY

Phillip Blair Rice agrees with Santayana's own feeling that his verse does not live up to his own poetic theory in scope and quality\(^1\). In chapter X of Santayana's *Interpretations of Poetry and Religion* he makes clear his theory. For one thing, word-sounds used must have a measured sensuous beauty\(^2\). There must be a careful selection of "colored words and rare elliptical phrases."\(^2\) This would be an ideal resultant from the yen for symbolism which grew in the latter part of the nineteenth century. This should be imaginative more than verbal. Santayana is not, however, an exponent of the doctrine of l'art pour l'art. His poetry must have body, representing the volume and form of experience\(^3\) with which the poet must build anew.

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2. Sa., *IPR*, 257.
3. Sa., *IPR*, 258.
fitting the experiences perceived and by others forgotten --
to a "structure richer, finer, fitted to the primary
tendencies of our nature, truer to ultimate possibilities
of the soul."¹ As we saw when we were comparing his
conceptions to those of Plato, the good is sometimes as a
God to him so that his poetry is ethical profundity in a
well-formed, brilliant urn. It lacks the fluidity which
would be present if he poured it from one such urn into
another. It also lacks complete acceptance, idea by
idea, but who can ever accept all the ideas of another?

Phillip Blair Rice feels that "the poet's success
in reinforcing the imagery with the sound is the measure
of his success in exploiting his medium."² This same
critic feels that Santayana has become a master of many
stanza forms though he has written a rather small amount
of poetry.³ With creative strictness he has perfected his
favorite Petrarchian sonnet. It is not his words and
phrasing so much as his imagery that is outstanding. The
words are formal, never colloquial, not unusual in them-
selves or in arrangement, and almost too booky. His
musical pattern is painstakingly made rather than being a
natural overflow. He belonged to the age which loved the
adjective which is now almost entirely banished from
the writer's stock-in-trade. I'm rather fond of

¹. Sa., IPR, 270. ². Schillpp, PGS,273. ³.Schillpp,PGS,273.
adjectives myself and prefer a red horse galloping down a brown lane under green trees to a mere galloping horse. Santayana is a painter more than a musician when he writes.

Phillip Blair Rice seems to feel that Santayana's poetry was metaphysical, lacking the irony of his prose. His poetic imagination became fully developed long after he seized to write verse and his prose is everywhere dotted with imagery and colorful expression. He is always a poet. You cannot approach either his poetry or prose from any one angle. You must consider his philosophy when you judge his poetic technique, you must consider the poetic technique in his prose.

For poetry the idea is everything, the rest is a world of illusion, and so poetry will outlive all else, Mathew Arnold says in his "Study of Poetry". This may be why Santayana's poetry will outlive his prose. The "facts" on which he bases his prose may be so completely disapproved that it will fail to survive, but his poems will live on as his ideas, interesting and beautiful though sometimes erroneous. Mathew Arnold says:

In poetry, as in criticism of life under the conditions fixed for such a criticism by the laws of poetic truth and poetic beauty, the spirit of our race will find... its consolation and stay. But the consolation and stay will be of power in proportion to the power of the criticism of life, And the criticism of life will be of power in

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1. Schilpp, PGS, 282.
3. Arnold, CE, 5.
The need to keep the peace is a constant concern. It is a national duty to maintain peace, and it is the responsibility of the police to ensure that this is done. The police must be able to act quickly and effectively to prevent crime and maintain law and order. They must also be able to respond to emergencies and provide a safe environment for all citizens. The police are trained to handle a variety of situations, from routine patrols to major incidents. They are equipped with the tools and resources necessary to do their job effectively.

The role of the police is not just to enforce the law, but also to serve the community. They must be accessible to the public and responsive to their needs. The police must also be accountable to the public and to the government. They must operate within the law and be transparent in their actions. The police must also be committed to providing equal protection for all citizens, regardless of race, gender, or any other characteristic.

