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Backs of Journals Books and Belly Bands



Spine




 MELVILLEHOUSE PUBLISHING

ABOUT CATALOGUE EVENTS MOBYLIVES CONTACT

Featured

New Fiction Forthcoming Nonfiction Poetry



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SEARCH


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UPCOMING EVENTS

**Oct 9 David Stromberg at the RJeneration Shabbat Dinner Talk**

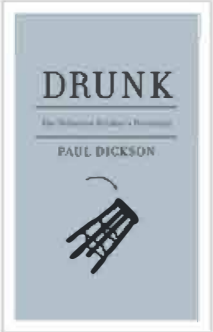
**New York City, 7pm**  
David Stromberg discusses Baddies with the RJeneration crew. This event is open to the public but you must sign up first. More info to come!

**Oct 10 David Stromberg at**



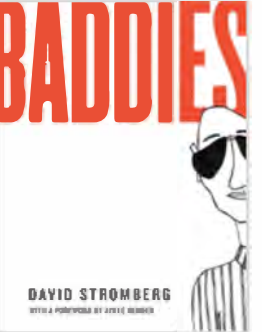
**Every Man Dies Alone**  
Hans Fallada

**Every Man Dies Alone**  
Hans Fallada  
"A signal literary event of 2009." -- The New York Times Book Review



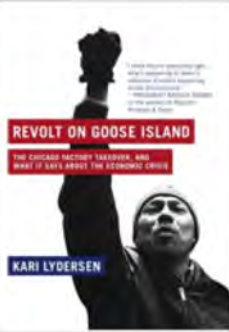
**DRUNK**  
The Definitive Drinker's Dictionary  
PAUL DICKSON

**Drunk**  
*The Definitive Drinker's Dictionary*  
Paul Dickson  
Here it is—the Guinness World Records holder for the most synonyms ever recorded, for the word “drunk.”



**BADDIES**  
DAVID STROMBERG  
WITH A FOREWORD BY JONICE ROBERTS

**Baddies**  
David Stromberg  
A hilariously absurd graphic collection



**REVOLT ON GOOSE ISLAND**  
THE CHICAGO FACTORY TAKEOVER, AND WHAT IT SAYS ABOUT THE ECONOMIC CRISIS  
KARL LYDERSEN

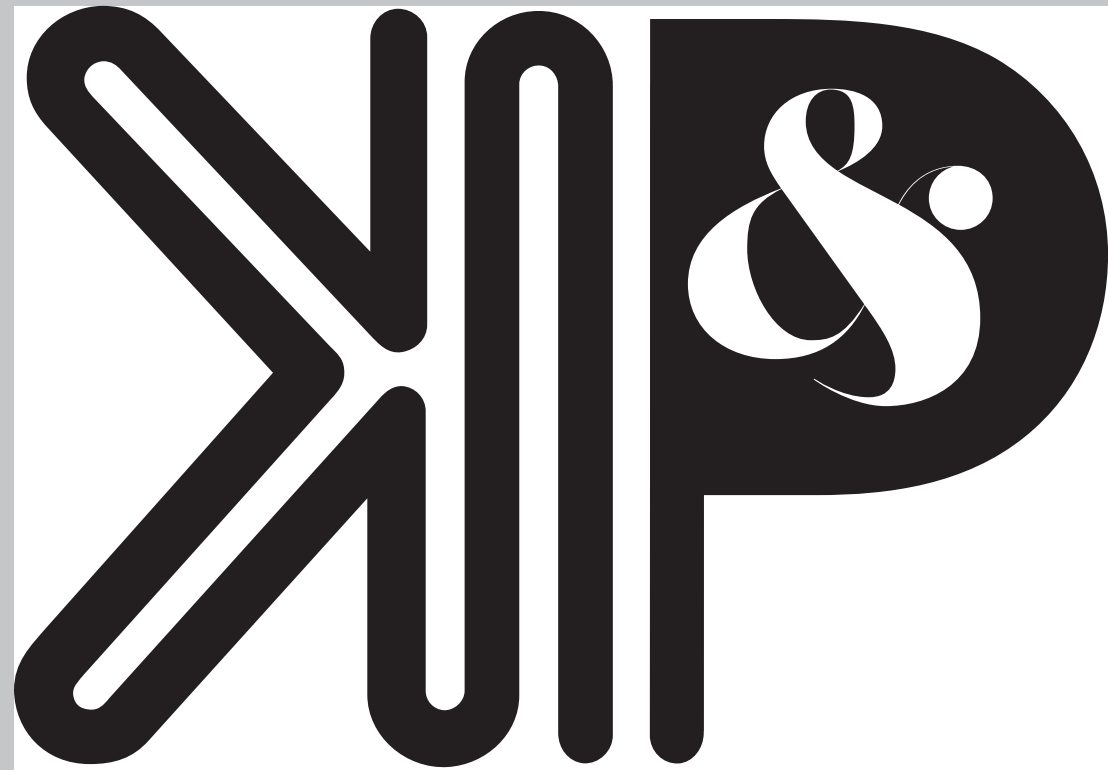
**Revolt on Goose Island**  
*The Chicago Factory Takeover, and What it Says About the Economic Crisis*  
Karl Lydersen  
"They're absolutely right..."  
—President Barack Obama on the workers at Republic Windows & Doors

MOBYLIVES News and Commentary About Books and Writers

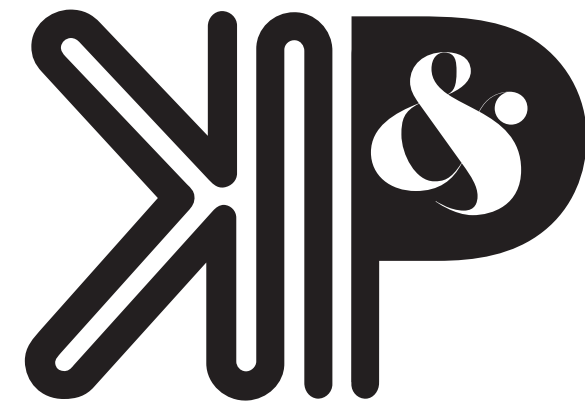
*That whale is out there, man!*







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# Imagine

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\*Special New Year's Eve celebration included for the 7pm and 10pm shows.

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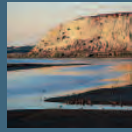
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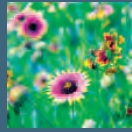


PERFECT DAYS *from SEA to SHINING SEA*



**Glorious Beaches**

A week by the sea is especially rejuvenating. Whether the beach is surf-washed and golden like those on the Atlantic and Pacific or powdery and white like the Gulf of Mexico's shores, it's easy to relax and let your mind wander where you're by the water. And in coastal resorts like Santa Monica, Naples, and Miami Beach, there are additional diversions to tempt you. Will you head straight for the beach after breakfast, or spend the morning shopping for antique sterling, postmodern chandeliers, or the latest fashion? Will you take a picnic down to the water, or have lunch in a harborside restaurant, with rare tuna and the freshest organic greens? Down at the shore, more decisions press: Will you challenge the waves on your son's boogie board, sculpt a sand castle, or simply noot on a chaise, watching the birds dive for their dinner? At day's end, when you head back to the terrace of your suite, nature may treat you to a spectacular show of late-afternoon light—the water sparkling like a magician's cape as far as the horizon, then softening to a silvery pink as the sun drops low in the sky. Moonrise over the ocean serves as a harbinger of an exciting evening ahead. Could life be more perfect?



**Mountain Highs**

In the mountains of New England and the West, pristine snow blankets the mountainsides in winter. Wildflowers brighten the high meadows in spring. And in fall, the aspens turn golden while the hardwoods are brilliant orange. To experience the season, go for a hike with a local naturalist, or join a trail ride. In winter, get out into the snow on skis—challenge the moguls and explore the valleys. Or browse in a 17th-century mining town or an 18th-century clapboard village. You're likely to find quaint shops devoted to rustic luxuries, both vintage and newly handmade.

No matter how you pass the hours, it's easy to appreciate a well-run lodge after an active day. What could be better than a long soak in an immense tub filled to the rim with steamy water, followed by stimulating conversation and a sumptuous dinner? Afterward, when you've slipped between the crisp, elegant sheets and been warmed by a pile of plush blankets, the deep stillness of the mountains surrounds you as you drift off. When you awake, the peak-behind-peak view out your window demands your attention. And before you know it, you're bounding out of bed with just one thought in mind: You never want this sojourn to end.



**UNITED STATES**

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PLEASURES *in ALL FOUR SEASONS*



**The French Connection**

For sheer Gallic pleasure, the cities of French Canada are hard to beat. Despite their proximity to the United States, they feel almost European. In Québec City, the local *poutine* is Franco-centric. Marvel at the contemporary Canadian art on display in local galleries and stroll through boutiques stocked with furs and medieval armor. Or explore local history on the Plains of Abraham, where Canada's British future was decided. In Montréal, the style is both Anglophone and Francophone. Global overtones show up in local jazz clubs, stylish ethnic cafes, and huge, back-to-back summer music fests.

Both cities derive their charm from the 18th- and 19th-century granite buildings that line their narrow, twisting streets. The proximity of the St. Lawrence River is a pleasure: It's a curl of silver on a brilliant summer day, a ribbon of white in the region's famously frosty winters. In every season, you'll enjoy ubiquitous and hearty bistros fare such as *blasquette de veau* and *tourtière*, Canada's traditional meat pie. And be sure to try a *tarte au sucre*—the quintessentially northern treat otherwise known as sugar pie. When the busy day winds down, enjoy the sauna in your hotel spa and drift off to sleep under the duvet mounded high on your bed.



