

The supplementary material contains the following information.

- A. Discussion of identification test cases.
- B. Source description for the portraits depicted in the main paper

A. LIST OF FACES IDENTIFICATION TESTS

Note: Test results are indicated as match/non-match/no decision as per the analysis procedure described in this paper. The images in each test are marked alphabetically and the result between possible image pairs is given. For example, for paradigm 1, the test result "match" indicates that images a and b gave a match score. "(?)" indicates that the identity of the sitter is hypothesized but uncertain.

-1: Battista Sforza paradigm

- a: Battista Sforza; bust; c. 1474; by Francesco Laurana (Museo nazionale del Bargello, Florence)
- b: Battista Sforza (?); death mask casting; c. 1472; by Francesco Laurana (Louvre; RF 1171)

| Image pair under consideration | Result |
|--------------------------------|--------|
| 1a, 1b | Match |

- This paradigm tested an analogue (an unmediated image of the subject, not a work of art) against a three-dimensional work of art that, in this case, physically approaches the subject in form and size but that nevertheless partakes of the subjectivity of artistic interpretation. The match score indicates the probability of a match, despite the obvious challenges in testing an image rendering the death throes of an individual against a work of portrait art.

-2: Eva Visscher paradigm

- a: Eva Visscher; c. 1685; by Michiel Van Musscher (Amsterdam, Rijksmuseum, SK-A-4233)
- b: Family of the Artist; 1694-1701; by Michiel Van Musscher; the figure of the adult female is unknown, with some scholars believing that it represents the artist's first wife, Eva Visscher, and others that it portrays his second, Elsje Klannes (Antwerp, Royal Museum of Fine Arts; Inv. 739)
- c: *Interior with Eva Visscher (1651-1684), the artist's first wife, and their two children, and with his self-*

- portrait on the wall; c. 1683; by Michiel Van Musscher (Private collection, The Netherlands).
- d: *Eva Visscher (1651-1684), first wife of Michiel van Musscher*; c. 1690; by Michiel Van Musscher (Collection of the Wawel Royal Castle, Cracow; Inv. 1126).

| Image pair under consideration | Result |
|--------------------------------|-----------|
| 2a,2b | Match |
| 2a,2c | Non-match |
| 2a,2d | Match |

This paradigm tested four portraits of the artist's wife, three of which are known to be of his first wife (Eva Visscher) and the fourth is thought by some to represent his second wife. Some of the figures involved made around ten to fifteen years apart. The test resulted in two matches and a non-match, the non-match possibly being accounted for by strong profile of the portrait.

-3: Mary Queen of Scots paradigm

- a: Unknown: Mary Queen of Scots (?); formerly identified as Mary of Lorain, Queen of James V of Scotland; painting; c. 1570; (National Portrait Gallery, London; NPG 96)
- b: Mary Queen of Scots; drawing; c. 1558; by François Clouet or Jacques Decourt (BnF, Estampes, Paris; Rés. Na 22)
- c: Mary Queen of Scots; c. 1560; François Clouet (BnF, Estampes, Paris; Rés. Na 22)
- d: Mary Queen of Scots; painting; c. 1560-1592; artist unknown (National Portrait Gallery, London; NPG 1766)
- e: Mary Queen of Scots; cast of head from tomb in Westminster; 1606-1616; Cornelius and William Cure (National Portrait Gallery, London; NPG 307a and 307B)
- f: Mary Queen of Scots; c. 1558; by François Clouet; miniature (Royal Collection; RCIN 401229)
- g: Mary Queen of Scots; c. 1560-1561; by François Clouet (Royal Collection; RCIN 403429)
- h: Mary Queen of Scots; c. 1555; by François Clouet and workshop (Zakład Narodowy im. Ossolińskich, Wrocław)
- i: Mary Stuart (and Francois II of France); c.1558; workshop of François Clouet (from Catherine de' Medici's Book of Hours, Bibliotheque nationale de France MS NAL 82)