In order to achieve these goals, the police must have the support of the community. They must be able to build trust and relationships with the people they serve. This can be achieved through effective communication, education, and outreach programs. The police must also be able to adapt to changing circumstances and respond to new challenges.

In summary, the role of the police is crucial in maintaining a safe and secure society. They must be able to act quickly and effectively to prevent crime and maintain law and order. They must also be accessible to the public, accountable to the government, and committed to providing equal protection for all citizens. The police must also be able to build trust and relationships with the community and adapt to changing circumstances.

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[Note: The content is difficult to read due to the handwriting and formatting. The text is about the role of the police in maintaining peace and responding to emergencies.]
proportion as the poetry conveying it is excellent rather than inferior, sound rather than unsound or half-sound, true rather than untrue or half-true.

We may gain from poetry strength and joy, but it ought not to count to us just because it is historical or reveals to us development in thought and culture.

Santayana's poetry will always be of interest because it is a personal expression. Mathew Arnold allows us to like poetry just because we have a personal affinity for it regardless of the ideas it expresses. To be worthwhile, he thinks, poetry must be of the best -- it must be classical. The higher poetry possesses truth and seriousness, he points out. Does Sonnet XI allow him to be approved by Mathew Arnold's standards?

Deem not, because you see me in the press
Of this worlds children run my fated race,
That I blaspheme against a proffered grace,
Or leave unlearned the love of holiness.
I honour not that sanctity the less
Whose aureole illumines not my face,
But dare not tread the secret, holy place
To which the priest and prophet have access.
For some are born to be beatified
By anguish, and by grievous penance done;
And some, to furnish forth the ages pride,
And to be praised of men beneath the sun;
And some are born to stand perplexed aside
From so much sorrow -- of whom I am one.

Samuel Taylor Coleridge believed the two cardinal points of poetry to be the expression of the truth of nature modified through the colours of the imagination.
Does Santayana's Sonnet XXVII fulfill these specifications?

Sleep hath composed the anguish of my brain,
And ere the dawn I will arise and pray.
Strengthen me, Heaven and attune my lay
Unto my better angel's clear refrain.
For I can hear him in the night again,
The breathless night, snow-covered, happy, grey,
With premonition of the jocund day,
Singing a quiet carol to my pain.
Slowly, saith he, the April buds are growing
In the chill core of twigs all leafless now;
Gently, beneath the weight of last night's snowing,
Patient of winter's hand, the branches bow.
Each buried seed lacks light as much as thou.
Wait for the spring, brave heart; there is no knowing!

William Wordsworth proposes to defend the theory
on which his own poems were written? Let us see how
George Santayana's poems fit under his criticism: First,
Wordsworth believed an author should know his duty and
perform it? He believed that conditions of the heart
are best shown in humble and rustic life and plain
language, and that elemental passions are incorporated
into the beauty and permanence of nature. Compare
Santayana's Sonnet XX to these ideas:

These strewn thoughts by the mountain pathway sprung,
I conned for comfort, till I ceased to grieve,
And with these flowering thorns I dare to weave
The crown, great Mother, on thine altar hung.
Teach thou a larger speech to my loosed tongue,
And to mine opened eyes thy secrets give,
That in thy perfect love I learn to live,
And in thine immortality be young.
The soul is not on earth an alien thing
That hath her life's rich sources otherwhere;
She is a parcel of the sacred air.

Dear Mr. Smith:

I am writing to express my gravest concern regarding the recent events that have taken place in our community. As a member of this community and a concerned citizen, I feel compelled to voice my thoughts and concerns.

The incident involving the violation of citizens' rights is a matter of great concern to me. I believe that every person deserves to be treated with dignity and respect, regardless of their circumstances. The actions taken by the authorities have not reflected these principles.

I urge you to take immediate action to ensure that such incidents do not occur again. It is crucial that justice is served and that the rights of all citizens are protected.

I hope that you will consider my letter carefully and take the appropriate steps to address these matters.

