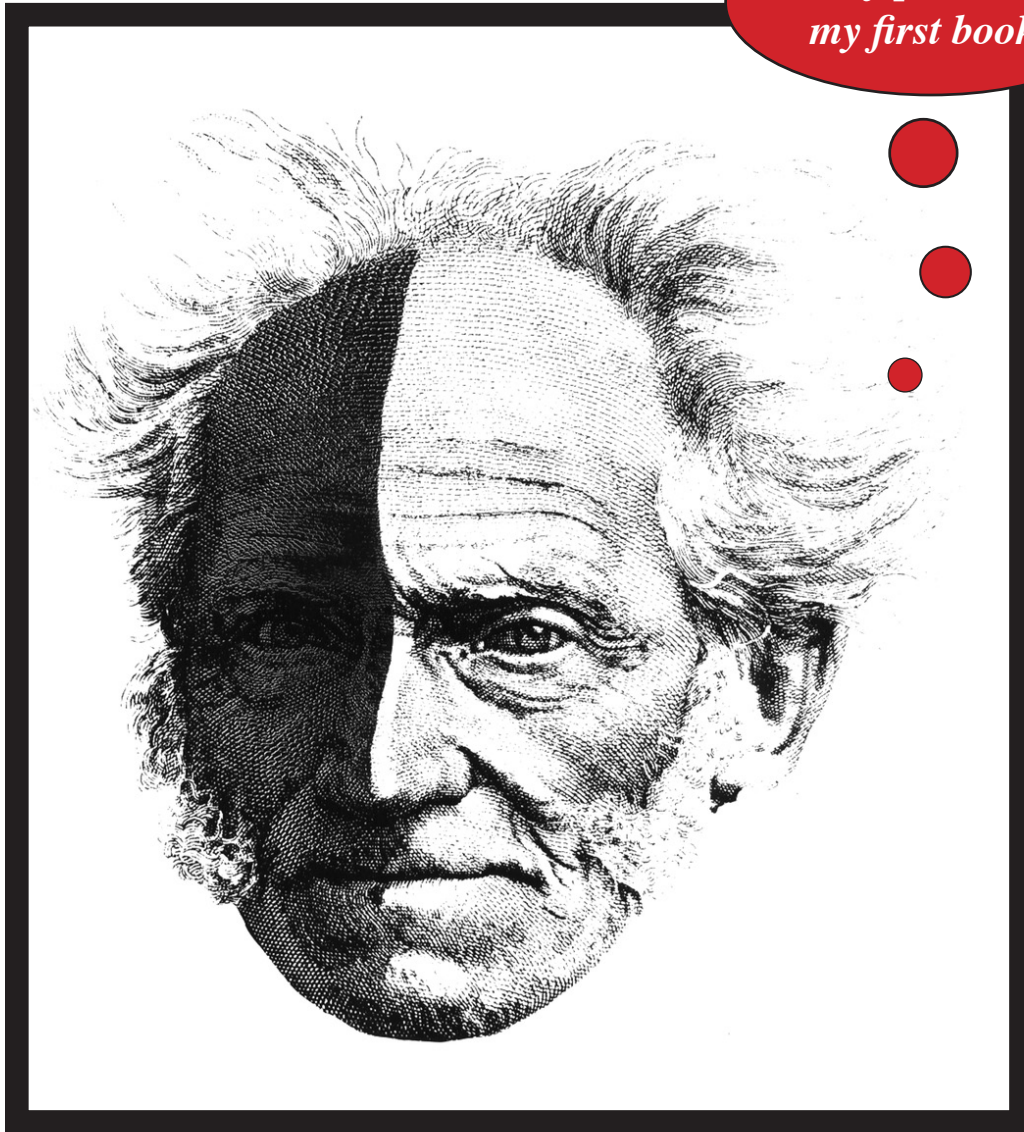


PWR Newsletter



*I self-published
my first book!*



Arthur Schopenhauer

(February 22, 1788 – September 21, 1860)



PUBLISHED WRITERS OF ROSSMOOR



PUBLISHED WRITERS OF ROSSMOOR



A Club to Celebrate and Support Aspiring and Published Authors



April 7, 2018

Volume VII, Issue 4

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Coming up!

PWR's Monthly Meeting
This Saturday, April 7, 2018
From 9:45 A.M. to 12:00 P.M.
In the Fairway Room at Creekside Clubhouse

Come early and enjoy complimentary coffee or tea!

April's Speaker: Roberta Palumbo on Turning a Book into a Play

BY PETER LI



Peter Li

Roberta Palumbo, the author of *Robert and Elizabeth: Two Voices—One Love* (Big Hat Press, 2014), will be our featured speaker on April 7. Roberta will talk about the writing of her book, an historical narrative based on real events and emotions from the letters of Robert Browning and Elizabeth Barrett Browning.

Roberta, who is now a Professor Emerita, taught literature and writing for thirty-two years at Holy Names University, where she was Director of Composition for all majors across the curriculum. Since retiring, she has written and had produced four chamber plays about Virginia Woolf. In her talk, she will discuss what you need to know when you turn your book into a play and the events that ensue.

Roberta's one-act play, *Not Death, But Love*, depicting Robert and Elizabeth Barrett Browning's secret courtship, won the Best Play, Best Actress, and Best Director awards in 2013 at The Fringe of Marin's one-act play festival of new works.

Robert and Elizabeth: Two Voices—One Love tells the story of the poets' life together after they fled England for Italy. The book has been transformed into a full-length play, which was produced at the Belrose Theater in San Rafael in April 2017.

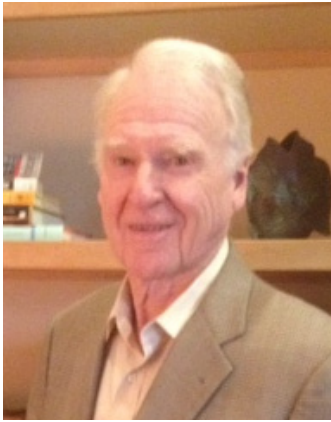
Currently, Roberta is working on an audio drama about Heloise and Abelard, two famous but ill-fated lovers of twelfth-century Paris. □



Roberta Palumbo

The President's Page

BY RON WREN



Ron Wren

BINGO!

Maybe you've seen the monthly BINGO games airing on our own Channel 28. But did you know that this program can be an ideal way to promote your books?

Susan Ritner, the Channel 28 station manager, is looking for interesting BINGO prizes. If you have books that you would like to promote, take them to the TV station office in the Rossmoor News Building, next to the Creekside Clubhouse, or bring them to our next meeting. Include a page with a short paragraph on the book, a word or two about you, and how to order the book via Amazon.

Susan will create a slide that shows your BINGO prize and mentions you as the author. It's easy, fast, and potentially productive.

On another note, if you love Love, come hear Roberta Palumbo speak at our April 7 meeting about her book,

Robert and Elizabeth: Two Voices—One Love.

Roberta's historical narrative is based on real events and emotions from the letters of Robert Browning and Elizabeth Barrett Browning. She will also discuss how to turn your book into a play.

Come early and enjoy coffee or tea with fellow members. □

(PWR is dedicated to supporting aspiring as well as accomplished authors in publishing and promoting their books. All residents of Rossmoor are welcome to attend its programs. For more information on the club, visit its website at www.Rossmoor-writers.com or contact Ron at ronwren@aol.com.)



Arthur Schopenhauer



Vegetarian Circle

By GENE GORDON



Gene Gordon

Vegetarian Writer of the Month: Tristram Stuart

Tristram Stuart is an English author who has written the most phenomenal history of vegetarianism.

