

# E. A. POE'S POETICS AND TO-DAY

Katuo MOROZUMI

## I

The position of Poe was unique and epoch-making in the 19th century. For one thing he was the first artist who clearly declared the independence of art. For another he could combine reason and mysticism. He was very intelligent and classical in the treatment of the subject-matters which are quite romantic. He was the forerunner of the symbolist movement in poetry. His influence has been very great in Europe, especially in France. For instance Baudelaire owed his critical mind to the analysis of Poe. Mallarmé inherited his suggestive method from the aesthetics of Poe, and Maeterlinck found out the elements of neo-romanticism in Poe. Since Poe dreams and hallucinations have been brought into literature as important materials. He calculated the effects of his works, and analysed the psychology of the readers. He was a creator and a critic at the same time. Paul Valéry observes:

“Jamais le problème de la littérature n'avait été, jusqu'à Edgar Poe, examiné dans ses prémisses, réduit à un problème de psychologie, abordé au moyen d'une analyse où la logique et la mécanique des effets étaient délibérément employées. Pour la première fois, les rapports de l'oeuvre et du lecteur étaient élucidés et donnés comme les fondements positifs de l'art.” (Variété II. Situation de Baudelaire)

Poe was very rigid in his expression. Though the subject matters which Poe and Flaubert treated of are different, —one supernatural and negative, the other natural and positive—, they were at one on the point that they both laid stress on the perfectness in expression. Even if Poe might not be great, he was a very important poet and critic because his influence was so great in Europe.

Poe was quite a spiritual idealist in his poetics and his method was deductive. Poe insisted on metaphysical elements in literature. And with him everything in life was material for his literature. The dignity of beauty was sublime for Poe. Through poetry Poe fought earnestly against materialism and pragmatism in the mask of commercialism. He was pessimistic and was in despair of reality. But he may give us the consolation that by literature we can attain eternity and ecstasy.

Let us see his poetics, pursuing the relation between his aesthetics, versification and his concrete works.

## II

## 1. The Definition of Poetry.

Poe says, "If need were, I should have little difficulty perhaps in defending a certain apparent dogmatism to which I am prone on the topic of versification. 'What is poetry?' not withstanding Leigh Hunt's rigmarolic attempt at answering it, is a query that, with great care and deliberate agreement beforehand on the exact value of certain leading words, may possibly be settled to the partial satisfaction of a few analytical intellects, but which, in the existing condition of metaphysics, never can be settled to the satisfaction of the majority; for the question is purely metaphysical, and the whole science of metaphysics is at present a chaos, through the impossibility of fixing the meanings of the words which its very nature compels it to employ. But as regards versification, this difficulty is only partial; for although one-third of the topic may be considered metaphysical, and thus may be mooted as the fancy of this individual or of that, still the remaining two-thirds belong, undeniably, to the mathematics."

(*Marginalia*, CLVI.)

And though he was more important and original in versification than in aesthetics, his definition of poetry was the centre of his art and life. His dogmatic definition of poetry is rather psychological than metaphysical as in the case of some German philosophers. Poe says in the beginning of *The Poetic Principle*, "I need scarcely observe that a poem deserves its title only inasmuch as it excites, by elevating the soul. The value of the poem is in the ratio of this elevating excitement." And he explains that this elevation of the soul is quite different from instinctive passion, the excitement of the heart, and that it is a most pure pleasure which is derived from the contemplation of the beautiful. (cf. *The Poetic Principle*). And next to this, he identifies Beauty with eternity. For him Beauty was rather religious. His object of belief was the eternal Beauty which was the most important and sacred thing in his life. He divides the function of human mind into three parts, first the Pure Intellect, second Taste and third the Moral Sense. Just as the Intellect concerns itself with Truth, so Taste informs us of the Beautiful, while the Moral Sense is regardful of Duty. And among these three he gave the most religious explanation to a sense of the Beautiful.

