

THE BURLINGTON MAGAZINE

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The journal of record for new discoveries and attributions in art

P R E S S R E L E A S E

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An issue devoted to **fakes, copies and attributions** to coincide with **Close Examination: Fakes, Mistakes and Discoveries** at The National Gallery, London, 30th June–12th September

Fakes and forgers in the art world always excite public interest, especially when they involve the fooling of experts. In the past, *The Burlington Magazine* has published its fair share of works that have later been identified as fakes or of extremely dubious attribution. Most notorious of these was Han van Meegeren's forged *Christ and the Disciples at Emmaus*, published in the Magazine in 1937 as an unknown early 'masterpiece' by **Vermeer**.



Dirk Hannema (on the right) and the restorer H.G. Luitwieler looking at 'The supper at Emmaus' after its restoration. 1938. Photograph. (Museum Boijmans Van Beuningen, Rotterdam).

On the cover of this month's issue is a compelling photograph of two admirers looking at the contemporary master forger, Hans Van Meegeren's 'Vermeer'. One of them is Dirk Hannema who was a distinguished Dutch curator with so great a belief in his own eye for quality that he filled his private collection with fakes and misattributed works. But as an article in the issue by Louis van Tilborgh and Ella Hendriks makes clear, one of his four 'Van Goghs' was indeed by the Dutch painter from his Paris period (see overleaf).

Two articles recount the history of changing attributions of works in the National Gallery. The director, Nicholas Penny, with Elena Greer, writes about paintings by – and not by – **Giorgione** in the collection; and a work bought as a **Perugino** is conclusively proved by Scott Nethersole and Helen Howard to be a copy after that painter made by **Sassoferrato**. These articles are closely tied to the National Gallery's exhibition.

Further contributions discuss the ethics of copying in Renaissance Bologna; the recent display of works by **Shaun**

Greenhalgh – the Bolton forger – at the Victoria and Albert Museum; and books are reviewed on related topics such as posthumous casts of **Degas's** sculpture, the master Italian forger **Louis Marcy**; and the recent attribution to **Leonardo** of a drawing of a girl in profile.

Through individual cases, this issue of the *Burlington* provides a wonderful panorama of all the different levels of the subject – from the authorised copy after a great master to an elaborate twenty-first-century hoax. All articles are thoroughly illustrated; the Editorial discusses past forgeries in the *Burlington*; and there is the usual section of exhibition reviews and Calendar of shows and news. The issue is the ideal companion to the National Gallery's exhibition catalogue and will be of enduring interest.

NOTE TO EDITORS: in any coverage of this important issue, please ensure THE BURLINGTON MAGAZINE is acknowledged.

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