-j: Mary Queen of Scots; miniature; 1579; by Nicholas Hilliard (Royal Collection; RCIN 420641)

| Image pair under consideration | Result |
|--------------------------------|-------------|
| 3a,3b | No decision |
| 3a,3c | No decision |
| 3a,3d | No decision |
| 3a,3e | Non-match |
| 3a,3f | Match |
| 3a,3g | Match |
| 3a,3h | Match |
| 3a,3i | No decision |
| 3a,3j | Match |

This paradigm tested a portrait thought at one time to be of Mary Queen of Scots against eight other portraits known to be of Mary returning four scores in the match range and four in the "no decision" range, some of the latter being quite close to the match range, despite the differences in style in the representation of the face. The score in the non-match range was with her tomb sculpture in Westminster Abbey, made 18-28 years after her death. The results indicate the strong probability that the test portrait is of Mary.

-4: James Scott paradigm

- a: Unknown: James Scott, Duke of Monmouth and Buccleuch (?); Edward Sackville, son of the 4th Earl of Dorset (?); Launcelot Northbrook (?); 1640s; artist unknown (National Portrait Gallery, London; NPG 1566)
- b: James Scott, Duke of Monmouth and Buccleuch; 1678; by studio of Godfrey Kneller (National Portrait Gallery, London; NPG 5225)
- c: James Scott, Duke of Monmouth and Buccleuch; c. 1683; possibly after William Wissing (National Portrait Gallery, London; NPG 151)
- d: James Scott, Duke of Monmouth and Buccleuch; c. 1660-1690; by Abraham Blooteling, after Sir Peter Lely (National Portrait Gallery, London; NPG D19810)

| Image pair under consideration | Result |
|--------------------------------|-------------|
| 4a,4b | Match |
| 4a,4c | Match |
| 4a,4d | No decision |

Some scholars believe that the test image (a) represents James Scott, nephew of King James II, after having been beheaded for treason. Match scores with two portraits made during his life lend support to this view. The "no decision" comes from a poor quality engraving of an earlier, lost portrait.

-5: Anne Boleyn paradigm

- a: The "Moost Happi" medal; 1534; lead (London, British Museum)
- d: Anne Boleyn; late 16th-century copy of a portrait whose source ultimately goes back to around 1533-1536; painting; this is considered the oldest and best iteration of this group (London, National Portrait Gallery; NPG 668)
- e: Anne Boleyn, Hever Castle portrait; late 16th-century copy of a portrait whose source ultimately goes back to around 1533-1536; painting (Hever Castle, Broadland Properties Limited)
- f: Anne Boleyn; 1590-1610 copy of a portrait whose source ultimately goes back to around 1533-1536; painting (London, National Portrait Gallery; NPG 4980)
- g: Anne Boleyn (?), Nidd Hall portrait; painting; late 16th century; although the figure wears jewelry believed to have belonged to Anne Boleyn, many think that the image is of her successor, Jane Seymour, Henry VIII's third wife (private collection/Bradford Art Galleries and Museums)
- 31h: Jane Seymour; chalk; 1536-1537; chalk, ink; by Hans Holbein the Younger (The Royal Collection)
- 31i: Jane Seymour; 1536-1537; by Hans Holbein the Younger (Kunsthistorisches Museum, Gemäldegalerie, Vienna)

| Image pair under consideration | Result |
|--------------------------------|-------------|
| 5a, 5d | No decision |
| 5a, 5e | Non-match |
| 5a, 5f | Non-match |
| 5a, 5g | Match |
| 5a, 31h | Match |
| 5a, 31i | Match |

While it seems certain that a number of portraits of Anne were made during her life, only one has survived that can said to be of her with a historical basis, a

small, worn lead medal. When tested against four portraits probably most commonly said to be of Anne, the results were a "no decision" (a copy of an older portrait), two non-matches, and match. However, we also tested the medal against two portraits of Jane Seymour, third wife of Henry VIII (a painting and preparatory drawing for the painting) and received match scores. This suggested to us that the test image, the medal, did not provide sufficient portrait data for a reliable test, and that match returns must be understood in the larger context.

