

The Hemingway Newsletter

Publication of The Hemingway Society

No. 57/ Winter 2009

Notes from the Board —James H. Meredith, President

The plans for the 14th International Ernest Hemingway Conference in Lausanne, Switzerland, are progressing exceedingly well. The conference directors, Suzanne Del Gizzo and Boris Vejdovsky, have their planning details way ahead of schedule. They have been kind enough to include me in on their weekly Skype conference call. I do have one request for those who are doing panel proposals for the conference: Please, no matter if you are the most seasoned Hemingway conference veteran and have a chest full of campaign medals, include as much specific information about your topic as you can muster. We are already getting many superb proposals, and that is always a welcome sign, but as you can see by the call for papers, we are trying an innovative format for our program. As a consequence, we will need this specific information to place you on final program most advantageously. For current information about the conference go to the Society Web site (www.hemingwaysociety.org) and click on the link for the 2010 Conference in Lausanne or contact the organizers directly at hemingway2010@comcast.net (emails sent to this address will go to both Suzanne and Boris). Deadline for proposals is 15 September 2009.

Call for Posters from Past Hemingway Conferences: In a related matter, Suzanne and Boris are attempting to electronically archive all the posters from past Hemingway Conferences in order to create a “retrospective” of the posters as a book of postcards, which will be available at the Lausanne Conference. If you have copies of posters from previous conferences (especially those from before 1994) that you would be willing to lend to them for professional scanning, please contact Suzanne at delgizzos@chc.edu by May 1, 2009.

The deadline for proposals to host the 2012, 15th international conference has just passed, and we received one very promising submission from our friends in The Michigan Hemingway Society (MHS). The MHS proposes to host the conference around the Walloon Lake area of northern Lower Michigan. The Hemingway Foundation and Society Board will meet in May to confer about the conference and should have an announcement about the conference by this early summer. As you can see, the Board is trying to give conference organizers and our members as much lead time as is possible, so that we all can continue having conferences with the highest standards and within a reasonable budget.

We have recently gained the capability of sending group emails to all our members who have provided an email address as a part of their membership registration. The Hemingway Foundation and Society needs those of you who have not yet established a login profile on our Web site (www.hemingwaysociety.org), to do so ASAP. That way we can communicate with you directly as soon as something important comes up. This saves our organization a lot of time and money. If you have any questions about this procedure, please contact Bill Newmiller (bill@newmiller.com) or Gail Sinclair (gsinclair@Rollins.edu) or me.

The 2009 Ernest Hemingway Foundation and Society Annual Meeting will be held in conjunction with the 2009 ALA Conference, Westin Copley Place Hotel, Boston, MA, 21-24 May 2008. Exact time and room information TBD.

James H. Meredith, President, meredithjh602@hotmail.com, 719-310-1948.

Ingo J, A Good Bet

“Am also sweating but not heavy the Swede,” wrote Hemingway of Ingemar Johansson in a June 1959 letter to A. E. Hotchner, “I bet a grand on him at 4/1 and think he should make it.” He did, landing “Ingo’s Bingo” and defeating Floyd Patterson, the 4/1 favorite, for the heavyweight crown. In October, Hotchner replied: “I will be at the boat to meet you on Nov. 2 which, incidentally, is the start of rehearsals for *The Killers*. We had a terrible time finding an actor who could play Ole Andreson—someone who would look like a heavyweight and move like a heavyweight and not look like Victor Mature. So rather than settle for second rate, I have got the Swede himself in the part—Ingo J. I had him read it, and talked with him, and I think it will perform it okay. I told him you had gone with him in the ring, and he was pleased. ‘Now I hope he bets on me as an actor,’ he said. Very nice, bright boy.”

Johansson, like Patterson in 2006, succumbed to Alzheimer’s Disease, passing away on 30 January at the age of 76.

Remembering Paul Montgomery

—Scott Donaldson, Emeritus, College of William & Mary

The amazing thing about Paul was how much he knew, and how wide that knowledge was. A friend in Brussels, where he lived during the 1980s, remembered talking with Paul in the red suspenders he sported at the time. “You could always trust his views on news, sport, chess, literature, dance, wine,” she said. I knew about the sport – we used to debate the relative merits of his Cleveland Indians and my Minnesota Twins – and certainly about the literature, from our several foregatherings at Hemingway and Fitzgerald conferences. I didn’t realize that he was expert about chess and dance and, it turns out, many other topics as well.