**Canada's Wild West**

Metropolitan Vancouver's mix of contemporary design and global cultures is invigorating. The wilderness beyond is magnetic as well. To the west is Vancouver Island, a rugged swath of mountains and rain forests bordering the Pacific. To the east, meandering Highway 99—aptly named the Sea to Sky Highway—leads past glaciers and waterfalls to Whistler and Blackcomb, stylish mountain resorts. Still farther east lies Canada's craggy, ice-draped Continental Divide with the towns of Banff Springs and Lake Louise on its eastern flank. In these mountain playgrounds, gourmet restaurants and serious retail therapy play counterpoint to Mother Nature. In summer, the trail-rich evergreen forests are a study in brilliant blues and greens, perfect for whitewater rafting, hiking, and fly-fishing. In winter, skis, boards, snowshoes, and dog sleds lure you out into the downy-light snow that blankets the countryside. Ready for pure alpine? Strap on short skis and carve fresh tracks through swirling clouds of Canadian powder. You'll experience a miraculous combination of speed and stunning weightlessness. Or let skate under the bright canopy of stars. For the crowning touch, try a hot stone massage in a skylit spa.



**CANADA**

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SAND *and* SOFT BREEZES, WATER *and* WILDLIFE



**Beaches by the Hundred**

Bermuda and the Caribbean are paradise for beach lovers. Amid a thousand different shades of blue water and almost that many colors of sand, blissful days are yours to enjoy. Bermuda's shores are famously rosy and soft. Elsewhere, the sand comes white, golden, tawny as brown sugar, and even black. Some beaches are long and straight, others are crescents flanked by boulders and shaded by dense stands of sea grape or arching coconut palms. Sometimes you can practically roll out of bed onto the sand. Or you might have to ramble down a hill, ride a skiff, or wade to reach the cove of your dreams. One beach might battle with *limpets* sunbathing, while others are undeveloped except for a lone stark sand, luxury inn, or waterside restaurant. In many places it's just you, the improbably turquoise water, and miles of untrammeled sand gaily lapped by waves. The whisper of these waves quickly lull you into a state of intense relaxation. At such moments, the most pressing question becomes which beach to visit tomorrow. Or whether you'll dine at the lobster barbecue or the torchlit Creole buffet under a million stars.



**Golf, Caribbean-style**

Once upon a time, you wouldn't have associated the Caribbean with golf. No longer. Nowadays, you can play Jamaica, Puerto Rico, and the Dominican Republic for weeks without repeating a course. Most smaller islands also have a few layouts. Many of the top course architects have made their marks here. Count on sea views to provide distraction—and gusty breezes to ensure that you pay close attention to your game. Fairways roll uphill and down, skirting cliff tops, quarry walls, and limestone outcrops. Long forced carries over lakes, spiky rocks, vegetation, chasms, and crevasses keep you on your toes. Beaches and wetlands crowd the greens.

And there's one more dimension: wildlife. Monkeys scamper across the trees, pink flamingos and white herons noot at the water holes, iguanas the size of your golf bag scuttle across the fairways, and goats graze in the rough. It's probably quite a change from your more usual venue. At the same time, your post-golf massage can be in a treatment suite whose glass floor affords a perfect view of a reef—or in a simple *palapa* open to tropical breezes. Should you need further mellowing, there's always the relaxing pre-dinner hour on your patio with sea and sunset views.



**BERMUDA AND THE CARIBBEAN**

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ANTICIPATED *and* ASTOUNDING WONDERS



**Wine, Cuisine, and Spectacular Scenery**

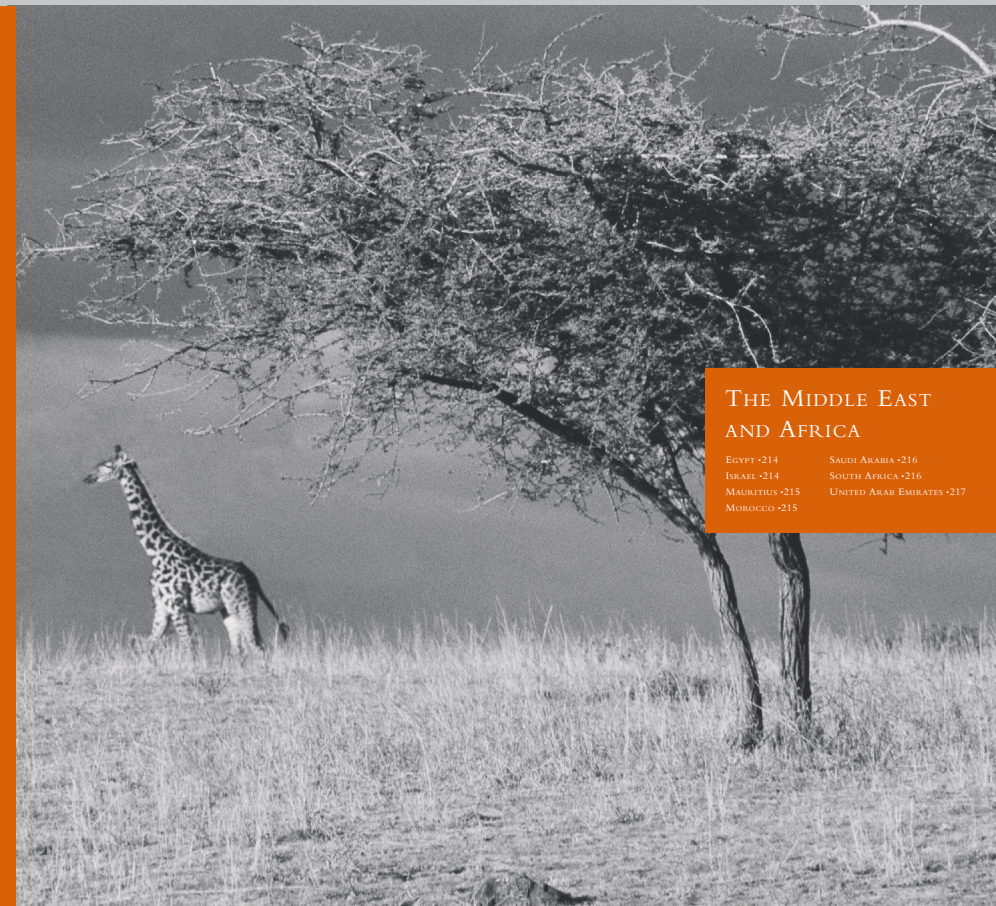
South Africa inspires euphoria. It's not only the untamed bush that you see on safari; the sense of limitless space has much to do with it as well. So do the great mountain ranges, the jagged coastline, the pure, crystalline air, and the urban pleasures of its great cities. Johannesburg, the capital, is a vibrant business destination. Stunning Cape Town has mountains on one side, the Atlantic on the other, and a culture that mixes Europe and Africa in beguiling proportions. The ancient granite-sandstone slab known as Table Mountain, on the edge of the bay, is a signature sight. Evenings, you can dine on ostrich fillet or duck confit. Not far away, in the lush windlands, wispy clouds flutter around mountains that tower over deep valleys striped with verdant rows of vines, citrus trees, or lavender. Thatch-roofed farmhouses gleam through gardens full of roses and hydrangeas, in the shade of centuries-old camphor trees. Visiting the countryside, you can winery hop to your heart's content. Sampling a local Pinotage or a Semillon highlights yet another dimension of this corner of Africa, one you may never want to leave.



**Luxury in the Indian Ocean**

Off South Africa, the water is icy enough for penguins. Consequently, when the nation's citizens want a sun-soaked beach vacation, they head for the island of Mauritius, 1,250 miles east of the African continent. Here, the acres of sugarcane are anchored by small towns inhabited by people of African, Arab, British, Chinese, French, and Indian heritage. Restaurants serve the home cooking of all these cultures. Outside, byways meander past waterfalls, volcanic peaks, mosques, temples, and pagodas. Meanwhile, hotels and resorts that lead new depth to the concept of pampering edge the coast.

