

## Hans van Meegerens samlede falsknerier

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På hjemmesiden: [http://www.essentialvermeer.com/misc/van\\_meegeren.html](http://www.essentialvermeer.com/misc/van_meegeren.html) findes en kort meget oplysende film om van Meegerens falsknerier.

Nedenfor er vist alle van Meegerens falsknerier, der indgik i retssagen og enkelte senere fund. De fleste af malerierne har vi stillet sammen med et originalt værk, som det kunne være inspireret af.

Man kan evt. i et samarbejde med fag som dansk og billedkunst sætte fokus på begreberne *original* og *forfalskning / efterligning*. Hvilke metoder har man til at afgøre, om et værk er originalt? Og hvad betyder det for vores vurdering af et værk, at vi efterfølgende får at vide eller finder ud af, at det er et falskneri? I kapitel 10 er der et mere detaljeret oplæg til et sådant samarbejde om ægthed og falsknerier. Et sådant forløb kan evt. indgå i en studierejse.

De engelsksprogede citater nedenfor ved de enkelte billeder er taget fra siden:

<http://www.tnunn.co.uk/vm-pics.htm>

Her findes en side med alle Vermeers billeder:

<http://4umi.com/image/art/vermeer/>

## Jesus og disciplene ved Emmaus



*Jesus og disciplene ved Emmaus. Det første falske Vermeer billede van Meegeren solgte 1937.*



*Direktøren beundrer sin nyerhvervelse sammen med Abraham Bredius, der sagde god for det.*

This is the best and also the most famous of all the Van Meegeren forgeries. It was painted at his villa in Roquebrune in the south of France, on a 17th-century canvas by an unknown painter depicting a religious subject, *The Raising of Lazarus*. This canvas and its wooden stretcher were cut down on the left-hand side to fit the proportions of the projected *Emmaus*. Van Meegeren said he kept the strip of canvas and the two pieces of stretcher so removed, but only one piece of stretcher (and no strip of canvas) was actually found at his villa by the police. However, the annual rings and a wormhole on this piece of wood matched exactly those on the edge of the stretcher. X-rays revealed the traces of an underlying painted head at approximately (but not exactly) the position that Van Meegeren had said one would be found.

Van Meegeren sold this painting through middlemen, an old lawyer friend, Dr. G.A. Boon, and the dealer Hoogendijk. The cover story was that Van Meegeren had been asked to sell this and other pictures, part of a collection of Old Masters, by an old Dutch family now living in Italy. Discretion was required as the Fascists would be annoyed that such important art works had left the country. For his part, the lawyer contacted the prestigious art historian, Dr. Abraham Bredius, who examined the *Emmaus* for two days and then certified it as a genuine Vermeer, announcing its discovery in the *Burlington Magazine*. At the end of 1937 the painting was sold via Holland's leading dealer, D.A. Hoogendijk, to the Dutch Rembrandt-Vereeniging (the Rembrandt Society), for the sum of 520,000 guilders, about 1.8M GB pounds in today's money. It was presented to the Boymans Museum, Rotterdam, where it created a sensation.

The findings of the Coremans Commission were hotly disputed by a faction led by a Belgian expert, Jean Decoen, who wrote a book called "Back to the Truth", which set out to prove that the *Disciples at Emmaus* and the second version of *The Last Supper* were genuine Vermeers, which Van Meegeren was trying to pass off as his own work. (It should be noted that Decoen was financially supported by Van Beuningen, the owner of *The Last Supper*, so he had an axe to grind). In order to maintain this position Decoen had to reject the Commission's judgement and the validity of many of its tests. Furthermore, he alleged conspiracy and skulduggery on the part of Coremans in order to bolster up the assertions in the Commission's report. It is hard to take this seriously, particularly as the Commission included a number of trustworthy experts, including one from the London National Gallery and another from the British Museum.

Informed opinion has decided that the result of the scientific examination was conclusive and that all the pictures tested were forgeries by Van Meegeren. This appears to have been settled by research carried out at Carnegie Mellon University in 1967, when the decay of radioactive elements associated with the white

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lead pigment in each of the various paintings was measured, giving an indication of the pigment's age in each painting. The Coremans Commission's findings were confirmed.

### Kvinde taget i hor



van Meegeren, Kvinde taget i hor, 96 x 88 cm, painted around 1941-42

van Meegeren, Kvinde taget i hor, maleriet van Meegeren fik solgt til Gøring og som fik hele sagen til at rulle, da man opdagede billedet i Gørings arkiver efter krigen.