He says: "An immortal instinct, deep within the spirit of man, is thus, plainly, a sense of the Beautiful. . . . There is still a something in the distance which he has been unable to attain. We have still a thirst unquenchable, to allay which he who shall simply sing has not shown us the crystal springs. This thirst belongs to the immortality of Man. It is at once a consequence and an indication of his perennial existence. . . . Inspired by an ecstatic prescience of the glories beyond the grave, we struggle, by multiform combinations among the things and

thoughts of Time, to attain a portion of that Loveliness whose very elements, perhaps, appertain to eternity alone, .....And thus.....by poetry.....we find ourselves melted into tears.....through a certain petulant, impatient sorrow at our inability to grasp now, wholly, here on earth, at once and forever, those divine and rapturous joys, of which through the poem, or through the music, we attain to but brief and indeterminate glimpses." From such an explanation as this we can easily conclude that Poe's aesthetics is quite spiritual. When he defines that the object of poetry is pleasure he means very deep and supernal mental excitement by the word "pleasure". Poe's "pleasure" is a kind of religious ecstasy which he explains as the elevation of the soul. Here we can presume that his aesthetics is in the line of Neo-platonism, of Kant, of Hegel, and of Schopenhauer who are all idealists and romanticists. When Poe says, "That pleasure which is at once the most pure, the most elevating, and the most intense is derived from the contemplation of the beautiful", that pleasure corresponds to the ecstasy of Neo-platonism, "the contemplation" corresponds to *Reine Anschauung* in Kant's terminology and "the beautiful" corresponds to "eternity" of Neo-platonism or *Idee* of Schopenhauer. In the explanation of the pure pleasure Poe is just like a Neo-platonist who explains ecstasy as the union of our minds with Eternity, as the result of liberation from the confinement of material and physical world. Poe mentions in the last part of *Eureka*; "What you call The Universe is but his present expansive existence. He now feels his life through an infinity of imperfect pleasures.....the partial and pain-intertangled pleasures of those inconceivably numerous things which you designate as his creatures, but which are really but infinite individualisations of Himself.

All these creatures—all—those which you term animate, as well as those to whom you deny life for no better reason than that you do not behold it in operation—all these creatures have, in a greater or less degree, a capacity for pleasure and for pain: but the general sum of their sensations is precisely that amount of Happiness which appertains by right to the Divine Being when concentrated within Himself.....Think that the sense of individual identity will be gradually merged in the general consciousness—that Man, for example, ceasing imperceptibly to feel himself Man, will at length attain that awfully triumphant epoch when he shall recognise his existence as that of Jehovah....."

Here Poe mentions that religious ecstasy when a man merges in Eternity. And by analogy we can easily conclude that Poe's "elevation of the soul" expresses this ecstasy. And for Poe this ecstasy is indefinite, supernal sensation, which is momentary. And after this momentary ecstasy there follow deep disillusion and sorrow because the greater is the ecstasy, the deeper is the sorrow when a man returns from the Eternity to the miserable and real world or to solitary individual. And Poe tried to fix this momentary ecstasy by exact expression. We can say

all the creative efforts of Poe consist in this aspiration, when Poe says: "And thus.....by poetry.....we find ourselves melted into tears.....through a certain petulant, impatient sorrow at our inability to grasp now, wholly, here on earth, at once and forever, those divine and raptuous joys, of which through the poem, or through the music, we attain to but brief and indeterminate glimpses."

This idea is quite the same with that of Schopenhauer who also says about the poetic or artistic genius that the human salvation by artistic contemplative intuition of *Idee* is only momentary. And he says in his essay *On Genius*, "The reason why a genius is accompanied by melancholy is that the more clearly 'the Will to live' is observed by intelligence, the more clearly 'the Will to live' recognises its own miserable condition." So much for the definition of poetry and the elevation of mind which is the criterion by which we can measure the value of poetry. Here we can see clearly that Poe's method was purely deductive. The spirit of prose or epic is rather realism or naturalism which makes much of the objective world of nature and makes use of inductive method. For Poe, lyric is as poetry by far superior to epic. For Poe the world of pure poetry must be *a priori*, and epic or prose has "empirical world" for its object.

## 2. Poetry for Poetry's Sake

Poe advocated poetry for poetry's sake as his dogma, but by that idea he did not mean that poetry was the only thing in life, or beauty was everything in life as those aesthetes including O. Wilde. Poe insisted upon the purity of poetry, of ethics and of science. He objected against the "confusion des genres", because he thought that the "confusion des genres" was an enemy against the development of each department of mental faculty.