The Bloodless Revolution: A Cultural History of Vegetarianism from 1600 to Modern Times is a splendid social history that demonstrates how deep the roots of vegetarianism go in Western culture. And he traces it all back to Eastern culture!

Stuart's research is enormous. His bibliography runs to 65 pages, with 25 entries per page. And yet the book is far from a dry scholarly work. It is fascinating and funny, revealing the most astonishing things about incredible characters who refrained from eating

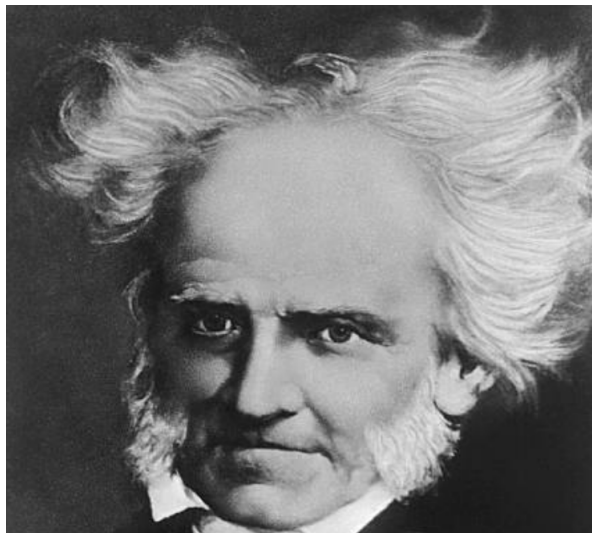
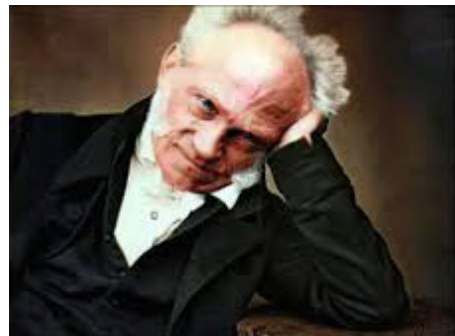
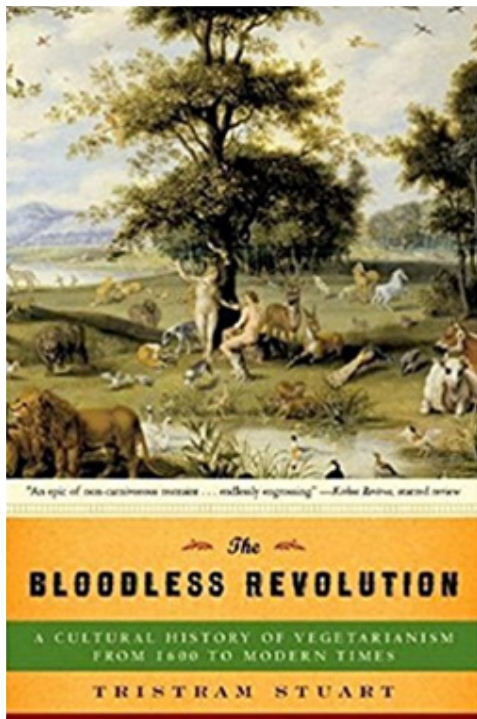
meat. Religious fanatics and political revolutionaries, philosophers and scientists, artists of all kinds and just ordinary people made extraordinary by their refusal to kill in order to eat.

Pythagoras and Epicurus, Francis Bacon and Isaac Newton, Shelley and Shaw, Gandhi and Thoreau—there is no end to the cast of characters in this wonderful book. Stuart does devote a section to Hitler, too.

Reviewers have heaped the most glowing praise on the book: “an astonishing examination,” “magnificently detailed,” “beautifully written,” “rich and complex,” “brilliant,” “an epic.” □

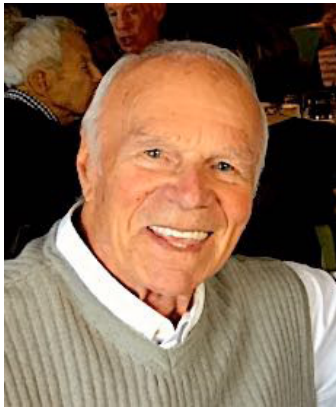


Tristram Stuart



Enrich Your Writing

BY DICK McLEAN



Dick McLean

Here are Steven King's 20 Rules of Effective Writing:

1. *Write for yourself, and then worry about the audience:* "When you write a story, you're telling yourself the story. When you rewrite, your main job is taking out all the things that are not the story."

2. *Don't use the passive voice:* "Timid writers like passive verbs for the same reason that timid lovers like passive partners. The passive voice is safe."

3. *Avoid adverbs:* "The adverb is not your friend."

4. *Avoid adverbs*, especially after "he said" and "she said."

5. *Don't obsess over perfect grammar:* "The object of fiction isn't grammatical correctness, but to make the reader welcome and then tell a story."

6. *The magic is in you:* "I'm convinced that fear is at the root of most bad writing."

7. *Read, read, read:* "If you don't

have time to read, you don't have the time (or the tools) to write."

8. *Don't worry about making other people happy:* "If you intend to write as truthfully as you can, your days as a member of polite society are numbered, anyway."

9. *Turn off the TV:* "TV—while working out or anywhere else—really is about the last thing an aspiring writer needs."

10. *You have three months:* "The first draft of a book—even a long one—should take no more than three months, the length of a season."

11. *There are two secrets to success:* "I stayed physically healthy, and I stayed married."

12. *Write one word at a time:* "Whether it's a vignette of a single page or an epic trilogy like *The Lord of the Rings*, the work is always accomplished one word at a time."

13. *Eliminate distraction:* "There should be no telephone in your writing room, certainly no TV or videogames for you to fool around with."

14. *Stick to your own style:* "One cannot imitate a writer's approach to a particular genre, no matter how simple what that writer is doing may seem."

15. *Dig:* "Stories are relics, part of an undiscovered pre-existing world. The writer's job is to use the tools in his or her toolbox to get as much of each one out of the ground intact as possible."

16. *Take a break:* "You'll find reading your book over after a six-week layoff

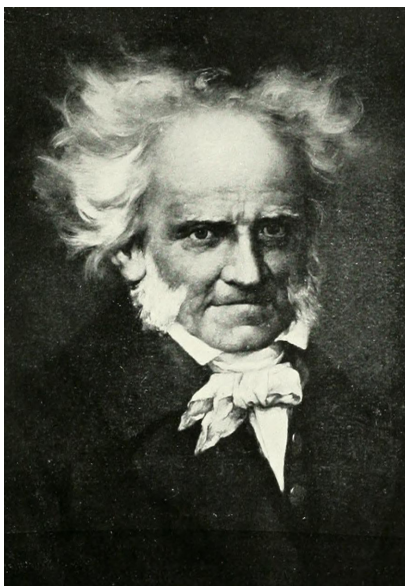
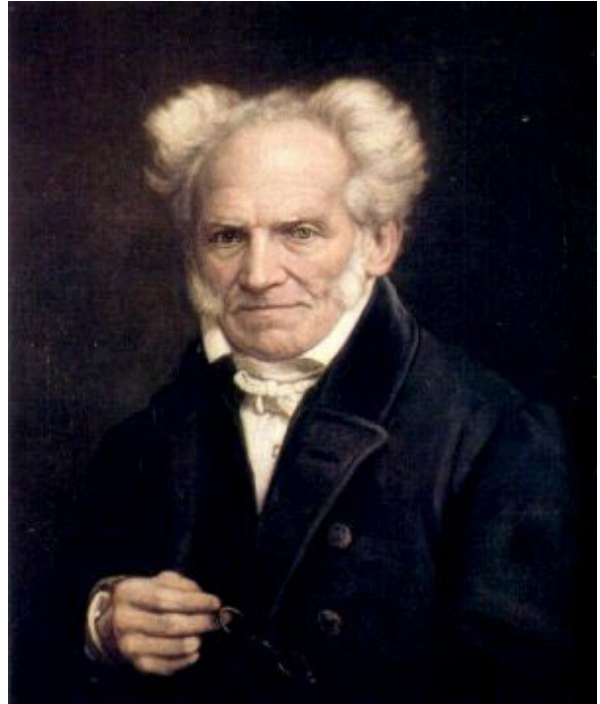
to be a strange, often exhilarating experience.”