Sincerely,
[Your Name]
She takes her being from the breath of Spring,
The glance of Phoebus is her fount of light,
And her long sleep a drought of primal night.

Santayana, of course, made no attempt to use rustic language. He used his own everyday tongue instead. To me it seems most right to express ideas in poetry in one's own ordinary speech. But let us investigate the second point. Are not elemental passions incorporated in the beauty and permanence of nature in Santayana's Sonnet XXXIII? This is one of his Platonic Sonnets:

A perfect love is nourished by despair.
I am thy pupil in the school of pain;
Mine eyes will not reproach thee for disdain,
But thank thy rich disdain for being fair.
Aye! the proud sorrow, the eternal prayer
Thy beauty taught what shall unteach again?
Hid from thy sight, thou livest in my brain;
Fled from my bosom, thou abidest there.
And though they buried thee, and called thee dead,
And told me I should never see thee more,
The violets that grew above thy head
Would waft thy breath and tell thy sweetness o'er,
And every rose thy scattered ashes bread
Would to my sense thy loveliness restore.

Wordsworth feels that meanness is worse than false refinement. If his purpose is not shown he feels that he has little right to be called a poet. To him "all good poetry is the spontaneous overflow of powerful feelings... composed by a man with unusual organic sensibilities after long and deep thought... (and) takes its origin from emotion recollected in tranquility." Try the beginning lines of Santayana's fourth sonnet:

I would I had been born in nature's day,  
When man was in the world a wide-eyed boy,  
And clouds of sorrow crossed his sky of joy  
To scatter dewdrops on the buds of May.  

This is a fine exhibit of cultural pessimism.

Wordsworth continues, that a poet is a man speaking to men with sensibility, tenderness and imagination.\(^1\) He quotes Aristotle’s statement that poetry is the most philosophical of all writing. Wordsworth agrees that truth is the object of poetry. Santayana says. "Truth is a dream, unless my dream is true."\(^2\) Wordsworth said, "the man of science seeks truth as a remote and unknown benefactor; he cherishes and loves it in his solitude; the poet, singing a song in which all human beings join with him, rejoices in the presence of truth as our visible friend and hourly companion."\(^3\) Unfortunately whoever reads Santayana’s poems in such a fashion is apt to read them naively and be deluded.

Wordsworth would have the poet’s language pure and intelligible like Chaucer’s.\(^4\) He would use little poetic diction, and few personifications of abstract ideas.\(^5\) Santayana is hardly guilty of using poetic diction.

Wordsworth calls poetry and prose blood sisters and in Santayana they certainly are. The same rich color and vivid figures are in both. To Wordsworth a poet

\(^1\) "Lyrical Ballads", CPWWW, 854.  \(^2\) Sa., Poems, 7.  \(^3\) ibid., 856.  \(^4\) ibid., 851.  \(^5\) ibid., 852.  \(^6\) ibid., 853.
is a translator who describes and illustrates passions but often falls short of the speech used by ordinary folk in passionate moments. This passion is exemplified in the first lines of Santayana's Sonnet XVII:

There was a time when in the teeth of fate
I flung the challenge of the spirit's right;
The child, the dreamer of that visioned night,
Woke, and was humbled unto man's estate.

Unlike Santayana, Wordsworth would have the subjects of poetry -- universal passion, general occupations, the natural world -- not be condemned by superaddition of stereotyped metrical systems. Wordsworth feels that a reader will favor a poetic description to one in prose reading it a hundred times to once for the prose. For this reason Santayana's poetry may outlast his prose. Wordsworth feels that an author's own feelings should guide him and that he should not change his work to suit others unless he feels the need to do so. However much confusion Santayana has plowed up he has always seemed to be expressing his sincere convictions. That is highly in his favor.