It is clear that Poe had the idea of "division of labour" which was quite prevalent in Poe's days. The human energy concentrated to the sole aim is the most effective. For Poe, to write poetry for poetry's sake was the best way to attain that lofty aim of art, the elevation of the soul. Such being Poe's idea, his poetic theme or idea is rather defined and narrow, but in the point of effect his works are successful. They give strong and intense impressions to our mind. Though he neglected to think about the relation between Beauty, Truth and Morals, and in that point he was imperfect as a critic, yet he believed in the fact that he could grasp that Eternity, temporary as it might be, by the contemplation of Beauty, forgetting everything else.

If he was asked, he would answer that scientists or moralists also could attain that Eternity by earnest research of pure Truth or pure Morals. And for Poe to attain that Eternity meant the salvation of the human soul. So we can see clearly that it is a great error to blame him that he did not treat of moral or ethical themes.

### 3. Length of Poetry

Poe insisted upon short poetry, because the poetic effect, the elevation of the soul can not continue for a long time for the physical reason. He says, "All excitements are, through a psychal necessity, transient. That degree of excitement which would entitle a poem to be so called at all, cannot be sustained throughout a composition of any great length. After the lapse of half an hour, at the very utmost, it flags—fails—a revulsion ensues—and then the poem is, in effect, and in fact, no longer such." *The Poetic Principle*.....For this reason 'Paradise Lost' is essentially prose—a succession of poetical excitements interspersed, inevitably, with corresponding depressions—the whole being deprived, through the extremeness of its length, of the vastly important artistic element, totality, or unity, of effect. ....it is clear that the brevity must be in direct ratio of the intensity of the intended effect." In these statements there are some universal truth and some errors which originate from Poe's dogmatic conclusion based on his own taste. But I myself want to agree with him. We must know that his dogma of short poetry comes directly from his individual taste. It is the true and honest confession of Poe's own taste. Simply he did not like long poetry because he lacked the mental and physical power of continuous effort. He wanted to receive strong impressions from poetry in a short time. He wanted to express only the climax of his poetic excitement. And Poe's taste is prevalent nowadays. Poe's prediction, "If, at any time, any very long poem were popular in reality—which I doubt—it is at least clear that no very long poem will ever be popular again"—has been true since his days. There has not appeared any valuable long poem since his days. First this is due to the division of poetry and prose, secondly to the taste of the day. Such great long poems as the Divine Comedy, the Odyssey and the Aeneid contain both poetic and prosaic elements. They were written as both poetry and romance. If Homer or Dante wrote the Divine Comedy or the Odyssey today, he might use prose style. And in those days of Homer and Dante their daily life was not so busy or speedy as nowadays. So the readers of their age were by far more healthy and fuller of continuous mental energy than we are nowadays.

And also the subject matter of the poetry was by far greater than that of us. Because such a poet as Dante lived in the great middle ages when Christianity occupied almost all the important part of the human soul. And also in those days when the spiritual faculty was very fecond it was needless to analyse literature into poetry and prose. But for such a modern child as Poe, those long poems seemed rather impure as poetry. Perhaps they are not pure poetry in Poe's sense but Poe is wrong in his conclusion that a long poem is merely a succession of brief ones and lacks unity or intensity. A movement of tension and relaxation of the mental excitement does not break the unity of a long poem as far as it is

well written. The rhythmical movements of tension and relaxation in such works as the *Divine Comedy*, the *Odyssey*, are very pleasant and life itself. But Poe's taste is very precious. The taste of Racine which excludes anything secondary to the development of the theme from his plays was similar to that of Poe. But we must admit that the taste of Racine and that of Shakespear are both precious. Indeed a poet must exclude anything superfluous from poetry, but shortness in poetry is not obligatory. In the execution of his ideal Poe was very successful. We cannot find any superfluous or accidental parts in Poe's poetry and short stories, especially in such masterpieces as *The Fall of the House of Usher*, *Ligeia*, *The Haunted Palace*, and *Ulalume*. Poe concentrated all his energy to realize his aimed effect in the shortest possible space. So he often made use of the psychology of thrill, and of supernatural themes borrowed from gothic romances. Poe did his best to realize the greatest possible effect in the shortest possible time and space. And this has become one of the important elements in modern poetry since Poe, and Poe's genius realized this ideal in his masterpieces. Though G. Flaubert was, just as Poe, rigid and exact in his style, his taste was quite different from that of Poe.