17. *Leave out the boring parts and kill your darlings*: “Kill your darlings, kill your darlings, even when it breaks your egocentric little scribbler’s heart, kill your darlings.”

18. *The research should not overshadow the story*: “Remember that word *back*. That’s where the research belongs: as far in the background and the back story as you can get it.”

19. *You become a writer simply by reading and writing*: “You learn best by reading a lot and writing a lot, and the most valuable lessons of all are the ones you teach yourself.”

20. *Writing is about getting happy*: “Writing isn’t about making money, getting famous, getting dates, getting laid, or making friends. Writing is magic, as much as the water of life as any other creative art. The water is free. So drink.” □



Featured Author for April: Patricia Teschner

BY PETER LI



Patricia Teschner

PWR has chosen Patricia Teschner as the Featured Author of the Month for April for her first collection of poetry, *At the Edge of the Winter Woods*, which expresses her love for the beauty of nature and her reflections on the vicissitudes of life in an age of conflict and war.

Soon after moving to Rossmoor, Patricia joined PWR and the Poetry Circle. From the former, she learned the possibilities of self-publishing; from the latter, she received encouragement to self-publish her first book of poetry.

Creating poems has helped Patricia to understand life's ups and downs and enabled her to express her love and concern for the natural world. Some of her poetry was the result of research, such as "Never Forgotten," which is

about the Vietnam War. More recently, disgusted by the war in Syria, she wrote "Sarin," which expresses empathy for the loss and cruelty endured by the Syrian people.

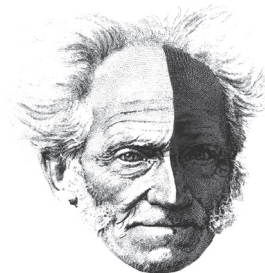
"Death of a Homeless Woman" was written after Patricia met a schizophrenic woman who lived in a cardboard shelter made from a refrigerator box.

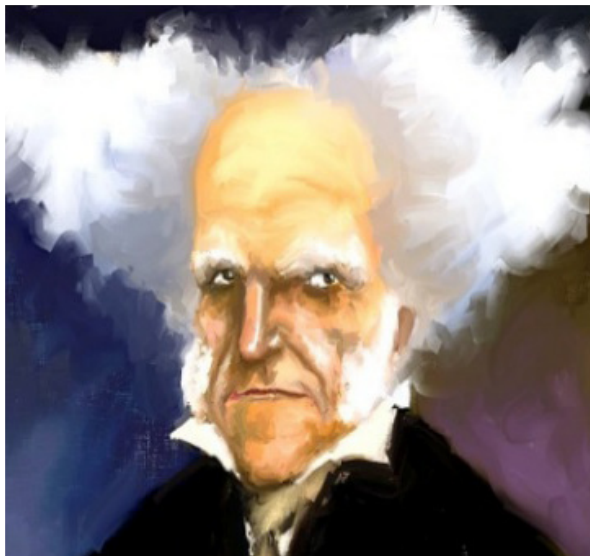
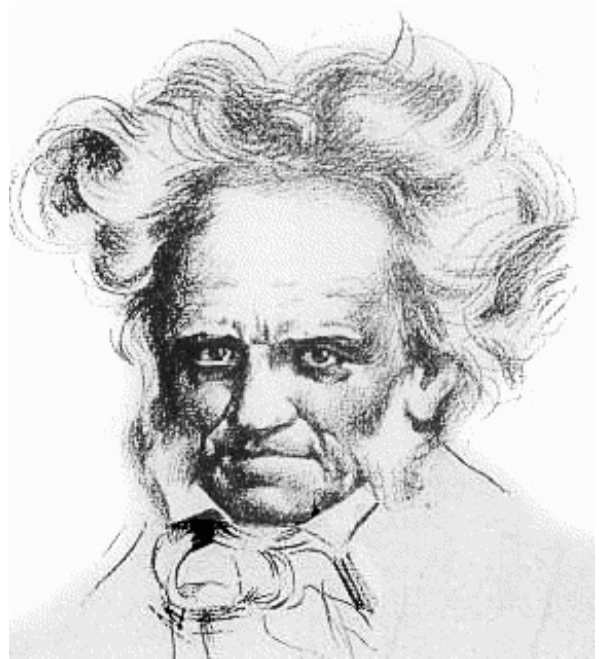
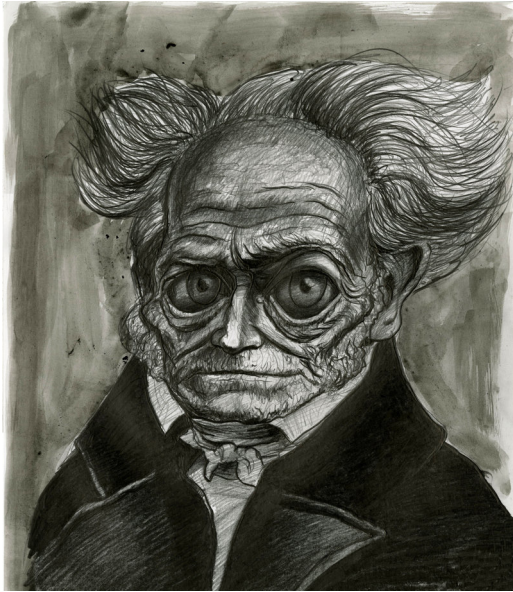
Over the years, Patricia has developed a love for the works of Carl Jung. Some of her poems touch on Jung's archetypes and reflect her belief that poetry arises from a wellspring of creativity deep in the unconscious mind. Jung's influence is evident in these lines from her poetry:

Between joy and sorrow
Stands an ancient oak whose roots
Reach deeper than earthly time,
A comforting place where my soul
May lean and weep for the grief
I carry but am not aware of.

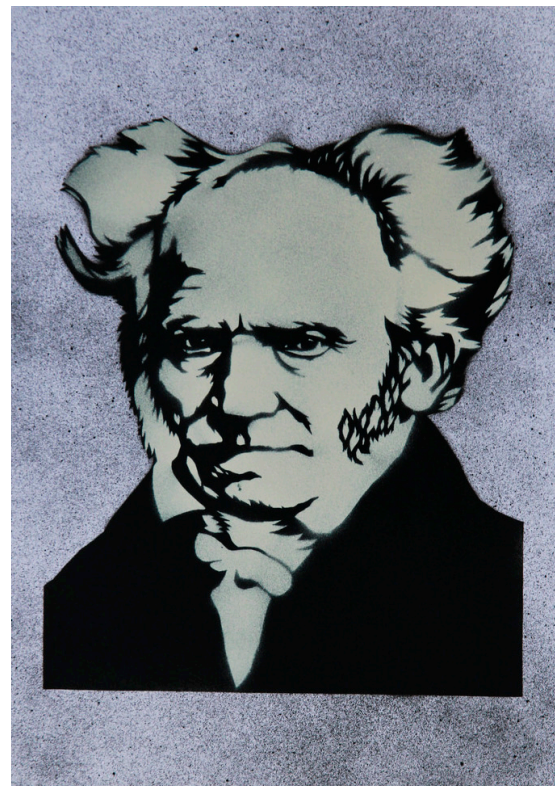
Patricia enjoys writing, photography, meditation, and being in nature. Her family lives close by, enabling her to spend time with her grandchildren.

