

Chapter 1 : Bibliography of Literary Forgeries

Literary forgery (also known as literary mystification, literary fraud or literary hoax) is writing, such as a manuscript or a literary work, which is either deliberately misattributed to a historical or invented author, or is a purported memoir or other presumably nonfictional writing deceptively presented as true when, in fact, it presents untrue or imaginary information.

Literary Forgeries Originally Published FORGERIES occupy no inconsiderable part of literary history, and it is even true that Paleography, the study of ancient writing, began in the endeavour to supply tests by which genuine deeds of a legal kind could be established, and forgeries detected. This would seem irrelevant, until we understand that one of the greatest difficulties which a forger of some deed of gift would encounter, would be to know where the king was at any particular date which he might select for his spurious work. This list, therefore, supplies an invaluable means of detecting any mistake in the place where the deed is supposed to have been executed, the name of which would almost certainly occur in a genuine deed, and therefore must be somehow supplied by the forger. But the forgeries of legal deeds were, as a rule, tracked out by the sagacity of lawyers ; and the really gigantic frauds of literature have been perpetrated in the fields of theology or of history. Forgery of a literary document, to be successful, requires an intellect of no ordinary acuteness. Not only has a style to be imitated, but numberless inter-dependent facts of a particular time and place have to be profoundly studied. Usually facts have to be added which are not to be found in existing authorities, to give an air of original knowledge, and these guesses must be capable of satisfying the ever-increasing knowledge and the soundest methods of criticism of the age. Undesigned coincidences are among the subtlest solvents of a forgery, and proofs of a genuine record. Old paper with its appropriate watermarks, or parchment carefully stained, has to be provided and duly discoloured: The forger, in fact, has to be armed at every point, and the cost of the armour is fortunately, in many cases, prohibitive. But when once obtained, as in the case of Constantine Simonides, the fraud seems to have a veritable fascination for acute and unprincipled adventurers. Again, forgery, really to deserve the name, must be made with intent to deceive, whether that deception be for purely humorous purposes or for sordid gain. For we may remember the example of Thucydides, who deliberately puts rhetorical speeches, which belong both in point of thought and expression to his own time, in the mouths of his characters, yet neither deceived nor intended to deceive his Athenian readers. This case, which, of course, is not one of forgery, yet shows how carefully its characteristics have to be defined. There is a wide difference between Chatterton, whose boyish mind was entranced by the old papers he found in the muniment room of St. Mary Redcliffe at Bristol, seeing in them a means of building up a reputation, while himself far too young to be treated as a precocious man of the world ; and such machinators as Vrain-Lucas or Shapira, whose sole thought was the money to be gained by their scheming. Between them may rank the men who, conscious of great powers both of mind and hand, and under considerable temptation, deliberately set themselves to forge and foist on the world some of the lost treatises of antiquity, either to support preconceived theories of their own, or enjoying the excitement and the uncertainty, the sense of superiority in the hour of success, and the boldness of their bid for that success. The interest of forgeries for the student of literature lies in the method of detection. The same tests which expose the spurious work establish tenfold the character of what remains. It is the clear cut which they enable us to make between truth and seeming truth which shows that these tests are of real value. At last Stobaeus, in the fifth century A. This language stimulated the Scholars of Christ Church at Oxford, who were in the habit of producing a classical book once a year, to issue an edition of the Epistles, which was entrusted to the Hon. Robert Boyle, and appeared in It would probably have excited little attention, but that the one great critic which England had produced, Dr. The celebrated Boyle and Bentley controversy went on for some years, but nothing could shake the greatness of the Cambridge Dissertation, and it is still acknowledged as the greatest product of English scholarship in the eighteenth century. Before his dissecting-knife they fell to pieces. Towns were found to be mentioned which were founded after Phalaris. So, too, the coins mentioned are wrong, and wrong just as a forger would go astray ; for when he speaks of talents, the computation shows that he is thinking of Attic talents, each of which

was worth 2, Sicilian talents. Finally, Bentley shows that words were used in a sense first given them by Plato, and points out numerous inconsistencies in the matter itself. But these points are elucidated with so much solid first-hand learning, with such freshness, and in so humorous and per-suasive a style, that in spite of the immense strides we have since taken in these very departments of knowledge, the Dissertation is still thoroughly instructive as well as entertaining reading.

The False Decretals The early history of Church Law, like the history of the Canon of the New Testament, abounds with apocryphal and spurious works, though it is often difficult to say with what amount of deliberate desire to mislead they were fabricated. The first two documents of Canon or Church Law are spurious, the Apostolic Constitutions and the Apostolic Canons, neither having any connexion with the apostles themselves. They are, however, venerable documents, and throw a clear light on the history of the time when they were fabricated. Several genuine collections of Canons of ecclesiastical councils were made in succeeding centuries ; and among them the Hispana sc. At last, in the ninth century, one Isidorus Mercator often confused with the greater Isidor, Bishop of Seville edited the Hispana, but foisted into it no less than ninety-five fictitious Decretals or authoritative letters from popes to bishops on points in dispute , the earliest professing to be dated A. They were recognized as genuine by Pope Nicholas I. They were, in fact, accepted everywhere until the fifteenth century, when, under the criticism of Valla Erasmus and others, they dissolved away. The extent to which the claims of the Papacy were affected by these convenient forgeries is a keenly-debated point ; but while it is clear, on the one hand, that the intention of the False Decretals was mainly to protect the bishops from the interference of both laymen and councils, yet the policy they professed to initiate, of an appeal to the pope in all greater causes, did certainly aid the popes in their later struggles for temporal power ; and the Decretum of Gratian in the eleventh century , which is at the base of the system of Canon Law, certainly received and incorporated these forged documents.

Ingulphus Among the monastic chronicles of England, the most considerable forgery is that of the Latin History of the Abbey of Croyland, attributed to Ingulphus, an abbot of that monastery, who died in . When the narrative is looked into, the usual signs of imposture appear. So, too, in the narrative itself, Ingulphus describes his education at Oxford, where he studied Cicero and Aristotle, at a time when Aristotle was in no part of Christendom studied at all ; and admits numerous anachronisms both of language and fact. The curious thing is that four out of five known MSS. All that remains is an Arundel MS. This circumstance, and the solid substratum of fact which the History undoubtedly displays though apparently only adapted from Ordericus Vitalis and others , have induced several modern critics to uphold this suspicious record, and to ascribe its errors to ignorant embellishers But the fact remains that no statement in the entire History can be accepted without corroboration, and that every note of imposture may be found in its pages.

