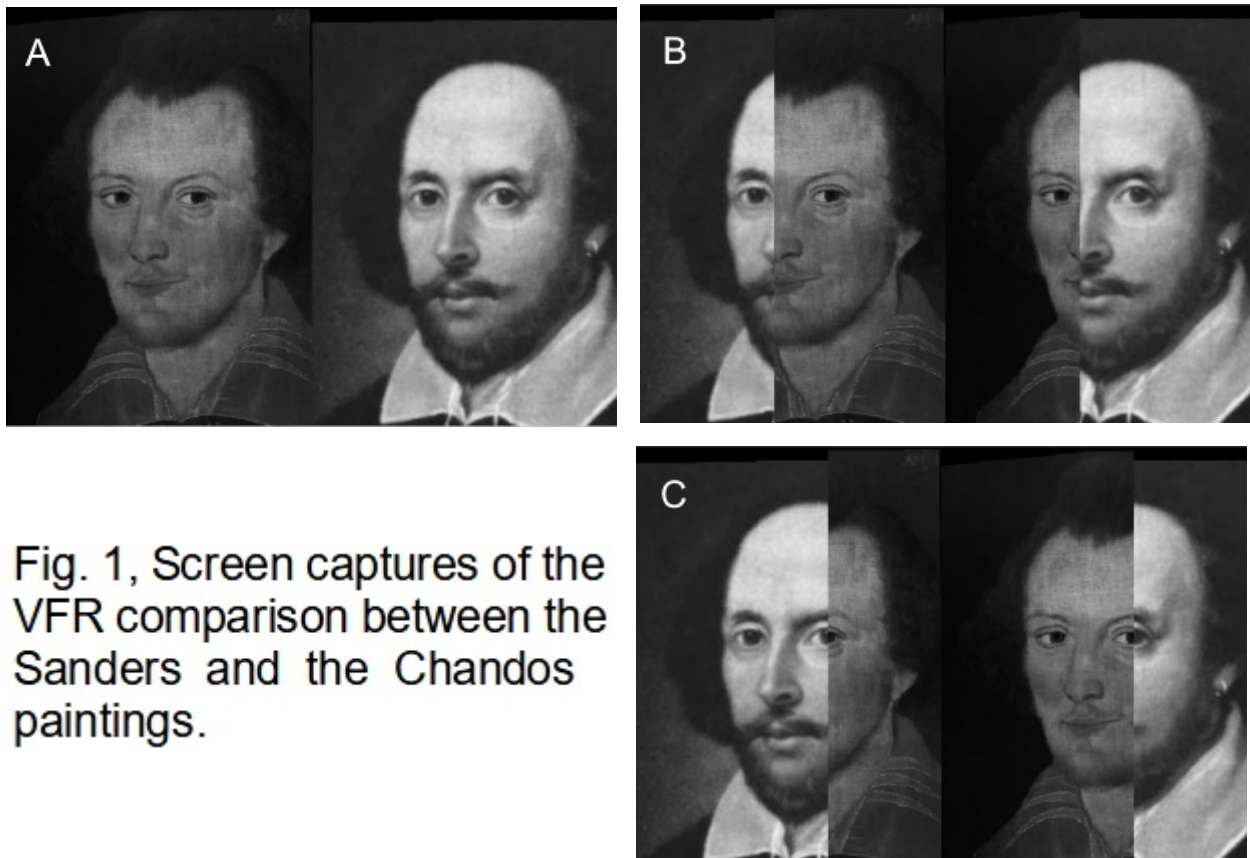


FURTHER COMPARISONS OF FOUR ARTWORKS TRULY DESCRIBING SHAKESPEARE

(Keywords: Shakespeare, Sanders painting, Chandos painting, Vertue engravings, forehead scars, face recognition)

Thanks to Karel van Mander's painting "The chess players" showing Ben Jonson and William Shakespeare (WS), the forehead scars observed in his WS were found to be the facial landmark to truly identify portraits of WS (1). So the sitters in the Sanders painting (1603), in the Harley miniature as well as in the unloved Chandos painting (1600-1610) are all portraits of WS (1). While always using a visual face recognition (VFR*) approach the Sanders painting of WS has been already successfully compared with the the most accepted portrait of WS i.e. the Droeshout engraving of WS which appeared in the First Folio (1623) (2), the Hilliard's miniature of WS (3) and the Harley miniature (4). The aim of this study is to further characterize the Sanders and the Chandos paintings while still using the VFR tool.

In this short study, all the images compared are in black and white and most are contrasted in order to clearly see the scars above the left eye of the sitters. And in each figure (Fig. 1 to 3) the panel A shows the two sitters compared, in the



panel B the sliding of each image stops at the nose level while in the panel C the side by side face motion ceases at the level of the left eye to highlight the scars just above. To zoom the pictures hold the ctrl key while scrolling with the mouse center wheel.