Like most newspapermen, Paul loved to learn, to find things out, to meet and talk with writers and scholars and politicians and economists (Paul Krugman at the *New York Times*, where Montgomery was a reporter from 1960 to 1984, was a friend). He graduated from Columbia in 1958, and thereafter launched a lifelong career as an autodidact.

It was not in Paul’s nature to brag about the major stories he covered. Only in his *Times* obituary did I find out that as bureau chief in Rio de Janeiro from 1966 to 1969 he joined Bolivian soldiers searching for Che Guevara, reported on miserable conditions in the slums of Ecuador, and filed eyewitness accounts of deadly riots in Mexico City. And from other sources that he wrote a biography of Eva Peron and was the first East Coast reporter on the campus at the University of Texas when the sniper mounted to the tower and picked off students walking below.

Settled in Europe in the mid-1980s, Paul reported for the *Wall Street Journal* for a number of years, and during the 1990s he sent dispatches to the *Times* on such varying topics as the El Al crash in Amsterdam, the European Community, and the Olympics. He was a generalist, but one who dug deep. He used to spend vacations from his headquarters in Brussels, holed up in the British Museum. Later he moved to Lausanne where his wife Jane Morrison and daughter Alice continue to live. He knew Europe well, and had a fine sense of place. At the Hemingway conference in Stresa he pointed out the house on Lago Maggiore where the famous veteran reporter Vincent (Jimmy) McHugh had retired; at Vevey he drove us up into the hills to a bend in the road from which you could see the Guttengens’ cottage where Frederic and Catherine spent the winter months of 1917-1918.

Paul was a generous man, always willing to share and eager to be of service to causes and people he cared about. Vivie and I got to know him really well when he took the train down from Lausanne to Stresa to help make final plans for the 2002 Hemingway International Conference. There was a reassuring calmness about him that we leaned on during those days. He could talk with anybody, and in the language required (Italian, in this case). We had dinner together four or five nights in a row, and found out that he was the best company in the world. The success of the conference owed a great deal to him.

He did a professional favor for me a few years later. I was working on my biography of Edwin Arlington Robinson, and when Paul mentioned he was going to Paris in order among other things to attend a reading by the poet W.S. Merwin, I asked him to sound out Merwin as to whether he had been influenced by Robinson. Paul not only did that, but sent me a wonderful story, bright and lively with a newspaperman’s detail, that I shamelessly borrowed to provide the very beginning of the book. He also gave me invaluable insights into the operations of the *Times* during the Spanish Civil War, when Hemingway’s dispatches from the front were routinely ignored by the pro-Franco night desk.

I liked Paul as well as any man I knew, and will not forget him. Neither will dozens of others who had the good fortune to come to know him. His passing is a great loss, most of all to his wife and daughter and to Jeffrey and John and Carrie, children of an earlier marriage. And, not least, to Hemingway studies. When we last saw him, waiting for planes in the Malaga airport in 2006, he vowed to fight off the cancer long enough to get to Kansas City for the 2008 conference. If anyone could have made it, surely he would have. Still, he was there in our thoughts.



Always observing, Paul Montgomery. Courtesy of Cecil and Charlotte Ponder.

CALL FOR PAPERS

The 14th International Hemingway Society Conference

Hemingway's Extreme Geographies

June 25- July 3, 2010 - Lausanne, Switzerland

For conference information and updates, and the full CFP please visit
www.hemingwaysociety.org



Like many Anglo-American writers before him, Hemingway visited Lausanne and its surrounding areas many times, especially during his Paris years, and like many of them he used the Alpine landscapes of Lausanne as a setting for his fiction. This region is clearly associated with intense and extraordinary experience for Hemingway. As a journalist for the *Toronto Star*, he covered the international peace conference after the Greco-Turkish war, and later he visited the area with Hadley for winter sport. It was on the way to the Lausanne station that Hadley lost a valise with Ernest's early manuscripts, and as reported in *A Moveable Feast*, Hemingway associated the area with the beginning of the end of his marriage to Hadley. In his fiction, Hemingway set the end of *A Farewell to Arms* in Lausanne and the spectacular landscapes of Montreux only ten miles away. Alpine landscapes also provided the backdrop for some of his short fiction, including "Cross Country Snow," "An Alpine Idyll," and "Homage to Switzerland."

