

The Courtauld

Art and Artifice

Fakes from the Collection

17 June – 8 Oct 2023

Gilbert and Ildiko Butler Drawings Gallery and Project Space

Gilbert and Ildiko Butler Drawings Gallery

This display presents works on paper from the collection of the Courtauld Gallery that are not always what they seem.

Artists have always copied each other. Since the Renaissance, artistic training has required students to successfully imitate the work of earlier masters. Artists have made copies for the sake of recording, reproducing someone's work and for practice. A fake or forgery, on the other hand, requires deception – a deliberate attempt to mislead and defraud someone. Most forgers report two principal motivations: financial gain, and a desire to fool the experts.

Some forgers were prolific and have become notorious, so that today we know them by name. Others remain anonymous, but their preferences for imitating certain artists reveal tastes within the art market at a particular time. In some of the cases displayed here, the drawings themselves are not fakes, but later owners added fake details such as collector's stamps or signatures, or fabricated histories, to increase their value. Some fakes have been recognised as such for decades, and are now retained for their value in teaching students of art history how to distinguish genuine works from forgeries.

This display features new research and the results of technical investigation into many of these works. However, technology cannot always provide definitive answers to our questions. Rather, the display presents works that encourage discussion and remind us that research is ongoing. Art and Artifice encourages us all to look closely and to question what we see.

Supported by James Bartos

The programme of displays in the Drawings Gallery is generously supported by the International Music and Art Foundation.

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Works on display in the Gilbert and Ildiko Butler Drawings Gallery

KNOWN FORGERS



Marcantonio Raimondi (around 1480–around 1530), after Albrecht Dürer (1471–1528)

The Meeting of Saints Anne and Joachim at the Golden Gate, around 1506

Engraving

Witt Library transfer, 1990

G.1990.WL.3012

Marcantonio Raimondi copied this scene from a series of woodcuts by the German artist Albrecht Dürer. Raimondi made some changes, but he retained Dürer's famously recognisable 'AD' monogram, depicted on the floor in the foreground, to capitalise on the high demand for Dürer's prints. The German artist was incensed by Raimondi's attempts to profit off of his creations and filed what is considered to be the earliest lawsuit over artistic copyright. The court gave Raimondi the right to copy Dürer's compositions, but not his monogram.



Jacob Savery I (around 1566–1603)

Forgery in the manner of Pieter Bruegel the Elder (around 1525–1569)

Rocky landscape with a castle, around 1590

Traces of black chalk, pen and brown ink



Princes Gate bequest, 1978

D.1978.PG.12

Jacob Savery falsified Pieter Bruegel's signature and the date of 1560 in the upper left corner of this sheet in a deliberate attempt to pass this work off as that of the earlier artist. Savery dated a number of similar landscape drawings to the 1560s, a period from which, in fact, no Bruegel landscapes survive.

Examination of the paper used for these drawings revealed that several of them contained watermarks. These are images within the paper itself, inserted by papermakers to distinguish their sheets from those made in other paper mills (see video on website). Watermarks can therefore

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	<p>reveal information about when and where a particular sheet of paper was made. The watermarks in this group of landscape drawings date from the 1590s onwards – after Bruegel's death – proving these works could not be by him, thus leading to their reattribution to Savery.</p>
	<p>Il Falsario del Guercino (active late 18th century) Forgery in the manner of Guercino (1591–1666) Landscape with figures Pen and brown ink Sir Robert Witt bequest, 1952 D.1952.RW.189</p> <p>This prolific forger flooded the market with hundreds of drawings imitating the graphic style of the Italian Baroque artist Giovanni Francesco Barbieri, known as Guercino. The forger favoured landscapes, and, unlike Guercino, restricted himself to working in just pen and ink.</p> <p>Prints after drawings by Guercino circulated widely after the artist's death. The forger used these prints as the model for his linear style, and copied some of them directly, while also creating his own pastiches and wholly invented scenes in the style of the earlier master.</p>
	<p>Possibly Lionel Constable (1828–1887) Forgery in the manner of John Constable (1776–1837) Seascape, after 1840 Watercolour Sir Robert Witt bequest, 1952 D.1952.RW.2211</p> <p>This seascape appeared in the sale of Isabel Constable's property as a genuine work by her father, British artist John Constable. Technical analysis of the paper has now revealed that it dates from the 1840s, after Constable's death. It seems most likely to have been made by one of Constable's sons. Later documents reveal that Constable's heirs were put under pressure by dealers to certify that works in their possession were by their illustrious forebear John, even when they knew this to be false.</p>

