



ORDER OF THE DAY



SUNDAY 14TH JUNE

In the Marquee

11:00 ~ 11:50 *John Baxter*

Man Bites Biographer: How to Survive When A Biography Goes Wrong.
Introduced by Heather Hartley. In English with bilingual Q&A.

12:00 ~ 12:50 *Susannah Clapp*

With Chatwin – The Editor's Story.
In conversation with Chip Martin. In English.

13:00 ~ 13:50 *Hermione Lee*

Biography and the Case of Edith Wharton.
In English.

14:00 ~ 14:50 *André Schiffrin*

My Political Education. In conversation with Ian Jack.
In English with bilingual Q&A.

15:00 ~ 15:50 *Catherine Millet*

On her upcoming memoir *Jour de Souffrance*.
Introduced by Thomas Wieder. In French with bilingual Q&A.

16:00 ~ 16:50 *Marjane Satrapi*

Drawing a Life: Biography and the Graphic Novel.
Introduced by Joan Dupont. In English with bilingual Q&A.

17:15 ~ 18:30

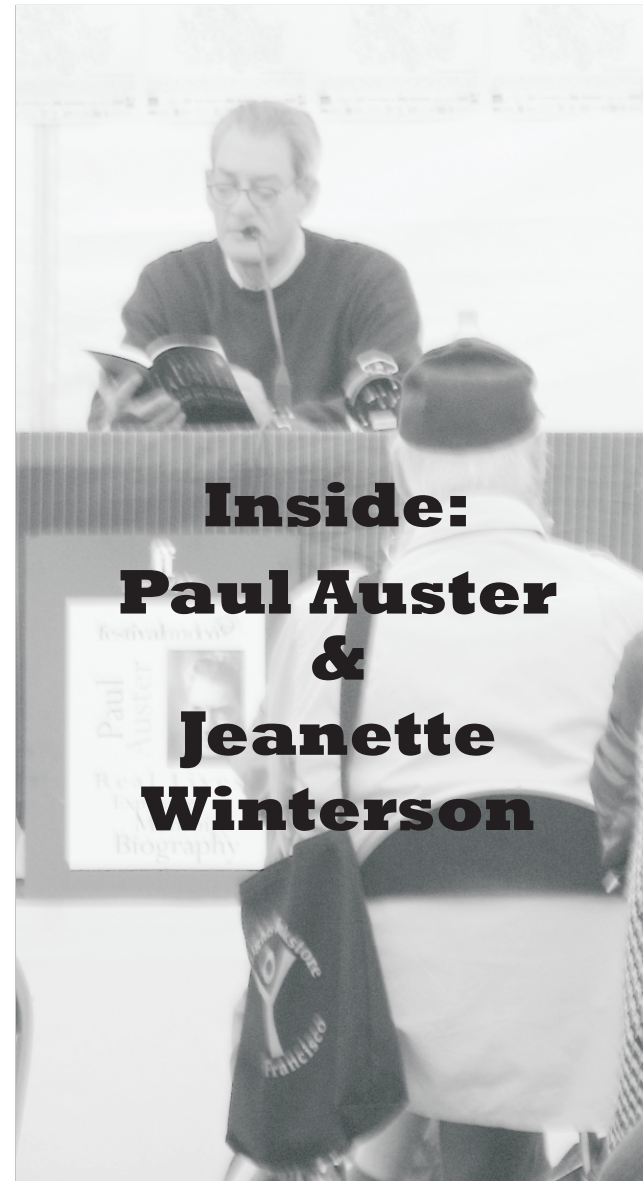
Memoir and Fiction Panel

Chaired by Ian Jack, with A.M. Homes and Siri Hustvedt.
In English.

Books are available for purchase at Shakespeare & Company and in French at the independent French bookseller stand outside square René Viviani. There will be a signing by authors following most Festival events.