Chatterton Thomas Chatterton, the boy-poet, was born in poor circumstances in the parish of St. Mary Redcliffe at Bristol. These surroundings and the few books to which he had access predisposed a mind of great power and activity to the study of old English for the boy never learnt Latin , and he soon compiled a double glossary, of old words with their modern meanings, and of current words with their ancient equivalents. Three years after, Bristol Bridge was reopened with some ceremony, and the city was startled by an elaborate narrative in a newspaper of the first passage of the Mayor over the bridge in . Next we find the youth bold enough to write to Horace Walpole, enclosing some old English poems ; but the great man, after a short time of uncertainty, showed. To his family and even to his friends he confessed, under very little pressure, the simple truth, and the greatest harm he did was to himself. Critics soon saw that the language of the Rowley poems was a mixture of the forms and vocabulary of all past time, and that the matter teemed, as was inevitable, with anachronisms and impossibilities. And we cannot but wonder what future would have been in store, under happier conditions, for one of whom Walpole could say that he knew of no one with so masterly a genius, and who even drew from Johnson the testimony that he was the most extraordinary young man that had encountered his knowledge.

The Ireland Forgeries The temporary success of what are known as the Ireland forgeries, so lately as the close of the eighteenth century, can only make us wonder at the invincible credulity of mankind. William Henry Ireland, born in , was the son of a small publisher and bookseller who was enthusiastic about Shakespeare and Shakespeariana. The success of this practical joke led to further results. The father, who was quite innocently duped, published these, and many persons accepted them as genuine. This prevented the appearance of Henry

II. Constantine Simonides The greatest forger of the last century was undoubtedly Constantine Simonides, a Greek, who was born in To meet the requirements of modern critics, who know styles of writing, the colours of the ink and paints of different times, and the very kinds of parchment used, there is need of such a combination of intellect with versatility, industry with ingenuity, as is rarely found. Yet, as even Juvenal could instance the audacity of the Graeculus esuriens, so in modern times that mixed race has shown many of the qualities which, when perverted to a base use, produce the skilled forger. Simonides started by becoming a citizen of the world. His next journeys were from Greece to Constantinople again, Odessa, St. Petersburg, and Germany ; then again to Egypt, the Aegean coasts, and finally to Liverpool in and London. His stock-in-trade was a large number both of genuine MSS. Even in he is stated to have been in possession of MSS. Coxe, when asked his opinion of the date of some presented to him in Oxford, assigned them to the latter half of the nineteenth century. In Sir Thomas Phillipps, however, Simonides found a less critical purchaser, and in the great Phillipps Library at Cheltenham are to be found some of the finest specimens of his powers in a Phocylides, an Anacreon, and a boustrophedon Hesiod. In he visited Berlin and Leipzig ; and when in July he met Wilhelm Dindorf, he informed him that he owned a Greek palimpsest, containing three books of records of the Egyptian kings, by Uranius of Alexandria, son of Anaximenes. Dindorf offered a large price for it, but Simonides loftily replied that he intended to publish it first himself, and then to give the original to the library at Athens. Only seven copies were sold, besides the eleven sent to the delegates of the Press, when the news came that Uranius was a most uncelestial forgery. To the first he triumphantly replied that, if it was stolen, it was at least not a forgery ; that they were bound to show in what library and in what catalogue it was marked as missing ; and, finally, that the Turks had no libraries, and did not know what they were. The second plea he replied by a threat, which must have carried conviction to the dullest of his judges, to the effect that, if they would prove it was a forgery, he would forthwith print, under his own name, the other works of Uranius which he possessed, and achieve fame as the cleverest of authors, by exhibiting a knowledge of details which reached far beyond existing evidence! In the end he was banished from Saxony, a kingdom which he was probably, on other grounds, not unwilling to quit. After this Simonides appeared only once with any prominence before the public, when in he boldly asserted that he himself had written the whole of the Codex Sinaiticus, which Tischendorf had brought in from the Monastery of St. Catherine on Mount Sinai. The statement was, of course, received with the utmost incredulity ; but Simonides asserted, not only that he had written it, but that, in view of the probable scepticism of scholars, he had placed certain private signs on particular leaves of the codex. When pressed to specify these marks, he gave a list of the leaves on which were to be found his initials or other monogram. The test was a fair one, and the AIS. Petersburg, was carefully inspected. Every leaf designated by Simonides was found to be imperfect at the part where the mark was to have been found. Deliberate mutilation by an enemy, said his friends. But many thought that the wily Greek had acquired through private friends a note of some imperfect leaves in the MS. The Vrain-Lucas Forgeries The collection of autograph letters has a great and natural attraction for many persons. For him all who can write are authors, and his ambition is to obtain an a. There is a chiromancy connected with handwritings as well as hands, and the possession of an important and unpublished letter of a notable personage not only stimulates our interest, but may contribute something, if only through a study of literary style and handwriting, to an appreciation of his character. The most celebrated trial in connexion with literary forgeries is perhaps that of Vrain-Lucas in o, for the most unblushing manufacture of autograph letters. The chief interest attached to the dupe and not the forger, for M. Chasles, besides being a collector of autographs, was a celebrated geometrician, and a Member of the French Academy. It is hardly credible that Vrain-Lucas between and supplied M. Chasles with no less than 27, autographs, for which he received , francs. After this we can receive with calmness the information that one was from Pontius Pilate to Tiberius, and one from Judas Iscariot to St. The cream of it was that nearly every letter was in modern French, and on paper, and that the water-mark of the paper was in many cases a fleur-de-lys. Chasles was prepared to receive any number in addition, when a circumstance induced him to submit some of his collections to wiser men than himself. He was engaged in writing a book to prove that the discovery of the principle of gravitation was not due to Sir Isaac Newton, but to Pascal. Vrain-Lucas, knowing this, supplied him with a correspondence between Pascal and the Hon. Robert Boyle, and finally between

Pascal and Newton himself, on the deepest questions of geometry, although the latter was at the supposed date just eleven years old. This was too interesting to be concealed, and was accordingly exhibited with pride to the Academy. To illustrate a scientific principle, a cup of coffee was introduced in a letter, some years before coffee was known in Paris. French letters of Galileo were produced, though Galileo was never able to write that language ; and in the end Vrain-Lucas was brought to trial and condemned to imprisonment.