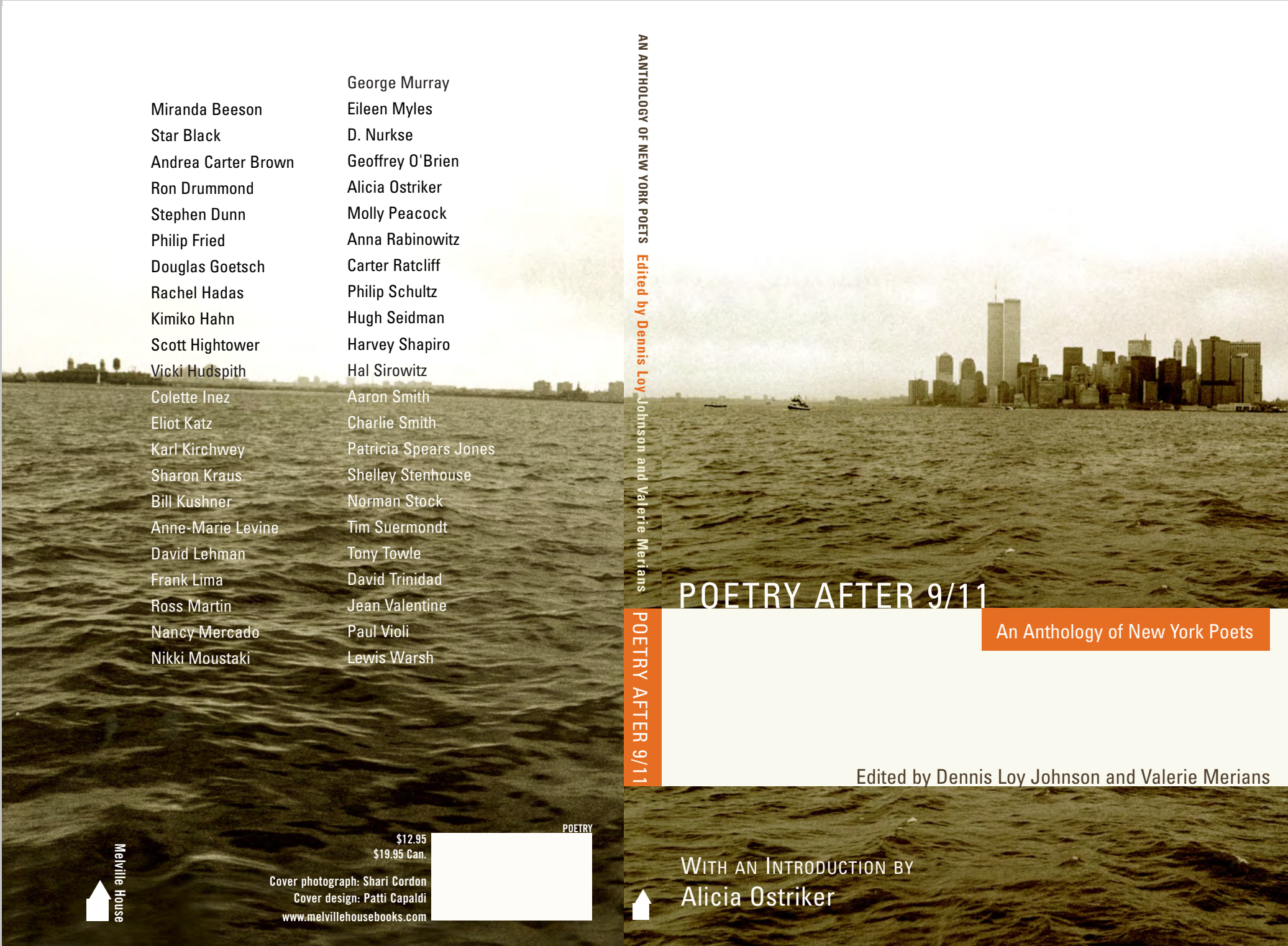
These properties have put Mauritius on the map. Many visitors check into their hotel or resort and never venture beyond. Nor do they need to, given the perfect beaches, thoughtfully and hummily, moony chaise lounges, and astonishing spas. Private butlers unpack your gear. Beach attendants bring towels and spritz you with rosewater. Feel like waterwalking, sailing, or snorkeling? Enjoy. When your appetite awakens, tuck into grilled prawns, crab curry, or saffron-spiked snapper. At some point a moose on your private deck will likely beckon. Simply hang the DO NOT DISTURB sign on your door and prepare for blissful dreams.



**THE MIDDLE EAST AND AFRICA**

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AN ANTHOLOGY OF NEW YORK POETS Edited by Dennis Loy Johnson and Valerie Merians  
 POETRY AFTER 9/11

POETRY AFTER 9/11

An Anthology of New York Poets

Edited by Dennis Loy Johnson and Valerie Merians

WITH AN INTRODUCTION BY  
 Alicia Ostriker



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**84**  
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**78**  
**Reading Revolution**  
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# April

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**84**  
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by Margit Ragland  
Let learning soar with these, easy (and not too messy)



**2**



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**Explore the great outdoors!**  
The weather is warm and the backyard is beckoning p.98



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## OUR COVER!



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**Tara Donne**  
PHOTO EDITOR  
**Shana Faust**  
HAIR/MAKEUP BY

PANCAKE PHOTO BY TARA DONNE; STILL BY MARK LUNDO

# fun finds

TOYS | BOOKS | MUSIC | TECH

## Chunky Chalk

Lets kids express themselves in bold, colorful strokes with eco-friendly dyes that are safe for the planet.  
Urban Infant, \$14. Ages 4 and up.

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Toys, games, and more that promote **SOCIAL AWARENESS** and compassion with a heaping helping of fun!

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SCHOLASTIC.COM/PARENTANDCHILD | OCTOBER 2012

35

fun finds  
BOOKS



**1. Ganesha's Sweet Tooth**  
by Sanjay Patel & Emily Haynes  
A fable about the Hindu god writing an epic Sanskrit poem. Love PIXAR animator Sanjay Patel's stylized illustrations! Chronicle, \$17. Ages 2 and up.

**2. My Pop-Up World Atlas**  
by Anita Ganeri  
Beautiful, interactive pages feature info about each continent, including landmarks, cultural pursuits, and economic activities. Candlewick, \$19. Ages 4 to 10.

**3. Animal Stories: The Tortoise's Gift**  
retold by Lari Don  
A spunky tale from Zambia for newly independent readers, retold in simple, familiar language. Barefoot Books, \$8. Ages 5 to 9.

**4. I Say, You Say Animal Sounds**  
by Tad Carpenter  
Carpenter's goofy, playful animals are sure to delight your little one. Fun flaps help with motor skills practice! Little, Brown, \$7. Ages birth to 2.

**5. Norman Bridwell's Clifford Collection**  
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by Mary Logue  
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4

5

6

REVIEW  
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38 SCHOLASTIC.COM/PARENTANDCHILD | OCTOBER 2012

# Object Lesson

AS SPARKLING AS THEIR CONTENTS, THE MOST BEAUTIFUL CHAMPAGNE GLASSES ENHANCE NOT ONLY THE WINE, BUT ALSO THE ROMANTIC MOOD.



**VARIATIONS ON A THEME** What could be more elegant than rosé Champagne served in crystal? From left: A late-19th-century Venetian saucer, a contemporary stemless glass, a classic tulip-shaped flute, an engraved trumpet, and a flute designed by Josef Hoffmann in the early 1900s.

TEXT BY KAREN TAYLOR  
PHOTOGRAPHS BY ANITA CALERO

MARTHASTEWART.COM | 39

## Object Lesson

NOTHING SETS THE MOOD quite like Champagne. And great bubbly deserves great glasses. The best stemware not only charms and seduces, but also enhances the wine, improving effervescence, aroma, and even taste.

Until relatively recently, few people contemplated these details. Originally a very sweet drink, Champagne was all about celebration and giddy insouciance. The accompanying glasses captured that sparkling mood. Glassmakers crafted flutes, which first appeared in England in the 18th century, from crystal into tall, elegant shapes, creating hugely exaggerated proportions that added to the impression of unbridled extravagance.

Perhaps this sense of excess led to the popularity of the *coupe*, or saucer, initially designed as a dessert dish. Think belle époque. Think Roaring Twenties. Think Greta Garbo, Marilyn Monroe, and other screen sirens. Just don't think Marie Antoinette. *That* coupe, made of Sèvres porcelain—and, yes, modeled after her breast—was intended for sipping milk at her dairy, in Rambouillet, France.

Despite its extensive use, the shallow saucer is the worst glass shape for savoring Champagne. Its broad surface causes the bouquet, and the bubbles, to dissipate too rapidly. Even widemouthed flutes aren't ideal for today's drier and more sophisticated

### HOW TO MAKE A CLASSIC CHAMPAGNE COCKTAIL

Place a sugar cube in a flute. Add 3 drops bitters, and let it soak in. Add 1 ounce Cognac, then fill flute with 4 ounces Champagne.

Champagnes. Aficionados now prefer a tulip shape, which lets the aroma develop, and concentrate, in the glass.

If, however, your breakfront is filled with gorgeous crystal saucers, not to worry. The Elysée Palace still serves bubbly in Baccarat coupes. If you're feeling truly decadent, fill one with caviar and add a tiny mother-of-pearl spoon. Serve with Champagne.



**ALL SHAPES AND SIZES** Champagne saucers, flutes, and trumpets are party glasses par excellence. Clear stemware affords a view of the subtleties of the wine's color and the streams of bubbles rushing merrily to the surface. From left: Two early-20th-century saucers by Josef Hoffmann; a contemporary trumpet; a gold-rimmed, diamond-cut flute designed in 1907; a flute from the Czech Republic; a flute designed in Austria in the 1950s; a modern etched stemless glass; and a gold-flecked Murano-glass flute. SEE GUIDE FOR SOURCES

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CREATED BY JAMES DUNLISON AND AYESHA PATEL

# good things

## have a cookie, have a heart

This Valentine's Day, offer loved ones homemade treats wrapped in paper that echoes your heart-felt sentiments. All you need to transform plain waxed paper into lovely gift wrap is some tissue paper, a heart-shaped craft punch, and an iron. Use the paper to wrap cakes, stacks of cookies, and other goodies. Then finish each package with some waxed twine and a colorful gift tag. For the how-to, turn the page.

PHOTOGRAPHS BY  
ELLIE MILLER



## Good Things

### heart-covered waxed paper how-to

Fold a piece of tissue paper in half three times, forming eight layers. Using a heart-shaped craft punch (see the Guide), cut out hearts. Cover the surface of an ironing board with paper towels; place a sheet of waxed paper on top. Arrange hearts on waxed paper, and cover with another sheet of waxed paper. Cover with more paper towels. Run an iron, set to medium heat, lightly over the layers to set.



### HOW TO MAKE A FORTUNE COOKIE OUT OF FELT

Share your wishes—and some candy—with friends and family. Felt fortune “cookies” make charming place settings or party favors. After you’ve shaped the cookies, cut 4-inch strips from paper, and write messages on them. Slip the fortunes inside the cookies, along with some chocolates.

1. Using fabric shears, cut a 4½-inch-diameter circle from a piece of felt. Cut a piece of matching ribbon slightly shorter than 4½ inches. Using wire cutters, cut a piece of floral wire slightly shorter than the length of ribbon.
2. Using craft glue, affix the wire to the middle of the felt circle. Glue ribbon on top, covering the wire. Let dry 30 minutes.
3. Fold the felt circle in half, using the wire as a guide, so ribbon is inside cookie. Next, angle the sides toward each other, bending the wire at its halfway point and forming a fortune-cookie shape, as shown.
4. Assemble the fortune cookies. Carefully peel back one flap of the felt cookie, and insert a paper fortune and a few candies. Fold the flap back over to close cookie around contents.