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Eric Hebborn (1934–1996)

Forgery in the manner of Thomas Rowlandson (1757–1827)

Man asleep in an armchair, around 1971

Pen and brown and grey ink, brown wash

Witt Fund purchase, 1971

D.1971.WF.4758

Notorious British forger Eric Hebborn allegedly produced and sold hundreds of forged drawings between the late 1950s and 1990s, claiming that only a fraction of them have been uncovered. In his 1991 memoir *Drawn to Trouble*, Hebborn boasted twice about selling this drawing to The Courtauld, drawn in the style of the British caricaturist Thomas Rowlandson.

Hebborn manufactured his own inks and purchased antique paper from art dealers to ensure his drawings would pass any technical analysis.



Egisto Rossi (1824/25–1899)

Forgery in the manner of Giuseppe Passeri (1654–1714)

Virgin and Child with infant Saint John the Baptist

Red and black chalk, pen and brown ink, red wash, white opaque watercolour

Sir Robert Witt bequest, 1952

D.1952.RW.2519

Egisto Rossi was a respected sculptor, who nonetheless forged numerous drawings in the style of various Old Master and contemporary artists. Here, he imitated the earlier Roman artist Giuseppe Passeri. Rossi fabricated both collectors' marks stamped on the drawing; the one at lower right appears to contain his initials, while the mark at upper left resembles the Medici family's coat-of-arms. An association with this historical family of Florentine rulers and art patrons would automatically enhance the credibility and value of any drawing.

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FAKE ADDITIONS



Reworked in the style of Peter Paul Rubens (1577-1640)

The Raising of Lazarus, around 1650-1700

Red chalk with stumping, red chalk wash, white opaque watercolour

Princes Gate bequest, 1978

D.1978.PG.51

For over three centuries, this was believed to be a drawing by the famed Baroque Flemish artist Peter Paul Rubens. In 1985, a conservator removed a backing sheet to reveal an inscription with the name of Italian artist Girolamo Muziano (1532-1592). This led experts to suggest that Rubens had only retouched an original drawing by Muziano with additions of red wash and white opaque watercolour. However, recent technical examination found that the paper was most likely produced in the Netherlands between 1650 and 1700, indicating that Muziano cannot be the author of this drawing, and casting doubts on Rubens as the retoucher.

The initials stamped on the lower centre edge belong to the Flemish collector Prosper Henry Lankrink (1628-1692). Recent research revealed that he collected drawings and had them deliberately reworked in the style of Rubens so that he could fraudulently sell them as authentic works by that artist, as was likely the case with this sheet.

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Forgery in the manner of Philips Wouwerman (1619-1668)

Figure wading and horse rider

Red chalk

Wallas bequest, 1932

D.1932.XX.14

This work belongs to a group of red chalk drawings recently revealed as copies after the Dutch painter Philips Wouwerman. The monogram at lower right is an imitation of Wouwerman's genuine signature. Most drawings in this group were produced as counterproofs – when a drawing is dampened and then rubbed onto a clean sheet of paper to transfer the image in reverse. The technique used here, however, is puzzling, as the lines of the figures are partially raised, with the paper around them roughened by scraping (see video on website). Research is ongoing to determine how and why the drawing was made this way.



Attributed to Jacopo Ligozzi (1547-1627), with forged stamp and mount of Pierre-Jean Mariette (1694-1774)

Christ thrown in prison, around 1585

Pen and brown ink, brown wash and white opaque watercolour on brown-prepared paper

Sir Robert Witt bequest, 1952

D.1952.RW.1751

While this drawing is not itself a fake, its mount and the stamp with the letter 'M' in a circle in the lower right corner of the sheet are forgeries. They are imitations of the collector's mark and distinctive blue mount used by the French 18th-century collector Pierre-Jean Mariette (see video on website). A renowned connoisseur, he owned over 9,000 drawings. Mariette's former ownership of a drawing would confirm its quality and enhance its value.

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George Romney (1734–1802), with forged initials of William Blake (1757–1827)

Study for the conjuring of a spirit, from the play 'Henry VI,' around 1788

Graphite, pen and black ink, black and grey wash

Sir Robert Witt bequest, 1952

D.1952.RW.584

This drawing is one of several studies George Romney executed in preparation for a series of paintings inspired by Shakespeare plays. It was later sold by a bookseller, Walter T. Spencer (1863–1936), who also dabbled as a dealer of prints and drawings. Spencer would add signatures to drawings to augment their value. It seems Spencer genuinely believed this to be the work of William Blake, and added the false initials at lower right. Other spurious signatures on original drawings in the Courtauld collection can be traced back to Spencer.



