



Clark Gable, Van Heflin, Gary Cooper, and James Stewart ring in 1958 at Romanoff's, in Beverly Hills, from Gary Cooper: *Enduring Style* (Powerhouse), by G. Bruce Boyer and Maria Cooper Janis.

In 1994, **Blake Nelson's** seminal coming-of-age text, *Girl*, introduced us to Andrea Marr, a bright, sensitive, Sassy-era Holden Caulfield for tortured, wannabe-rebel good girls. Nelson's intimate depiction of Andrea—equally unmoored in the grunge clubs of Portland, Oregon, and in her high-school locker room, rocked by teen lust and a desire for independence—created a cultish following, the tales of frequent re-readings the stuff of legend. Today, Nelson hooks us up with Andrea in *Dream School* (Fighting), an elite East Coast college, where the exquisite hell of searching for meaning and self rolls on. So clear the weekend and make room in your backpack. In the season of the sequel, **Luis Alberto Urrea's** *Queen of America* (Little, Brown) magically spins a vibrant, larger-than-life fiction based on the "Saint of Cabora," his great-aunt, who fled a violent Mexican rebellion for a new life in the U.S., a cabal of ardent pilgrims and assassins in fervent pursuit. After abandoning his family, a disillusioned I.R.S. agent vanishes into the jungle in **Lydia Millet's** richly imagined *Ghost Lights* (Norton). The poems in **Meghan O'Rourke's** *Once* (Norton) illuminate and echo themes of loss and grief found in her recent, highly acclaimed memoir, *The Long Goodbye*. **Karen Karbo** completes her "kick-ass women" trilogy with *How Georgia Became O'Keeffe* (Globe Pequot)—part bio, part life lessons on living passionately, making art, taking risks, and embracing independence.

The incomparable **Don DeLillo's** debut story collection, *The Angel Esmeralda: Nine Stories* (Scribner), was only 30 years in the making; that doesn't seem crazy to me at all. The Europeans and Africans celebrate them while the Chinese sometimes imprison them, but the role of the

"public intellectual" in American culture is less defined; **Jonathan Lethem's** essay collection *The Ecstasy of Influence* (Doubleday) attempts to rectify that. In *Something Urgent I Have to Say to You* (Farrar, Straus and Giroux), **Herbert Leibowitz** works through the life of poet William Carlos Williams, whose uniquely American voice both grounded and elevated the lives of the common folk. **John Berger's** *Bento's Sketchbook* (Pantheon) is an impressionistic exploration of text-embedded art. In *Hedy's Folly* (Doubleday), **Richard Rhodes** decodes the way the spectacular starlet Hedy Lamarr helped invent a jam-proof radio guidance system for torpedoes. **Susan Hertog** profiles

the friendship and *Dangerous Ambition* (Ballantine) of unconventional, self-made women writers Rebecca West and Dorothy Thompson. Didn't believe it was possible for **Carrie Fisher** to bare another addiction—or another memoir? Surprise! *Shockaholic* (Simon & Schuster) delivers a charged account of her getting high on electroshock therapy. Zap. —ELISSA SCHAPPELL

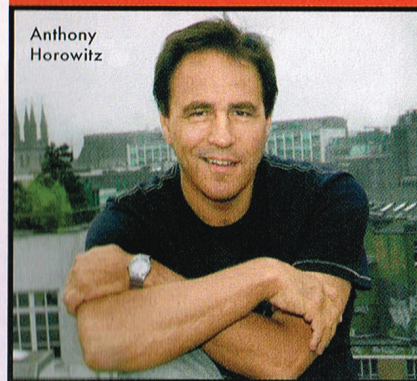
Charles Shields writes the first authorized bio of Kurt Vonnegut, *And So It Goes* (Henry Holt). Mr. Delicious, **Ed Levine**, lives for *Serious Eats* (Clarkson Potter). **Philip Eade** heralds a young Prince Philip (Henry Holt). **Hermes Mallea** tramps through the *Great Houses of Havana* (Monacelli). **Robert K. Massie** lies down with *Catherine the Great* (Random House). **Bradford Morrow** delights in *The Uninnocent* (Pegasus). **Joshua David** and **Robert Hammond**, the visionaries who dreamed up the High Line (Farrar, Straus and Giroux), stroll through New York City's "park in the sky." **Deborah Needleman** decorates *The Perfectly Imperfect Home* (Clarkson Potter). **Mark Abrahams** is behind *Mark Abrahams* (Damiani Editore). **Umberto Eco** invites conspiracy in *Prague Cemetery* (Houghton Mifflin Harcourt). **Richard Kirshenbaum** chronicles his life in advertising in *Madboy* (Open Road).

Back to Baker Street

Sherlock Holmes's *Final Problem* (1893), which saw the famous detective plunge into the Reichenbach Falls along with arch-nemesis Professor James Moriarty, was not altogether final. The public's outrage over the untimely fall was loud and immediate. Sir Arthur Conan Doyle, who had felt increasingly oppressed by Holmes's renown and considered himself well rid of him, found the uproar unbearable. He would formally revive Holmes in *The Adventure of the Empty House* 10 years later—thrilling readers with the premise of the detective's previously faked death—and add further stories until his own death, in 1930.

Holmes, however, has lived on, with Anthony Horowitz's *The House of Silk* (Mulholland) marking the latest addition to his distinguished legacy. Admirers of Horowitz's ITV series, *Foyle's War*, and Sherlockians will delight in equal measure. With consummate grasp, Horowitz unfolds an intricate and rewarding mystery in the finest Victorian tradition. In order to reconcile Conan Doyle's singular brevity—his four "long form" Holmes stories being uniformly slim—with typical novelistic length, Horowitz sets twin mysteries off each other, the complementary case both informing and impeding Holmes's approach to the ominous "House of Silk."

For all its deft and loving fidelity, *The House of Silk* sees the great detective in grisly and unfamiliar straits. Horowitz's prized charge must confront not idle crime but an immense evil that could rend the "fabric of society." But then he is, after all, Holmes, his methods and abilities unfathomable. As his elder brother, Mycroft, assures Watson, "He may yet surprise you." (Though so too may the house—for unlike in Holmes's return from the Falls, this time it won't be empty.) —MAX CARTER



Anthony Horowitz

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