## 2 | Portraying Talent



元 趙孟頫 人馬圖 卷  
 Zhao Mengfu (1254–1322)  
*Groom and Horse*, dated 1296

Handscroll, ink and color on paper, 11 7/8 × 17 1/8 in. (30.3 × 43.5 cm)  
 Gift of John M. Crawford Jr., 1988 (1988.135)

The imported “celestial steed,” treasured by early emperors and noble warriors, was a subject favored by such leading painters as Han Gan (active ca. 742–56; no. 1) and Li Gonglin (ca. 1041–1106; no. 7). In the early Yuan period (1271–1368), when alien Mongol rulers curtailed the employment of Chinese scholar-officials, the theme of “groom and horse” became a metaphor adopted to plead for the proper use of scholarly talent, and the famous saying of the Tang essayist Han Yu (762–824) was frequently quoted: “There are always excellent steeds, but not always a Bole, the excellent judge of horses.” In Zhao Mengfu’s painting, executed in early 1296, when Zhao had recently retired from serving under Khubilai Khan (r. 1260–94), the circular, abstract form of the horse serves as a deliberate foil to the sensitively rendered figure of the groom—a portrait, perhaps, of the painting’s recipient (identified in Zhao’s dedication at left), who may have been a government recruiter.

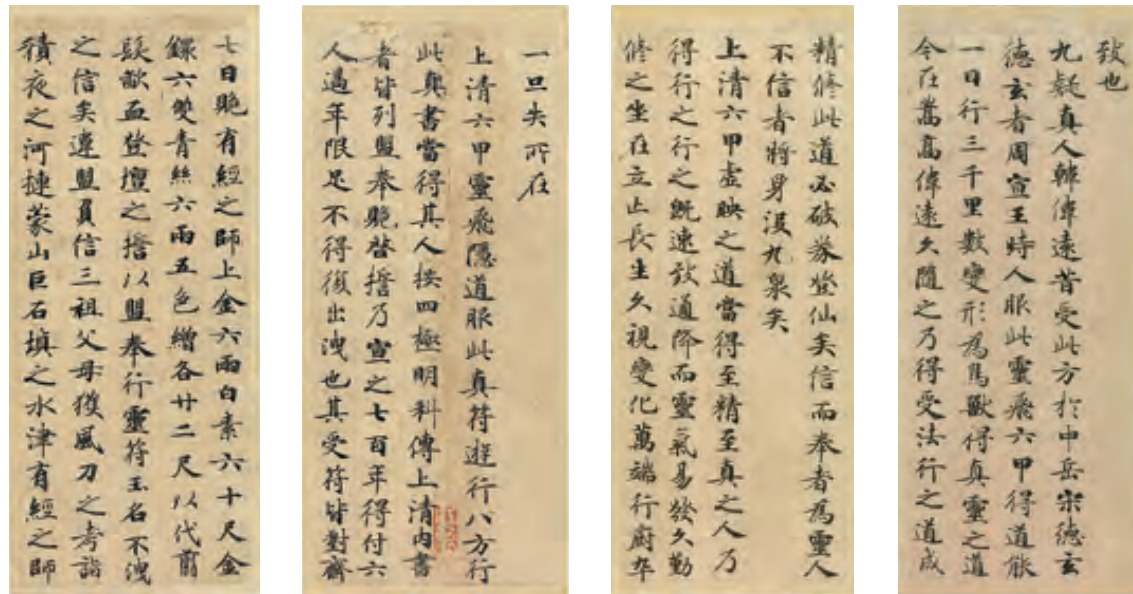
Although Zhao Mengfu’s horse recalls *Night-Shining White* (no. 1), Zhao has radically transformed eighth-century precedents. His foreshortened three-quarter view appears more naturalistic than the earlier profile image, while his disciplined brushstrokes, particularly the parallel arcs defining the hindquarters, are more self-consciously calligraphic.



Expertise in judging fine horses has long been a metaphor in China for the ability to recognize men of talent, while superior steeds have often been likened to accomplished scholars. In this work, painted for a man who may have been a government official, Zhao’s sensitively portrayed groom may allude to the recipient’s talent for recruiting able men, but might also be read as a subtle reference to the artist’s own abilities.

Zhao Mengfu’s drawing balances representational concerns—evident in his subtle use of ink wash along the horse’s contours—with a desire to inflect each line with calligraphic nuances.

### 3 | Exquisite Discipline



唐 傳鍾紹京 楷書靈飛經 冊

Attributed to Zhong Shaoqing (active ca. 713–41)

*Spiritual Flight Sutra*, ca. 738

Album of nine leaves (four above), ink on paper, each leaf 8¼ × 3½ in. (20.8 × 8.9 cm)

Ex coll.: Weng Tonghe (1830–1904)

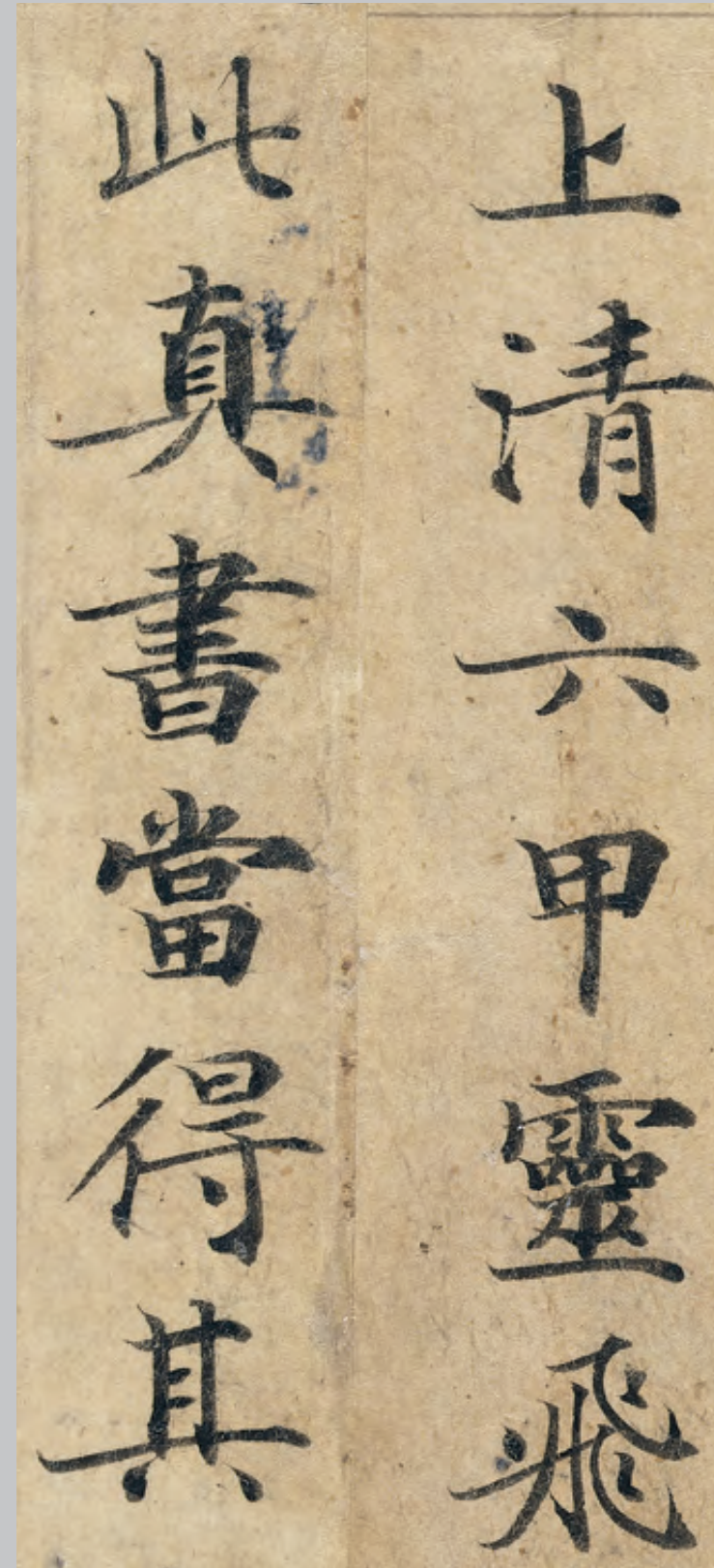
Purchase, The Dillon Fund Gift, 1989 (1989.141.1)

The copying of sutras, the sacred texts of Buddhism and Daoism (Taoism), was an act of devotion as well as a means of propagating the faith. It required a special brush, paper of a conventional size with a vertical grid, and the use of the strictest, most formal type of calligraphy, known as standard script. This hallowed fragment of a Daoist religious text meets all those requirements yet has an elegance and fluency that elevate it beyond normal sutra writing. Wen Fong has described the sutra as follows:

Commissioned in 738 by the princess Yuzhen, a daughter of the emperor Xuanzong [r. 712–56], [it] exemplifies the highly sophisticated court style of the High Tang period. The small-size standard script . . . is balanced and harmonious, with every stroke, hook, and dot perfectly defined and executed. Applied with a stiff, long-pointed brush, each stroke shows clean, crisp movements, with graceful, saber-sharp turns. Individual characters are straight and upright, firmly built and with a rectangular frame of supports and walls. The construction of the characters reveals an analytical process, whereby different types of brushstrokes are seen as “forces” (*shi*) of a dynamic composition, each having a perfect form and “method” (*fa*) of interacting with another stroke, and each character, with its elegant, carefully considered deployment of these forces, exemplifying a model of physical equilibrium and spiritual repose.

In the early seventeenth century this sutra was acquired by the influential painter, calligrapher, and theorist Dong Qichang (1555–1636), who regarded it as one of the finest extant examples of Tang dynasty small writing.