Pages in category "Literary forgeries" The following pages are in this category, out of total. This list may not reflect recent changes ().

The famous "and fake" autobiography of the king of the wild frontier. As it turned out it had taken Richard Penn Smith, a lawyer, newspaper editor and minor playwright, just 24 hours to concoct the tall tale, working from a variety of accurate and fictitious sources and filling in the rest himself. The long lost work of a literary lion. In 1892, William Henry Ireland, the teenaged son of British engraver and Shakespeare aficionado Samuel Ireland, presented his father with a startling new discovery—a mortgage deed supposedly signed by William Shakespeare himself. Soon, the Irelands were in possession of a cache of documents that ranged from the mundane to the remarkable: Shortly thereafter, William Ireland confessed to the whole thing, claiming he had created the documents in an effort to please his cold, distant father. So in 1895, when author Clifford Irving approached McGraw-Hill with the news that he had been hired by Hughes to co-author his memoirs, the publishers, sensing the potential for a massive bestseller, jumped at the chance. Irving might have gotten away with it all, if not for Howard Hughes himself. Finally, in January 1963, Hughes broke his long media silence when, in a telephone interview with journalists, he denounced Irving and his book, making it clear that not only had he not hired Irving write his memoirs, he had never even met him. In the end, Irving, his wife and another accomplice were convicted of fraud and Irving spent 17 months in jail. A Russian hoax with a deadly outcome. Consisting of 24 chapters that claim to document a plot for Jewish world domination, the Protocols of the Elders of Zion might just be the most dangerous hoax in history. The document was created by a member of the Russian secret police around the turn of the 20th century and cobbled together from a variety of unrelated sources including a book by Jewish author Theodore Herzl, an anti-Semitic German novel and a French satire that was actually an attack on Napoleon III. The Protocols, it was claimed, were the top-secret records of a meeting of Zionist leaders in Basel, Switzerland in 1904, during which a conspiracy was launched for a socialist, Jewish-led takeover of the financial, cultural and governmental levers of power. The Protocols were used as the basis for violent anti-Semitic programs in czarist Russia and then again by Communist leaders in their successful battle against the supposedly Jewish-dominated Bolsheviks. Ford, who also published a series of anti-Semitic articles, paid to have 250,000 copies of the Protocols printed, before court orders forced him to cease. Today, despite overwhelming evidence that the document is a forgery and numerous attempts to ban the work, the discredited Protocols remain in print in parts of the world. A Roman emperor gives unprecedented power to a pope—or does he? As the conflict between the Catholic papacy and the crowned heads of Europe for control of the continent intensified in the Middle Ages, the church seemed to hold the upper hand thanks to a newly discovered but ancient document: The Donation of Constantine. The gift was allegedly made after Sylvester cured the emperor of leprosy and converted him to Christianity. Supposedly, Constantine even offered Sylvester the crown as well, but the pontiff demurred. In the end, it was the Church itself who first admitted the document was a fake. Beginning in the 15th century, a number of clerics pointed out that the decree was riddled with linguistic inaccuracies and could not possibly date from the 4th century, though it took another years for Rome to dismiss it entirely. It remains unknown just when and where the Donation of Constantine was created.

Chapter 3 : Category:Literary forgeries - Wikipedia

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History[edit] Literary forgery may involve the work of a famous author whose writings have an established intrinsic, as well as monetary, value. In an attempt to gain the rewards of such a reputation, the forger often engages in two distinct activities. The forger produces a writing which resembles the style of the known reputable author to whom the fake is to be attributed. The forger may also fake the physical alleged original manuscript. This is less common, as it requires a great deal of technical effort, such as imitating the ink and paper. The forger then claims that, not only is the style of writing the same, but also that the ink and paper are of the kind or type used by the famous author. Other common types of literary forgery may draw upon the potential historical cachet and novelty of a previously undiscovered author. Literary forgery has a long history. He invented prophecies , which he ascribed to the bard Musaeus. Septimius then claimed the original had been handed to the governor of Crete, Rutilius Rufus , who gave the diary to Nero during his tour of Greece in CE. According to historian Miriam Griffin, such bogus and romantic claims to antiquity were not uncommon at the time. Five hundred years later, Abelard expressed doubts about the authorship, but it was not until after the Renaissance that there was general agreement that the attribution of the work was false. In the intervening 1, years, the writings had much theological influence. While they brought him praise, and fame after his death, his writing afforded little in the way of financial success and he committed suicide aged 17, penniless, alone and half-starved. The English Mercurie appeared to be the first English newspaper when it was discovered in This was, ostensibly, an account of the English battle with the Spanish Armada of , but was, in fact, written in the 18th century by Philip Yorke, 2nd Earl of Hardwicke , as a literary game with his friends. The Protocols of the Elders of Zion was an antisemitic forged document first published in Russia. The abridged version was available to the public in The unabridged version was later edited by a retired officer of the Russian Imperial Guard, G. This forgery exploits Jews by stating that Jews were inevitably trying to exercise a coup against Christianity in order to essentially rule the world. The document was exposed as plagiarism by English journalist Philip Graves in The forged document was supported and promoted by Henry Ford in his newspaper, The Dearborn Independent. Stephen Longstreet , a prolific and popular novelist in the midth century, referred to and eventually produced a manuscript called Nell Kimball: Her Life as an American Madam, by herself, allegedly penned by a prostitute who lived from and worked in New Orleans. Additionally, the work was partly plagiarized from the works of Herbert Asbury. The author, real name Margaret Seltzer , was exposed as a fraud by her elder sister: He received criticism from the literary community, and gave up writing for good. James Frey , another author chastised for forging his memoir, published A Million Little Pieces , a memoir about his struggle with drug addiction and his journey through the inner working of the legal system and rehabilitation. The truth about his "imagined escapades" eventually came to light when his close family and friends revealed that he had actually never been a drug addict or incarcerated. Frey eventually faced more than 10 class action lawsuits, including negligence, false advertising, and breach of contract. At the heart of each suit was an allegation of fraud.

Chapter 4 : The True Story of Lee Israel and the Literary Forgeries in Can You Ever Forgive Me?