-6: Shakespeare paradigm

- b: William Shakespeare; sculpted bust; believed to be before c. 1620; probably by Gerard Johnson (Gheerart Janssen) the Younger (Holy Trinity Church, Stratford; cast NPG 1735)
- c: William Shakespeare, Droeshout engraving, second state; from the First Folio, first published 1623, but probably copied from an existing portrait; by Martin Droeshout; implied to be an accurate rendering by Ben Jonson in the prefatory matter to the First Folio (Folger Shakespeare Library)
- d: William Shakespeare, Chandos portrait; c. 1600-1610; painting and infrared reflectogram; attributed to John Taylor; believed by some to be the only image done from life (London, National Portrait Gallery; NPG 1)
- g: William Shakespeare (?), Janssen portrait; c. 1610; painting, x-ray, and infrared reflectogram; this is said by some to have engendered its own group of copies; others feel it is an early copy of the Cobbe portrait, which they believe acted to engender the group; others still are convinced that it is a portrait of Thomas Overbury, a contemporary courtier (Washington, Folger Shakespeare Library; FPS 17)
- h: William Shakespeare (?), Cobbe portrait; c. 1610; painting; said by some to be the original source of the Janssen portrait group, by others to be an early copy in that group, and by others to represent Thomas Overbury (Hatchlands Park, Surrey, UK)
- l: William Shakespeare (?), Hampton Court Palace portrait; x-ray of painting; thought by some to represent William Herbert, 3rd Earl of Pembroke; Hampton Court Palace

| Image pair under consideration | Result |
|--------------------------------|-------------|
| 6b, 6g | No decision |
| 6b, 6h | Non-match |
| 6b, 6l | Non-match |
| 6c, 6g | No decision |
| 6c, 6h | No decision |
| 6c, 6l | Non-match |
| 6d, 6g | No decision |
| 6d, 6h | No decision |
| 6d, 6l | No decision |

Two poor quality posthumous portraits of Shakespeare exist that are thought by many to have been made from a now lost portrait made from life. A relatively large number of other portraits are sometimes said to also be of Shakespeare. This paradigm received a very particular pattern of results suggesting that, as this technology advances future research on this and perhaps a broader body of portraits may very well contribute to untangling this very tangled body of portraits to a useful degree.

-7: Galileo paradigm

- a: Galileo Galilei (?); painting; c. 1590; artist unknown (private collection)
- b: Galileo Galilei; engraving made in 1750 by Giuseppe Calendi and Rafaello Morghen (published 1793) after a lost painting of 1601 by Santi di Tito (from Clemente de Nelli, *Vita e commercio letterario di Galileo Galilei matematico e filosofo*)
- c: Galileo Galilei; painting; c. 1604; by Domenico Tintoretto (National Maritime Museum, Greenwich)
- d: Galileo Galilei; painting; c. 1612; attributed to Filippo di Nicola Furini (Vienna Kunsthistorische; INV GG 7976)
- e: Galileo Galilei; drawing; 1624; by Ottavio Leoni (Biblioteca Marucelliana, Florence)
- f: Galileo Galilei; painting; 1624; by Domenico Passignano (private collection, Helsinki)
- g: Galileo Galilei; painting; 1636; by Justus Sustermans (Sustermans) (Uffizi Florence)
- h: Galileo Galilei; painting; 1639; Mellin (private collection)
- i: Galileo Galilei; painting; 1640; by Justus Sustermans (Sustermans) (Palazzo Pitti, Florence)

| Image pair under consideration | Result |
|--------------------------------|-------------|
| 7a, 7b | Match |
| 7a, 7c | Match |
| 7a, 7d | Match |
| 7a, 7e | No decision |
| 7a, 7f | No decision |
| 7a, 7g | Non-match |
| 7a, 7h | Non-match |
| 7a, 7i | Non-match |

A painting believed by some to be the earliest known portrait of Galileo, when tested against a broad spectrum of portraits known to be of Galileo, returned results that neatly broke down into consistently decreasing similarity scores: first, within the match range for the chronologically three closest likenesses (1601-c. 1612); then, within the "no decision" range for the next two (1624); and, finally, within the non-match range for the final three (1635-1640). Not only does this tend to support the identification of the test image, but it provides a convincing spread of test results regarding age as a factor in portrait identification.