With "Hemingway's Extreme Geographies," the organizers wish to prompt a consideration of the ways the experience of space and geography—its physical, psychological, and emotional dimensions—informed Hemingway's writing. Hemingway had an acute sense of space and its evocative capabilities. One may easily recall many instances of this in his work: his claim in *A Moveable Feast* that he had to come to Paris to write about Michigan; the vivid description of the crossing of the Pyrenees in *The Sun Also Rises*; the evocation and subversion of masculine identity in his African or Cuban fiction and non-fiction; the charred landscape, clear streams, and swamp of "Big Two-Hearted River." Switzerland is similarly treated in narratives such as "Cross-Country Snow," where Nick Adams probes the limits of geography and of physical and psychological balance as a skier in the Swiss Alps and as an American father-to-be. By the same token, his autobiographical narration of the Paris years ends with considerations on marriage and train schedules, that is, on life, death, time and space: "when I got back to Paris I should have caught the first train from the Gare de l'Est that would take me down to Austria. But the girl I was in love with was in Paris then, and I did not take the first train, or the second or the third." Hemingway also wrote about the geography of the body—the way it imposes its own limits and topography by being marked, scarred, or gendered. Even Hemingway's sentences, grammar, and syntax suggest the importance of the material space of the story and the terrain of the words on the page.

For information and guidelines about **Hemingway Society Panels and Proposals for ALA/MLA** please visit: <http://www.hemingwaysociety.org/#alamla.asp>. The Editor regrets inadvertently failing to include the contribution of long-time Hemingway scholar George Monteiro to the Frost/Hemingway Roundtable at MLA in 2008. Monteiro, having published on both writers, discussed Hemingway's influence on Frost's poetry and surprised the audience with the revelation that the term "grace under pressure" first appeared in a Lord & Taylor advertisement for women's corsets.

Proposals Organizers encourage participants to interpret the conference theme broadly. We welcome proposals on all aspects of Hemingway's artistic and existential experience, but we are particularly interested in contributions that explore Hemingway's penchant for intense experiences in liminal spaces (physical and psychological) as a starting point for his writing. **For a list of suggested topics, please see the conference area of the Hemingway Society Web site (www.hemingwaysociety.org).** The conference organizers are interested in creating a conference experience that stresses interaction and exchange. Traditional panel proposals and individual paper proposals are welcome, but we encourage individuals or groups of aficionados to consider proposing a panel or a workshop. **For details about proposal types and submission guidelines, please visit www.hemingwaysociety.org.** All proposals are due by Sept. 15, 2009. Proposals should be sent to the conference organizers (Suzanne del Gizzo and Boris Vejdovsky) at hemingway2010@comcast.net.

News From

The Hemingway Collection

—Susan Wrynn, *The John F. Kennedy Library*

With support from the Hemingway Family and a generous anonymous grant, critical work has begun to conserve the manuscripts of Ernest Hemingway. The Manuscript Series housed at the Kennedy Library contains over 17,000 pages of manuscripts of the Nobel Prize-winning author's published novels and short stories. These manuscripts are the most significant material in the Hemingway Collection. They demonstrate, as no other document can, the creative genius of Ernest Hemingway.

With oversight from the Hemingway curator, the conservation work will be done by the paper conservators at the Northeast Document Conservation Center (NEDCC). An initial review has been conducted by NEDCC of each folder in the Manuscript series and priorities have been set based on which manuscripts most urgently need treatment. The first manuscripts to be preserved will be *In Our Time* and *For Whom the Bell Tolls*. In the 1970's some of the manuscripts were encapsulated in Mylar with double sided tape. The glue from the tape is now migrating toward the document. As an example of the type of work that will be undertaken, the encapsulation will be removed to prevent any damage to the manuscript. In addition to conserving the manuscripts, annotated galley proofs of several published novels including *The Sun Also Rises* will also be treated.

Researchers are encouraged to review the Supporting Collections on the Hemingway page located on the Kennedy Library website at www.jfklibrary.org. The Finding Aids for the Hemingway Miscellaneous Accessions Collection and the Hemingway Reference Material Collection have been updated.

Grant recipients for 2009 are Michele Fillion, Peter Rodenberg, and Lawrence Broer. Thank you to all the scholars who applied. There were a record number of applicants – nine, but only sufficient revenue to fund three recipients. The Proposal committee wishes to acknowledge the high quality of all the proposals.