*LITERARY FORGERIES AND CANONICAL PSEUDEPIGRAPHA** BRUCE M. METZGER PRINCETON THEOLOGICAL SEMINARY, PRINCETON, NEW JERSEY *N the Catholic Biblical Quarterly published the Greek text, with an.*

All literary works are made up of recycled bits and pieces of other works, so that, in the words of Harold Bloom, "the meaning of a poem is another poem. Such influences are mostly conscious and generally sporadic, whereas for postmodernism it is impossible to open your mouth without quoting. For the romantically inclined, this opens up an ominous gap between experience and expression; but if words are what we are made of - if I can know that what I am feeling is love only because I have language in the first place - the romantic view may need to be modified. In the beginning, then, was the repetition. My signature is authentic only if it is a reproduction of its previous versions. Postmodernism is entranced by imitation but sets itself sternly against mimesis, or the notion of realist representation, so that what copies reproduce is not the world but other copies, in a ceaseless chain of simulacra. If meaning is a matter of difference, then there could have been no primordial word, since one word already implies another. In any case, as Wittgenstein muses, it is difficult to imagine an origin without feeling that you could always go back beyond it. As the business of looking things up in the dictionary suggests, all words are stand-ins for other words, and all our language is filched and forged, reach-me-down rather than bespoke. If texts can be translated, then a certain translatability or recycling is constitutive of what they are. In this sense, literary discourse is what it is by virtue of never being quite identical with itself. But the point cuts deeper than literature: Language must belong to the Other - to my linguistic community as a whole - before it can belong to me, so that the self comes to its unique articulation in a medium which is always at some level indifferent to it. Who, then, wrote the first poem? If poetry, like potholing, is a practice governed by certain public conventions, then surely those conventions had to be always already in place for a piece of writing to be identifiable as a poem. I might furtively conceal some dreadful doggerel of mine from public view, but unless it was in principle accessible to others I could not speak of it as a poem at all, even a lousy one. With regard to origins, literary and social conventions are rather like the laws of physics. Or is to raise such a question merely to confuse different language games, modelling a quantum field on a material entity? When the dust jacket informs us that the author is a former rock musician and contributor to the *Erotic Review*, who spends his time drinking "bitter in Devon pubs and red wine in his Soho club", one yearns charitably to read this as deliberate self-parody while darkly suspecting that it is not. Groom draws a useful distinction between forgery an original work which is a con but not a copy and counterfeiting a fraudulent facsimile copy of an original. But a further distinction between counterfeiting and plagiarism is a touch obscure, and a bit later on we are informed, inconsistently, that counterfeiting has "no necessary source", which blurs its contrast with forgery. In 19th-century Ireland, authors like William Maginn, Francis Sylvester Mahony and James Clarence Mangan were in the habit of producing literary texts cunningly modelled on the work of some well-known author like Tennyson or Thomas Moore, which they then coolly claimed to be the lost original that the author had plagiarised. In stealing and defacing the work of others, you can cheekily expose their own usurpation. Nationalism reverts to the primordial origins of the nation, an origin it then endlessly repeats. Some of the leading advocates of non-originality in our own time - Derrida, Kristeva, Foucault, Althusser, Lyotard - have all had experience of client societies, either in French North Africa or Soviet-ruled Bulgaria, and are out to unmask the Real Thing as a sham. Much of this is illuminating, and impressively wide-ranging: One can almost see the make-up and microphone. It is a smart rather than deep study, with more wit than soul. Forgery is creative rather than contemptible, rather in the way that a sign, according to Umberto Eco, is anything you can use to lie with. Since there can be no talk of authenticity without the concept of a fake, the phoney is the true ground of great art. Just as others have tried to shift Native Americans, the disabled, Mormons and the mad from margins to centre, so Groom seeks derivatively to place non-originality in the spotlight. But this case presupposes that there is indeed a tolerably clear distinction between the sham and the genuine, thus undoing with one hand what it achieves with the other.

Rather than dismantling the model of margins and centre, it simply parks a new resident in the latter. To deconstruct, however, is to transform a conventional wisdom, not just to stand it on its head. When Groom speaks in his jaunty, hit-and-miss way of artistic invention as "an endorsed form of lying", he misses the point that art dismantles the distinction between truth and fiction rather than simply countering truth with falsehood. Literary propositions are parodies of real-life ones, not versions of real-life lies. Putting the forged artwork in place of the genuine article simply transfers the aura of the latter to the former. But by idealising the inauthentic in this way, Groom can reconcile his postmodern persona with his romantic one. The book is cool and oracular by turns. On one level, these conflicting idioms consort together quite happily. A dash of Gothic sensationalism does no harm in the bookshops, and to this extent romantic agony and postmodern commercialism are by no means the mutual strangers they might seem - Groom portrays his great men in suitably streetwise journalese, as in the sentence "In the blue corner is Samuel Johnson, the greatest man of letters of the 18th century: Buried somewhere in here, then, is a human subject still authentic enough to be capable of estrangement, and thus at odds with the simulacra he seems happy to celebrate elsewhere. Groom would scarcely allow himself to be drearily unreconstructed enough to champion truth and reality against the frissons of fakery. Ideas of authenticity may prove debilitating when it comes to art, but we still need to know whether reports of political torture are true, and whether the police have been forging the evidence again. Groom would surely not disagree; but his fashionable denigration of truth and authenticity leaves his position dangerously unclear. How would he react were I now, finally, to disclose the truth that I have been sitting on for so long: Perhaps he will claim to have no memory of asking me to do so; but then his memory is clearly fragile, as he himself acknowledges when he remarks that he cannot recall from which book of my own a certain passage he quotes comes. Maybe he made it up. There are problems, too, with the postmodern dismissal of origins. The primordial can indeed be a tiresome fetish; but there are ways of censoring the investigation of origins which play right into the hands of political reaction. Pascal, Hume, Kant and Burke all counsel against any such exploration, for just such reasons. It is, as Hume puts it in his *Treatise of Human Nature*, that at the source of every nation we will find violence and usurpation; and if its citizens are now gratifyingly docile and quiescent, it is simply because they have thrust this aboriginal trespass or violation into merciful oblivion. For Burke, the impious uncovering of this original sin, which is what the odious Jacobins are up to, is a kind of sexual indecency akin to the horrific unveiling of the Freudian primal scene. Political origins are not, to be sure, the same as artistic authenticity; but calling the comparison to mind might persuade one to speak a little less cavalierly about origins in general. In one of the uncanny hauntings of which this study is so fond, romanticism returns in all its starry-eyed splendour, only this time as the simulacrum rather than the original. In an ironic inversion, it is now the simulacrum which needs to be protected from the contaminations of the authentic. We can overcome this authenticity by craft and by making, and in rebellion, and in becoming inspirational. The terms have been ritually reversed, but nothing has really changed. Groom the reluctant postmodernist is being constantly dragged back to his closet romanticism, but must resist this insidious seduction with all the inauthenticity at his command. Being only human, even the most savvy and sophisticated of forgers find themselves backsliding into truth and stumbling into reality in moments of forgivable weakness. Or - an alternative code for the same slippage - even those critics most intent on appealing to a wide commercial audience find themselves at risk of lapsing into the esoteric life of the intellect. It is a highly intelligent book and a show-off one as well, bristling with energy and enthusiasm yet oddly self-regarding, attractively ambitious in scope but suspiciously thin on the ground.