THE GAZETTE

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**Inside:
Paul Auster
&
Jeanette
Winterson**

Day 3: Round Up

With the arrival of the weekend and the blue sky's dogged resistance against looming storm clouds – and, of course, a roll call of some of the English language's finest authors – the crowds thickened early. Shiv Malik and JS Rafaeli opened the day in spirited conversation about Shiv's work researching the life of a British Jihadist. Currently tied up in a case at the British High Court over the right to protect his sources, Shiv spoke about the difficulties involved in working so closely with a subject who purports to hold such extreme views. How does the journalist tread the line between being friendly in order to extract information and becoming friends with the subject? How to carry out fact-checking when the checking demands visits to some of the most dangerous countries in the world? How should one react upon discovering that the subject has been deliberately misleading? The outcome of Shiv's case should be known early next week.

(Continued inside...)

Written for *Festival & Co.* by Adam Biles. A collection featuring his work

The Place In Which We Find Ourselves is available instore or from www.findourselves.com

Into the Light

Paul Auster Reads from his new novel “Man In The Dark”

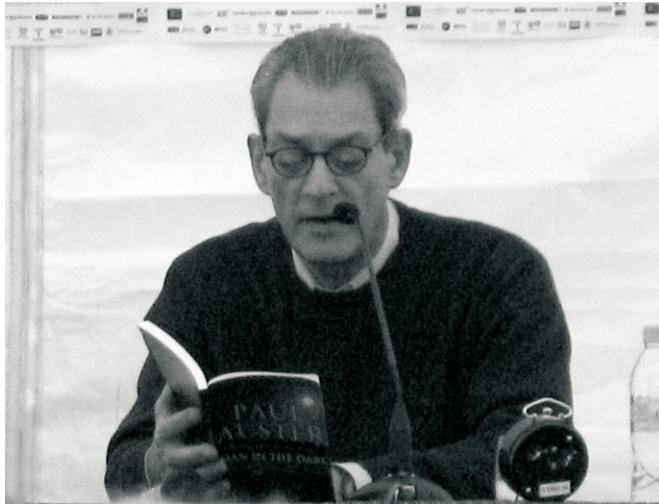
A man lies awake in the dark. Alone. When sleep refuses to come he lies there and tells himself stories. This night his story puts a man, Owen Brick, in a hole, for it seemed like a good way to start, a hole he will be unable to escape from...

So begins Paul Auster's newest book, not to be published in English until the Autumn – he was, so he told the crowd, “reading from the galley.” Mr Auster's second event at the festival this year attracted a large and determined crowd – Anglophone and Francophone – that spilled out of the tent and sprawled across the Square René Viviani. Passers-by, noticing the crowd stopped and then, noticing Paul Auster, stayed.

The extract – lasting forty heroic minutes – read like vintage Auster. The narrative of several strands, the sensation of approaching disaster and a writer as the narrator were all present, as was the state of Vermont. After the reading, one fan was overheard to say, “he sounds exactly as you would expect, doesn't he?” The fan was not wrong. Auster's voice when he reads, embedded in a pronounced West Coast accent, moves with a flat, humming tenor. Somewhat emotionless, enigmatic and, as a result, oddly hypnotic.

The audience, some of whom had crossed continents to be here, hung with a sniper's attentiveness on his every word.

The previous evening, in the astonishing Salle Des Fetes of the Hotel De Ville, another layer of Auster was revealed. Sharing the stage with Walter Donahue, from



publisher Faber and Faber, and actress Charlotte Rampling, Auster spoke with Siri Hustvedt, his wife and colleague, about the use of autobiography and truth in both of their works. The conversation ranged broadly, taking in Hustvedt's use of her father's war correspondence, sometimes verbatim, in one of her books, and Auster reflecting that much of the autobiography in his work enters unconsciously. Indeed, he often only notices the references to his life after the book has been written. The couple joked that after twenty seven years of marriage, having

turned over these topics between themselves so much, that it must seem to the audience as though they agreed on everything. Still, there were many moments when both Auster and Hustvedt expressed views that the other had not previously heard and was pressed to expand upon. It was at

these moments that the conversation really soared. A subject that preoccupied them for much of the conversation – unsurprisingly, perhaps for it is a subject that both of them tackle in their writing – was the idea of the self. Both agreed that the self was not a fixed, consistent entity, Auster describing it as a “continuum” and Hustvedt preferring not to

speak of “the self” at all, but rather of “the selves, the multiple selves that we all have within us.” This was, she stressed, not a condition peculiar to writers or psychotics, but a phenomenon common to us all and one that she would encourage everyone to explore.