Hemingway's Cuban Letters Now at the JFK

Archival replicas of more than 3,000 documents from Hemingway's time in Cuba will soon be available to scholars at the John F. Kennedy Library, swelling the already extensive repository of 100,000 pages of writing and 10,000 photographs, paintings, and personal objects. These items from Hemingway's Finca Vigia include corrected proofs of *OMS*, an alternative ending to *Bell*, and thousands of letters from correspondents such as Sinclair Lewis, John Dos Passos, and Ingrid Bergman.

The cooperative venture with the Cuban government owes thanks to U.S. Rep. James McGovern, D-Mass, who calls it "a turning point toward a more rational, mature relationship between our two countries" and credits the Cubans working at the Finca for "scanning and digitizing all the materials and working to preserve the originals and the house in Cuba, which was also part of the agreement." Readers are encouraged to read the primary source for this information, Kelsey Abbruzzese's AP article on this subject <http://ap-1006099.newsvine.com/>.

Hemingway Letters Project

—Sandra Spanier, *General Editor, Project Director*
Penn State University

Work on the Hemingway Letters Project continues moving steadily forward. This spring, we will be submitting the manuscript of volume 1 of the twelve-volume *Cambridge Edition of the Letters of Ernest Hemingway*, with publication expected in spring 2010. And we continue to locate copies of Hemingway letters new to scholarship, most recently thanks to collectors Maurice F. Neville and David Meeker and to the cooperative agreement that has brought microfilms of the many letters and other documents in the Finca Vigia collection from Cuba to the Kennedy Library (as announced by the Library on January 29).

The Project's distinguished editorial advisory committee has been closely involved in several rounds of review of the volume 1 manuscript at progressive stages. We owe many thanks to Linda Miller (committee head), Scott Donaldson, Jackson Bryer, James West, James Meredith, and volume 1 advisory editor J. Gerald Kennedy for the time, effort, and expertise they have contributed on this score. As volume 1 progresses toward publication with Robert Trogdon at the helm of the editorial team, work on subsequent volumes is proceeding on track, with Rena Sanderson serving as lead editor of volume 2 (1926-1929), Miriam Mandel leading volume 3 (1930-1933), and Robert Trogdon and Al DeFazio working on volume 4 (1934-1939).

We continue to be grateful to all who are contributing to this historic effort in so many ways, not least by offering information on whereabouts of Hemingway letters and by answering the many and varied questions that arise in the process of annotation.

Barnaby Conrad tells of recently meeting a lawyer who, as a college student in 1959, visited Pamplona. Walking back to his hotel with a companion, the young man saw Hemingway, Ava Gardner, Luis Miguel Dominguin, and Antonio Ordóñez at a sidewalk café. He hurriedly purchased a copy of *Death in the Afternoon* for a friend and Hemingway fan and returned to get it signed by Hemingway, who said "Get lost, Buster! And take your friend with you." The college student walked away; then angry, returned and said, "Mr. Hemingway, sir, you are an asshole!" Hemingway scowled, then laughed and said, "You may be right, boy, sit down and have a drink." He bought the young men two drinks—to his four—signed the book and had both bullfighters and Ava Gardner sign it as well. The college student mailed the book to his American friend, who, believing it a gag and the signatures faked, threw the book away. —Peter Hays

Hemingway Society Membership 2009

—Gail Sinclair, Rollins College

The transition from Susan Beegel to Gail Sinclair as membership chair has moved forward smoothly, and fall renewal is now complete. The Society owes Dr. Beegel infinite thanks for her many years and remarkable management of this important service.

Our roster remains steady with approximately 650 members for 2009. The board voted in June to increase dues slightly after more than a decade of remaining constant. Current charges are \$25 for all students, \$30 U.S., retirees; \$40, regular U.S.; and \$45, regular foreign members. Our online registration with PayPal is also fully operational and allows an easy, paper-free alternative to renewal. You can obtain access to this process as well as a downloadable form on our Web site, www.hemingwaysociety.org when you click on the membership link.

As our Web site indicates, members receive a very worthwhile return on their investment in the Hemingway Society: mailings of *The Hemingway Review*, a biannual scholarly journal specializing in articles on the life and work of Ernest Hemingway; *The Hemingway Newsletter*, a biannual report on Society events and information; voting and participation rights for the Society's annual business meetings and elections. The Hemingway Society and Foundation also offers fellowship awards on a competitive basis to assist its younger members with attending Hemingway conferences or with conducting Hemingway research.