At the Edge of the Winter Woods will be on display in the Rossmoor Library for the month of April and is also available on [amazon.com](https://www.amazon.com) □



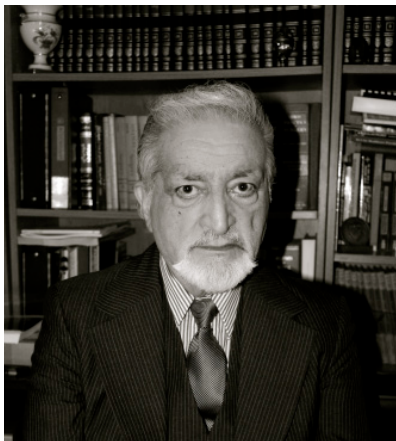


Unintentional (?) John Kerry look-alike



Democracy and News Media

BY BEN ZIKRIA



Ben Zikria

The significant loss of credibility of news media presents a challenge to the nation that is the closest to a Jeffersonian democracy in the world. We must be grateful for the essential role that patriotic newspapers played in our War of Independence.

Thomas Jefferson, in his correspondence with Edward Carrington, a delegate to the Continental Congress, once wrote: “The basis of our governments being the opinion of the people, the very first object should be to keep that right; and were it left to me to decide whether we should have a government without newspapers or newspapers without a government, I should not hesitate a moment to prefer the latter.”

Montesquieu, the French legal philosopher, in his book *The Spirit of Laws*, formulated the division of administrative power into legislative, executive, and judicial branches. He

wrote this while living in an absolute monarchy where he could not even mention freedom of speech.

The American constitutionalists streamlined Montesquieu’s concept, not only by creating a separation of power, but by giving each branch equal force, thereby establishing a balance of power.

Furthermore, in their unique constitution, the founders of this nation created in the First Amendment five pillars of freedom: freedom of religion, speech, press, assembly, and petitioning. Without these freedoms, there would have been no true democracy.

Again, it was Jefferson who observed that only the press could check the inevitable abuse of power that is inherent in human governance.

Our forefathers must have foreseen that if one party controlled all three branches of the government, it could lead to authoritarian rule by gradual erosion of all American values secured by the sacrifice of so many lives and fortunes of our ancestors.

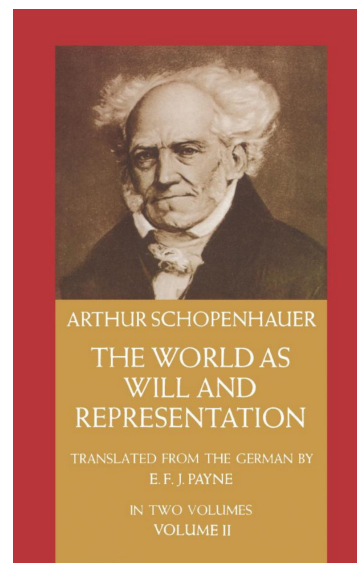
Today, one may postulate that the chair of democracy, with only three legs, may collapse under unexpected pressures—unless a strong fourth leg, an independent news media, saves it!

The American Declaration of Independence states: “When a long train of abuses and usurpations, pursuing invariably the same object evinces a design to reduce them under absolute despotism, it is [the people’s]

right, it is their duty, to throw off such government, and to provide new guards for their future security.”

Nevertheless, Jefferson did not advocate a radical European-style revolution, like the contemporary one in France, but preferred an evolutionary model.

It must be said that the American democracy of almost two and a half centuries, creating history’s most prosperous, dynamic, and philanthropic nation on Earth, after issuing more happiness and abundant goodwill both for ourselves and for all of humanity, must not and shall not fade away into oblivion. □



Tamales and Roses

BY JOANNA KRAUS



Joanna Kraus

From March 15 to 18, I was the guest of Utah Valley University, in Orem, Utah, to attend the commissioned premiere of my new play, *Tamales and Roses*, which is based on my popular picture book, *A Night of Tamales and Roses*.

While I was on campus, I taught a master class and conducted Q&A sessions with university students and audiences.

The story is about a flower girl who gets stage fright and can't walk down the aisle to start a wedding ceremony. To her surprise, her Hispanic family still loves her.

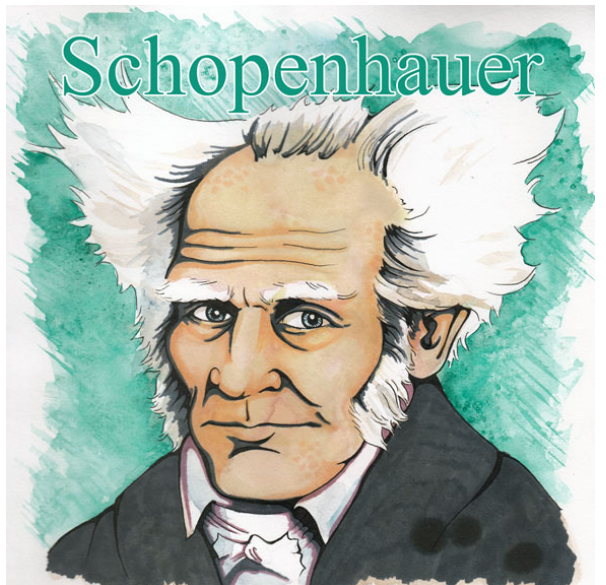
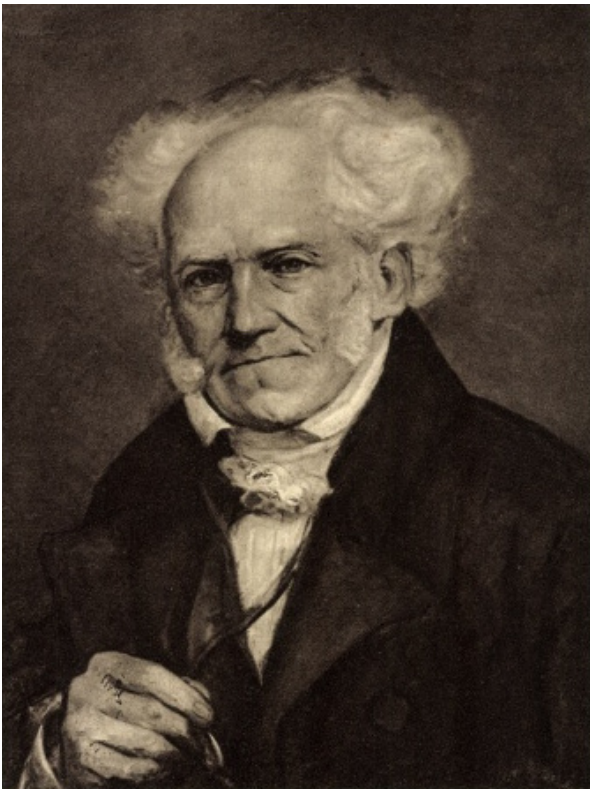
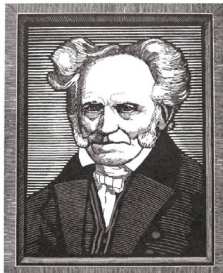
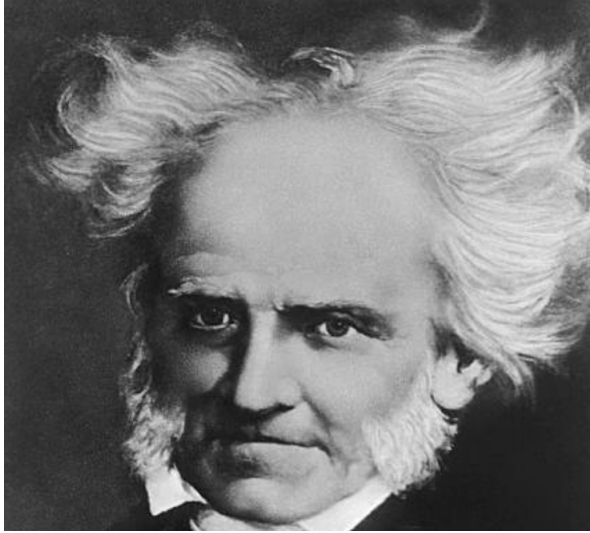
After several performances in the Noorda Theatre on campus, the bilingual play will tour Utah elementary schools.