In Fig.1, the Sanders painting (2) (Fig. 1A, left) is compared to the Chandos painting (from the Norris Parker's book (5))(Fig.1A, right). The forehead scars above the left eye are clearly seen in each sitter (Fig. 1A to C). The sitter in the Chandos painting appears older as seen by the much higher degree of baldness and the longer space between the nose and the mouth (philtrum elongation) resulting in a lower mouth (Fig. 1B) compared to the Sanders painting sitter. The other main difference is at the level of the right part of the forehead which is larger in the Sanders painting (Fig. 1B) like in the Droeshout engraving (2). Nevertheless the Chandos painting with the scars above the left eye appears as a real representation of Shakespeare.

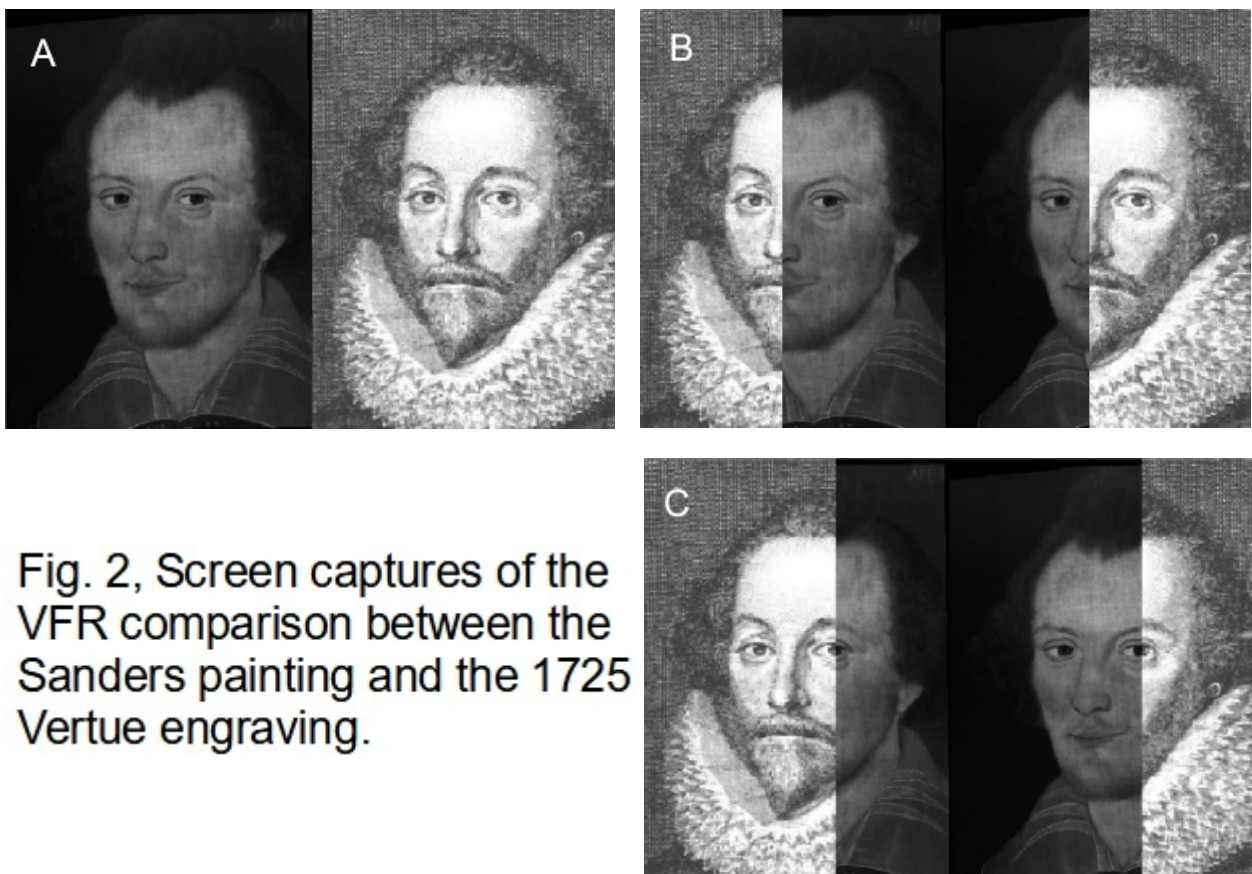


Fig. 2, Screen captures of the VFR comparison between the Sanders painting and the 1725 Vertue engraving.