The intensity of the works of Flaubert is slowly cumulative, and that intensity of feeling cannot be extracted from select passages. The difference of taste is due to that of temperament. Poe was a poet while Flaubert was a novelist. My conclusion is that though the length of poetry is not in direct relation with the value of poetry, yet the taste of the day was represented by that of Poe, and that we must appreciate quality and not quantity or eloquence in poetry. And Poe's original view of short poetry shows that he knew himself very well. He knew what was the most adequate work for his own talent in his very short life. He wanted to economize any dispensable energy, and to take the nearest way by the help of his clear analysis. He wanted to be deep and pure in his limited narrow world. So he was not voluminous but pure. His effort was not made to develop and to enlarge his world but to purify his defined, given world. So his world was rather static and not dynamic. He was very industrious to refine his works. I said that he lacked the continuous effort to make up the large system of thought or something like that, but by this I only mean that his effort was concentrated to the perfection of the defined subject and was not directed to the development.

All romantic poets did not make such painful efforts as Poe to refine and purify their poetry, so in their works there are many vague expressions, very disorderly elements left. They were generally voluminous eloquent poets. And Poe was quite different from them in that he was very critical. His idea of short poetry also shows that he was a very critical poet who knew his own genius very well.

#### 4. Melancholy

Poe mentions, "Regarding, then, Beauty as my province, my next question referred to the tone of its highest manifestation—and all experience has shown that this tone is one of sadness. Beauty of whatever Kind, in its supreme development, invariably excites the sensitive soul to tears. Melancholy is thus the most legitimate of all the poetical tones."

"Of all melancholy topics, what, according to the universal understanding of mankind, is the most melancholy? Death—was the obvious reply. Of all and when is this most melancholy of topics most poetical?.....When it most closely allies itself to Beauty. The death, then of a beautiful woman is, unquestionably, the most poetical topic in the world—and equally is it beyond doubt that the lips best suited for such topic are those of a bereaved lover." (*The Philosophy of Composition*)

Here we can see Poe's individual taste. And his idea about melancholy and beauty is rather formal. It does not follow that melancholy is the most elevating since the elevation of the soul by poetry is followed by some melancholy and sadness. It is rather mechanical to conclude that the death of a beautiful lady is the most poetic. All we can say is that Poe loved a melancholic tone. And in almost all his important poems and short stories he treated of the death of a beautiful woman or the terror of death. Why he was thus obsessed with melancholy? Before answering this question we must say that melancholy is the rooted temperament of the poets who were born in modern cities. They are melancholic because they cannot content themselves with to-day's material civilization. Of course those commercial or optimistic people who seldom think about any spiritual problems are not melancholic. But the modern poets are all pessimistic, because they cannot yet find out any new ideal which is universal and real. They have lost the belief of Christianity and cannot find out the object of their belief. Their spirits are worn, day by day, by a busy daily mechanical life. Hence their melancholy comes. Of course a kind of melancholy of the lamentation of the transience of real life was prevalent in the middle ages. But modern melancholy of Poe is different from that kind.

It is clear that Poe had not any belief in real action. Only he yearned after supernal beauty because he was quite in despair of this real world. He was in deep solitude and was not consoled in this real world. And from some of his important works (*The Haunted Palace, The Masque of the Red Death, The Fall of the House of Usher*) we can infer that Poe was a fatalist in a sense. Poe denied the action by free will. For him death was the only real thing which is inevitable. So the only thing left to him to console himself was to overcome the terror of death by the contemplation of death itself.

"The Death of a Beautiful Lady" was also the common topic of the middle

ages. And after those ages such themes have become rather banal and sentimental since realism has become prevalent. Nature and real society have become the most important subject matters of literature. And the people in the 18th c. and afterwards have lost their literary interest in such a romantic, fantastic topic of "the death of a young woman". Such a sentimental topic as that was rendered cheap and easy if treated of by a banal writer. Although the romanticism of the 19th c. was reactionary to the taste of the 18th c. and made much of the individual emotion or imagination, its theme was by far more natural or real than "the death of a young woman". And in such masterpieces as *Ligeia*, *Eleonora*, *Annabel Lee*, the women are extremely idealized. We cannot by any means find out such beautiful, ideal women in this real world. Their existence is very fantastic. But Poe's genius wonderfully transmuted this theme into pure intense literature. There are strange intensity and beauty in those works in which Poe treated of such fantastic themes.