I am the author of several prize-winning Theatre for Young Audience scripts, and my latest picture book, *Bravo Benny*, is forthcoming.

To learn about my new children's book, *Blue Toboggan*, click here:

www.joannakraus.com □





The Art of Redemption

BY SUSAN BELL



Susan Bell

Bryce Elliott is a morally bankrupt, world-renowned attorney who has one goal in life: he wants to make one hundred million dollars by his fortieth birthday. Bryce believes that money alone has the power to emancipate a man from the shackles of a powerless and meaningless life. His life is evolving as planned: he is rich and powerful, living on Fifth Avenue in New York City, and master of a universe that he has carefully and meticulously cultivated.

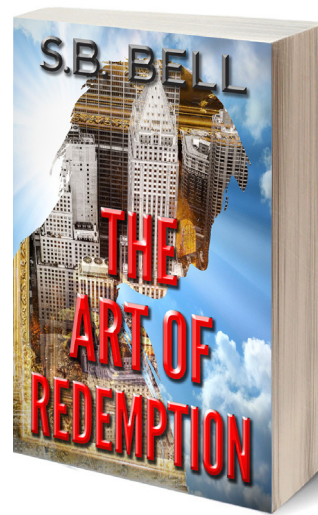
Just when Bryce is about to reach his goal, his life takes a dramatic and very unexpected turn. An ancient and mysterious book, *Art and Artists*, is indirectly passed on to Bryce by the Keeper of the Royal Academy in London. The book has no publisher or author and is full of personal revelations from artists, both famous and unknown.

Bryce is told four details about the book: he is not to ask questions about it, because the answers are indefinite

and intangible; the book has been in existence for hundreds of years; the book will inexplicably change from time to time; and the ownership of the book is provisional. The book steers Bryce toward a different journey.

Life beats down and imprisons the soul, and art reminds you that you have one, and so does this book. The story is relevant in today's world, where the insatiable greed of a few has taken an immense toll on many—politically, economically, and spiritually.

The novel addresses two key philosophical questions: Is there direction and meaning in one's life beyond the individual's own will; and Where is the thin line between justice and revenge?



The novel integrates two strains of storytelling: financial thriller and a spiritual inquiry through the medium of art. The book is an intriguing and unique bold literary hybrid: *Wall Street* meets *The Alchemist*.

Susan Bell, a graduate of UC Berkeley, attended the Squaw Valley Community of Writers Conference and won the Unpublished Novel Award from the San Diego Book Awards. Susan was an international investment banker, lived in Asia for five years, and was personally familiar with many of the key players on Wall Street and the global financial markets.

The novel was inspired by an encounter with a former investment-banking colleague, who told Susan that he was going to make one hundred million dollars by the time he was forty, and he would do whatever was needed to get there.

He came close! □



From the Editor



Paul Weisser

Arthur Schopenhauer, Self-Publisher

Arthur Schopenhauer was born on February 22, 1788, in the city of Danzig, which was then part of the Polish-Lithuanian Commonwealth, and today is Gdansk, Poland.

His father, Heinrich Floris Schopenhauer, a prosperous merchant and shipowner, was so intent on his son following in his footsteps in international business that he chose the name Arthur for him because of its identical spelling in German, French, and English. In fact, as an adult, Arthur became fluent in *seven* languages: German, Italian, Spanish, French, English, Latin, and ancient Greek.

Arthur's mother, Johanna Henriette Schopenhauer (née Troisiener), was a writer, far more famous than her son in his day, who produced a voluminous assortment of essays, travelogues, novels, and biographies. When Arthur

was in his twenties, his mother played an indirect role in his publishing life, as we shall see.

Both of Arthur's parents were descendants of wealthy German patrician families.



Johanna Schopenhauer

In 1805, when Arthur was 17, his father died, possibly by suicide. For the next two years, Arthur endured life as a merchant, in honor of his father, but became increasingly miserable in that profession. In the meantime, his mother and younger sister, Adele, moved to Weimar, then the center of German literature, to pursue Johanna's writing career.



(continued on page 19)

Soon Johanna opened a famous salon, attended by such notables as Johann Wolfgang von Goethe, the famous writer, scientist, and statesman. But Arthur was put off by what he considered the salon's vain and ceremonious ways. He was also disgusted by the ease with which his mother had forgotten his father's memory.



Nevertheless, Arthur befriended and came to revere Goethe, who was nearly forty years his senior, with whom he engaged in numerous philosophical discussions and even assisted with the older man's research into the theory of colors.

In 1809, when Arthur was 21, he became a medical student at the University of Göttingen, where he studied metaphysics, psychology, and the natural sciences. As early as his second semester, however, he transferred to the humanities, concentrating on the study of Plato and Immanuel Kant.



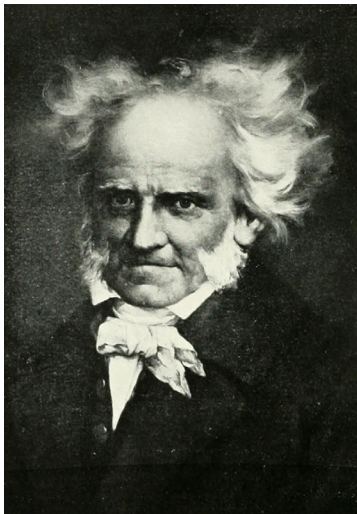
From 1811 to 1813, when he was 23 to 25, Arthur attended the University of Berlin, and then, during the summer of 1813, he finished his dissertation, *On the Fourfold Root of the Principle of Sufficient Reason*, which earned him the doctor of philosophy degree from the University of Jena.

During this time, Johanna Schopenhauer had become a commercially successful author, but Arthur continued to have a strained relationship with his mother. In fact, she informed her son that his dissertation was incomprehensible, and it was unlikely that anyone would ever buy a copy.



(continued on page 20)

In a fit of temper, Arthur told his mother that his work would be read long after the “rubbish” she wrote would be totally forgotten. Ironically, it was thanks to his mother’s commercial success that her publisher, Brockhaus, agreed to publish Arthur’s dissertation in the first place, although without paying him any royalties—which qualifies him to join our list of famous authors who essentially self-published at least some of their works.



Hans Brockhaus, a descendant of the nineteenth-century publishers, later recalled that when Johanna brought them some of her son’s work, his predecessors “saw nothing in this manuscript, but wanted to please one of our best-selling authors by publishing her son’s work. We published more and more of her son Arthur’s work, and today nobody remembers Johanna, but her son’s works are in steady demand and contribute to Brockhaus’s reputation.”