*This was the picture that set the cat amongst the pigeons. Discovered at the end of the war in Hermann Goering's art hoard in the Alt-Aussee salt mine in Austria, the painting was soon traced back to Van Meegeren and was ultimately responsible for bringing his career of forgery into the open. In 1942 the picture had passed from Van Meegeren through the hands of a number of intermediaries until finally it was bought by Dr. Walter Hofer on behalf of Goering for 1,650,000 guilders, the highest price ever paid for one of Van Meegeren's forgeries. The price was the equivalent of 4M GB pounds today.*

## Jesus blandt de skriftkloge



van Meegeren, Jesus blandt de skriftkloge, 157 x 202 cm, painted July - September 1945



van Meegeren maler i fængslet

*Painted under the supervision of the Dutch Field Security after Van Meegeren's arrest. He had been asked to make a copy of the Emmaus to prove that he had painted the original. He went one better by offering to paint an original "Vermeer" before their very eyes. The picture was never "aged", however.*



## Den sidste nadver



van Meegeren, *Den sidste nadver*, anden version 174 x 244 cm, 1940-41. This was sold in 1941 to Van Beuningen, again via Strijbis and Hoogendijk, for 1,600,000 guilders, about 4M GB pounds today. Van Beuningen paid for the work not in cash but in other, "lesser", paintings from his collection, including, ironically, the *Head of Christ*.

*Pigen med perleøreringen var forbillede for disciplen tv for Jesus:*



van Meegeren, *Den sidste nadver*, første version, 146 x 267 cm, 1938-39

According to his own account, this canvas was discovered between two sheets of plywood by Dr. Coremans in 1949 on a visit to Van Meegeren's one-time villa in Nice. Curiously, despite the large size of this picture it had not been found there in at least two extremely thorough searches some years earlier. This fuelled further controversy over the authorship of two of the paintings, the *Emmaus* and the "second" *Last Supper*. Decoen, who believed the *Emmaus* and the second *Last Supper* were genuine Vermeers, thought this "discovery" by Coremans just too much to swallow and alleged that this picture was, in effect, a "fake fake" painted at a later date and designed to strengthen the case that Van Meegeren was the forger of the second *Last Supper*.

## Portræt af Jesus



van Meegeren, Portræt af Jesus, 48 x 30 cm, painted around 1940

*Believed to be a preliminary study by Van Meegeren for the head of Christ in The Last Supper, this picture was nevertheless painted as a fake, on an old, re-lined canvas and was intended for sale. In 1941 it was sold with a similar cover story to that of the Emmaus to Rotterdam ship-owner D.G. van Beuningen, using as intermediaries a house-agent, R.Strijbis, and the dealer Hoogendijk. It fetched 475,000 guilders, about 1.2M GB pounds today.*

## Isak velsigner Jacob



van Meegeren, Isak velsigner Jacob, 125 x 115 cm, painted around 1941-42

This was sold in 1942 to a wealthy industrialist, W. van der Worm, yet again via Strijbis and Hoogendijk, for 1,270,000 guilders, about 3.2M GB pounds today.

## Martha vasker Jesus fødder



Above:  
Johannes Vermeer, *Christ in the House of Martha and Mary*, 1655.



Above:  
Han van Meegeren, *The Washing of the Feet*, 1941-1943.

Van Meegeren's technical abilities nowhere near matched those of Vermeer - compare the flatness of the depth and the anatomical inaccuracies, particularly in Christ's right arm. Nevertheless, this painting was believed to be an authentic Vermeer and was purchased by the Dutch government for the equivalent of \$5.3 million.

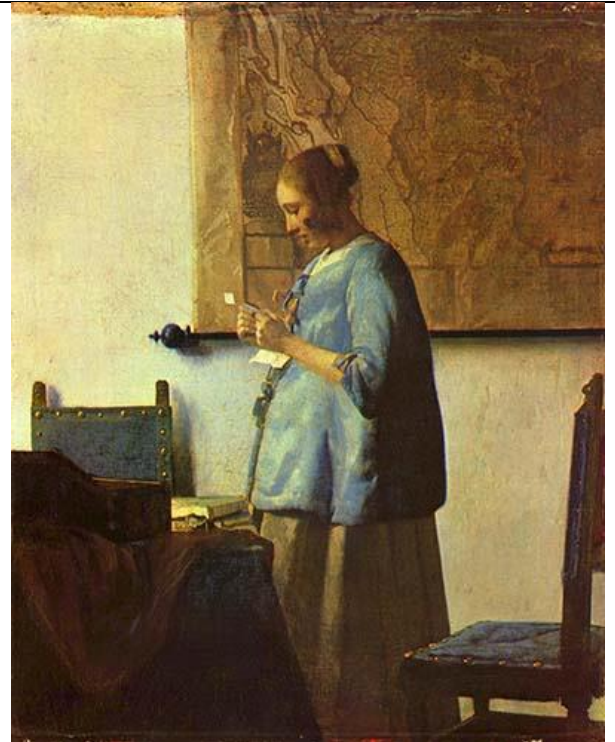
*The Washing of the Feet* 115 x 95 cm, painted around 1942-43. A strong contender for the position of worst of Van Meegeren's forgeries, in 1943 this painting, unbelievably, was bought by the Dutch government. The go-betweens this time were another old friend, Jan Kok (who knew so little about art that he had never even heard of Vermeer!) and P. de Boer, an Amsterdam dealer. A Government committee was set up to consider the work and, despite the fact that none of them liked it and one member even declared it to be a forgery, it was recommended that the Government purchase it on behalf of the Rijksmuseum. No scientific examination, which could have exposed the work as a fake, was carried out. The picture was sold for 1,300,000 guilders, about 3.2M GB pounds today.