In his *Marginalia XV* Poe mentions; "In the hands of the true artist the theme or work is but a mass of clay, of which any thing may be fashioned at will, or according to the skill of the workman. The clay is in fact, the slave of the artist. It belongs to him. His genius, to be sure, is manifested, very distinctly, in the choice of the clay.—There are artists, however, who fancy only the finest material, and who, consequently produce only the finest ware. It is generally very transparent and excessively brittle." Here Poe mentions about himself. Yes, he only chose the finest material and produced the finest ware which is very refined but brittle. The works of Balzac or Flaubert are quite contrary to those of Poe.

That Poe did not write pleasant poetry or did not treat of real life, that Poe liked melancholy and death as his favourite themes, is first due to his temperament and secondly to the contradiction of the poetic temperament and the modern material civilization in city life. He was a pessimist. He, who could not believe in materialism, had to have recourse to mysticism. But he was not so naïf as to believe in common romantic mysticism which lacked real intensity. So he created a modern mysticism which is rather abnormal and morbid. Byron was a romanticist who found his ideal in the political action of revolution for the sake of liberty. He found his passion in the world of action. But for Poe the world of political action meant nothing. He lost his faith and passion in the external world. So he merged in the depth of his soul, the internal world of human beings. Since Poe, melancholy has been the sole tone and atmosphere of modern poetry until the neo-classicism or cubist poetry of the 20th c. Poe was a genius who found out the beauty of melancholy. Poe's masterpieces are full of this strange beauty of deep and grey melancholy.

Someone may wrongly blame Poe as abnormal or morbid because he treated



of the abnormal world, such as death, hallucination, melancholy and so on. But Poe's genius consisted in finding out universal beauty in those things which seem rather morbid or abnormal to banal people. If banal writers treated of those grotesque or morbid themes, their works would only remain morbid, nasty and disgusting. Just like Poe, Dostoievsky found out supreme beauty in the heart of a prostitute who is only disgusting to cold hypocrites. Also Baudelaire found out supernal beauty in original sin which is only disgusting for cheap optimists. In this point Poe was the predecessor of Dostoievsky and Baudelaire.

##### 5. Imagination and Fancy

We can say that imagination and analysis were the most important weapons of Poe in his creation. And as to imagination Poe owed his idea to S. T. Coleridge who observes in his *Biographia Literaria XIV*: "Finally, good sense is the body of poetic genius, Fancy its Drapery, Motion its life, and Imagination the soul that is everywhere and in each, and forms all into one graceful and intelligent whole."

Poe observes in his essay contributed to *The Broadway Journal* 18, 1845. : "The fact seems to be that Imagination, Fancy, Fantasy, and Humour have in common the elements 'Combination and Novelty'. The Imagination is the artist of the four." In these statements we can see that for Poe and Coleridge imagination is *a priori* apperception which gives internal unity to the agglomeration of many fragmental elements grasped by intuition. It seems that fancy and other elements are empirical which must be diffused and unified by *a priori* imagination. Poe says in his appreciation of *The Haunted House* by Thomas Hood: "It is, moreover, powerfully ideal— imaginative." And if we apply this criterion to Poe's concrete works, some of them are imaginative and give us the elevation of the soul because their effect is purely *a priori*. While some of them, for example *The Raven*, *Berenice*, *The Masque of the Red Death*, are, to use Coleridge's terminology, fanciful and lack internal intensity or unity. We can say that almost all his adventurous and detective stories are indeed very interesting but they are only fanciful. In them Poe's artificial technique is rather superficial.

In his *Biographia Literaria XIII* Coleridge defines the word "Fancy" as following: "Fancy, on the contrary, has no other counters to play with, but fixities and definites. The Fancy is indeed no other than a mode of Memory emancipated from the order of time and space: while it is blended with, and modified by that empirical phenomenon of the will, which we express by the word choice. But equally with the ordinary memory the Fancy must receive all its materials ready made from the law of association." So the combination of the most combinably things hitherto uncombined is imaginative when it is *a priori*, but when it is empirical that combination is reduced to nothing but fancy.