Chapter 5 : Literary Forgeries

The Making of History: A Study of the Literary Forgeries of James Macpherson and Thomas Chatterton in Relation to Eighte. by Ian Haywood. 8 members, 0 reviews.

Share From the Wikipedia page on forgery [1]: Literary forgery also literary mystification, literary fraud or literary hoax refers to writing, such as a manuscript or a literary work either deliberately misattributed to a historical or invented author, or a purported memoir presented as genuine. History Edit The common, or popularly known, instance of literary forgery may involve for example the work of a famous author whose writings have an established intrinsic, as well as monetary, value. In the attempt to gain the rewards of such a reputation, the forger often engages in two distinct activities. The forger must produce a writing which resembles the style of the known reputable author to whom the fake is to be attributed. However, that is not necessarily sufficient. The forger also may or may not fake the physical alleged original manuscript. This is rare, as it requires a great deal of technical effort: The effect is in the physical result; the forger can thereby say not just that the style of writing is the same, but also that ink and paper is of the kind or type used by the famous author. Other common types of literary forgery may be based on potential historical cachet and novelty of a previously undiscovered author. Literary forgery has long history: One of the longest lasting literary forgeries is by Pseudo-Dionysius the Areopagite a th century Syrian mystical writer who claimed to be a disciple of Paul the Apostle. Five hundred years later Abelard expressed doubts about the authorship, but it was not until after the Renaissance that there was general agreement that the attribution of the work was false. In the intervening thousand years the writings had much theological influence. Literary forgery was promoted as a creative method by Charles Nodier, and in the 19th century many writers produced literary forgeries under his influence, notably Prosper Merimee and Pierre Louys. The English *Mercurie* appeared to be the first English newspaper when it was discovered in - an account of the English battle with the Spanish Armada of , but was in fact written by the second Earl of Hardwicke, Philip Yorke, in the 18th century as a literary game with some friends. Fake memoirs Edit The genre of false and deceptive autobiography or fake memoirs has seen the rise of misery lit books, where the author has claims having suffered illness, abuse, drugs and so on during their upbringing. A recent example is a story about Los Angeles where a young girl was raised in a gangland culture involving drugs, forced sex and criminality. The author, Margaret Seltzer has been exposed as a fraud by her elder sister. In fact she lives a middle-class life without trauma, and received a good education which also included a course in creative writing. Penguin Riverside has withdrawn the book and canceled a book tour[citation needed]. When suspicion arose on the true identity of Danny Santiago, investigation revealed the writer was actually a middle to late aged Caucasian male simply writing from the standpoint of a young Latino American boy. He received much grief from the literary community, and eventually gave up writing for good. Frey eventually faced more than 10 class action lawsuits including negligence, false advertising, and breach of contract, but at the heart of each suit was an allegation of fraud. The Protocols of the Elders of Zion was a forged document that was ignored by scholars until recently. The abridged version was available to the public in The unabridged version was later edited by a retired officer of the Russian Imperial Guard, G. This forgery exploits Jews by stating that Jews were inevitably trying to coup Christianity to essentially rule the world. This document was an anti-Semitic piece that was in effect written by members of the Russian secret police at the time. The document was exposed as plagiarism by English Journalist Philip Graves in It was also supported by Henry Ford in his newspaper, the Dearborn Independent. During the Victorian Era, women were not afforded the same literary opportunities as men. The only way for Victorian women to publish their work was by utilizing a pseudonym or a penname to avoid being dismissed by male critics. George Eliot, one of the leading women writers in the Victorian Era and the author of renowned novels such as "Scenes from Clerical Life" , "Adam Bede" , used a penname. One scholar claims that she was forced to forge rather than chose to do so See also false documents and pseudopigraphy. For a list of forged documents and literary forgeries see under those headings on the Wikipedia page [4]. The Museum of Hoaxes page is [5].

Literary Forgery & Stolen Valor: L. Ron Hubbard falsely claimed that he had won two Purple Hearts, a Bronze Star, and 19 other combat medals in WWII. The fact is that L. Ron Hubbard never served one day in combat, never fought in combat, and was most certainly never wounded in combat.