-8: George Villiers paradigm

- a: Unknown; painting; 1627; attributed to Cornelius de Neve (National Portrait Gallery, London; NPG 1346)
- b: George Villiers, 1st Duke of Buckingham; painting; c. 1616; attributed to William Larkin (National Portrait Gallery; NPG 3840)
- c: George Villiers, 1st Duke of Duke of Buckingham, and his family; painting; 1628; after Gerrit van Honthorst (National Portrait Gallery, London; NPG 711)
- d: George Villiers, 1st Duke of Buckingham; painting; 1625; by Peter Paul Rubens (Palazzo Pitti, Florence)
- e: George Villiers, 1st Duke of Buckingham; painting; 1625; by Michiel Van Mierevelt (Cambridge University Library; accession no. 30)¹
- f: George Villiers, 1st Duke of Buckingham; chalk; 1625; by Peter Paul Rubens (Graphische Sammlung Albertina, Vienna)

| Image pair under consideration | Result |
|--------------------------------|-------------|
| 8a, 8b | Non-match |
| 8a, 8c | Non-match |
| 8a, 8d | No decision |
| 8a, 8e | No decision |
| 8a, 8f | Non-match |

A portrait thought by some to represent George Villiers, 1st Duke of Buckingham (1592-1628), when tested against a body of other portraits known to be of Villiers, returned a mixed body of non-match and "no decision" results, something that does not lend support to the identification of this painting as Villiers.

-9: Michelangelo paradigm

- a: Michelangelo; chalk; 1548-1553; by Daniele da Volterra (Haarlem, Netherlands, Teylers Museum)
- b: Michelangelo; bronze bust; 1564-1566; by Daniele da Volterra (Florence, Museo Nazionale del Bargello)
- c: Michelangelo; bronze bust; 1564; by Daniele da Volterra (Galleria dell'Accademia, Florence)
- d: Michelangelo (?), the figure of Nicodemus in *The Entombment of Christ*; painting; 1602-1604; by Caravaggio (Vatican Museums)

| Image pair under consideration | Result |
|--------------------------------|-------------|
| 9a, 9d | No decision |
| 9b, 9d | Non-match |
| 9c, 9d | No decision |

It has recently been proposed that the famous seventeenth-century Italian painter, Caravaggio, gave one of the figures in his painting of *The Entombment of Christ* the features of Michelangelo. In this particular case, our results may have been affected by angle-views of some of the images. Further testing with better angles might give more dependable results for this possible crypto-portrait.

-10: Arabella Stuart paradigm

- a: Unknown, possibly Lady Arabella Stuart; artist unknown; c. 1595-1600 (National Portrait Gallery, London; NPG 1723)²

- b: Lady Arabella Stuart; by Robert Peake the Elder; 1605
(National Galleries of Scotland; PG 9)³
- c: Lady Arabella Stuart; artist unknown; c. 1605
(Government Art Collection; GAC 399)⁴
- d: Lady Arabella Stuart; Marcus Gheeraerts the Younger, c.
1605-1610 (Norton Simon Museum, Pasadena;
F.1965.1.027.P)

| Image pair under consideration | Result |
|--------------------------------|-------------|
| 10a, 10b | Non-match |
| 10a, 10c | Match |
| 10a, 10d | Non-match |
| 10b, 10c | No decision |
| 10c, 10d | Non-match |

The National Portrait Gallery in London possesses a portrait thought by some to represent Lady Arabella Stuart (1575-1615). When tested against three other portraits known to represent Stuart, the results were mixed. We also tested the known portraits against each other, again with mixed results. This reinforced the obvious point that the ability of the individual artist must always be taken into consideration in this type of testing.

- 11: William Drummond paradigm
 - a: Unknown; painting; artist unknown; c. 1610 (National Portrait Gallery, London; NPG 1195)⁵
 - b: William Drummond; painting; 1612; attributed to Abraham van Blijenberch (Scottish National Portrait Gallery; PG 1096)

| Image pair under consideration | Result |
|--------------------------------|-------------|
| 11a, 11b | No decision |

In some ways, this might be thought of as a "classic" paradigm: the comparison of a single unknown portrait against a single known one. The result, "no decision," illustrates the challenge of such a paradigm. When testing for identification, it is always preferable to have a larger number of reference images. Whereas in larger paradigms, a "no decision" can sometimes be interpreted, no matter how partially, here it remains a simple statement of uncertainty.