Forgery in the manner of Jean-Baptiste-Camille Corot (1796–1875)

Head of a man

Black and white chalk

Sir Robert Witt bequest, 1952

D.1952.RW.2177

This drawing is purportedly signed and dated 'Roma 1834', but it has recently been confirmed that the handwriting does not match Corot's. Moreover, the artist did not travel to Rome in 1834.

The drawing is instead one of over 2,400 works that were supposedly left in Corot's studio after his death. The landlords, allegedly fearful of claims from his heirs, kept them secret for 50 years. This story was revealed to be entirely fabricated, and it seems all the drawings are, in fact, forgeries made by one hand.

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Copy after Édouard Traviès (b. 1809–1876), with forged studio stamp of Eugène Delacroix (1798–1863)

Mandarin Drake, after 1849

Graphite and watercolour

Source of acquisition unknown

D.1981.XX.6

Until recently, this watercolour was attributed to the French artist Eugène Delacroix, despite its uncharacteristic draughtsmanship. The red stamp with initials 'ED' at lower right attested to this work's inclusion in the 1864 sale of the artist's estate. There are, however, three known imitations of this stamp, and close examination revealed this is one of them. This version of the stamp was applied to works that appeared in the 1892 estate sale of Delacroix's pupil, Pierre Andrieu (1821–1892). Andrieu inherited and purchased works by his master, and collected works by other artists; as a result, this fake stamp appears on works by various artists, including authentic drawings by Delacroix, and on Andrieu's own drawings in which he convincingly imitated the style of Delacroix.

The duck is copied after a print that appeared in the 25-volume *Dictionnaire universel d'histoire naturelle*, published in 1849. That illustration was designed by the natural history painter Édouard Traviès, but the author of the work displayed in the Gallery is unknown.



Forgery in the manner of Auguste Rodin (1840–1917)

Seated female nude

Graphite and stumping

Samuel Courtauld gift, 1935

D.1935.SC.149

Auguste Rodin's drawings are particularly appealing to forgers, as his sketchy lines seem deceptively easy to imitate. Scholars have identified at least four different forgers' hands at work on dozens of fake Rodin drawings. These fakes, however, often lack Rodin's refined simplicity and sense of anatomy.

In this drawing, the outlines of the lumpy female nude are awkward and wooden. Additionally, the

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loop of the 'd' in Rodin's name doesn't match his genuine signature.



Forgery in the manner of Francisco de Goya (1746–1828)

Group of figures by a rock, 20th century?

Brush and brown wash

Sir Brinsley Ford gift, 2011

D.2011.XX.6

This drawing was donated to The Courtauld as a teaching tool for students to learn how to distinguish between authentic works by Francisco de Goya and fakes. The scene is a pastiche, combining elements from different drawings contained within an album compiled by Goya between 1814 and 1823. The man with raised arms and the swooning woman appear together in one drawing, while the cloaked figure clutching a cross appears in a separate sheet in the same album (see adjacent images).

This album, known as 'Album C', was a collection of similar drawings by Goya. It was acquired nearly intact by the Prado Museum in Madrid in 1872, where it was accessible to authorised students and researchers, possibly including the author of this forgery.



Francisco de Goya, *You see what an expression? Well the husband doesn't believe it*, from Album C, 1814–23, grey wash and brown ink, Museo Nacional del Prado, Madrid



Francisco de Goya, *It's now clear*, from Album C, 1814–23, black chalk, grey wash, grey-brown ink, Museo Nacional del Prado, Madrid

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CAN YOU TELL THE FAKE?



Two seated soldiers

Black chalk, pen and brown ink, brown wash
Sir Brinsley Ford gift, 2011
D.2011.XX.8

Helmeted male head

Black chalk, pen and brown ink, grey-brown wash
Sir Robert Witt bequest, 1952
D.1952.RW.3613

One of these two drawings is a genuine work by the Italian artist Giovanni Battista Tiepolo (1696-1770), the other is a forgery. Tiepolo skilfully used vigorous lines to endow his figures with energy, and employed wash judiciously, using blank areas of paper to great effect. He also modulated the tones of wash to effortlessly suggest variations in colour.