Wordsworth believes that poetry must lead sensibly to something interesting, and that taste is acquired from intercourse with the best models. The higher poetry reflects "the wisdom of the heart and the grandeur

of the imagination," but these ought to be accompanied by simplicity. These three qualities are present in Santayana's Sonnet XXIX:

What riches have you that you deem me poor,
Or what large comfort that you call me sad?
Tell me what makes you so exceeding glad:
Is your earth happy or your heaven sure?
I hope for heaven, since the stars endure
And bring such tidings as our fathers had.
I know no deeper doubt to make me mad,
I need no brighter love to keep me pure.
To me the faiths of old are daily bread;
I bless their hope, I bless their will to save,
And my deep heart still meaneth what they said.
It makes me happy that the soul is brave,
And, being so much kinsman to the dead,
I walk contented to the peopled grave.

Wordsworth knew that grand thoughts are conceived in solitude. Santayana seems to know it, too. Santayana, though, if we are to trust his Last Puritan, was not certain that the solitary life was the best life, indeed, his Oliver met a tragic thwarting throughout his life while the unruly Lord Jim seemed to get the most out of life -- in a way, sometimes in a gruesome sort of a way. Santayana was contrasting the active animal life with that of the quiet life of thought and the latter it did not exactly prove superior.

Wordsworth seemed almost to be writing especially for those who like Santayana's Sonnet III but realize Santayana's contrary to Christian meaning in it when he wrote the following in his Essay, Supplementary to the

1. CPWNN, 865. 2. Sa., Poems, 33. 3. CPWNN, 876.
I think it's important to be honest about the situation and face the truth.

It's true that sometimes, we may feel like we're not doing enough.

But don't let that discourage you. Each small step we take brings us closer to our goal.

I believe in the power of persistence and dedication.

Let's keep pushing forward.
Preface to the Lyrical Ballads. The passage is long, but it seems important:

As poetry is most just to its own divine origin when it administers the comforts and breathes the spirit of religion, they who have learned to perceive this truth, and who betake themselves to reading verse for sacred purposes, must be preserved from numerous illusions to which the two classes of readers, whom we have been considering are liable. But as the mind grows serious from the weight of life the range of its passions is controlled accordingly; and its sympathies become so exclusive that many species of high excellence wholly escape, or but languidly excite its notice. Beside, men who read from religious or moral inclinations, even when the subject is of that kind which they approve, are beset with misconceptions and mistakes peculiar to themselves. Attaching so much importance to the truths which interest them, they are prone to over-rate the authors by whom these truths are expressed and enforced. They come prepared to impart so much passion to the poet's language, that they remain unconscious, how little, in fact, they received from it. And, on the other, hand, religious faith is to him, who holds it so momentous a thing, and error appears to be attended with such tremendous consequences, that, if opinions touching on religion occur which the reader condemns, he not only cannot sympathize with them, however animated that expression but there is, for the most part, and end put to all satisfaction and enjoyment. Love, if it before existed, is converted into dislike; and the heart of the reader is set against the author and his book. -- To these accesses they, who from their professions ought to be the most guarded against them, are perhaps the most liable; I mean those sects whose religion, being from the calculating understanding, is cold and formal. For when Christianity, the religion of humility, is founded upon the proudest faculty of our nature, what can be expected but contradictions? Accordingly, believers of this cast ore at one time contemptuous; at another, being troubled, as they are and must be, with inward misgivings, they are jealous and suspicious; -- and at all seasons they are under temptations to supply by the heat with which they defend their tenets, the animation which is wanting to the constitution of the religion itself. Faith was given to man that his
It seems important

should be

...
affections, detached from the treasures of time, might be inclined to settle upon those of eternity:--the elevation of his nature, which this habit produces on earth, being to him a presumptive evidence of a future state of existence, and giving him a title to pertake of its holiness. The religious man values what he sees chiefly as an "imperfect shadowing forth" of what he is incapable of seeing. The concerns of religion refer to indefinite objects, and are too weighty for the mind to support them without relieving itself by resting a great part of the burden upon words and symbols. The commerce between man and his Maker cannot be carried on but by a process where much is represented in little, and the Infinite Being accommodates himself to a finite capacity.