-12: Ralph Winwood paradigm

- a: Unknown; painting; c. 1617-1620; artist unknown (National Portrait Gallery, London; NPG 40)⁶
- b: Sir Ralph Winwood; engraving by George Vertue (1723) after a painting by Michiel Van Mierevelt (1613) (National Portrait Gallery, London; NPG D17977)
- c: Sir Ralph Winwood; painting; 1613; attributed to Abraham Blyenberch (Collection of the Duke of Buccleuch and Queensberry)

| Image pair under consideration | Result |
|--------------------------------|-------------|
| 12a, 12b | Non-match |
| 12a, 12c | Match |
| 12b, 12c | No decision |

This paradigm illustrates the potential complexities of testing: while there is a match between the test image and one of the reference images, there is a non-match between the test image and another of the reference images, in this case an engraving of an earlier lost portrait. At the same time, there is a "no decision" in the result of testing of the engraving and the painted reference image. This suggests the possibility that the test image represents Winwood, while the engraving carries a different set of facial signifiers (either because the lost image it copies did or in its own right).

-13: Richard Weston paradigm

- a: Unknown; painting; by Cornelius Johnson; 1627 (National Portrait Gallery, London; NPG 1344)⁷
- b: Richard Weston, 1st Earl of Portland; after Anthony Van Dyck; late 1620s (Government Art Collection; GAC 1507)

| Image pair under consideration | Result |
|--------------------------------|-------------|
| 13a, 13b | No decision |

Like the William Drummond paradigm, the Richard Weston paradigm is an example of the desire for a larger body of reference images with which to compare the test image.

- 14: *Lady at the Window/Lady with the Primroses* paradigm
 -a: *Portrait of a Lady at the Window*, Smeralda Brandini (?); c. 1475; attributed to Botticelli (Victoria and Albert)
 -b: *Lady with the Primroses*; c. 1475; attributed to Verrocchio (Bargello)

| Image pair under consideration | Result |
|--------------------------------|--------|
| 14a, 14b | Match |

Having noted the desire for a large body of reference images with which to compare the test image--and insisting that it is a principle of FACES that this technology does not prove the identity of its subjects--the match return from this limited paradigm is high and convincing, despite the two distinctly different personas conveyed in the images.

- 15: *Ginevra de'Benci* paradigm
 -a: *Bust of a Young Woman*; bust; 1465-1466; attributed to Verrocchio (Frick, New York)
 -b: *Ginevra de'Benci*; painting; c. 1474; by Leonardo da Vinci (National Gallery, Washington)

| Image pair under consideration | Result |
|--------------------------------|-----------|
| 15a, 15b | Non-match |

While the negative results of this test are no less subject to the "no decision" or match results of other limited tests, the low score tends to refute the position that the two different images represent the same person.

- 16: *Niccolò Strozzi/Robert de Masmines* (?) paradigm
 -a: *Niccolò Strozzi*; bust; 1454; by Mino da Fiesole (Berlin, Bodemuseum)
 -b: *Robert de Masmines* (?); painting; before 1444; by Robert Campin (Master of Flémalle) (Thyssen-Bornemisza Collection, Lugano-Castagnola, Switzerland)

| Image pair under consideration | Result |
|--------------------------------|-------------|
| 16a, 16b | No decision |

The "no decision" here is complicated by an approximately ten year age difference between the two images (and so presumably between the ages of the sitter at the time of sitting). The effect of age differences varies widely among various individuals. While ten years difference in age usually doesn't play a strong part in test results, the effectiveness of the testing depends upon other factors as well, such as the age of the person, weight gain, and so on. In a paradigm of Isaac Newton, probable age differences of up to twenty-nine years did not strongly affect test results.

-17: Battista Sforza painting paradigm

-a: Battista Sforza; painting; c. 1472; by Piero della Francesca (Uffizi, Florence)

-b: Battista Sforza (?); death mask casting; c. 1472; by Francesco Laurana (Louvre, Paris)

| Image pair under consideration | Result |
|--------------------------------|-------------|
| 17a, 17b | No decision |

In an earlier Battista Sforza paradigm, we established a probable match between a known bust of Sforza and a death mask casting long thought to be of her. Here, the "no decision" between the casting and a painting known to be of her is in all likelihood the result of the relatively limited information available from the profile view of the painting, an indicator that the profile view needs further research.