Detail, third leaf from right, above



Traditional Chinese texts are generally written in columns that are read from right to left. Each column is written from top to bottom, and each character is also written according to a fixed stroke order that proceeds from top to bottom and from left to right. In standard script, characters are composed within an imaginary grid. Thus, while characters may be denser or more open depending upon their number of brushstrokes, each occupies the same amount of space.

## MAY

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SAT 31	TBA FM FAMILY MATTERS* ELLEN ROBBINS	CHILD \$10 ADULT \$15	

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SUN 1	TBA FM FAMILY MATTERS* ELLEN ROBBINS	CHILD \$10 ADULT \$15	
TUE 3	7PM FT FRESHTRACKS ARTISTS TBA	\$14	\$22
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FRI 6	7PM ME JOHN JASPERSE	\$20	\$32
SAT 7	7PM ME JOHN JASPERSE	\$20	\$32
SAT 7	TBA FM FAMILY MATTERS* ELLEN ROBBINS	CHILD \$10 ADULT \$15	
SUN 8	7PM ME JOHN JASPERSE	\$20	\$32
SAT 8	TBA FM FAMILY MATTERS* ELLEN ROBBINS	CHILD \$10 ADULT \$15	



\* Family Matters and Ellen Robbins' events for children and youth are listed for your convenience, but are not further discounted for members. These events will go on sale by phone and at the box office August 15. Programs, dates and artists subject to change.

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Photo: Eileen Travell

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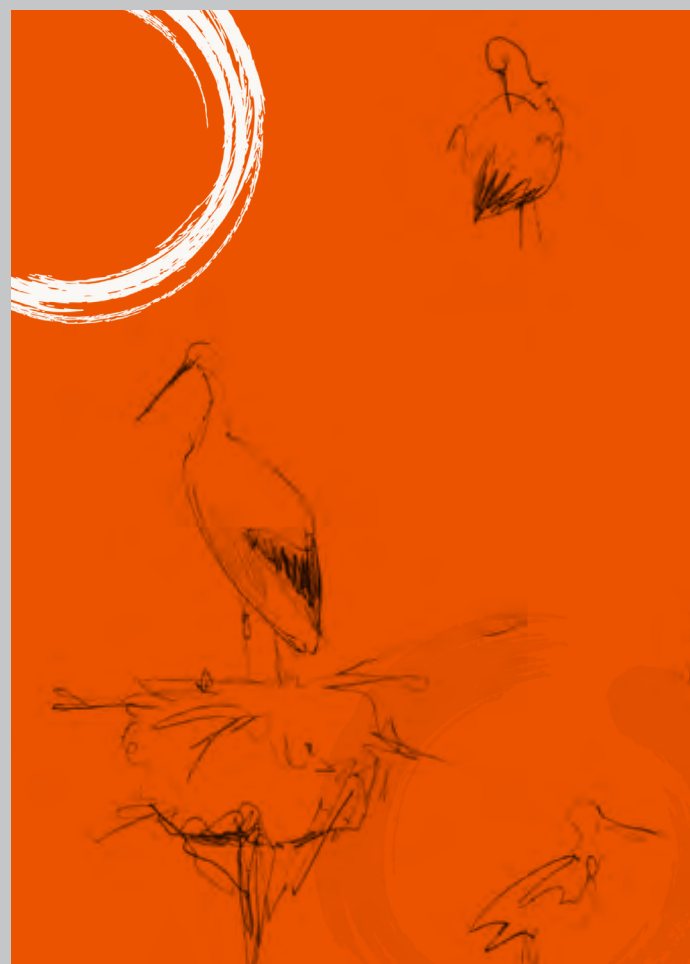
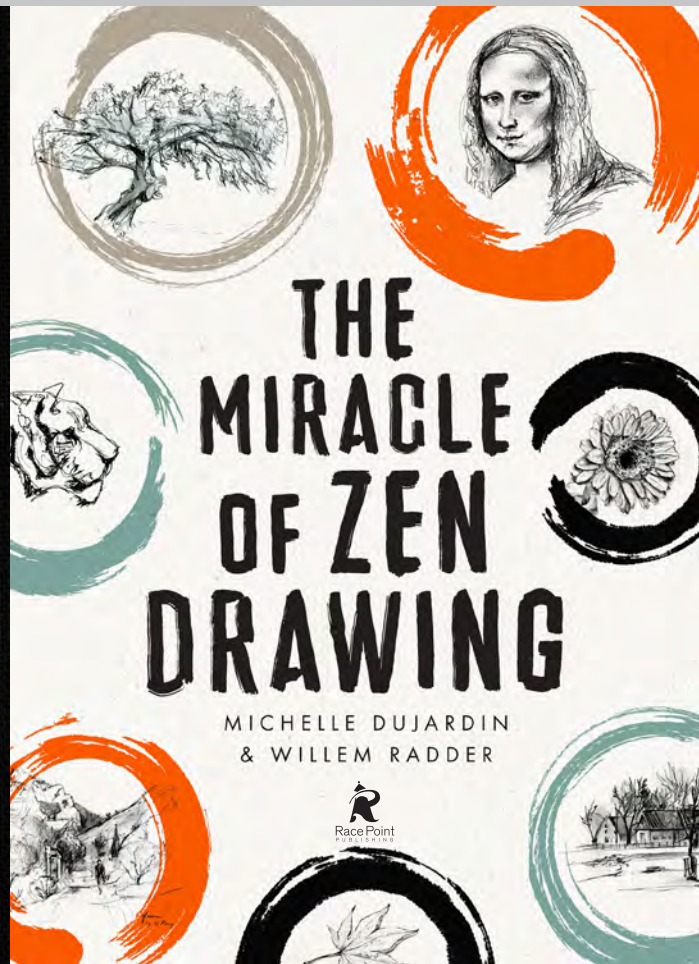
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DTW's 2002 private funding for initiatives to help grow DTW's audience are funded by The Robert Sterling Clark Foundation and The Emma A. Sheafer Charitable Trust. Special thanks to *Time Out New York*, DTW's Media Sponsor for the Bessie Awards. And to the Arts & Business Council and American Express for invaluable audience development training and support via the National Arts Marketing Project.







**FOREWORD**

I want to let you in on a little secret: You don't need any knowledge of drawing techniques to make a drawing. The truth is that, without exception, everybody can draw!

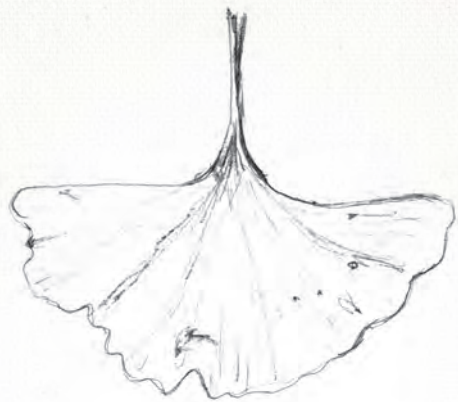
The only thing you need to know is that you, like everyone else, have an inner artist that already knows what to do and how to do it. This inner artist looks at the world in silence, and when it is awake something magical happens: Your hands move simultaneously along with your eyes. This makes your hands able to draw everything your eyes can see.

This book is as much about drawing as it is about becoming aware and balanced—which, in turn, will awaken your inner artist. It is a book about the joy you feel for what the world looks like when your inner artist is awake. All you have to do is be willing to become silent and learn from your own experiences.

*Stork in Holland*

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THE MIRACLE OF ZEN DRAWING



*Leaf of a ginko tree*

us feel better and gives inspiration.

These different approaches to art result in different "art rules," things you are allowed or not allowed to do.

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CHAPTER NAME HERE

**THE RULES OF ZEN ART**

While you are practicing Zen drawing, keep in mind the following fundamental rules of Zen art. It is important to obtain all necessary skills and perform each phase in the creation process step-by-step. For example, you need to combine mental and physical skills and use your intuition and rational thinking. If one of the steps in the creation process is not completed, the whole creation might not be a success.

It is also important to psychologically prepare yourself for whatever you are about to do. Most artists before they begin will take time to silence their mind and then focus and concentrate on the task at hand. It's like standing on a high springboard: You need to gather all your courage to jump into the swimming pool. When the moment comes, you may feel an inner urge and know it is "now or never."

It should be obvious that inner silence is very difficult to achieve when you are talking to someone at the same time. Becoming silent is something you may have to get used to, and it might feel unnatural in the beginning. Even worse, when you still have a very active mind, that mind may become rebellious. Be prepared for some funny things to happen when you try to reach inner silence. Your body might suddenly get very active and feel the urge to move, or you might have a sudden and ill-timed urge to cough!

[ILLO] 044 banana.jpg

Just like when jumping off a springboard, there is no way back once you've begun drawing in the Zen technique. When you perform, you

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THE MIRACLE OF ZEN DRAWING

**Right speech** means understanding that all the words you use can have an effect on how you look at yourself. For instance, it means you do not lie to yourself (and others) about a drawing you have just made. It also means you should not make comments about drawings other people have made. The things you say or write should always enhance your own life and the lives of others. Simply said: Pay particular attention to the way you say things, your intonation, timing, and intention.

**Right action**, the second guideline to awakening the morality of your heart, basically describes all the things you should not do during your life. In the context of drawing, for example, practicing right action means that you handle everything you draw with the utmost respect. In life generally, right action applies to people, animals, trees, plants, and even cars, motorbikes, boats, and so forth. The same is true for the way you earn a living, or the practice of **right livelihood**, as Buddha calls it. He teaches us that you should earn your living in a way that does not harm other people, plants, or animals. But that is not everything: You should also avoid earning a living by exploiting people's weaknesses.


Last but certainly not least, here are the three guidelines to improve your mental capabilities: right effort, right mindfulness, and right concentration. **Right effort** basically teaches us the importance of a positive attitude in attempting to achieve our goals. For example, in practicing right effort, you might say to yourself, "I don't care how much effort it takes, I'm going to do it!" This attitude makes sure that the energy you use for making a drawing, for instance, is expressed in the best possible way.