In all this may be seen the affinity between religion and poetry; between religion -- making up the deficiencies of reason by faith; and poetry -- passionate for the instruction of reason; between religion -- whose element is infinitude, and whose ultimate trust is the supreme of things, submitting herself to the circumscription, and reconciled to substitutions; and poetry -- ethereal and transcendent, yet incapable to sustain her existence without sensuous incarnation. In this community of nature may be perceived also the lurking incitements of kindled error; -- so that we shall find that no poetry has been more subject to distortion than that species, the argument and scope of which is religious, and no lovers of the art have gone further astray than the pious and devout.

C

CONCLUSION

To Santayana the romantic poet is a novelist in verse, he is a philosopher of experience, life, action, memory, all packed into ideas or soliloquy. He takes all the world as material for his private emotions. Considering his civilized state his primitive and egoistic writings are paradoxical. He can create a new

heaven or a new earth at will. He ignores science. He is wayward and foolish, but finds life interesting. To him the springs of experience are inexhaustible and always pure.

Santayana believes that to turn events into ideas is the function of literature. In "the Elements of Poetry" we learn from Santayana that in primary substance poetry is more philosophical than prose because it is nearer to immediate experience. The nature poet wastes his genius, he believes, weighting his mind with living impressions the intellect rejects. "Sanity is madness put to good uses; waking life is a dream controlled." From this the poet retrieves images and emotions to reinstate into the intellectual landscape. Love of beauty causes him to use measures and cadences, love of harmony makes him rhyme, selecting beautiful images and forms linking ideas with emotion.

Santayana feels that although Plato banished poetry he formed a poetic ideal in his prose. The poetic moment comes when the inadequacy of the unfamiliar everyday world is realizable. Poetry's function is to repair experience with reality of sensation and fancy, building new structures more true to the nature and soul of the

2. Sa., LE,"The Elements of Poetry," 146. 3. Ibid.
poet. This has Santayana done. He has been like time itself working upon some of the most beautiful and elaborate castles ever built, tearing them down and blowing wild-flower seeds into the cracks. The result is a chaos and a magnificent loveliness that enchants through no vestige of its spell could ever tempt me to go in and take up my abode in its towers.

Santayana may be a imperfect Platonist but he at least has examined the Platonic philosophy and drawn his own conclusions. Nor is his work done. He is still dynamically turning out philosophical works and has returned to poetry writing in his quiet old age, Howgate infers, Whether this is true or not, his works are almost more than a mere master of arts ought to try to draw conclusions about. Now in his Italian retreat from life, if in this day anyone can be retreated from life, perhaps things go like this for him:

Sonnet XLIV

After grey vigils sunshine in the heart;
After long fasting on the journey, food;
After sharp thirst, a draught of perfect good
To flood the soul, and heal her ancient smart.
Joy of my sorrows, never can we part;
Thou broodest o'er me in the haunted wood,
And with new music fill'st the solitude
By but so sweetly being what thou art.
He who hath made thee perfect, makes me blest.
O fiery minister, on mighty wings
Bear me, great love, to mine eternal rest.
Heaven it is to be at peace with things;
Come chaos now, and in a whirlwind's rings
Engulf the planets, I have seen the best.
VIII

When you sit down to the meal, after your work of the Tomad, do not forget to have a good dinner. It is best to eat well and have a good time. Have a good time and enjoy yourself. You will be happy if you do.

Then, send your letter to your friend in the country and say thank you for the good dinner and the good time you had. It will be a great pleasure to have someone to talk to and to share your thoughts and feelings.