Siri Hustvedt, together with Ian Jack and A.M. Homes, will be participating on the Memoir and Fiction Panel that will close this year's festival. 17h15 in the marquee.

Fiction Can't Lie

Also appearing for the second time at this year's festival Jeanette Winterson took to the stage alone – and impressively bereft of notes – to talk with the audience about truth telling in fiction. Kicking off with an extract from her first novel, *Oranges Are Not The Only Fruit* – in which the lead character shares her name – Winterson went on to speak with striking honesty and authenticity about lying in literature. “I believe completely and passionately,” she said, her manner demonstrating that these words were not empty rhetoric, “that fiction and poetry is a place where you can not lie. If you start to lie to yourself as a writer the work will simply come apart because it won't allow you to lie.”

She also addressed the role of how literature and the writing process are crucial means not only for affecting internal change but also bringing about external change and helping lead the world onto a better course. Perhaps contrary to popular belief literature, she said, “is incredibly sane. The people who write it are often bonkers, I know [...] but I think that in itself is evidence of this great urge to bring things back to the centre and to know that that can only happen if you are prepared to move towards the extremes. You can not live a life that is a lie, and by that I mean a life which does not admit as much truth as possible.” She went on to say how this can then affect the wider world: “I've never felt that real change comes from the outside, from the bigger picture. I think it comes from the inside and then works outwards.” Nothing in history, she argued, had changed as a result of a mass movement. Every major change came rather from particular women and men acting outwards

from the centre of their beings.

Winterson is a lively and engaging speaker, whose intimate manner (even with a crowd that tumbled out of the tent) makes her audience feel as though they are being addressed not from a pulpit, but as peers. She evidently has no time for boxing people in, for convincing them to think as she does. It seems to be infinitely preferable to her that people acknowledge their complexities, learn to love them, and to think for themselves: “I'm asking for a richer version of life than the one that is habitually offered from the entertainment media or from the bombardment of the world as we are often asked to experience it. We are often asked to live lives which are much simpler, far more boring, far less complex than the lives we could actually live and I think that most people's feelings of restlessness and fragmentation are about this sense that life is not allowed to be complex enough. I don't want my emotional life to be the subject of the emotional values of soap opera.”

Round Up (Continued...)

A.C. Grayling seduced the festival audience with his presentation of a very human Descartes. Sketching his subject as a small, proud man, often got up in a green velveteen suit, Grayling argued that Descartes' seemingly purposeless travel around Europe made it rather likely that this great philosopher and sculptor of the French psyche was in fact a spy. After his death, brought on by the gruelling study habits of his then

pupil Queen Christina of Sweden, Descartes' body was exhumed and the head stolen. Grayling delighted in the irony that the one of the definers of the philosophical dualism – a theory that asserts the separation of mind and body – should have had his head separated from his body on his exhumation. Descartes remains devoted to this day.

After admitting only a rather tenuous connection to the theme of the festival Alain de Botton spoke about his concept of “status anxiety,” a sickness he sees as becoming ever more acute in modern society. That de Botton could take such a serious subject and succeed in making it entertaining without trivialising it is a testimony to his intelligence and gift as a speaker. He also gave several examples of how status anxiety might be cured.

Closing the day was the New York Review of Books panel, discussing the presidential candidacy of Barack Obama. Although a rather one sided discussion (a Republican in the marquee might have feared for his safety) the panellists explored the questions of race in American politics and discussed the crucial question “Can he win?,” to which their response was, in general, cautiously optimistic. The event took an unexpected turn when Mr. Lawrence Ferlinghetti – legendary poet and political activist from the “left” coast of America – stood up to ask the panel if they thought Obama was tough enough to take on the entrenched powers in Washington.

All four issues of *The Gazette* - late night spelling mistakes and early morning typos included - will be available on the festival website within a few weeks.

www.festivalandco.com