## Kvinde læser noder



van Meegeren, Kvinde læser noder-1935-36. På væggen bag hænger et af Vermeers billeder med bibelsk motiv. A traditional (non-religious) "Vermeer", partly cribbed from the Woman in Blue in the Rijksmuseum, Amsterdam. This, like the Woman Playing Music, was unsold and found in Van Meegeren's Nice studio a decade after they were both painted. It has been suggested that they were never sold because they were too like real Vermeers as far as subject matter was concerned and thus what a forger might well be expected to produce. The conception of a new type of religious "Vermeer", the Emmaus, was a daring and original stroke which of course paid off.



Vermeer, Kvinde læser et brev



## Kvinde spiller musik



van Meegeren, *Kvinde spiller musik*, 63 x 49 cm, painted around 1935-36  
*Another "Vermeer" in more traditional style, also found at Van Meegeren's Nice villa. An additional reason for its not being sold may have been that, according to Coremans, "although the photograph may give it the appearance of a good work, its texture can mislead no-one". The cracking of the paint surface seems to have been made by rolling it around a cylinder rather than simulating the more random effects of age.*



Vermeer, *Guitarspilleren*, 1672

## Man og kvinde ved et spinet



van Meegeren, *Man og kvinde ved et spinet* 65 x 53 cm, painted around 1935-36

*It would seem that this picture was not included in those fakes confessed to by Van Meegeren after his arrest and it was not included in the works scientifically tested by the Coremans Commission. It apparently pre-dates the Emmaus and its subject matter is typical of (in fact, stolen piece-by-piece from) traditional genuine Vermeers, rather than the later fake "Vermeers" with religious subjects. According to which account you believe, Man and Woman at a Spinnet was sold either to a Dr. Fritz Mannheimer, an Amsterdam banker, or to a Mr. Teersteg for 40,000 guilders.*



Vermeer, *kvinde ved spinet*, 1673



## Kvinde med hat



*Van Meegeren, Greta Garbo-Vermeer. So called because of its resemblance to Garbo film posters, this painting is otherwise known as The Girl in Antique Costume or The Girl in the Blue Hat. The Paul Casirer Gallery of Berlin arranged the sale of the picture to Baron Heinrich Thyssen, who later became suspicious of the work and returned it to the gallery.*



Vermeer, Pigen med den røde hat



## Den smilende pige



*van Meegeren, Den smilende pige, Painted c. 1925.  
This fake is obviously inspired by the head of the girl in the genuine Vermeer, The Girl with a Glass of Wine. The German art expert Wilhelm von Bode arranged the sale of Smiling Girl to the American dealer Joseph Duveen for the sum of 18,000 GB pounds (about 500,000 GB pounds in today's money). This, together with The Lacemaker was sold by Duveen to the American banker Andrew Mellon, who donated both paintings to the National Gallery of Art in Washington.*



*Vermeer, The Girl with the Wine Glass ,1659  
Original Size: 66 x 77 cm, Oil on Canvas.  
Location: Herzog Anton Ulrich-Museum, Brunswick, Germany*

## Kniplersken



*van Meegeren, Kniplersken, Painted c. 1925  
Like Smiling Girl, this picture was sold to Joseph Duveen, who sold it on to Andrew Mellon, who donated it to the Washington National Gallery of Art. Jonathan Lopez thinks this picture is very much of its time and that the girl looks like a 1920s flapper.*



*Vermeer, Kniplersken, c. 1669-70; Oil on canvas transferred to panel, 23.9 x 20.5 cm; Musée du Louvre, Paris*

