

Arnold Newman's 1947 portrait of Frank Lloyd Wright at Taliesin East, Spring Green, Wisconsin, from Arnold Newman Masterclass (Thames & Hudson), by William A. Ewing.

WINTER'S TALE

Some 30 years after he made his 1982 debut with *The Invention of Solitude*, Paul Auster begins *Winter's Journal* (Henry Holt) with the recognition on a snowy day in January that, at 63, he is in "the winter" of his life and that all the things he believed could never happen to him, the things he imagined he alone would be spared, had happened, just as they do to everyone. Narrated from the second-person point of view, Auster's memoir recalls his free-spirited mother and the history of his own body. We experience Auster's appetite for food and drink and literature but foremost for sex, as well as the crippling panic attacks that plague him after his mother's death, the epiphany he experienced watching a dance performance that cured his writer's block, and the intense shame of nearly killing his family in a car accident. Over time, as Auster's body alternately ages and is revitalized, the composition of these elements creates an intimate symphony of selves, a song of the body for all seasons. —E.S.

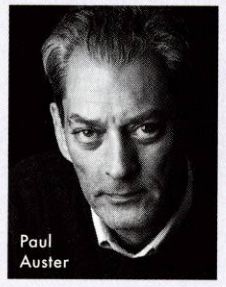
though *The Good Girls Revolt* (PublicAffairs) transformed the rules of the workplace for women, reform went only so far. Gleefully inflammatory **Katie Roiphe** pushes buttons *In Praise of Messy Lives* (Random House). The poems in **Sharon Olds's** *Stag's Leap* (Knopf)—passionate, naked, and pained—echo the end of her marriage. **Emma Straub's** sparkly and much-heralded debut novel, *Laura Lamont's Life in Pictures* (Riverhead), set in the golden age of Hollywood, stars a small-town gal who makes it big, at a cost, of course. Love—reckless, wrongheaded, doomed, and wondrous—fires **Junot Diaz's** story collection, *This Is How You Lose Her* (Riverhead). **Josh Russell's** totally engaging, rollicking satire of modern campus life is *A True History of the Captivation, Transport to Strange Lands, & Deliverance of Hannah Guttentag* (Dzanc). **John Kelly** chronicles the reasons for and repercussions of the Great Irish Potato Famine in *The Graves Are Walking* (Henry Holt). *V.F.* readers know that contributing editor **Christopher Hitchens**—modern master of the polemic, butcher of sacred cows, and atheist to the end—chronicled his war against cancer, from diagnosis to death, in our pages. Those award-winning columns, some of his most personal work, are collected in *Mortality* (Twelve), ensuring that Hitchens, as ever, gets the last word. —ELISSA SCHAPPELL

It's all about the lady parts. In *Vagina: A New Biography* (Ecco), third-wave feminist **Naomi Wolf** brings together cultural history, groundbreaking neurobiological evidence of "the mind-vagina connection," and provocative insights into female sexuality and identity. In *The End of Men* (Riverhead), **Hanna Rosin** heralds the ways current economic and societal power shifts are bringing the "age of testosterone" to a close and the consequences. In 1970, **Lynn Povich** and 45 other brave *Newsweek* women sued their bosses for "systematic discrimination";

Hot Type

IN SHORT

**Robert Anasi** laments the death of cool in Williamsburg, Brooklyn, in *The Last Bohemia* (Farrar, Straus & Giroux). **Penny Marshall** lays blame in *My Mother Was Nuts* (New Harvest). **Kati Marton** swoons over *Paris, a Love Story* (Simon & Schuster). **Zadie Smith** goes back to her London hood, *NW* (Penguin), in her new novel. **Errol Morris** strikes out in *A Wilderness of Error: The Trials of Jeffrey MacDonald* (Penguin). **Seth Rosenfeld** fights the power in *Subversives* (Farrar, Straus & Giroux). **Ray Negron** and **Sally Cook** cheer *Yankee Miracles: Life with the Boss and the Bronx Bombers* (Liveright). **Joe Posnanski** scores with *Paterno* (Simon & Schuster). **Lee Woodruff** makes her novel debut in *Those We Love Most* (Voice). Character actor **Stephen Tobolowsky** turns storyteller in *The Dangerous Animals Club* (Simon & Schuster). **Kurt Eichenwald** infiltrates the terror wars in *500 Days* (Touchstone). W.W. II consumes Berlin in **David Gillham's** *City of Women* (Penguin). **Stephen Shepard** reports on the rocky transition from print to digital in *Deadlines and Disruption* (McGraw-Hill). **Joyce Johnson** once again recalls Jack Kerouac in *The Voice Is All* (Viking). **Michael Hulse** and **Simon Rae** compile *The 20th Century in Poetry* (Pegasus).



Paul Auster

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