For any questions about membership, please use the following address: 1000 Holt Ave.; Box 2770; Winter Park, FL 32789. Phone: 407-691-1706/ Fax: 407-622-7486/gsinclair@rollins.edu

Notes from Ernest Hemingway Foundation of Oak Park

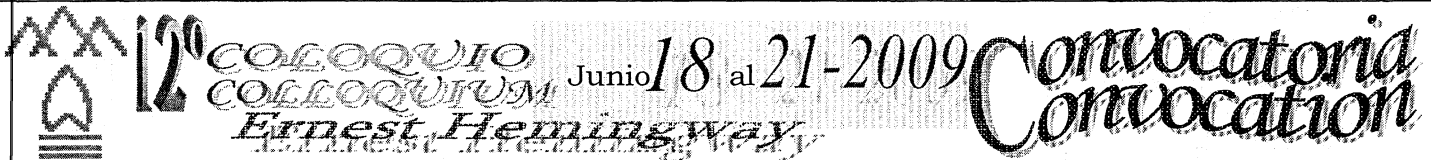
—Maryanne Rusinak, Despatch
Editorial Director

The Ernest Hemingway Foundation of Oak Park is celebrating its 25th anniversary. The Foundation is in the process of going through records and compiling information on the accomplishments of these years. Foremost among them are the establishing of the Hemingway Museum, the restoration of the Birthplace Home, and the acquisition of the Boyhood Home. Three scholarly conferences have been held at the Foundation in Oak Park, in addition to yearly Hemingway birthday lectures, with many invited scholars.

This fall a new roof was completed on the Boyhood Home with the partnering and assistance of Dominican University in River Forest.

Other news: the *Despatch*, the Foundation's newsletter, received an award from the Illinois Museums Association and has been accepted for indexing in EBSCO databases. Check our new Web site for additional EH-FOP information at www.ehfop.org.

Valerie Hemingway has gone into show business as part of a production, *Hemingway's Havana*, at the Edinburgh Fringe Festival in August. The show purported to recreate an evening at the Floridita, EH's favorite bar, with a troupe of Cuban performers: a six-piece band, four dancers, and two singers. Between numbers, Valerie reminisced about how she met EH at age 19, her voyages aboard the *Pilar*, EH's frequent forays into Havana, life at the Finca, and how she met Gregory at his father's funeral and later married him. The critics gave it four stars. —Jack Calkins, *Washington D.C.*



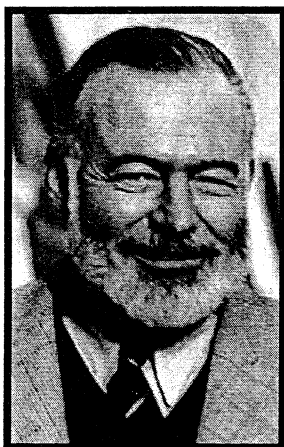
The Ernest Hemingway Museum at Finca Vigia in coordination with the Hemingway Chair of the International Institute of Journalism, "Jose Marti," announces the 12th International Colloquium Ernest Hemingway, to be held on **June 18-21, 2009**. The event will be devoted to the exchange of experiences among specialists and institutions related with the museum, to discuss the most recent research on the life and work of the writer, commemorate his 110th birthday, the 70th anniversary of his establishment in Cuba, the 80th anniversary of the publication of *A Farewell to Arms*, and the 55th anniversary of the Nobel Prize awarded to the Bronze God of the North American Literature.

Topics: His love for Cuba. How it is shown in his life and his work; Ernest Hemingway's social relationships. His favourite sites and cities; Italy in Hemingway; Ernest Hemingway Associations and Institutions abroad. Preservation and promotion of his legacy.

Participants: All persons interested can attend as observer or speaker; Participants must present their works (either written or audiovisuals), related to the topics of the colloquium.

Papers: The summaries of the text should be limited to one page together with a brief professional CV of the author, in digital format before the April 1, 2009 to the Ernest Hemingway Museum at Finca Vigia; The Organizing Committee will notify acceptance of the paper or presentation submitted before April 31; each speaker will have 15 minutes for the presentation and 10 minutes for questions and answers.

A copy of each presentation shall be given to the Resource Center and Library of the Ernest Hemingway Museum during the event.