In 1820, when Arthur was 32, he became a lecturer at the University of Berlin, where he scheduled his lectures to coincide with those of the famous philosopher G. W. F. Hegel, whom Schopenhauer described as a “clumsy charlatan.” However, only five students turned up to Arthur’s lectures, and he dropped out of academia. A late essay, *On University Philosophy*, expressed his resentment toward the work conducted in academies.



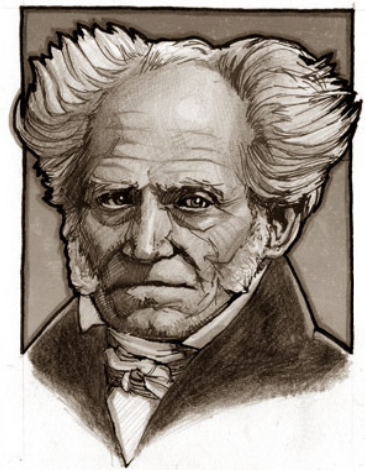
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Politically, Schopenhauer was no admirer of democracies. “Monarchy,” he declared, “is natural to man,” for “intelligence has always under a monarchical government a much better chance against its irreconcilable and ever-present foe, stupidity.” Republicanism, on the other hand, he disparaged as “unnatural,” since “it is unfavorable to the higher intellectual life and the arts and sciences.”



Schopenhauer certainly did not have a very high opinion of the German people in particular. For example, he wrote that, “for a German it is even good to have somewhat lengthy words in his mouth, for he thinks slowly, and they give him time to reflect.”

In fact, it would not be unfair to say that Schopenhauer was a racist, but in ways that were not uncommon in his time. He certainly attributed civilizational primacy to the northern “white races” due to their supposed sensitivity and creativity—although he did grant that the ancient Egyptians and Hindus were equal to the whites of his own day.



He also had an anti-Semitic streak, arguing that Christianity constituted a metaphysical revolt against what he styled the materialistic basis of Judaism.

Nevertheless, Schopenhauer was adamantly against differing treatment of races, was fervently anti-slavery, and supported the abolitionist movement in the United States. He described the treatment of our “innocent black brothers whom force and injustice have delivered into [the slave-master’s] devilish clutches” as “belonging to the blackest pages of mankind’s criminal record.”



(continued on page 22)



Schopenhauer and Nietzsche

Schopenhauer is best known for his 1818 work *The World as Will and Representation*, sometimes translated as *The World as Will and Idea*, which he expanded in 1844. In that work, Schopenhauer characterized the phenomenal world as the product of a blind, insatiable, nonrational Will, and he developed an atheistic metaphysical and ethical system that has been described as an exemplary manifestation of philosophical pessimism, viewing nature as a cruel battle for existence and the universe as irrational to its core.



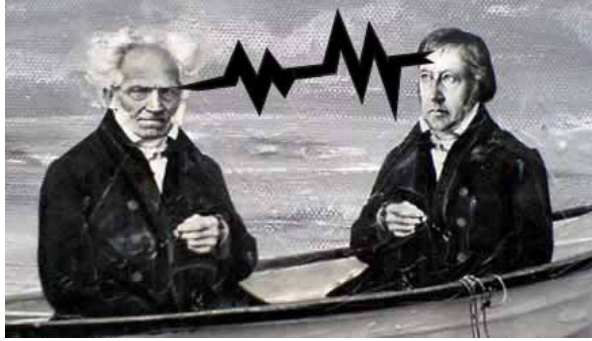
For Schopenhauer, human desire was futile, illogical, directionless, and, by extension, so was all human action in the world. Thus, in the emotional sphere, human desire inevitably causes suffering or pain. Therefore, one should abhor life itself, since it is inseparably connected with suffering.

In this view of the world, there is no place for God, and the universe is conceived of as being inherently meaningless. It is, in fact, a universe beyond any ascriptions of good or evil.



Schopenhauer did, however, offer a temporary, short-lived way to escape the pain of life, and that was through aesthetic contemplation—especially of music, since, for Schopenhauer, music was the purest form of art. In fact, throughout his whole life, he played the flute every day before lunch, after learning how to play it at the age of 11. (Incidentally, he considered architecture the lowest form of art, with sculpture, painting, and poetry somewhere in the middle.)

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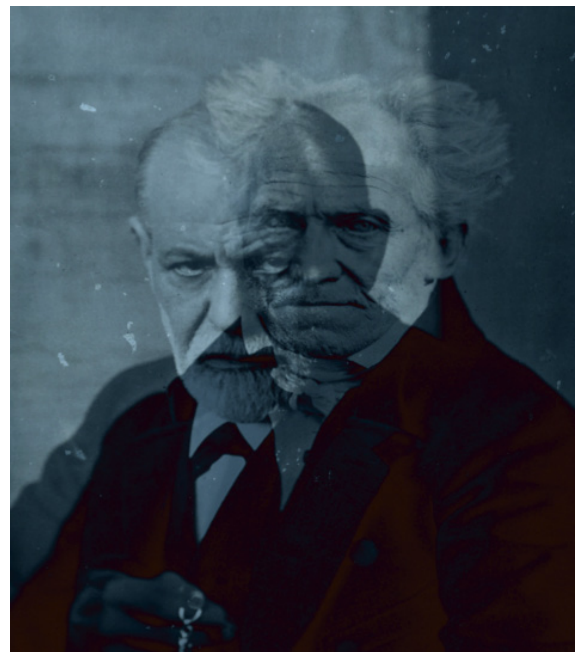
Schopenhauer and Hegel

In his concept of desire's relation to human suffering, Schopenhauer was among the first thinkers in Western philosophy to share and affirm significant tenets of Eastern philosophy (e.g., asceticism, the world-as-appearance, and the Buddhist notion of *tanha*, "desire, craving, longing").

Although his work failed to garner substantial attention during his own lifetime, Schopenhauer has had a posthumous impact across various disciplines, including philosophy, literature, and science. His writing on aesthetics, morality, and psychology has exerted an important influence on thinkers and artists throughout the nineteenth and twentieth centuries.



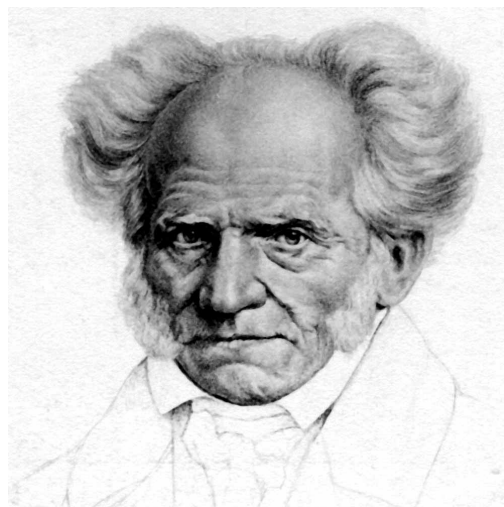
Those who have cited his influence—inspired by either the tragedy or the absurdity of human existence—include: Friedrich Nietzsche (who initially considered Schopenhauer his mentor), Richard Wagner, Johannes Brahms, Antonín Dvorák, Sergei Prokofiev, Nikolay Rimsky-Korsakoff, Arnold Schönberg, Leo Tolstoy (who called him "the greatest genius among men"), Herman Melville, Edgar Allan Poe, August Strindberg, Ludwig Wittgenstein, Sigmund Freud, Otto Rank, Carl Jung, Henri Bergson, Joseph Conrad, George Santayana, Joseph Campbell, Albert Einstein (who called him a genius and kept a picture of him on the wall of his study), Thomas Mann, Emile Zola, George Bernard Shaw, Thomas Hardy, D. H. Lawrence, Jorge Luis Borges, and Samuel Beckett.