It may well be as old a practice as writing itself, and incorrectly attributed works “intentionally or not” can be found in nearly every period of literature. An early edition of the Ossianic cycle When I first came to the Walter Havighurst Special Collections library seven months ago, I was taking some time to explore the stacks and get to know the collection. It was then that I came upon our editions of the Ossian poems, which represent a moment in literary history I have always found fascinating. In the middle of the 18th century, a Scottish poet named James MacPherson published his translation of the works of Ossian, said to be a bard from third century Scotland. The Ossianic poems are narrated by Ossian in his old age, recounting triumphs and tragedies surrounding his family, especially his father Fingal; the characters themselves are loosely connected to the Irish heroes Oisín and his father Fionn mac Cumhaill. This cycle of epic poetry rapidly became an international sensation and is credited as a major influence of both the Gaelic revival and the Romantic movement. In many ways, it is an even odder twist that its spurious origins are what the Ossianic cycle is now best remembered for. Yet by some compulsion, MacPherson felt obligated to reject authorship of his own work in favor of a legendary figure of the past. Frontispiece from a Italian edition of Dares and Dictys as well as other generally spurious works He was not the first, either. In the late Classical and early Medieval periods, a pair of works surfaced claiming to be eye-witness accounts to the Trojan War. To much of Medieval Europe, Rome was held as an ideal model of a state and individual nations sought national histories that connected them to or mirrored Roman history. However, literary criticism was somewhat less rigorous in the twelfth century and the truth about this certain book remains unknown. The Trojan beginnings of his history, though, can likely be linked to the popularity of the pseudepigraphies of Dares and Dictys. Shortly after MacPherson, an Englishman named Samuel Ireland publicly announced that his son William had found a collection of four hitherto lost and unknown plays by William Shakespeare. Eventually, William Ireland publicly confessed to have fabricated the documents he gave his father but even this was considered by many to be part of a grander scheme by William and his father Samuel. For reasons we can only guess at, throughout history there have been authors who have felt compelled to ascribe ownership of their own labor to others. Most curious are those such as MacPherson, whose works on their own were nothing short of masterpieces regardless of the author, yet they lived their lives in breathless denial of their own works. Here in the Walter Havighurst Special Collections we are fortunate to not only have many of these significant “if spurious” works, but also the subsequent criticisms and defenses. What do you think drove these writers? Stop by the library to read some of these bizarre moments of literary history and decide for yourself!

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Paradoxes of the Literary Mystification. University of Delaware Press, Aldershot, Hants; Brookfield, Vt.: The British Library, The Anatomy of a Literary Hoax. Oak Knoll Books, The forgery was not exposed until around Bierce and the Poe Hoax. Book Club of California, Proceedings of the Houston Conference. Oak Knoll Books An Illustrated Catalogue of Books and Mss. The Gentle Science of Book Collecting. Wise and his forgeries. The History and Motives of Literary Forgeries. Blackwell; London, Simpkin, Marshall, London Limited Editions, And sold by R. London; [Bristol and Bath]: And by the booksellers of Bristol and Bath, []. Chatterton, Thomas Croft, Herbert, Sir. A Story too True, in a Series of Letters Between Parties, whose Names would perhaps be mentioned were they less known, or less lamented.. Faulder, in New Bond Street Bush, King-Street, Yarmouth, Chatterton, Thomas Dix, John. The Life of Thomas Chatterton. Chatterton, Thomas Ellinger, Esther Parker. Thomas Chatterton the Marvelous Boy: University of Pennsylvania Press ; London: Humphrey Milford, Oxford University Press, Chatterton, Thomas Gregory, G. Chatterton, Thomas Groom, Nick, ed. Thomas Chatterton and Romantic Culture. Chatterton, Thomas Kaplan, Louis J. Chatterton, Thomas Malone, Edmond. Cursory observations on the poems attributed to Thomas Rowley, a priest of the fifteenth century: Jeremiah Milles, dean of Exeter, and Jacob Bryant, esq. Nichols, and sold by J. Dodd, Mead and Company, n. A Life of Thomas Chatterton. Chatterton, Thomas Nevill, John Cranstoun. Chatterton, Thomas Rowley and Chatterton in the Shades: This two-act interlude features an imaginary meeting between Rowley and Chatterton. Ossian, various characters associated with the Rowley poems, and several dignaries all have a place in this farce. The Story of a Strange Life - Chatterton, Thomas Taylor, Donald S. Experiments in Imagined History. Princeton University Press, Chatterton, Thomas Warren, Murray. A descriptive and annotated bibliography of Thomas Chatterton. Printed for the Shakespeare Society, Second Edition, Enlarged and Revised.. A Few Notes on Shakespeare: John Russell Smith, Collier, John Payne Freeman, Arthur. Scholarship and Forgery in the Nineteenth Century. Yale University Press, John Payne Collier Before London: The Bibliographical Society, The Career of John Payne Collier. Oxford University Press, A complete view of the Shakspeare controversy, concerning the authenticity and genuineness of manuscript matter affecting the works and biography of Shakspeare, pub. Payne Collier as the fruits of his researches. Nattali and Bond, With an appendix on the authorship of the Ireland forgeries.. Shakeperian Scraps and Other Elizabethan Fragments. Columbia University Press, Notes on the life of John Payne Collier; With a complete list of his works, and an account of such Shakespeare documents as are believed to be spurious. Dorman David and From Other Sources. Autograph Letters and Manuscripts by Stephen F. Rare Books from the Collection of Robert E. Essays on problems of attribution, with an annotated bibliography of selected reading. Cornell University Press, Longmans, Green and Co. University of Delaware Libray, With a Foreword By Carl H. University of Texas Press, Fortsas Bibliohoax [Hawley, Timothy]. Contre Coup Press, []. Une Savante Mystification de Renier Chalon. Le Grenier du Collectionneur, Press of the Woolly Whale, Fact, Fake or Fable? Controversies and arguments about buried treasure, questions of identity, fraudulent inscriptions, forged documents and strange ruins. Creativity and Duplicity in Western Scholarship. How Forgery Changed the Course of Literature. Great Forgers and Famous Fakes: Fakes That Fooled the World. University of Kentucky Press, Handbook of Fictitious Names: The Story of the Hitler Diaries. Faber and Faber, Art and the Politics of Forgery. Associated University Presses, Scientific Examination of Questioned Documents. Hofmann, Mark Gilreath, James. The Judgment of Experts: American Antiquarian Society, Hofmann, Mark Hofmann, Mark.

Chapter 8 : Lee Israel: A Biographer Who Became A Literary Forger And Thief

Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.