## Pigen med det blå hårbånd



*van Meegeren, Pigen med det blå hårbånd, Painted c. 1923*

*This picture was sold by the Katz Gallery of London, via the New York dealer Hans Schaeffer, to the American collector Mrs. Charlotte Hyde for \$50,000. Later, when tests revealed that the picture was a forgery, Mrs. Hyde tried to get her money back from Schaeffer, who claimed that he was merely acting on behalf of Katz, who was by this time dead. Rather than drag things through the courts, Mrs. Hyde cut her losses and did not take the matter further.*



Vermeer, Portræt af ung kvinde, 1666



## Andre forfaskninger



*Interiør med kortspillere, 75 x 62 cm, painted around 1939.*

*Like the other "Pieter de Hoogh", Interior with Drinkers, this is very much a pastiche of other genuine de Hooghs, and is particularly reminiscent of Dutch Interior in the Metropolitan Museum of Art, New York. It was not sold until 1941. Once more Strijbis and Hoogendijk were used as intermediaries, the buyer being Van der Vorm (who was later to buy Isaac Blessing Jacob). The price was 219,000 guilders, the present-day equivalent of 550,000 GB pounds.*

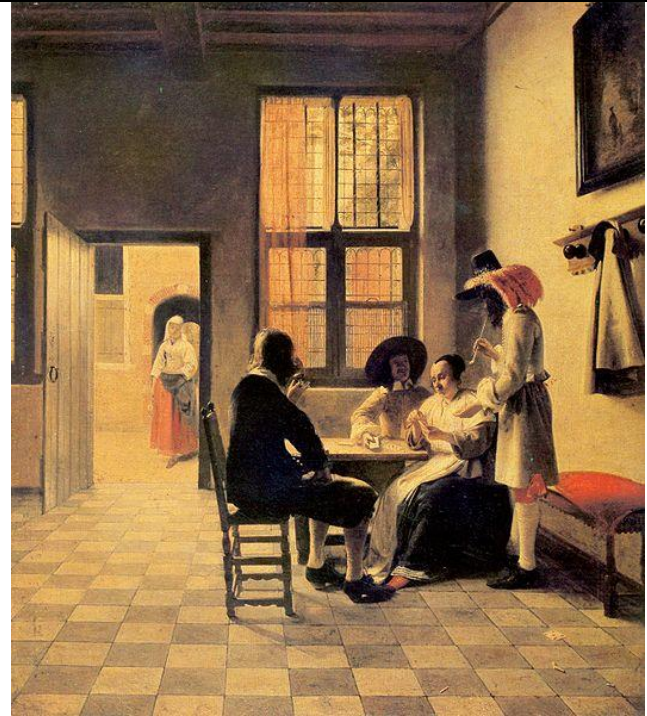


*Pieter de Hooch, En kvinde drikker med to mænd, 1658*



*Interiør med folk der drikker, 80 x 69 cm, painted around 1937-38.*

*Another pastiche "Pieter de Hoogh", leaning heavily for its detail on Interior with Cardplayers at Buckingham Palace, London. This was sold in 1939 to Van Beuningen, who later bought the Bust of Christ and the second Last Supper. Boon and de Boer were the intermediaries. The price was 220,000 guilders, about 660,000 GB pounds now.*



*Pieter de Hooch, Interiør med kortspillere, 1658*



*van Meegeren, Dreng der ryger, i Frans Hals stil, ca 1922.  
This picture was certified as a genuine Frans Hals by the  
connoisseur Hofstede de Groot, who in fact bought it himself  
for the sum of 30,000 guilders.*





*van Meegeren, Leende kavalier, I Frans Hals stil, ca 1922.*

*Another painting certified as genuine by Hofstede de Groot. On the strength of this, it was sold to a private buyer for 50,000 guilders. However, the buyer brought it back after a technical examination had proved it to be a modern work. Hofstede de Groot refused to believe this but in the face of a messy legal action felt obliged to buy it himself at the same price.*



*van Meegeren, Kvinde der drikker, I Frans Hals stil, 1935-36.  
Signed with the monogram "FH" and painted in the style of Frans Hals. Never offered for sale and found in Van Meegeren's Nice studio.*



*Frans Hals, Malle Babbe også kaldet Heksen fra Harleem, c.1633/35. Oil on canvas, 75 x 64*

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van Meegeren, Portræt af en mand, i Terborghs stil, 30.5 x 25 cm, painted around 1935-36-  
Portrait in the style of Terborgh, unsigned. Another of the pictures never offered for sale and found in Van Meegeren's studio. May have been intended as a practice piece.