-18: Andrea Mantegna paradigm

-a: Mantegna, self-portrait; bronze bust; c. 1490; (on his tomb, Sant'Andrea, Mantua)

-b: Warrior, *Saint James before Herod*, self-portrait of Mantegna (?); 1452; (Eremitani, Padua)

-c: Face in vegetal design, Mantegna (?); c. 1474; by Mantegna (Camera degli Sposi, Palazzo Ducale, Mantua)

| Image pair under consideration | Result |
|--------------------------------|-------------|
| 18a, 18b | No decision |
| 18a, 18c | Non-match |

Some scholars have believed that images b and c represent crypto-portraits of the artist, Andrea Mantegna. When tested against a self-portrait by Mantegna, the first came up "no decision" while the second was a non-match.

- 19: Vincenzo Giustiniani/Antonio Cepparelli paradigm
 - a: Unknown: thought by some to be Vincenzo Giustiniani; bust; c. 1670; by Bernini (private collection)
 - b: Vincenzo Giustiniani; chalk; 1631; by Claude Mellan (Vienna, Albertina Sammlung)⁸
 - c: Antonio Cepparelli; bust; 1622-1623; by Bernini (San Giovanni de Fiorentini, Rome)

| Image pair under consideration | Result |
|--------------------------------|-------------|
| 19a, 19b | No decision |
| 19a, 19c | No decision |
| 19b, 19c | No decision |

It has been suggested that a bust by Bernini in a private collection represents Vincenzo Giustiniani. When tested against a known image of Giustiniani, however, it received a "no decision," as it did when tested against a portrait of Antonio Cepparelli (both the Giustiniani and Cepparelli portraits also receiving a "no decision" when tested against each other).

This paradigm is a cautionary tale about possible similar physiognomies, the alteration of facial components (the eyes in the Giustiniani portrait), and sometimes possibly even the testing of images in different mediums (e.g., chalk against sculpture), the latter being a subject that requires further research.

A.SOURCE DESCRIPTION FOR THE FIGURES ILLUSTRATED IN THE MAIN PAPER

Fig. 2: S. West, *Portraiture*, Oxford University Press, 2004.

Fig. 3: Algardi Images (from left to right):
 Montagu, Alessandro Algardi (New Haven 1985) v.2, fig. 150,
 Jennifer Montagu, Alessandro Algardi (New Haven 1985) fig. 176,
 Jennifer Montagu, Alessandro Algardi (New Haven 1985) fig. 160.

Bernini Images (from left to right):

ed Bacchi, et al, Bernini and the Birth of Baroque Portrait Sculpture (Los Angeles 2008) p.77, 289, Grazia Bernardini, Gian Lorenzo Bernini (1999) fig. 6, ed Bacchi, et al, Bernini and the Birth of Baroque Portrait Sculpture (Los Angeles 2008) p. 38, 256, 292.

Clouet Images (from left to right):

[http://en.wikipedia.org/wiki/File:Elizabeth d Autriche by Francois Clouet 1510 1572.jpg](http://en.wikipedia.org/wiki/File:Elizabeth_d_Autriche_by_Francois_Clouet_1510_1572.jpg), [http://en.wikipedia.org/wiki/File:Catherine de Medicis.jpg](http://en.wikipedia.org/wiki/File:Catherine_de_Medicis.jpg), <http://www.royalcollection.org.uk/collection/401229/mary-queen-of-scots-1542-87>.

Holbein Images (from left to right): Holbein-Cheseman-Hague, Holbein-Erasmus-Met, Holbein-Southwest II, Uffizi.

Kneller Images (from left to right): James Scott, Duke of Monmouth and Buccleuch; 1678 (British 17th-18th centuries)- by studio of Godfrey Kneller (National Portrait Gallery, London NPG 5225) Duke of Buccleuch (priv.col.), http://en.wikipedia.org/wiki/File:Catherine_de_Medicis.jpg (British 17th-18th centuries); (London, National Portrait Gallery; NPG 3794).