The range of forgeries extends from misrepresentation of a genuine work of art to the outright counterfeiting of a work or style of an artist. Forgery must be distinguished from copies produced with no intent to deceive. The most common type of fraudulence in art is forgery—making a work or offering one for sale with the intent to defraud, usually by falsely attributing it to an artist whose works command high prices. Forgery most often occurs with works of painting, sculpture, decorative art, and literature; less often with music. Plagiarism is more difficult to prove as fraud, since the possibility of coincidence must be weighed against evidence of stealing. Piracy is more often a business than an artistic fraud; it frequently occurs in the publication of editions of foreign books in countries that have no copyright agreement with the nation in which the work was copyrighted. A stage production, the reproduction of a painting, the performance of a musical composition, and analogous practices of other kinds of works without authorization and royalty payments also fall into this category. Forgery may be the act not of the creator himself but of the dealer who adds a fraudulent signature or in some way alters the appearance of a painting or manuscript. Restoration of a damaged painting or manuscript, however, is not considered forgery even if the restorer in his work creates a significant part of the total work. Misattributions may result either from honest errors in scholarship—as in the attribution of a work to a well-known artist when the work was in fact done by a painter in his workshop, a pupil, or a later follower—or from a deliberate fraud. Excluded from the category of literary forgeries is the copy made in good faith for purposes of study. In the matter of autographs, manuscripts in the handwriting of their authors, forgeries must be distinguished from facsimiles, copies made by lithography or other reproductive processes. If such facsimiles are detached from the volumes that they were intended to illustrate, they may deceive the unwary. The commonest motivation for fraudulence is monetary gain. Fraudulence is most likely to occur when the demand for a certain kind of work coincides with scarcity and thus raises the market prices. Unprincipled dealers have encouraged technically skilled artists to create forgeries, occasionally guiding them to supply the precise demands of collectors or museums. This is by no means a modern phenomenon: These copies or adaptations apparently were not offered as contemporary work but as booty from Greece at the extraordinarily high prices paid for such works in imperial Rome. The history of the arts reveals instances of persons who have used forgery either to gain recognition of their own craftsmanship or to enjoy deceiving the critics who had rejected their genuine work. A legend told about Michelangelo illustrates this point. At the age of 21, he carved in marble a small sleeping Eros, or Cupid, based on ancient Roman works that he admired. Some time later this carving was sold as an antique to the well-known collector Cardinal Riario, who prized it highly. When Michelangelo stepped forward and claimed the work as his own he won immediate fame as a young man who could rival the work of the greatly venerated ancient sculptors. Two further motivations behind forgery must be noted: Some hoaxes are intended to confound or ridicule the experts; others are intended to parody or burlesque an artist or genre. There are basically three methods of producing a forgery: These methods apply most directly to the visual arts but can be discerned in literature and music as well. Literary forgery Financial gain is the most common motive for literary forgery, the one responsible for the numerous forged autographs that appear on the market. The popularity of such authors as the Romantic poets Robert Burns, Percy Bysshe Shelley, and Byron led to the fabrication of numerous forgeries of their autographs, some of which remain in circulation. These forgeries were usually made by men who had access to only one or two genuine specimens, which they began by tracing. Their forgeries are stiff, exaggeratedly uniform, and lacking in the fluency and spontaneity of genuine autographs. George de Luna Byron, alias de Gibler, who claimed to be a natural son of Byron by a Spanish countess, successfully produced and disposed of large quantities of forgeries ascribed to his alleged father and to Shelley, John Keats, and others. More commonplace is the forgery encountered in the case of the Edinburgh forger A. Particularly notorious was the

case of the Wise forgeries. Thomas James Wise " had the reputation of being one of the most distinguished private book collectors on either side of the Atlantic, and his Ashley Library in London became a place of pilgrimage for scholars from Europe and the United States. He constantly exposed piracies and forgeries and always denied that he was a dealer. The shock was accordingly the greater in when John W. Carter and Henry Graham Pollard published *An Enquiry into the Nature of Certain Nineteenth Century Pamphlets*, proving that about 40 or 50 of these, commanding high prices, were forgeries, and that all could be traced to Wise. Subsequent research confirmed the finding of Carter and Pollard and indicted Wise for other and more serious offenses, including the sophistication of many of his own copies of early printed books with leaves stolen from copies in the British Museum. These poems, which caused a scholarly feud for many years, were influential in the Gothic revival. Chatterton, however, enjoys a place in English letters as a creative genius in his own right. William Stukeley , identified the monk with the chronicler Richard of Cirencester, known to have resided at Westminster in the 14th century. Equally influential were the Ossianic poems of James Macpherson "96 , which influenced the early period of the Romantic movement. Denounced in his own day they were possibly, as he claimed, based upon a genuine oral tradition of Scottish Gaelic poetry; but there can be little doubt that they were carefully edited and interpolated by their collector. Among the forgers who have tried to make the experts look foolish is George Psalmanazar ? A Frenchman, he went to England where he pretended, with great success, to be a native of Formosa Taiwan , and published a book about that island, which he had never visited. Another is William Lauder , who attempted to prove John Milton guilty of plagiarism by quoting 17th-century poets who wrote in Latin, into whose works he had interpolated Latin translations from *Paradise Lost*. Actually it was composed by two young soldiers who wished to ridicule certain aspects of contemporary poetry. The pure fabrication is a kind of forgery that defies classification, often because there is no false attribution and the motives are difficult to ascertain. An example of this is the *Historia regum Britanniae* "38 of Geoffrey of Monmouth died , a pseudo-historian who compounded stories from Celtic mythology and classical and biblical sources into a fictitious history of ancient Britain. The book became one of the most popular of the Middle Ages and was the basis for some Arthurian legends recounted in medieval romance and epic. A tale of literary forgery that came to light in the early 21st century was that of the celebrity biographer Lee Israel, who confessed in her memoir, *Can You Ever Forgive Me?*

Detection of literary forgeries The scientific examination of a forged document may demonstrate its spurious character by showing that the parchment, paper, or ink cannot belong to the period to which they pretend. A skillful forger takes care, however, to secure appropriate materials; and in any case, scientific examination will not avail against the contemporary forger, living in the same age as his victim. Accordingly, other tests must be employed. Forgeries may be detected by the methods of examination formulated by Jean Mabillon , in his great work *De re diplomatica* , for determining the authenticity of a document by the writing and the style of the terminology. These techniques have developed during three centuries into the modern sciences of paleography and diplomatics , by which various scripts and formulas can be assigned to particular ages and localities, and effective comparison can be made between two examples of handwriting purporting to come from the same pen. Thus it is possible to state that a particular document could not have been written at the date that it bears. In dealing with printed texts, analogous methods are employed. Nevertheless, a forgery may pretend to be no more than a copy of a genuine original. It then becomes necessary to examine the language and style in which it is written and to look for anachronisms or for statements that conflict with known authorities. This is the method of textual criticism brilliantly employed by Richard Bentley in his *Dissertation upon the Epistles of Phalaris* , which proved that these letters, far from being written by Phalaris a Sicilian tyrant of the 6th century bc , were in fact the work of a Greek sophist of the 2nd century ad. While the detection of the careful forger may require an expert, forged literary autographs can often be detected by anyone taking the trouble to compare them with an authentic example. Many collectors have been deceived by their own credulity, because they wished to believe that they were getting a good bargain and subconsciously suppressed their critical faculty. A classic case is that of the French forger Vrain-Denis Lucas, who sold a collection of forgeries including a letter of St. Mary Magdalene , written in French on paper made in France. Gerald Bonner