## 6. Poe's Style

Poe's style is very analytical and clear. However vague, metaphysical problems he may treat of, his style is very clear and elucidates the centre of the problem very analytically. Poe's style is full of the beauty of severe laconism. Condensation, brevity and concentration are also the very original characteristics of Poe's style. This only shows that Poe was very critical and intelligent. In Poe's works we cannot find out any part which is superfluous or lacks necessity in relation to the whole effect. He treated of the indefinite world but he was wonderfully exact in his expression. This is because Poe knew very well what he wanted to express, and made a great effort to make the expression perfect. He did not take up a pen before he completely worked up his idea.

In his *Marginalia CXCVIII* he observes: "I believe it is Montaigne who says — 'people talk about thinking, but for my part I never begin to think until I sit down to write.' " A better plan for him would have been never to sit down to write until he had made an end of thinking."

## III

Poe is one of the most spiritual writers in the World. In America there has never been such a spiritual, and pessimistic writer as Poe. And in my eyes Poe's literature is the most intense one in American literature. Poe's literature is *the Literature of Crisis*. His works were produced as the result of the conflict between Poe's spiritualism and American materialism. In America there has never been any one such as Poe who detested and was tortured by modern commercialism. Poe loved the purity of spirit which led him to the idea of poetry for poetry's sake.

We must see a great agony or tragedy behind the fact that Poe had to insist upon "poetry for poetry's sake" which was, for Poe, pure spiritualism masked in that rather strange expression. Kant also had to insist upon duty for duty's sake, *der kategorische Imperativ*, to preserve his pure idealism. Poe's imagination and hallucination have a great intensity because they are grounded upon inevitability or necessity. Poe's taste was very rigid and he did not allow anything accidental or capricious in his literature. His literature is perfect as a kind of solid crystallization. There is not any crevice in his works. But it seems that he was bound by his theory and so the field of his activity was limited. Though he was pure in the limited area of his theory, he lacked variety. It was his fault. The impression that we receive from Poe's works is tranquility. His works are not dynamic but static. But his tranquility is very strong which can easily overcome the noise of the cheap optimism of modern civilization. He was a brave fighter for spiritualism against modern materialism. In America in his age, materialism, which

is the enemy to the human soul, took the mask of commercialism, which was rather very seductive by its optimism. But Poe was brave enough to dismask this devil and to fight against it.

He did not treat directly of the problem 'What is Life', or 'How to Live'. He was only concerned with 'What is Beauty' and 'How to express Beauty'. That is because Poe knew the miserable and real condition of human life and could not stand to observe this real world. In a sense he was quite in despair of the revolution of this miserable world. So he only wanted to express his ideal in his works.

For us to-day what mask does materialism take? That is 'the Will to live' or something like that. What is more dangerous, that materialism often takes the veil of spiritualism. We are in a more dangerous, critical position than Poe was in the 19th c. Poe could shut himself in the tower of ivory and lead his life as a Bohemian, but we have not such an ivory tower. And modern materialism which is stronger than that of Poe's age threatens us to action. We are going to be deprived of spiritual liberty. Then what should we do to protect spiritualism? By what literature can we contribute to this world? It is a pity that we can hardly find out any powerful clue in the literature of Poe. But only the existence of such an artist as Poe gives us some hope and evidence. I think we must be more active than Poe to fight against materialism and pragmatism which are stronger than that of Poe's days.

When Poe mentions in *The Poetic Principle*: "The value of the poem is in the ratio of this elevating excitement", he only wants to say that the value of the poem is in the ratio of its spirituality. And he was a genius to find out this universal truth in his original way. Because this idea was not borrowed from others, Poe was all the more sincere in the statement of his idea. Yes, whatever "isms" may want to make us stray to wrong directions, we must, as Poe, make and preserve pure and spiritual literature, and "spiritual" means elevating the soul.

In Poe we only see the pathetic triumph of spiritualism. Destiny tortured him only to make him a fighter against the material, industrial, and mechanical civilization of to-day. Indeed, just as Baudelaire, Poe lived his life in terrible Hell, but he continually hoped to attain Eternity. And he gives us the hope to attain that Eternity through the Contemplation of the Beautiful.

## A list of the chief books referred to : —

- Ch. Baudelaire : L'Art Romantique  
S. Mallarmé : Poésie  
P. Valéry : Variété I, II  
S. T. Coleridge : Biographia Literaria  
Hervey Allen : Israfel  
Alphonzo Smith : Poe, how to know him  
Kant : Die Kritik der praktischen Vernunft  
Schopenhauer : Die Welt als Wille und Vorstellung