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CHAPTER NAME HERE

Once you start using the techniques in this book for your drawing, you will gradually become aware of all the things that are happening in your mind. You will see that your mind filters information and puts it away in compartments. For example: "This is good," "I do not like that," "That is an odd shape," "That yellow is the wrong color," and so forth. The trick is to learn to first look at all the judgments your mind makes, and then bypass this judging mind so you can look at the world through our heart. When you start to see reality as it *really* is, that is called **right mindfulness**.

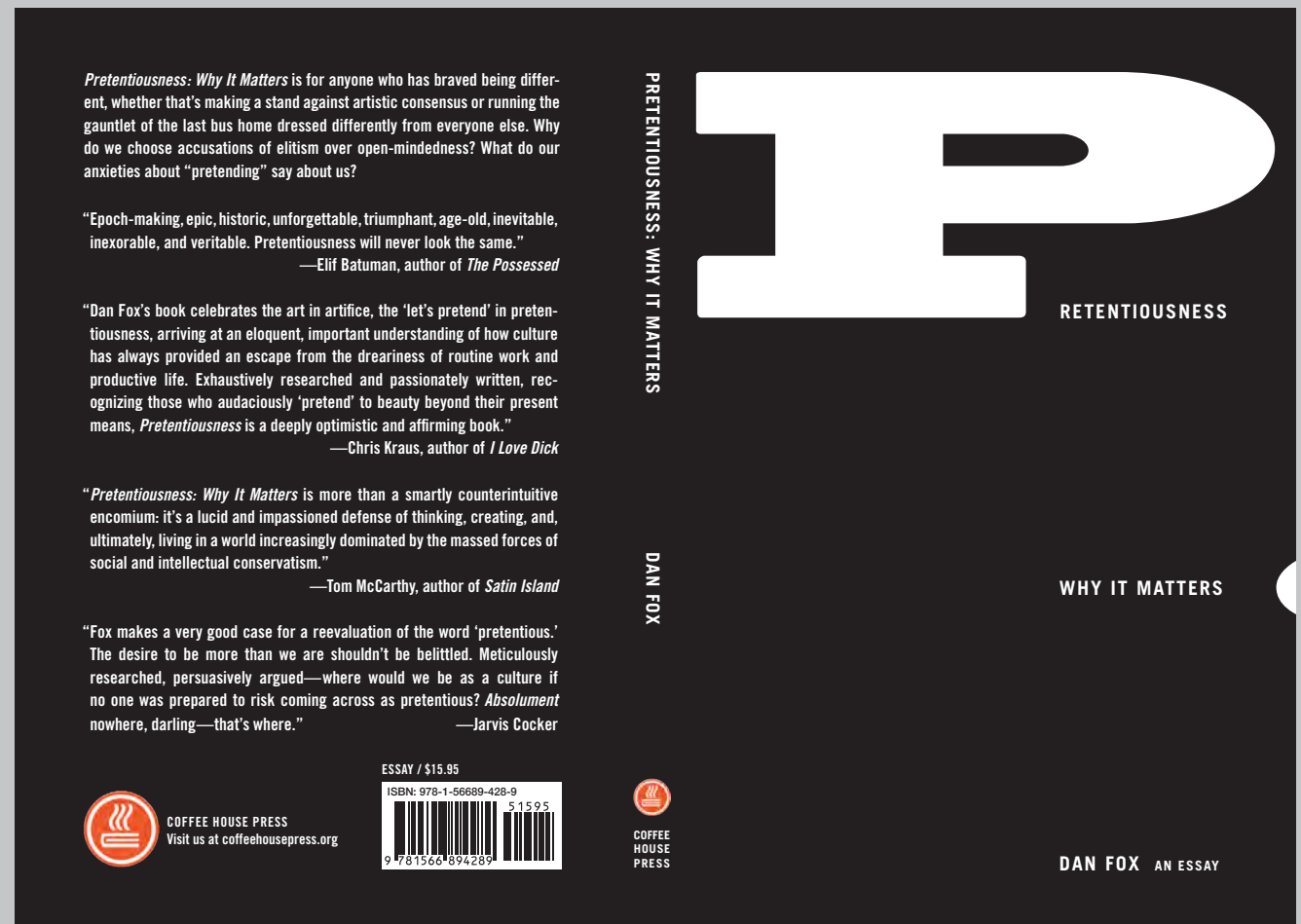
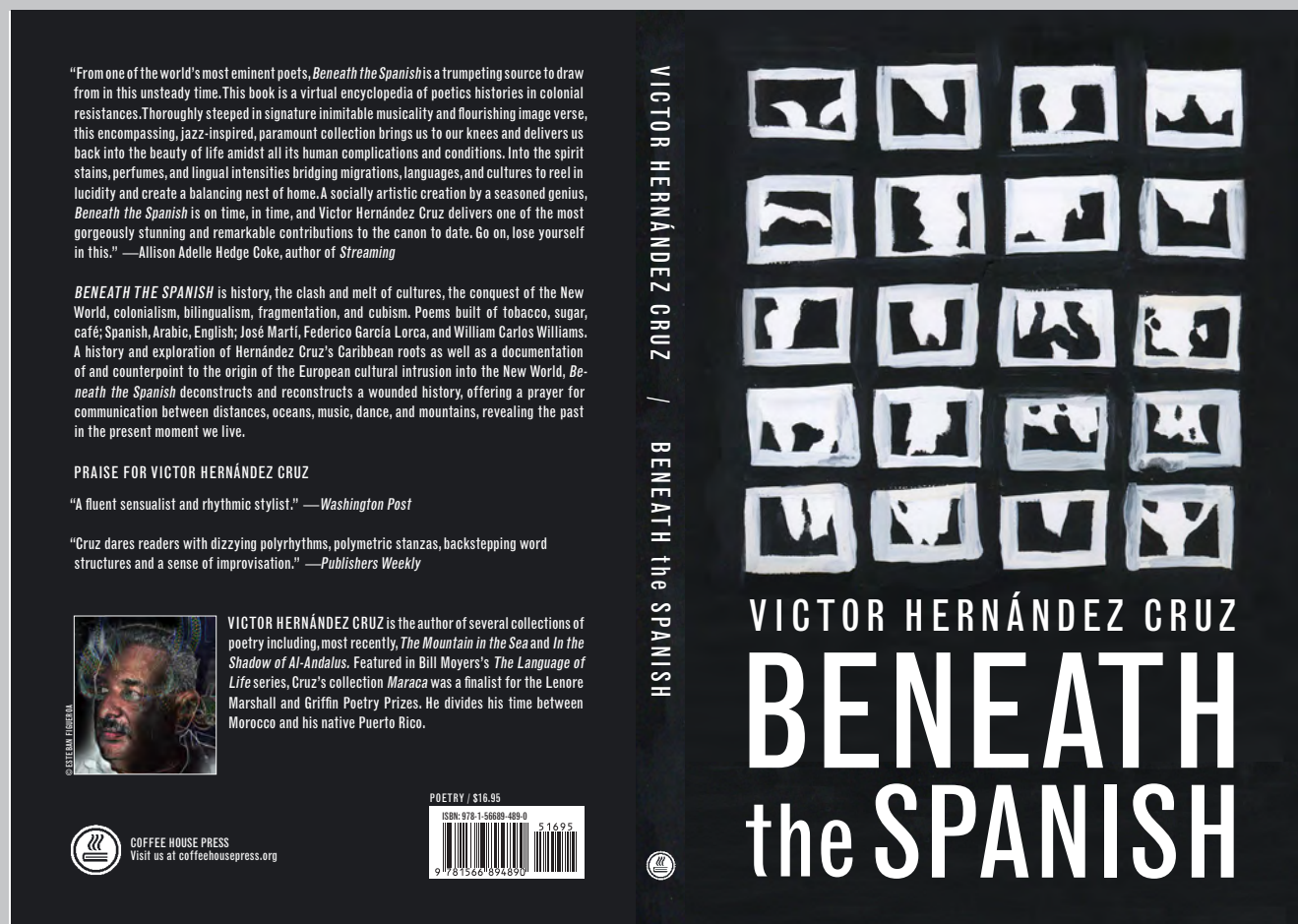
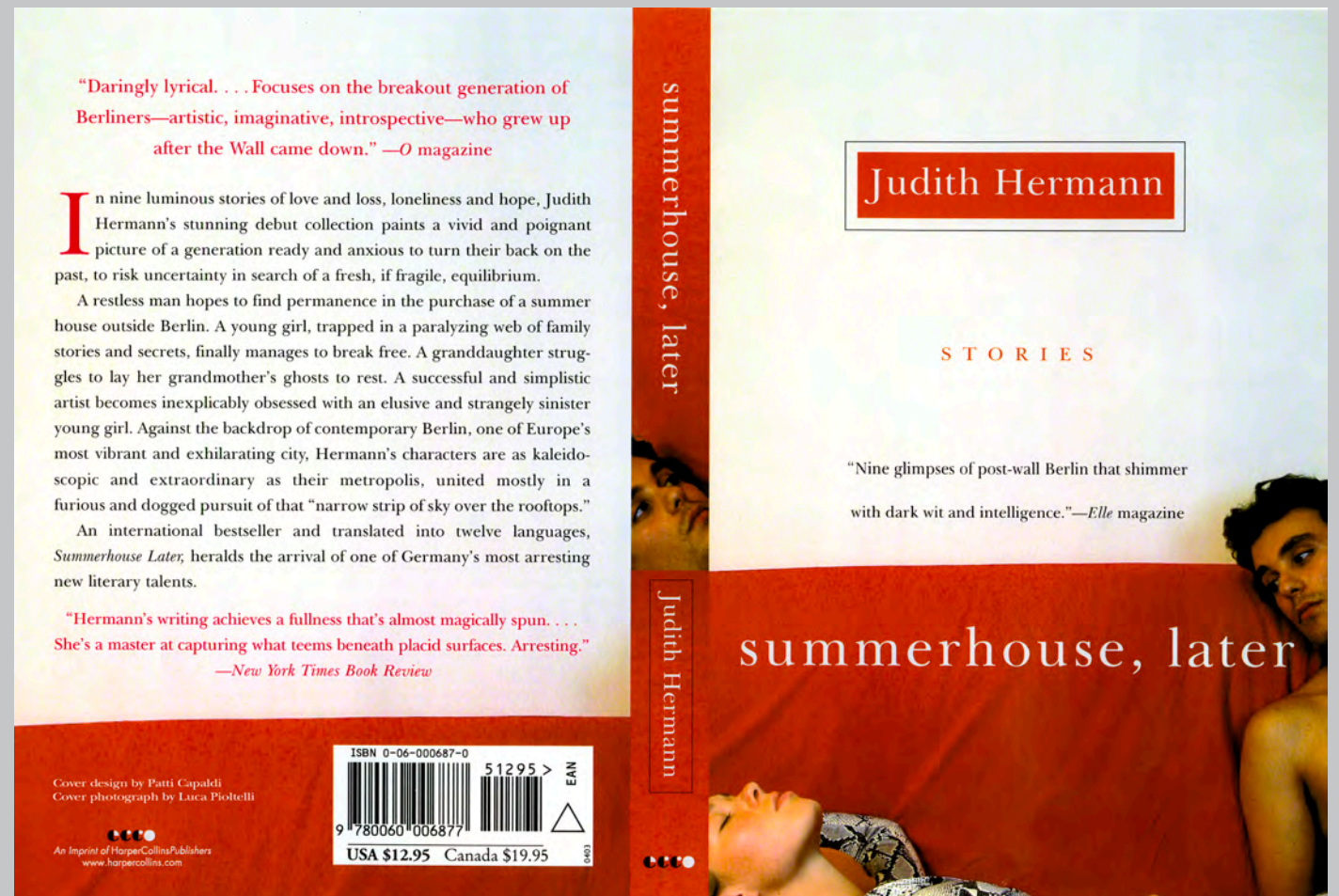