Mierevelt Images (L-R): portrait of Ambrogio Spinola; 1609 (Northern Baroque), Amsterdam, Rijksmuseum (SK-A-554); portrait of Dudley Carleton, Viscount Dorchester, 1620 (Northern Baroque), London, National Portrait Gallery, NPG 3684; portrait of Jacob Van Dalen; 1640 (Northern Baroque), New York, Metropolitan Museum of Art, 25.110.13.

Musscher Images (L-R): Amsterdam, Rijksmuseum, SK-A-4233, Anna Verbie (unk-unk), wife of Sybrandt Oosterling, 1694 (Northern Baroque), (private collection, Netherlands); wife of Adriaen van Loon (1631-1722); 1681 (Northern Baroque); (Museum Van Loon, Amsterdam; Inv. 95).

Various Artists (L-R): Museo nazionale del Bargello, Florence, Lady with the Primroses; c. 1475 (Italian Early Renaissance); attributed to Verrocchio (Bargello), painting; 1533-1534 (Italian Late Renaissance); by Vasari (Uffizi), death mask casting; 1446; by Buggiano (Andrea Cavalcanti) (Duomo, Florence) late 16th century (Italian Late Renaissance); by Giovanni Bandini (Duomo, Florence), painting; c. 1474 (Italian Early Renaissance); by Leonardo da Vinci (National Gallery, Washington).

Fig.4 (top from L--R) Holbein-Henry VIII, Madrid, portrait of a young woman; 1630 (Northern Baroque); Vienna, Kunsthistorisches Museum, Kneller self-portrait; 1685 (British 17th-18th centuries); (London, National Portrait Gallery; NPG 3794), by François Clouet or Jacques Decourt (BnF, Estampes, Paris; Rés. Na 22), ed Bacchi, et al, Bernini and the Birth of Baroque Portrait Sculpture (Los Angeles 2008) p.86, Montagu, Alessandro Algardi (New Haven 1985) v.2, fig. 150.

Fig. 7

From left to right- Top row: Museo nazionale del Bargello, (London, National Portrait Gallery; NPG 3794), by François Clouet or Jacques Decourt (BnF, Estampes, Paris; Rés. Na 22), Lady with the Primroses; c. 1475 (Italian Early Renaissance); attributed to Verrocchio (Bargello), painting, <http://expositions.bnf.fr/renais/grand/071.html>, Marcus Gheeraerts the Younger, c. 1605-1610 (Norton Simon Museum, Pasadena; F.1965.1.027.P), published 1793 after a lost painting of 1601 by Santi di Tito (from Clemente de Nelli, Vita e commercio letterario di Galileo Galilei matematico e filosofo); c. 1616; attributed to William Larkin (National Portrait Gallery; NPG 3840, attributed to Abraham van Blijenberch (Scottish National Portrait Gallery; PG 1096), engraving by George Vertue (1723) after a painting by Michiel Van Mierevelt (1613) (National Portrait Gallery, London; NPG D17977) , 1st Earl of Portland; after Anthony Van Dyck; late 1620s (Government Art Collection; GAC 1507) , by Robert Peake the Elder; 1605 (National Galleries of Scotland; PG 9)

Fig. 7 bottom row from left to right: death mask casting; c. 1472; by Francesco Laurana (Louvre; RF 1171), National Portrait Gallery, London; NPG 96, c. 1475 (Italian Early Renaissance); attributed to Botticelli (Victoria and Albert), National Portrait Gallery, London; NPG 96, c. 1475 (Italian Early Renaissance), c. 1595-1600 (National Portrait Gallery, London; NPG 1723), c. 1590; artist unknown (private collection), painting 1627; attributed to Cornelius de Neve (National Portrait Gallery, London; NPG 1346), artist unknown; c. 1610 (National Portrait Gallery, London; NPG 1195), c. 1617-1620; artist unknown (National Portrait Gallery, London; NPG 40) , 1627 (National Portrait Gallery, London; NPG 1344), c. 1595-1600 (National Portrait Gallery, London; NPG 1723).