In the News

"The Gotham Group and producer Kevin Fortuna have optioned film rights to A.E. Hotchner's best-selling biography, *Papa Hemingway: A Personal Memoir*," writes Jay A. Fernandez and Borys Kit in "Ernest Hemingway Biopic in the Works" (*The Hollywood Reporter*, THR.com 3 Feb 2009). Ellen Goldsmith-Vein and Peter McHugh of Gotham will produce along with Fortuna. The controversial memoir addresses the years 1948-1961. Hotchner, now 88, is also the focus of a documentary by Fortuna.

Tommy Lee Jones is planning to write, direct, produce, and star in an adaptation of Hemingway's posthumously published *Islands in the Stream*, according to Kevin Powers of the *Hollywood Reporter* (15 May 2008).

Rick Warden has written a song about EH. He invites listeners for "a free listen to a cool song" by cutting and pasting: <http://audio.xanga.com/templestream/116972445965/audio.html>

HEMINGWAY WENT WITH HADLEY to see Ezra Pound and others in Rapallo in early spring of 1923. They stayed at the Splendide Hotel, about two city blocks from where Pound was living. It was this stay at the Splendide that sparked the story "Cat in the Rain." I retraced some of EH's steps this last November, staying at the remodeled Splendide, now called the Riviera (*right*), listening to Keach's reading of the story and taking the short walk to Pound's apartment. Room 56, where Hemingway and Hadley stayed, is available, but the hotel staff, who were very friendly, must be prompted to find it. I could see the almost same view today that EH saw then (*below*). The war memorial that EH describes was melted down during WWII and there is a replacement there today, to the right of the hotel entrance. However, one can walk from the hotel, just a few



steps, turn left up a small passageway that leads to Via Marsala, Pound's street. As you can see from the picture, (*right*) Marsala is little more than an alley. —Text and photos by Tom Adams

DEPARTMENT OF FORGERIES: JOE AVENICK

—Roger Lathbury, George Mason University

This effort is so laughably inept that no one bid even \$9.99 for it on e-Bay. A hardback of *For Whom the Bell Tolls* is surely worth a sawbuck! I note a similarity in the curved descenders of the “H” to the curved “H” downstrokes in one illustration in my previous *Newsletter* article. The same forger at work? Notice the nervous attempt to cover up the omitted “g” and the uncharacteristic finish to the lower case “y.” The words of the name are spaced more widely than Hemingway’s.

Three years ago an unusual number of forgeries of Hemingway’s handwriting began appearing both in bookshops and at auction. These productions ranged from the childishy inept to the slick and plausibly deceptive. Many were simple signatures. Writing for this newsletter in summer 2006 (No. 52), I focused on these fakes and offered advice on how to spot them.

Actually, Hemingway was only part of the story. A spate of fraudulent literary signatures had for some time been turning up, many emanating from Islamorada, in the Florida Keys.

These bogus offerings may abate for a time. As a result of a complaint by a bookseller, Kinsey Baker, of The Book Haven in Lancaster, Pennsylvania, last 16 July, Pennsylvania authorities handcuffed and arrested Joseph Avenick, self-proclaimed ghostwriter for James A. Michener and a purveyor of false signatures of many twentieth-century literary figures, Hemingway among them. Presumably with the assistance

of others, Avenick sold forgeries to rare-book dealers from the East Coast to the Midwest.

On Monday, 24 November 2008, Avenick appeared at the District Justice’s office in Landisville, Pennsylvania, to answer charges filed against him. He was placed on two years’ probation and ordered to recompense the owner of The Book Haven, who then restored to him items he had sold the store.

A personal property release from the East Hempfield Township Police Department reveals that thirty-four volumes were returned to Avenick on 25 November, including copies of *For Whom the Bell Tolls* (black felt tip ink of title page), *Death in the Afternoon* (pencil on title page), and *The Hemingway Reader*, black ink on title page with “JAM” (James A. Michener) stamped in the book as well.

This one in *For Whom the Bell Tolls* sold for around \$400. If genuine it would have been about \$1000. The writing is not badly done, yet somehow the whole feels wrong. If Hemingway knew “Ken,” he would have written Ken’s full name. The writer has exaggerated the downward “t” in “Ernest.” The left alignment in short phrases is not characteristic of Hemingway. This is, however, a creditable effort.