Thank you for the good dinner. I had a great time.
I have made no attempt to be comprehensive or complete in my consideration of Santayana. I soon found that there is too great a wealth in his work for that. When I was a Freshman and met for the first time his Sense of Beauty, I felt that I had made a great discovery. The feeling does not leave me even though the more I learn of the man's ideas the less I seem to know. Reading him is like looking into a kaleidoscope, just when you are sure that you see his pattern clearly and as you try to hand it over for another to see, the colors shift and form into a new pattern; yet all the elements are as before. Most of my spare time my first summer away from college was spent in underlining and jotting passages from his Sense of Beauty, and the next winter I began to ponder over his poems. Then his novel held my interest for a little while before I turned to his philosophy and with a jolt discovered that it was like walking through a meadow filled with burrs that stuck and pricked and clung to me. Always I find myself coming back to his poems where there is always something waiting that I can understand, even when I hear the echoes of very just criticism lapping away on the shores of thought. I like him, but he slips away from me and fails me, and I know that he goes because we are not really kindred spirits, and that he lingers because we are.
I have been on a course to be a physician in

order to have a better understanding of some of the

medical problems that we encounter. As part of this

course, I have been attending seminars and reading

books to improve my knowledge. One of the seminars

specifically focused on the importance of preventive

medicine. The seminar emphasized the role of early

detection and treatment in the prevention of chronic

diseases. We were also encouraged to adopt healthy

lifestyles to reduce the risk of developing diseases.

In conclusion, I believe that preventive medicine is

a crucial aspect of healthcare. By promoting healthy

lifestyles, we can prevent many diseases and reduce

the burden on the healthcare system. I am committed
to working towards this goal and urge others to join me

in promoting health and well-being.
There are some of his poems which go uncriticized because anyone could find in them universal feeling as in this sonnet for the death of one of his friends, one of his college classmates:

With you a part of me hath passed away;  
For in the peopled forest of my mind  
A tree made leafless by this wintry wind  
Shall never don again green array.  
Chapel and fireside, country road and bay  
Have something of their friendliness resigned;  
Another, if I would, I could not find,  
And I am grown much older in a day.  
But yet I treasure in my memory  
Your gift of charity and young heart's ease,  
And the dear honour of your amity;  
For these once mine, my life is rich with these.  
And I scarce know which part may greater be, —  
What I keep of you or what you rob of me.
of the college at months.

If you have any questions or need further assistance, please don't hesitate to contact me at your earliest convenience.

Thank you for your understanding and cooperation.

Yours sincerely,

[Signature]

[Name]
Santayana's poems evoke mystery, spirituality, and yet reflect the sensibility of the orthodox reader. His poems are indicative of his philosophy which was most expressed by him. His often quoted theme shows is an expression of rational casuism; dispensing rather than prevailing faith.

To understand his poetry we must understand his philosophy, his "casuistic" philosophy, and his casuistic theory. His thought can be divided into two parts: expressing his rational casuism, his casuistic sentiment, his indifference.

Santayana is a divided soul, believing both art and poetry are in the realm of essence, that essence is real, matter unreal; that essence or spirituality lasts only as long as matter -- there being there. Essence, spirituality and beauty are the intelligent forces of truth and beauty should understand, transcend and rule the world.

Of one from infinite variations, through animal faith, Santayana forms single movement with no belief to be necessary to Vignes' stories, and absolute ideas which is indefinitely adjusted and unrelated in minute indications.
Santayana's poems abound in mystery, in alien philosophy, and yet reflect the sentiments of the orthodox reader. His poems are indicative of his philosophy which was first expressed by them. His often quoted third sonnet is an expression of rational pessimism dispraising rather than praising faith.

To understand his poesy we must understand him, his "Platonic" philosophy, and his aesthetic theory. His poems he calls an expression of the humors of winter hooted by an owl from his place in the heart of a black wood. His work may be divided into three periods, expressing his rational pessimism, his transcendentalism, his indifference.

Santayana is a divided self, believing that art and poetry are in the realm of essence, that essence is real, matter unreal, that essence or spirit, lasts only as long as matter -- there being, therefore, no immortality and no God -- and that the intelligent lovers of truth and beauty should understand, transcend and rule the world.