Which one is the forgery? You can find the solution below.

Answer

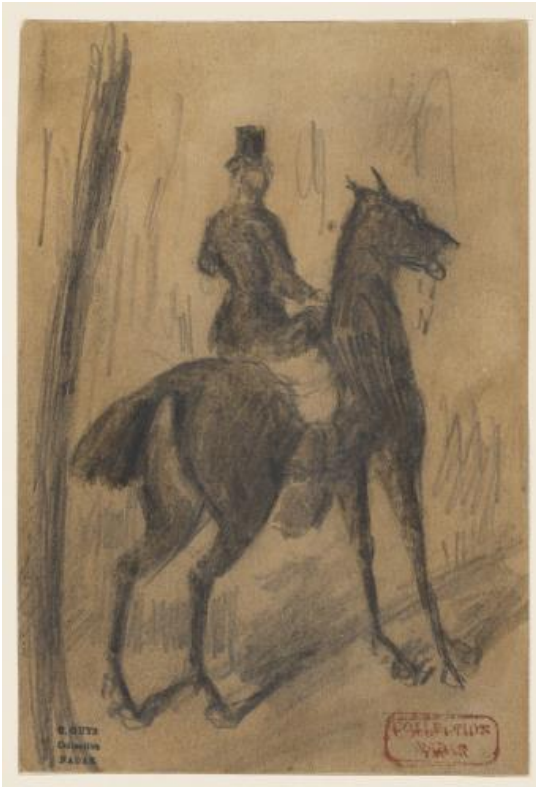
Helmeted male head is the genuine drawing by Tiepolo. It may be related to the head of Alexander the Great in his painting *Alexander and Bucephalus* (see image at left). Tiepolo's ink lines are simple and assured, restrained yet lively. The wash is applied sparingly to indicate areas of shade against the white highlights of the bare paper.

The drawing of the *Two seated soldiers* was donated to The Courtauld in 2011 as a forgery for teaching purposes. In trying to imitate the energetic lines of Tiepolo, the forger has filled the page with frenzied zigzags. Many lines are heavy and smudged, in contrast to Tiepolo's refined and confident strokes. The wash here is applied across large areas, lacking any comprehension of Tiepolo's subtle mastery of light and shade.



Giovanni Battista Tiepolo,
Alexander and Bucephalus,
detail, around
1757-60, oil on
canvas, Petit
Palais, Paris

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Horseman

Graphite, brown wash
Lillian Browse gift, 1982
D.1982.LB.5

Horse and carriage

Graphite, pen and grey ink, grey wash
Sir Brinsley Ford gift, 2011
D.2011.XX.7

One of these two drawings is a genuine work by the French artist Constantin Guys (1802- 1892), the other is a forgery. Guys spent his career chronicling scenes of daily life. Poet and art critic Charles Baudelaire described Guys's drawing style as 'an intoxication of the pencil, that amounts almost to a frenzy'. His figures are often elongated or exaggerated, as he rushed to capture their spirit rather than anatomical accuracy.

Which one is the forgery? You can find the solution below.

Answer

The *Horseman* is the genuine drawing by Guys. It is stamped twice as belonging to the collection of Nadar, a pseudonym for the photographer Félix Tournachon (1820-1910). Nadar was a close friend of the artist and assembled a collection of over 140 drawings by Guys. This sketch exhibits the frenzied pencil strokes described by Baudelaire as a hallmark of the artist's graphic style.

The drawing of a *Horse and carriage* was donated to The Courtauld in 2011 as a forgery for teaching purposes. The graphite underdrawing is faint, while the frenzied strokes are reserved for the overly forceful pen lines. The background figures and landscape are indicated in dots and large, undefined areas of wash, whereas Guys typically outlined these aspects in the same pen and ink as his foreground characters.



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ARE THESE FORGERIES?



Forgery (?) in the manner of Michelangelo
Buonarroti (1475-1564)

Virgin and Child

Red chalk, pen and brown ink, white opaque watercolour
Princes Gate bequest, 1978
D.1978.PG.421

When this drawing first appeared with an art dealer in 1970, it was accepted by the leading Michelangelo experts as authentic. However, an anonymous phone call to The Courtauld in 1998 alleged this to be one of 11 works in the collection by notorious British forger Eric Hebborn (1934-1996). Since then, opinions on its authenticity have been divided.