Schopenhauer and Freud

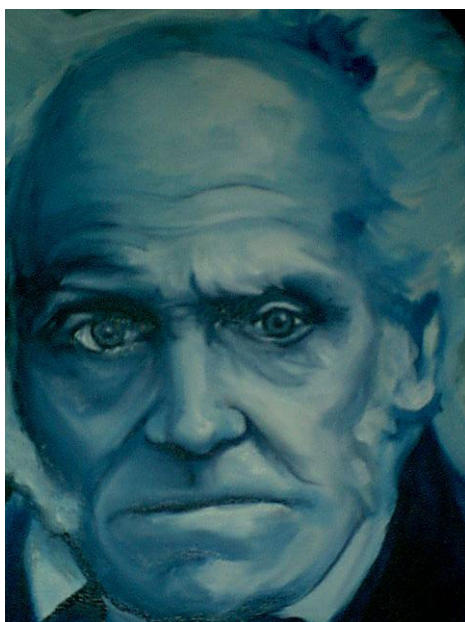
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Throughout his life, aside from his mother, Schopenhauer appears to have had a troubled relationship with women, especially younger women. When he was 33, he fell in love with a 19-year-old opera singer, Caroline Richter, and had a relationship with her for several years, but did not marry her. When he was 43, he took an interest in 17-year-old Flora Weiss, but she rejected him, as we know from her diary.

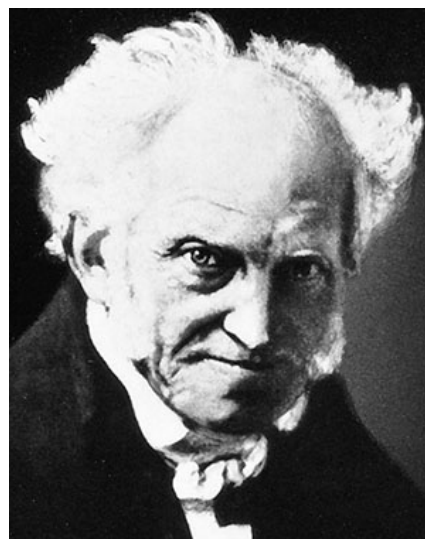


Schopenhauer's unflattering critique of women and female intelligence can be seen in his essay *On Women*, which he published in 1851, when he was 63. He was totally opposed to what he called the "Teutonic-Christian stupidity" of reflexive unexamined reverence for the female.

"Women," he wrote, "are directly fitted for acting as the nurses and teachers of our early childhood by the fact that they are themselves childish, frivolous, and short-sighted."

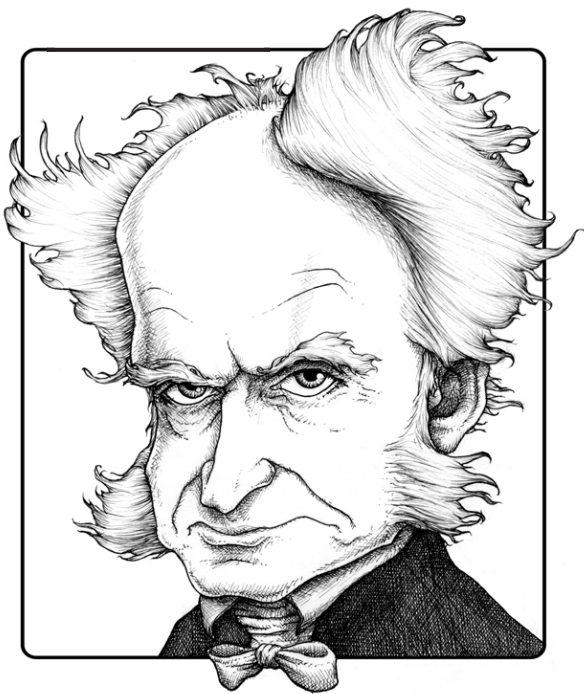


Worst of all was his run-in with a neighbor named Caroline Marquet, who named him as a defendant in a lawsuit, alleging that Schopenhauer assaulted and battered her, knocking her to the floor, after she refused to leave his doorway, where her loud conversation with a friend annoyed the philosopher. When Marquet won the lawsuit, Schopenhauer had to make payments to her for the next twenty years, until she died in 1852, when he was 64.



(continued on page 25)

Furthermore, he argued that women are deficient in artistic faculties and a sense of justice, claimed that women are “by nature meant to obey,” and expressed opposition to monogamy. On the other hand, he conceded that “women are decidedly more sober in their judgment than [men] are,” and are more sympathetic to the suffering of others.

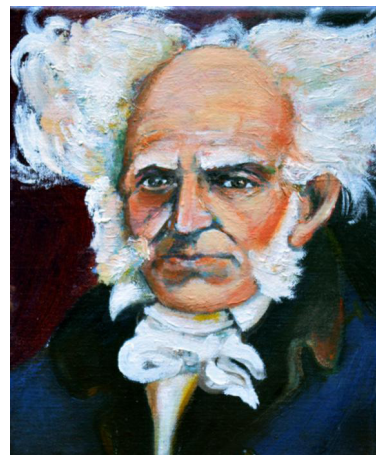


Moreover, he believed that intelligence is inherited from one's mother, and personal character is inherited from one's father. Thus, to achieve a utopia, one must “mate the most magnanimous men with the cleverest and most gifted women”—a eugenic philosophy embraced by Friedrich Nietzsche. (Incidentally, Schopenhauer believed that one benefit of homosexuality is that it prevents “ill-begotten children.”)



Schopenhauer also believed that “if a woman succeeds in withdrawing from the mass, or rather raising herself above the mass, she grows ceaselessly and more than a man.” Nevertheless, he thought of this as a rarity.

In *Philosophers Behaving Badly*, Rodgers and Thompson call Schopenhauer “a misogynist without rival in Western philosophy.”

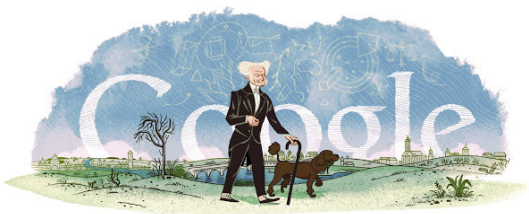
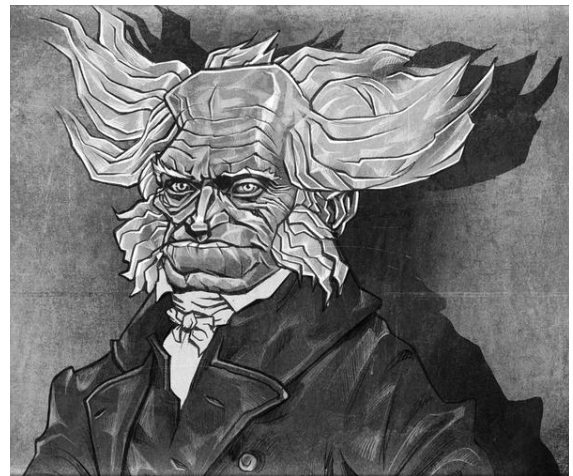


