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Bloomsbury Collections. Web. 26 Apr. 2023. <<http://dx.doi.org/10.5040/9781472961938.0017>>.

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12:03 UTC.

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Above: The skull of *Microraptor* under white light (top) and Laser-Stimulated Fluorescence (bottom). The colour differences indicate changes in mineralogy, which means that this is a composite specimen.

Below: Two examples of Johann Beringer's 'Lying Stones'. OUMNH T.23 (left) depicts slug-like creatures and OUMNH T.22 (right) depicts arrows and boomerang-like symbols.

My lye fashio alwaye founde mee too mye Worde
 moste trewe, soe thou shalle see I have stryctlye kepte
 mye promise. I praye you perfume this mye poore
 Locke with the balmye Kysse, for the more in-
 dedde shall Kinges themselves bowe ande
 paye homage too itte. I doe assure thee no rude
 hande hath knotted itte; thy Willy alone hath
 done the worke. Neyther the gyldeed lewde
 that envynnes the heade of Majesty, noe, nor
 honoures moaste weyghty, wulde give mee halfe
 the joye as dydde thysse mye litle worke forre
 thee. The feelinge thatte didde neareste approche
 untoe lte was thatte whiche comethe nyghte
 untoe God, meeke and gentle Charyte; forre thatte
 virtute, O Anna, doe I love, doe I cheryshe thee
 inme mye hearte; forre thou arte as a talle coloure
 stretchynge forthe its branches ande succourynge
 smalle Plants fromme nypplinge Winterre orre
 the boysterouse Wyndes. farewelle, too Morrow
 thy lymes I wille see thee; till thenne, Adewe, sweete
 Love,

Thyne everre,
 W^m. SHAKESPEARE.

The Letter runs thus by line:-
 Deareste Anna,
 As thou haste alwaye founde mee too mye Worde
 moste trewe, soe thou shalle see I have stryctlye kepte
 mye promise. I praye you perfume this mye poore
 Locke with the balmye Kysse, forre the more in-
 dedde shall Kinges themselves bowe ande
 paye homage too itte. I doe assure thee no rude
 hande hath knotted itte; thy Willy alone hath
 done the worke. Neyther the gyldeed lewde
 that envynnes the heade of Majesty, noe, nor
 honoures moaste weyghty, wulde give mee halfe
 the joye as dydde thysse mye litle worke forre
 thee. The feelinge thatte didde neareste approche
 untoe lte was thatte whiche comethe nyghte
 untoe God, meeke and gentle Charyte; forre thatte
 virtute, O Anna, doe I love, doe I cheryshe thee
 inme mye hearte; forre thou arte as a talle coloure
 stretchynge forthe its branches ande succourynge
 smalle Plants fromme nypplinge Winterre orre
 the boysterouse Wyndes. farewelle, too Morrow
 thy lymes I wille see thee; till thenne, Adewe, sweete
 Love,
 Thyne everre,
 W^m. SHAKESPEARE.
 A LETTER, FORGED BY IRELAND, PURPORTING TO BE WRITTEN BY SHAKESPEARE TO
 ANNE HATHAWAY.

Left: William Henry Ireland's purported letter from William Shakespeare to Anne Hathaway was one of his more popular forgeries.

Below: The Grolier Codex, a Maya codex made of fig-bark paper, contains a Venus almanac and dates between AD 1021 and 1154. The document is currently held by the Museo Nacional de Antropología in Mexico City.

Left: A nineteenth-century painting by the Spanish Forger using oil on wood. Notice the cracks that help ‘age’ the painting, and the Spanish Forger’s signature ‘tells’ – the bow mouths, turned-out feet, and daring décolletage.

Left: A manuscript page painted by the Spanish Forger on parchment. It is a full-page illustration of the Visitation, and was painted on the back of an authentic 15th-century antiphonal leaf (below). Notice the cutesy castles and lollipop-like trees – both Spanish Forger ‘tells.’

Left:
Stereograph of
leafy banana
trees housed
in the Floral
Hall at the
Philadelphia
Centennial in
1876.

Below: Employee of the Bureau of Chemistry's Phytochemical
Laboratory using a distillation apparatus to concentrate the
odorous constituents of apples and peaches.

Above: Big Blue as she hangs in the Beaty Biodiversity Museum, University of British Columbia.

Below: Hanging model of the Blue Whale in the Irma and Paul Milstein Family Hall of Ocean Life. Newspaper insert from the front page of the *Columbus Dispatch*, 8 March 1881.

Left: Walrus as seen via Walrus Cam at Round Island, Alaska, 2018.

Left: Disney's 1958 film *White Wilderness* showed Brown Lemmings committing 'mass suicide' by jumping off a cliff, even though this was not a natural behaviour. A later investigation found this scene was completely staged.

Below: Gilles Tosello's workshop in Toulouse, creating parts of the Caverne du Pont d'Arc.

Above: Painting walls in Caverne du Pont d'Arc to replicate those found in Chauvet Cave. Image extracted from the 2015 documentary film *Les génies de la grotte Chauvet*.

Below: *Peckham Rock* by Banksy. This was a rogue installation placed surreptitiously in the British Museum by the artist in 2005. The piece was then loaned (back) to the museum as part of the I Object! exhibit in 2018.