Infrared photography has now revealed a drawing on the back of this sheet (see video on website), which will hopefully aid ongoing research into the authorship of this drawing.



Forgery (?) in the manner of Anthony van Dyck
(1599-1641)

Sheet of studies after a drawing by Giulio Romano

Pen and brown ink
Princes Gate bequest, 1978
D.1978.PG.393

This drawing was one of 11 claimed in an anonymous phone call to The Courtauld to be by notorious forger Eric Hebborn (1934-1996). It was purchased as an authentic drawing by Flemish artist Anthony van Dyck, with the stamp of famed collector Pierre-Jean Mariette (1694-1774) in the lower left corner lending it credibility. Recent doubts have been raised about the quality of the draughtsmanship and authenticity of the stamp. The paper border of the mount also appears to have machine-made features that would post-date Mariette's death.

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Louis-Philippe Boitard (1712-1758)

Head of a child

Graphite, pen and brown ink, watercolour

Sir Robert Witt bequest, 1952

D.1952.RW.3471

After (?) Louis-Philippe Boitard (1712-1758)

Head of a child

Graphite, pen and brown ink, watercolour

Private collection, on loan to The Courtauld

TEMP.2021.ST.3

The drawing above has been at The Courtauld since 1952, firmly attributed to the little-known artist Louis-Philippe Boitard, who made life studies around Covent Garden. The drawing below appeared on the art market in 2018, also attributed to Boitard. There are several differences distinguishing the two versions (see video on website).

Most intriguing, however, is the different paper used. For 500 years, paper was made by dipping wire moulds into vats of pulp. The wires formed grids of lines, and paper produced in this way is called 'laid paper'. The drawing above is on laid paper.

The drawing below is on wove paper; this was a revolutionary invention that produced unblemished sheets without lines. Wove paper was first used in 1757, but it was not widely available for another 20 years, long after Boitard's death in 1758. It therefore seems unlikely he could have executed the drawing on the right.



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Forgery (?) in the manner of William James Müller (1812-1845)

Mountain landscape with waterfall

Graphite, watercolour, white opaque watercolour
Sir Robert Witt bequest, 1952
D.1952.RW.3581

Although the attribution of this work to the Bristol landscape artist William James Müller had not previously been questioned, the signature on the rock at lower centre does not match his handwriting on other signed works. Müller was ambidextrous and painted with his left hand; evidence of left-handed brushstrokes are visible on many of his works, but are not easily discernible here, contributing to doubts about this drawing's authorship. After Müller's early death, his biographer wrote that 'many imitations and spurious works have been brought into the market and sold as his'.

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NO LONGER FORGERIES



Giovanni Battista Tiepolo (1696–1770)
Figures worshipping a pagan idol, around 1725–28
Black chalk, pen and brown ink, brown wash
Princes Gate bequest, 1978
D.1978.PG.149

Along with the drawing by Guardi which is illustrated below, this sheet was one of 11 at The Courtauld claimed to be by infamous British forger Eric Hebborn (1934–1996). However, recent investigations have revealed this drawing was sold at auction in 1936, when Hebborn was only two years old.



Francesco Guardi (1712–1793)
Venetian scene, around 1785–93
Black chalk, pen and brown ink, brown wash
Princes Gate bequest, 1978
D.1978.PG.389

Along with the drawing by Tiepolo illustrated just above, this sheet was one of 11 at The Courtauld claimed to be by infamous British forger Eric Hebborn (1934–1996). It was recently discovered that this is the right edge of a larger sheet by Francesco Guardi, now in a private collection. That sheet was photographed in 1920, proving the existence of both drawings before Hebborn was even born.

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Project Space

This display presents paintings, sculpture and decorative arts from the collection of the Courtauld Gallery that are not necessarily what they seem.

Most were made with the intention to deceive viewers and potential buyers into thinking they were original works by desirable artists. Forgers often claim two principal motivations for this deception: financial gain and fooling the experts.

The forgery of works of art has a long history but intensified in the 19th and 20th centuries as art collecting became widespread. Forgers often started out as artists or restorers before moving to a less honourable but more lucrative pursuit, catering to demand from an unsuspecting art market.

The Courtauld, the first higher education institution in the UK to teach art history and conservation, was given known forgeries as learning tools for students from its early years in the 1930s. Other such works were donated by collectors who believed them to be genuine, only to be later revealed as fakes through close looking, technical analysis, comparison with other works or research into their history.

