Contents

08 Introduction by Jos Hackforth-Jones and Megan Aldrich

Part 1: Material Authenticity

- 1. Attribution and the Market: The Case of Frans Hals by David Bellingham
- **2.** A Dialogue of Connoisseurship and Science in Constructing Authenticity: The Case of the Duke of Buckingham's China by Morgan Wesley
- **3.** A Venetian Sixteenth-century Costume Book as an Authentic Visual Record *by Sophie von der Goltz*
- **4.** The Authenticity of Traditional Crafts: The Case of Ernest Beckwith by Noël Riley
- **5.** Acquiring and Displaying Replicas at the South Kensington Museum: 'The Next Best Thing' by Barbara Lasic
- **6.** Authentic the Second Time Around? Eduardo Paolozzi and Reconstructed Studios in a Museum Environment *by Bernard Vere*

Part 2: Conceptual Authenticity

- **7.** Authenticity, Originality and Contemporary Art: Will the Real Elaine Sturtevant Please Stand Up? *by Anthony Downey*
- **8.** Issues of Authenticity in Contemporary Design: The *Smoke* Series by Maarten Baas *by Lis Darby*
- **9.** Creating an Authentic Style: John Soane's Gothic Library at Stowe by Megan Aldrich
- **10.** 'Authentic' Identities: Cross-cultural Portrayals in the Late Eighteenth Century by Jos Hackforth-Jones
- 154 **11.** Passing the Buck: Perception, Reality and Authenticity in Late Nineteenth-century American Painting by Jonathan Clancy
- **12.** National Authenticity on Display? Exhibiting Art from Emerging Markets by Natasha Degen
- 176 Notes
- 194 Further reading
- 202 Index