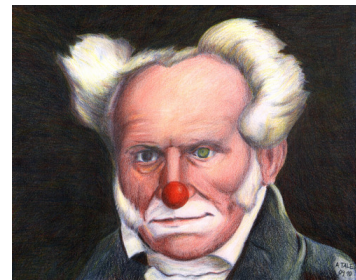
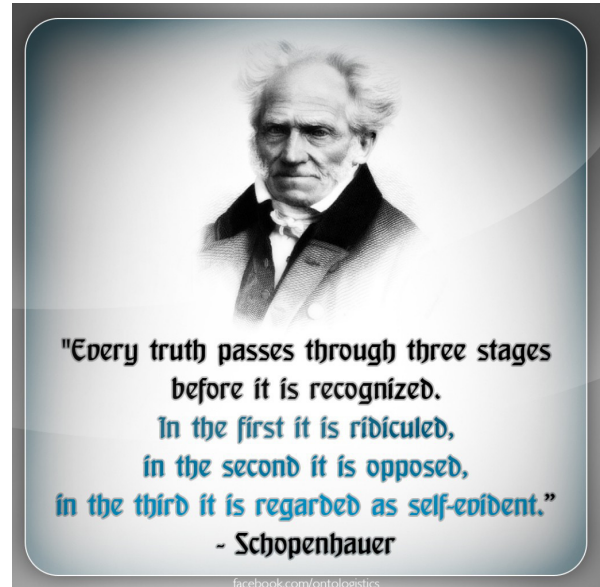
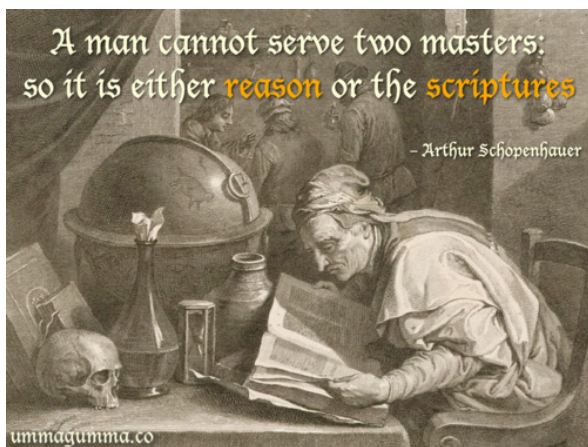
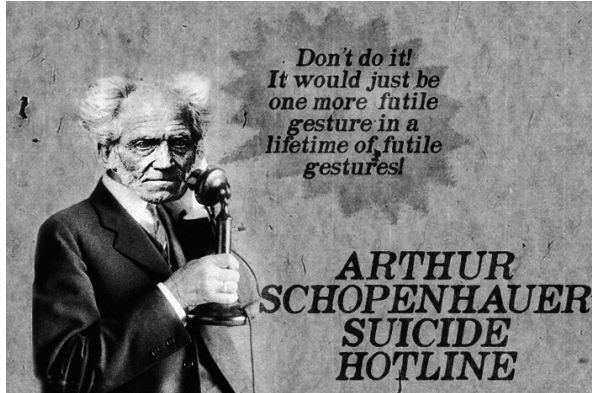
(continued on page 26)

Yet, ironically in light of his philosophical contempt for life, Schopenhauer placed human reproduction as the highest goal in life. “The ultimate aim of all love affairs,” he wrote, “is more important than all other aims in man’s life; and therefore it is quite worthy of the profound seriousness with which everyone pursues it. What is decided by it is nothing less than the composition of the next generation.”

For the last twenty-seven years of his life, from 1833 until he died on September 21, 1860, of pulmonary-respiratory failure at the age of 72 while sitting at home on his couch, Arthur Schopenhauer lived alone in an apartment along the river Main in Frankfurt, accompanied only by his beloved pet poodles, Atman and Butz.

□





Thought for the Month

*"When we read, another person
thinks for us: we merely repeat his
mental process."*

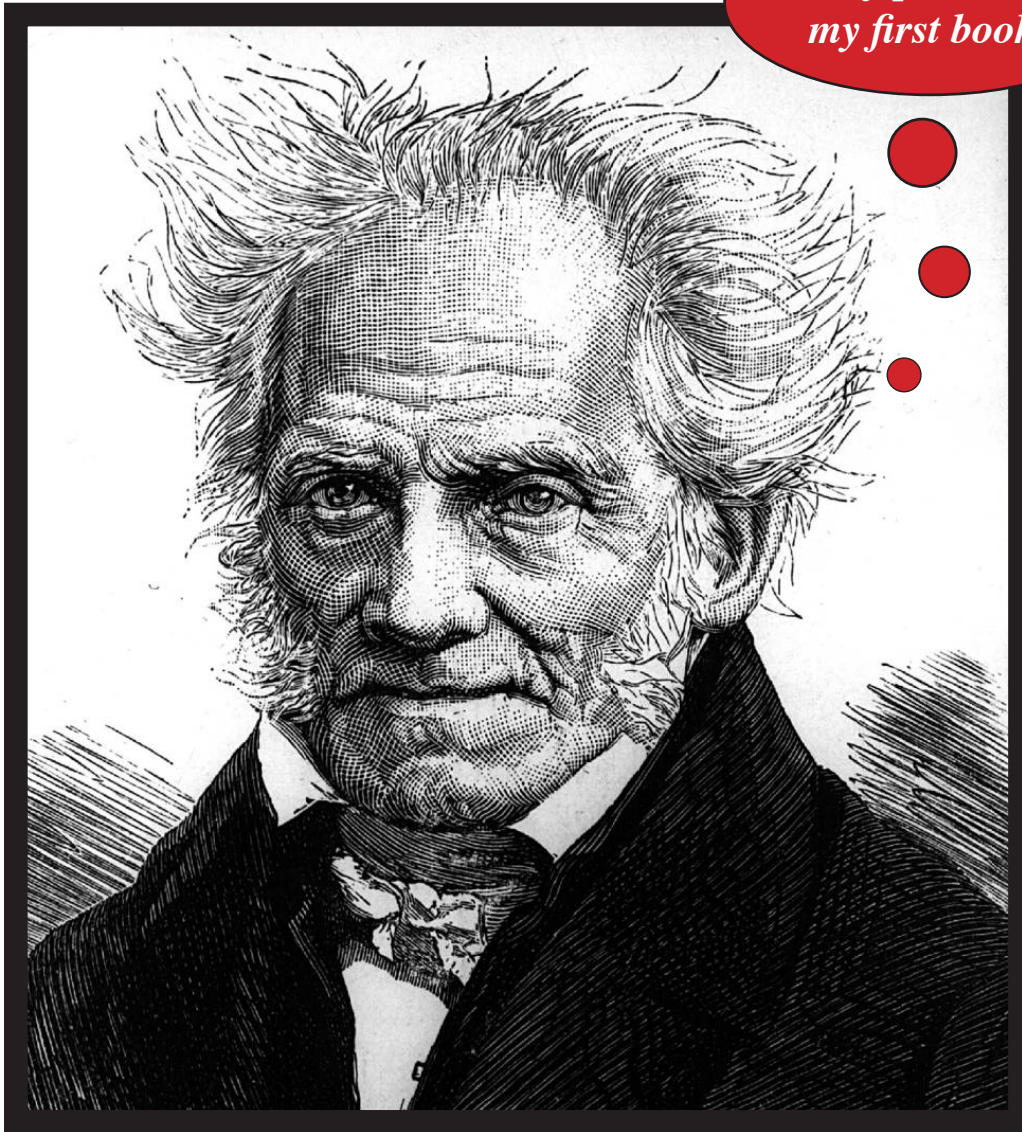
— Arthur Schopenhauer



PWR Newsletter



*I self-published
my first book!*



Arthur Schopenhauer

(February 22, 1788 – September 21, 1860)



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