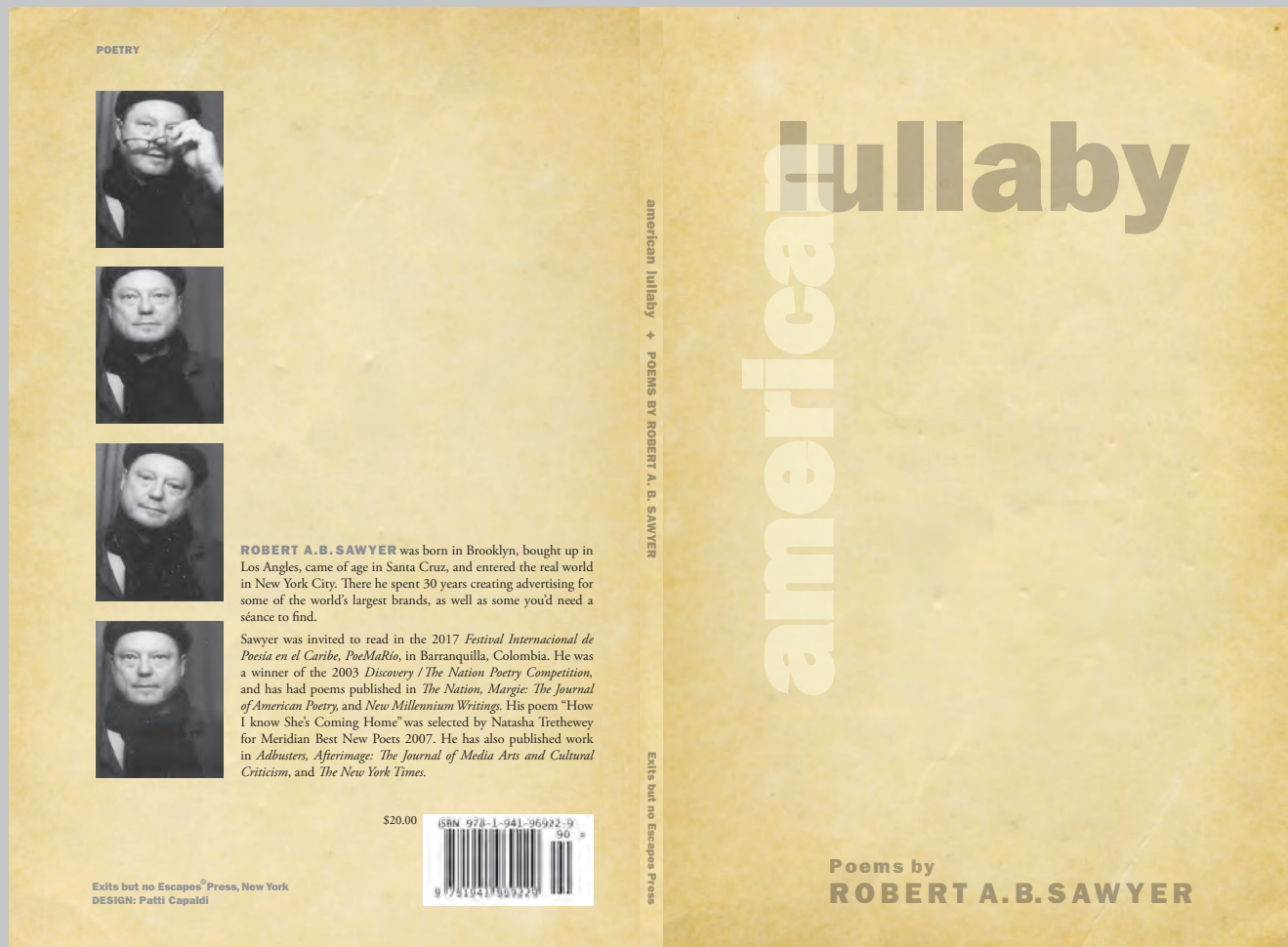
Buddha's last guideline in the Eightfold Path, **right concentration**, is best described as the focus of all your attention on what you are drawing at any specific time. So, when you are drawing a flower, this flower is all you see, and you don't get distracted by other things. You do not hear the sound of a radio playing in the background or a car going by. If you have decided to draw just one little petal of a flower, then this is all you see. The rest of the flower, its branches, the vase it might be in, the table on which the vase stands—everything seems not to be there. The more you practice, the longer you will be able to keep this concentration over an extended period of time. This "learning to be still," to quiet your chatty mind, is called *meditation*.