Of and from infinite variations, through animal faith, Santayana forms single essences which he believes to be superior to Plato's eternal and Absolute Idea which is imperfectly recollected and perceived in multiple imitation.
Santayana scorns the poetic intuition of Plato, to him an adumbration of divine attributes or Ideas not including pain, pleasure and hunger; and he judges with his own ideal of the common natural element of harmony: Plato preferred freeing his mind of physical aspects before attempting an intuition of wisdom.

To establish Plato's Beauty as practical fitness does an injustice to its elements of eternal simplicity, good and harmony. Santayana accuses Protagorus of making man's nature his own arbiter of values, which leads to humanism and moral anarchy, he believes; Plato's noble character, though a lover of truth, may deceive his state for its own good. Is there nothing better to be said for Plato's truth?

Santayana is right in calling Plato's Good harmony, wrong in calling it Plato's God. Plato's One and Many are related and bound into one system.

Santayana's different approach to the essence, and animal faith, and his scepticism, keep him from understanding how matter could be created from the divine Ideas of Plato. Heaven is blameless for the life a man chooses.

A middle ground is best between Plato's scorn of sensation and Santayana's scorn of what is not sensation. Santayana's upside-down method of approaching ideas
causes his philosophy to be less like Plato's and hardly a variant of it as he claims.

Santayana has no theory of aesthetics, but he defines art, aesthetics, beauty, and ethics. Art is tradition, knack, pure intuition of essence, and pleasure. Aesthetics is harmony, intuitive contemplation, and disillusion, including all pleasures and pains, all perceptions of values, but not mere sensations (by perception elements appear as qualities). Beauty is a value of positive good, intrinsic and objectified. Ethics is avoidance of evil and pursuit of good -- yet his moral and aesthetic values are the same.

Aesthetic judgments are based on immediate experience; moral judgments on benefits involved; aesthetic sensiveness is more powerful for good in society than laborious virtue. There are three methods in ethics and aesthetics: didactic, historical, and psychological.

Sight and hearing are the most important faculties in the perception of aesthetic values, vanity and proprietorship are concerned.

Agreement on aesthetic matters is based on similarity of origin, nature and circumstances among men. An aesthetic value is not self-justified simply because it is aesthetic; usefulness should be present, too.

Suspension of belief, which rises out of scepticism,
is necessary to the artist -- he must see with an "arrested eye" if he is to portray the aesthetic object faithfully.

The great danger in democracy is in its levelling of all to the average -- this levelling will soon kill all the aesthetic and beautiful, Santayana believes.

The true expression of beauty is in life itself.

Santayana's poems are written in almost all traditional forms, the Petrarchian sonnet being his favorite. They are often mysterious, obscure, and easily misinterpreted. They are rich in imagery and color and more Anglo-Saxon in style than his equally poetic but baroque prose.

His *altissima poetæ* combines Lucretius, Dante and Goethe, investigating truth and attempting to express it in the presence of all his own personal experience, and writing with more winged inspiration in verse than in heavy, reasoned, philosophical prose. Though few, if any, great but brief poems have been written, Santayana believes the long poem possible and greatest when it expresses all the poets' affinity to the universe, saluting his ultimate destiny. The poet is a philosopher and the philosopher a poet. Again he says poetry is primitive and the descent to prose a progres. He does not approve of *l'art pour l'art*. He believes that literature should turn events into action.
Platonic Love would vie for honors with Good as Santayana's supposedly Platonic God -- at least in Santayana's creative works. Perhaps he believed all Platonic Absolute Ideas to have one root -- this is an undeterminable concept, but comes close to a realization of the Divine Being.

We do not have to agree with a poet to appreciate the beauty of his pursuit of truth.

Santayana's poetry may outlive his prose, for it will remain of interest as a personal expression when his philosophy has been superseded if not disproved and forgotten. His poetry measures up to the critical standards of Poe, Wordsworth, Coleridge and Mathew Arnold, and is approved by lesser critics like Phillip Clair Rice and George Howgate. His linguistic style may be stilted, traditional, classical and over-descriptive, but it is his own and thereby exonerated.
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