YOUTHFUL HEROISM and TRAGEDY on EUROPE'S DEADLIEST PEAK R. 198

## MANARAR

"The eternal female draws us onward." -GOETHE NOVEMBER 2010

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## SECRET DIARIES

Her Intimate Feelings About the Kennedys, Her Lovers, and Her Tortured Psyche 1.164 "Help help help. I feel life coming closer when all I want is to die."



The MAN WHO BLEW MERRILL LYNCH'S BILLIONS

By BETHANY MCLEAN and JOE NOCERA P. 178

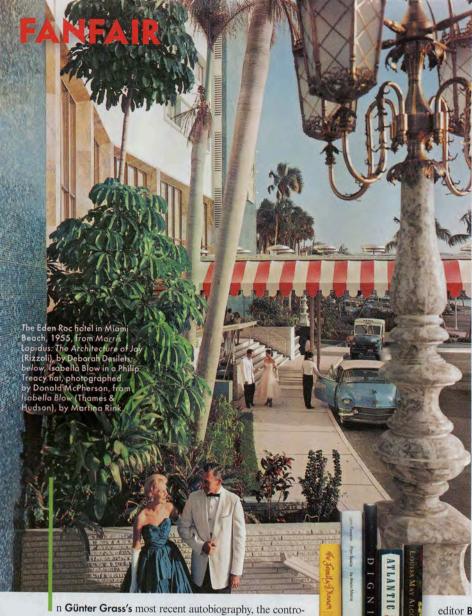
The HEIRESS, the ART-WORLD BAD BOY, and the HEAD OF STATE

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JOHN McCAIN'S DESPERATE HOURS

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## $\equiv$ The Fog of Nor(a) $\equiv$

ora Ephron's new collection, I Remember Nothing (Knopf), reads like a swan song: It begins with the title essay, about age-exacerbated memory loss, and ends with two lists, "What I Won't Miss" and "What I Will Miss." In between are reflections upon loved ones lost, and at least one autumnal contemplation of the perfect day: "A frozen custard at Shake Shack and a walk in the park. (Followed by a Lactaid.)" Not since Bob Dylan sang "It's not dark yet / But iiiit's gettin' there" has a major American voice weighed in so, uh, merrily about pending mortality. But here's hoping that Ephron, who will turn 70 next year, has at least a few more terrific books and movies in her. If it's any comfort, Dylan recorded "Not Dark Yet" 13 years ago. -DAVID KAMP

editor Bill Bryson exhibits a wealth of essays on the scientific discoveries and exploits of the Royal Society. Photographer Dana Gluckstein honors the Dignity (Powerhouse) of indigenous tribes. In Infidel (Chris Boot), photographer Tim Hetherington deploys images of the platoon he and Sebas-

tian Junger were embedded with in Afghanistan. A husband's discovery of a love letter to his wife from an inmate at a maximum-security lockup is cause for alarm in Lisa Dierbeck's The Autobiography of Jenny X (Mischief & Mayhem). Simon

Winchester plumbs the mysteries of the deep blue sea in his "biography" of the Atlantic (Harper). Jon Ravenal double-exposes The Flesh and the Spirit (Aperture) of photographer Sally Mann. Remember Mrs. Vreeland's words: "Too much good taste can be boring." -ELISSA SCHAPPELL

curates the Encyclopedia of the Exquisite (Nan A. Talese). Allegra Hicks exhibits An Eye for Design (Abrams). Alison Morris builds on John Pawson: Plain Space Geoffrey Wolff charts The Hard Way Around (Knopf). Jennifer Homans is (Houghton Mifflin Harcourt). Jonathan Galassi translates Giacomo Leopardi's to the Great Jazz and Pop Singers (Pantheon). Susan Cheever idolizes Louisa May

versial author detailed his rise to literary and political prominence, triggering a firestorm of criticism when he dropped the bomb that, as a teen, he'd been in the Waffen-SS. In The Box (Houghton Mifflin Harcourt)-part memoir, part ex-

perimental novel (wholly the most exciting book he's written in years)-the critique of Grass's character is leveled from the point of view of his eight children, who remember him as a loving, if

classic art-first-family-



second absentee father. What we learn and Grass knows is that we can never really come to terms with our past, only examine it through a number of lenses. When 60-year-old Jim Carroll, former literary wunderkind and punk-rock poet laureate, joined the ranks of people who have died, he'd just completed his very longawaited first novel, The Petting Zoo (Viking), in which a once hot young artist's crisis of faith sets him on a quest for the divine spark necessary for personal resurrection. Legendary style icon Diana Vreeland is arguably the most influential and exuberantly quotable fashion edi-

tor of all time. Her treatise on the quality of Allure, reissued by Chronicle with a new intro by Marc Jacobs, is one of fashion's most sacred texts.

It's the end of the world as they know it for the five strangers stranded in Douglas Coupland's Player One (Anansi). In Seeing Further (Morrow),