The Editors of *Encyclopaedia Britannica* Forgery in the visual arts Any art object" paintings , sculpture ,

jewelry, ceramics, fine furniture, and decorative pieces of all kinds can be forged. The difficulty of forging, however, is as important as market price in determining what is forged. Probably fewer than 1 percent of stone sculptures are false because they require so much labour to make and their market is limited, but as many as 10 percent of modern French paintings on the market may be forgeries. The technical difficulties in making a convincing imitation of an ancient Greek vase are so great that forgeries are almost nonexistent. In contrast the forgery level of tiny archaic Greek and Cretan bronze statuettes, which are simple to cast, is possibly as high as 50 percent. A forger is most likely to succeed with a mediocre piece in the middle price range because such a piece probably will never be subjected to definitive examination. Although the price should be low enough to allay suspicion, the object can still yield a fair return for the effort expended by the forger. The copy is the easiest forgery to make and is usually the easiest to detect. When a duplicate has appeared the problem is merely to determine which is the original and which is the copy. Various owners of these copies have at various times claimed that they possess the original. The Louvre is satisfied that it owns the painting by Leonardo because close examination reveals slight changes in the composition underneath the outermost layer of paint, and because this painting has an unbroken record of ownership from the time that the artist painted it. A monumental sculptural forgery was a copy based on a Greek bronze statuette of a warrior of bc, only five inches high and located in the Antikenabteilung, Berlin. The forgers made an eight-foot-high reproduction of it in terra-cotta and offered it as an Etruscan masterpiece. The resemblance was noted by the experts, who thought it to be an example of an Etruscan artist borrowing a Greek design motif. In , after it had been in the Metropolitan Museum of Art in New York for 40 years, an analysis was made of the black glaze that covered the figure. It was found that the glaze contained as a colouring agent manganese, which never was used for this purpose in ancient times. Finally, Alfredo Adolfo Fioravanti confessed that he was the sole survivor of the three forgers. Fine examples of pottery and porcelain have always commanded high prices, which have, in turn, encouraged the making of forgeries and reproductions. Since many European factories tried to imitate Italian majolica during the 19th century when it was especially popular, forgeries are common. The work of Urbino, Castel Durante, Faenza, and Gubbio was copied freely, and, to a lesser extent, so were the wares of Orvieto and Florence. Most of these forgeries are not close enough to deceive a reasonably expert eye. Potters used natural deposits the impurities of which, for good or ill, often affected the final result; until recently it has been impossible to procure materials in a pure state. In all but a few isolated instances some German stoneware reproductions, for example the forger no longer has access to these original deposits and he has to imitate the effect of the impurities as best he can. Although the best forgeries are often remarkably close to the originals, they are not very numerous. This type of forgery is more difficult to detect than the copy. Such a combining of various elements from different pieces can be very deceptive, because a creative artist often borrows from his own work. In fact, the similarity of a figure or an object in a forgery to that in a well-known work of art often adds to the believability of the new creation. The Dutch forger Han van Meegeren employed a combined composite and stylistic procedure when he created seven paintings between and based on the work of Johannes Vermeer. In *The Supper at Emmaus* he combined figures, heads, hands, plates, and a wine jar from various early genuine Vermeers; it was hailed as a masterpiece and the earliest known Vermeer. Ironically, van Meegeren never was detected as a forger. At the end of World War II he was arrested for having sold a painting attributed to Vermeer to one of the enemy and was accused of being a collaborator. A notable forger of the late 20th century was Shaun Greenhalgh, who created several works of art in a variety of styles and, after carefully constructing a credible provenance for each, sold them over the course of roughly two decades with the help of his parents, George and Olive Greenhalgh. One of his notable forgeries was a stoneware sculpture, *The Faun*, thought to be a rare unglazed ceramic sculpture by Paul Gauguin , another was the *Amarna Princess* believed to date from bc.

Chapter 9 : Literary Forgeries | LibraryThing

As Ms. Israel told it, her forgeries were born less of avarice than of panic and began after a stretch of poor reviews and writer's block, mixed with alcohol and improvidence.

Though her forgeries of letters from luminaries like Louise Brooks, Dorothy Parker, and Ernest Hemingway would ultimately become a far more enduring legacy than her work as a biographer, the criminal enterprise that inspired the upcoming film *Can You Ever Forgive Me?* Prodigious years they were though. Over the course of those months, Israel managed to steal, alter, and flat-out fabricate around letters, making her one of the most prolific literary forgers in history. Israel was an alcoholic and known to be difficult. She spent much of her early career as a freelance writer, contributing articles to a range of publications from *The New York Times* to *Soap Opera Digest*, but her greatest legal success came as a biographer. I had no reason to believe life would get anything but better. Fox Searchlight More Following the failure of her latest biography, Israel struggled to make ends meet and ultimately went on welfare. It was at this time, plagued by overdue bills and a cat in need of veterinary care, that Israel made her first foray into crime. She acquired old typewriters secondhand, tearing vintage paper out of the back of period journals in libraries to scribe her new works upon. She sought out published letters from her subjects, mining them for idiosyncrasies that she could use to add a patina of authenticity to her forgeries and tracing over signatures to copy onto her finished projects. The letters were very convincing: Knopf in , over ten years after Israel pleaded guilty for her crimes. I never had to explain," she told NPR, referring to the autograph dealers she worked with as "spectacularly incurious. Having decided that selling her fictionalized creations was too risky, Israel instead opted to go back to her original MO, with a twist. Going into the archives of prestigious libraries , she would examine existing letters, figuring out how to create perfect forgeries of them. Then, she would go home, create her replica, and return to the library, stealing the original and leaving her own copy in its place. A friend of hers would then sell the legitimate letter to private collectors. The gambit lasted until David H. He got in contact with the university and together they discovered the forgery. Israel pleaded guilty to one count of conspiracy to transport stolen property in interstate commerce in and was sentenced to six months house arrest with five years probation.