In that respect, Zen drawing can also be referred to as a *meditation technique*. It is simple, easy, and joyful; it will

*"The purpose of our lives is to be happy."*  
—Dalai Lama

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AIGA  
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**NICHOLAS LEMANN**, born in New Orleans in 1954, began his journalistic career there and then worked at *Washington Monthly*, *The Washington Post*, and *Texas Monthly*, of which he was executive editor in 1981–83. A frequent contributor to national magazines, he was national correspondent of *The Atlantic Monthly* in 1983–98 and is now a staff writer at *The New Yorker*. His last book was the prizewinning *The Promised Land: The Great Black Migration and How It Changed America* (1991). He lives in Pelham, New York, with his family.

JACKET PHOTOGRAPH: STATEN ISLAND FERRY, 1946, BY GORDON PARKS

JACKET DESIGN BY PATTI CAPALDI

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THE  
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NICHOLAS LEMANN

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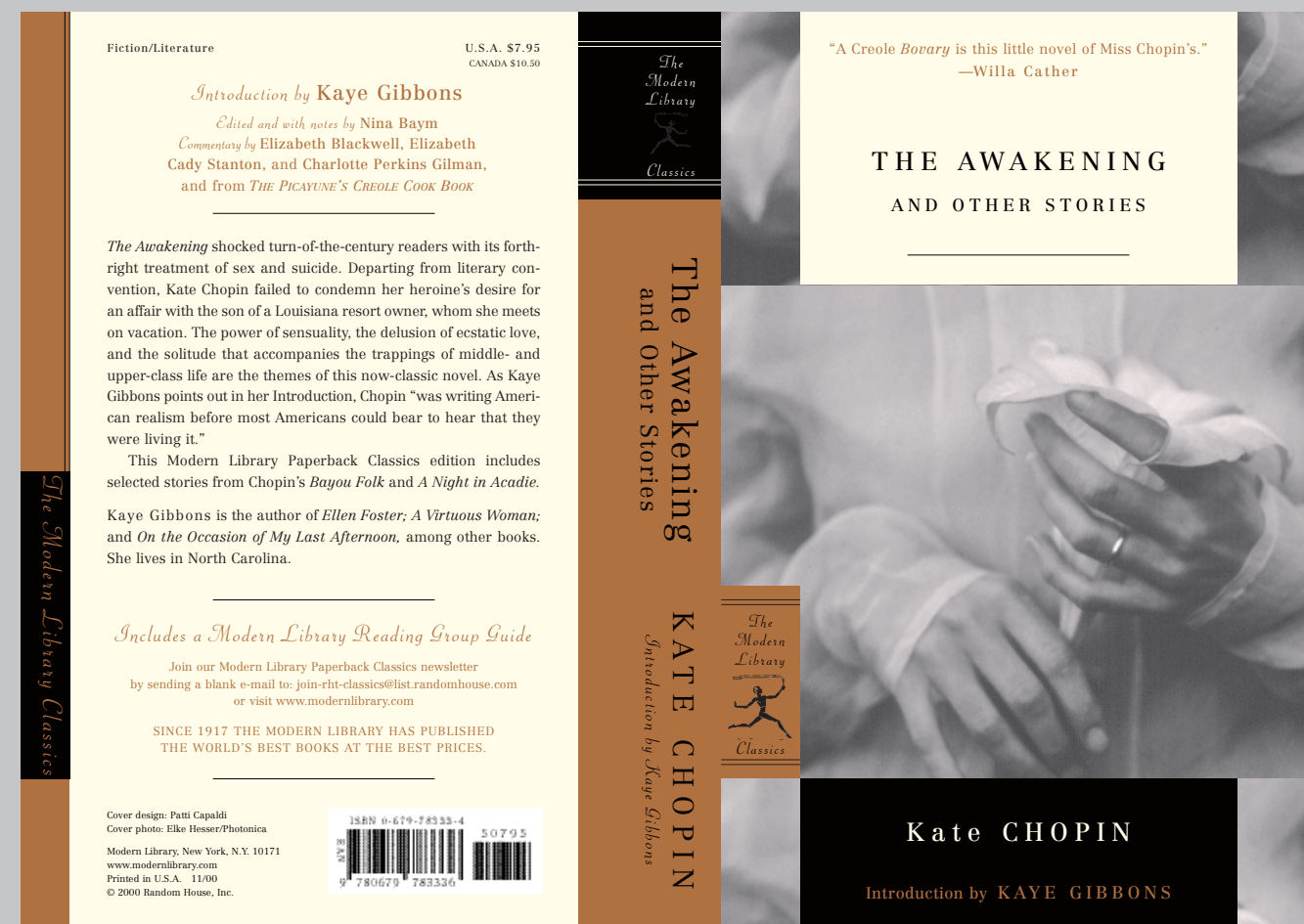
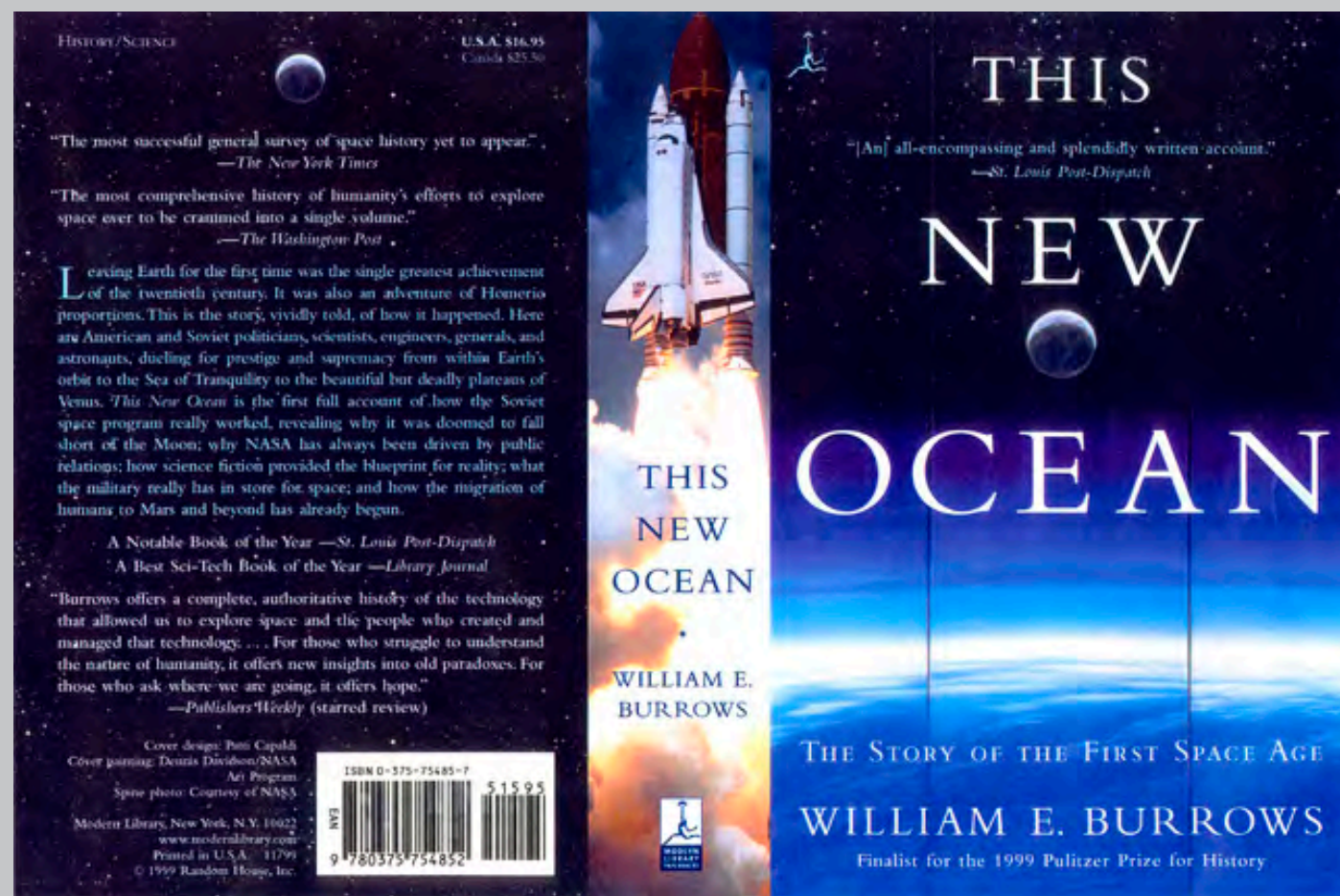
This brilliant book shows us for the first time the ideas, the people, and the politics behind the fifty-year-old system that determines the course of Americans' lives.

It began as a utopian experiment—launched by James Bryant Conant, president of Harvard University, and Henry Chauncey, head of the brand-new Educational Testing Service (ETS)—to use the then-young science of intelligence testing to assess and sort American students fairly and dispassionately in order to create a new democratic elite that would lead postwar America to progress, strength, and prosperity. No writer before Nicholas Lemann has gained access to the archives of the all-powerful ETS, and none has understood the significance of this extraordinary drama. But now, in a remarkable synthesis of vibrant storytelling, vivid portraiture, and thematic analysis, he reveals the secret history of this major effort to unseat the quasi-hereditary male white elite that had run America.

Lemann's narrative goes across a huge range of subjects, places, and times—from Cambridge and wartime Washington to contemporary California, from the think tanks and policy centers where educational testing was invented to the schools and classrooms where the test forms are handed out. And he describes the consequences, for individual lives and for society as a whole, of this effort to create a new meritocracy.

For the utopian experiment didn't turn out as planned. It created a new elite but also generated conflict and tension, particularly over the issue of race, and America is now a society whose best-educated, most privileged, and most powerful people seem to be leaders without followers—prosperous, resented figures who don't hold the country together around their ideas yet who are trying, like the old elite, to perpetuate themselves down through the generations. Lemann shows that this American meritocracy is neither natural nor inevitable, and it does not apportion opportunity equally or fairly.

*The Big Test* is superb social history and analysis that not only explains the origins of the inadequate system we are all living with but asks profound moral and political questions about what makes for a good society, and what condition the United States is in today.



I'll  
tell  
you  
in  
person

Essays

CHLOE CALDWELL

Flailing in jobs; failing at love; getting addicted and unaddicted to people, food, and drugs—*I'll Tell You in Person* is a candid and captivating account of attempts at adulthood and all the less-than-perfect ways we get there. Chloe Caldwell has an unsparing knack for looking within and reporting back what's really there, rather than what she'd like you to see.

"Chloe Caldwell has written the ideal 'female companion book'—meaning, while reading *I'll Tell You in Person*, I felt like I had a female companion with me at all times. On the subway, I had my female companion. In my backpack, I had my female companion. On the sidewalk, I held tight to my female companion, and pedestrians would stare at her, so boldly yellow in my hands. Pretty soon my female companion took up residency in my head. She helped me process the world with sass, spite, sympathy, and wit. I don't know what could be better than a book that allows you to be alone but to never feel lonely. *I'll Tell You in Person* does this and more. It projects the most potent after-glow, and Caldwell is a writer beyond gifted and generous. She is like a sage."

—Heidi Julavits, author of *The Folded Clock*

"I read this book in two breathless days, and basically all I want to do now is eat macaroni and cheese, day drink rosé, and harmonize with Chloe Caldwell. I want to be her friend."

—Samantha Irby, author of *Meaty*

"Chloe Caldwell tells you all her secrets in a controlled mania so you can devour them in a more compulsive fashion. I couldn't stop reading this book, and when I was finished I kept looking around to see where my awesome new friend went. She's right in here, brimming with most excellent girlhood, a commitment to experience that feels religious, a dedication to vulnerability that likewise radiates holy holy holy. I love this person's life, and I love the way she writes about it—funny and blunt and chatty and truthful."

—Michelle Tea, author of *How to Grow Up*



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CHLOE CALDWELL is the author of the novella *Women* and the essay collection *Legs Get Led Astray*. Her work has appeared in *Lenny Letter*, *Vice*, *Salon*, the *Rumpus*, the *Sun*, and *Hobart*, among others. She teaches personal essay and memoir writing in New York City and lives in Hudson.



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JANEE TRASLER'S first love is books, but her whimsical illustrations have also appeared in magazines, newspapers, billboards, cartoons, and the occasional cave wall. She lives in Grapevine, Texas, with her husband and two dogs, Bucky and Max.

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For Leigh

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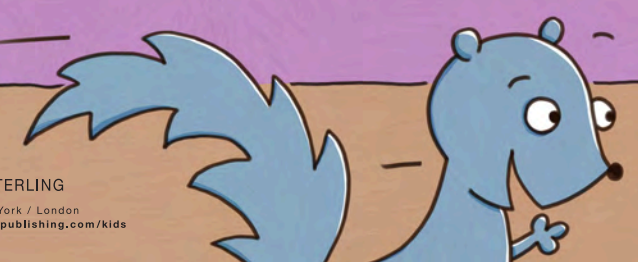
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