Today, advances in technical examination allow a degree of certainty in uncovering a forged painting. For example, identifying the paint used in its creation can reveal pigments only available after the supposed artist's death, thus ruling it out as genuine. Fakes in sculpture and decorative arts are often harder to establish definitively as the use of materials has remained constant through the centuries.

Not every object here can be categorically called a fake. Rather, the display presents works that raise questions and reminds us that research is ongoing. The Courtauld's fakes encourage us all to look closely and to question what we see.

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Works on Display in the Project Space



Han van Meegeren (1889-1947)
Copy after Dirck van Baburen (around 1594-1625)
The Procuress, late 1930s
Oil paint on canvas
Geoffrey Webb gift, 1960
P.1960.XX.269

The Dutch forger Han van Meegeren became famous for selling fake Vermeers to the Nazi elite during the Second World War and was later applauded for doing so. This forgery by him purports to be a painting by the 17th-century artist Dirck van Baburen, which is depicted in the background of two of Vermeer's works.

The painting was known to be a forgery when it was presented to Geoffrey Webb, a Courtauld professor, by a Dutch colleague who believed it would make an interesting and fitting gift to mark Webb's war service recovering Nazi-looted art. Webb, in turn, donated it to The Courtauld for students to investigate Van Meegeren's techniques, such as his special recipe to age the appearance of his forgeries using the synthetic resin Bakelite and baking the paintings in an oven to harden their surface.

The genuine Van Baburen painting is today in the Museum of Fine Arts, Boston.

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The actress Lilian Gish in a still from the movie *Romola* set in medieval Italy, 1924

Umberto Giunti (1886-1970)

Forgery in the manner of Sandro Botticelli (around 1445-1510)

Virgin and Child, called the 'Madonna of the Veil', 1920s

Oil paint on wood panel

Viscount Lee of Fareham bequest, 1947

P.1947.LF.40

When the Madonna of the Veil was first 'discovered' in 1930, it was hailed as Sandro Botticelli's masterpiece. Its true creator, the Sienese forger Umberto Giunti, managed to devise a striking new image by combining elements from Botticelli's various representations of the Virgin Mary. However, some scholars did raise doubts about the painting's authenticity. One said that Mary reminded him of 'a silent cinema star'. Indeed, her thin eyebrows and pursed lips now seem to us emblematic of ideals of beauty in the 1920s (as in the adjacent photograph). These questions led to further investigation and the discovery of the deception.

Like the forger Icilio Federico Joni - whose workshop he entered in 1907 - Giunti used several tricks to make his painting look like it was created 450 years earlier. He drilled holes in the paint to simulate worm damage; made long indentations (in Mary's red dress, for example) to resemble scratches; and painted the tree leaves brown to mimic the colour change of green pigment over time.

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Mino da Fiesole (around 1429-1484)?
Virgin and Child with Four Angels, around 1470-75? Or around 1850?

Marble
Mark Gambier-Parry bequest, 1966
S.1966.GP.2

The inscription at the bottom of this relief, 'Opus Mini' ('the work of Mino'), identifies its author as the sculptor Mino da Fiesole, who enjoyed a successful career in Florence and Rome. Of a domestic scale, this type of relief was in high demand in the Renaissance. Mino sometimes delegated their production to studio assistants. Scholars disagree as to whether this work is by the hand of the master, a member of his workshop or even a skilled 19th-century forger catering to the renewed interest in Renaissance reliefs around 1850.



Forgery in the manner of Duccio (active 1278-died 1319)

Virgin and Child, probably late 19th century
Egg tempera on wood panel
Drey gift, 1948
P.1948.XX.98

This delicate painting evokes the work of the 14th-century Sienese artist Duccio who made several images of the young Christ reaching to touch his mother's veil. At first glance, it is typical of the period, down to the use of green in the flesh and its aged appearance. However, the pattern of wear seems deliberate rather than natural, raising doubts. Its late date was confirmed by the presence of pigments only introduced after 1850. It was no doubt believed to be genuine by the collector who put it in this frame in the late 19th century.

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Icilio Federico Joni (1866-1946)

Forgery in the manner of a late 15th-century Sienese painter

Triptych with Virgin and Child with Saints, around 1895-1905

Egg tempera and gouache on wood panel

Edward G. Spencer-Churchill gift, 1937

P.1989.XX.198

Some forgers have become figures of notoriety in their own right. Icilio Federico Joni cemented his reputation with the publication in 1932 of *Memoirs of a Painter of Old Paintings*, revealing the secrets of his trade. After studying art in Siena, he became a gilder and restorer before turning to the forgery of early Italian paintings. The market for these was surging around 1900 and dealers flocked to Siena to find works of art from the city's glorious medieval past.