The thirty-one other books comprise titles by Steinbeck, Edgar Rice Burroughs, Faulkner, Cather, Sinclair Lewis,

Frost, John O’Hara, Pearl S. Buck, Michener, Salinger, Capote, and Updike among others. Many have felt tip writing on the title page, and several have been rubber stamped with Michener’s initials. Except for Salinger, Capote

Sketchily done and in a mode of handwriting not characteristic of the period in which it was supposed to have been written. This came from a first edition of *The Old Man and the Sea*. It set someone back over \$3000—a lot for little more than proof that Hemingway could spell his own name. It was likely copied from an illustration of a signature from the limitation page of *A Farewell to Arms*—q. v. below.

and Updike, all these writers died before felt tipped pens were common. (As explained in the Summer 2006 *Newsletter*, felt tipped autographs, especially simple signatures, are difficult to authenticate.)

It is impossible to say how much material from this same source still exists in the hands of collectors, devotees, and dealers. Caveat emptor. Steinbeck’s autograph seems to have been particularly irresistible to Avenick, or the forger associated with him if Avenick himself is not the perpetrator.

Like many successful deceptions, this scam was based on a measure of truth. James A. Michener and Joe Avenick did know each other (although some stories told about meetings between Michener and Avenick and the great—e. g., Picasso—are obvious fabrications). On visits to book dealers, Avenick used this association to give background and legitimacy to the autographs he offered for sale.

(To help in research the well-known Michener sometimes did employ assistants, some of whom claim to have written sections of books published under Michener’s name. According to Avenick, the [flaccid] romance *Metucumbe*, published in 2007 by the University of Florida Press, was entirely Michener’s.)

To the right is a genuine signature from the limited *A Farewell to Arms*.

The Great Michigan Read

—Charlotte Ponder

The Michigan Humanities Council selected *The Nick Adams Stories* for the 2007-2008 Great Michigan Read. Representatives of the Humanities Council joined the Michigan Hemingway Society at a reception celebrating the grand opening of a photographic exhibit entitled "Up North with the Hemingways" on July 27, 2007 to make the public announcement of the choice. The exhibit opened at The Crooked Tree Arts Center in Petoskey, Michigan, and traveled to twenty-eight communities. Items in the exhibit came from private family collections and from the permanent collection and archives of the Clarke Historical Library at Central Michigan University. The opening featured the premier showing of a new documentary, *Hemingway: A Life in Michigan*, produced by CMU Television, was prefaced by commentary by Dr. Fred Svoboda, University of Michigan Flint and board member of MHS. (The DVD, is still available at michiganhemingwaysociety.org for \$25.)

During the Great Read, there were more than 500 programs and related events around the state including lectures, art and poster exhibits, discussion groups, film festivals, writing contests, writing workshops, and special events. One very special event was the Michigan Author Homecoming featuring Richard Ford, Jim Harrison, and Thomas McGuane. Valerie Hemingway made a six-city tour, and popular Michigan authors Tom Carney, Jerry Dennis, Gloria Whelan, and others made presentations around the state. There were actors who portrayed Hemingway, Nick Adams, and a Great Lakes boat captain who tells tales of the time period when the Hemingways summered in Michigan. Being Michigan, many exhibits included fish camp and hunting and trapping artifacts; demonstrations were of fly-tying and fish cooking. At one venue, senior citizens were invited to try their hand at virtual fishing on Wii and then stay to view the new documentary. In Hamtramck, even the ESL classes were based on the Adams stories.

Ernest Hemingway and his presence in Michigan, and more importantly, the presence of Michigan in his canon, received a renewed surge of interest through this great project. Michigan Hemingway Society president Michael Federspiel and board members Jan Byrne, Jack Jobst, Ken Marek, Fred Svoboda, and Art Wagner were presenters at many of the events at libraries, schools, and civic events. Even Kay Smith, our board member who succumbed to cancer in August, was out educating about Hemingway as late as June. At the October conference of MHS, there were more first time participants than at any other meeting because of the excellent exposure of the Great Read. Best of all, the monies available from sponsorships and grants allowed for the publication and distribution of outstanding educational materials that had previously been on a day-dream list. Some of these materials are available from MHS; others are available from the Michigan Humanities Council at reatmichiganread.org and more information can be had at michiganhumanities.org.

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The Hemingway Newsletter

Publication of The Hemingway Society

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