Icilio Federico Joni in mock medieval costume, 1890, albumen print, Joni archive, Siena

To create this portable altarpiece for domestic use, Joni repaired old, worm-eaten panels and curled rusty nails to make hinges. At the end, he added a coat of coloured varnish to simulate the yellowing of the paint layer with age. He also etched cracks and inflicted long scratches at random to mimic centuries-old damage. His figures, however, are less convincing than the *Virgin and Child* by Umberto Giunti, also on display. They resemble participants in the mock medieval pageants for which Joni himself liked to dress up (as seen in the adjacent photograph).

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Forgery in the manner of Georges Seurat (1859–1891)

Nude Woman with Blond Hair, around 1890–1920

Oil paint on canvas

Samuel Courtauld gift, 1932

P.1932.SC.398

This painting is one of the most puzzling works in the collection. Its poor quality is hard to reconcile with its attribution to the neo-Impressionist painter Georges Seurat. However, Seurat's friend and cataloguer, Félix Fénéon, believed it was genuine, made when Seurat was a student and reworked as he developed his technique of coloured dots. This authentication no doubt reassured Samuel Courtauld when he purchased the work early on in his collecting career. Now not considered to be by Seurat's hand, it might be the work of one of his friends trying to emulate his style. The clumsy signature in the lower right could have been added later to make the work marketable.



Copy after Barthel Bruyn the Elder (1493?–1555)

Portrait of Wilhelm Kannengieser, around 1840–50

Oil paint on wood panel

Viscount Lee of Fareham bequest, 1947

P.1947.LF.50

Long dated to 1550, this painting was revealed a few years ago to have been made in the 19th century when modern pigments were identified by a Courtauld conservation student. It was probably copied after one of two similar portraits of the German alderman Wilhelm Kannengieser, today in museums in Los Angeles and Bremen. But is it a simple copy made as a study piece or a forgery? Unlike other examples in this display, there is no obvious indication of intentional deceit, such as a fake signature or forced aging. In this case, the artist may be less to blame than the dealer who sold it to Viscount Lee in 1928 as 'Portrait of a Nobleman, German School 16th century'.

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Copy after Pieter Bruegel the Elder (around 1525-1569)

A Religious Procession, probably 1920s

Oil paint on wood panel

Viscount Lee of Fareham bequest, 1947

P.1947.LF.49

The rediscovery in the 1920s of the Flemish Renaissance painter Pieter Bruegel led to a flourishing market of fakes. This composition, depicting men carrying statues of saints while a group looks on from a first-floor window, copies a detail from a larger work by Bruegel, *A Village Festival* (now lost but known through later copies). Technical analysis determined that the wood panel on which it is painted dates from the 16th century. Forgers often re-used old supports, scraping off any previous paint. However, many of the pigments used by the artist only became available in the 19th century, thus revealing the deception.



Dish with a portrait of Marco Barbarigo

Probably Venice, 1850s

Tin-glazed earthenware

Mark Gambier-Parry bequest, 1966

O.1966.GP.89

The inscriptions on the scrolls identify the man at the centre of this dish as Marco Barbarigo. He wears the traditional cap and tiara of Venetian doges (heads of state), an office he held from 1485 until his death in 1486. Its poor quality indicates that the dish was probably made in the 1850s as a souvenir for tourists. The area on the reverse where the name of the factory and date were usually noted in the 19th century has been scratched off, no doubt by someone hoping to pass the dish as a genuine Renaissance piece.

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Forgery in the manner of a 14th-century sculptor?
Virgin and Child, early 20th century

Limestone

Viscount Lee of Fareham bequest, 1947

S.1947.LF.4

This representation of the Virgin Mary holding her young son, Jesus, initially looks like a survivor from a church decoration, perhaps placed high up in a niche. Upon closer inspection, however, two aspects raise doubts about its authenticity. First, the statue combines stylistic elements from both French and English examples, which is highly unusual in the Middle Ages. Second, the pattern of wear is uneven. Some areas, such as Mary's face, are well preserved while others are barely legible. The gilding and red paint in the hair of both figures may have been added rather than being remnants of the original paint scheme.