In Fig. 2, The Sanders painting is compared to the 1725 Vertue engraving of WS (from the web), an exact copy of the Harley miniature (4). The Vertue engraving sitter is a little older than in the Sanders painting as shown by the more

pronounced degree of baldness and the stronger beard growth (fig. 2A right). Vertue was the master of the engraving technique during the first half of the XVIIIth century and he was known for the veracity of his portraits (6). In his engraving Vertue did not forget to add the scars above the sitter left eye. (Fig. 2 A to C). The Sanders painting comparison is also nearly perfect only the eyebrows of the Vertue engraving are just slightly too high (Fig. 2 A to C). This comparison with master engraver Vertue is another proof that John Sanders did quite well to represent WS.

In Fig. 3, the Chandos painting is compared to another Vertue engraving of WS (also from the web) which was used for Vertue's Twelve Heads of Poets published around 1730 as well as the 1719 engraving used for the Stratford Monument (6). This 1730 Vertue engraving (same as 1719 engraving) was found the missing link between the Sanders painting and the famous Droeshout engraving which appeared on the front page of the First Folio (4).

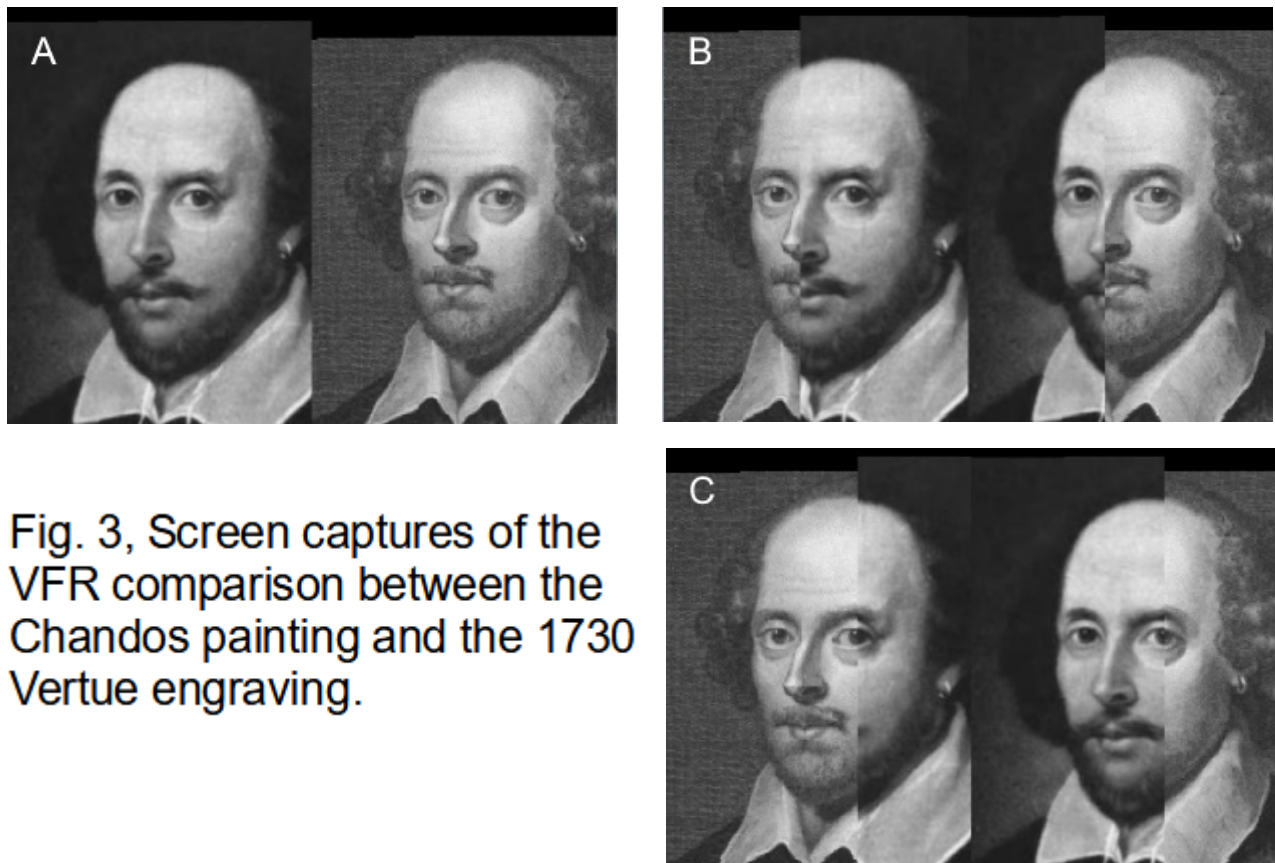


Fig. 3, Screen captures of the VFR comparison between the Chandos painting and the 1730 Vertue engraving.

As mentioned previously George Vertue as an engraver was known for his research of truthfulness in his works. However the scars in this engraving are very faint. The results described in Fig. 3 are nearly perfect too except for the more clear-cut scars (Fig. 3C) as well as the lower mouth (Fig. 3B) in the

Chandos painting. Obviously the Chandos painting was not the model used by Vertue for his 1730 engraving. Nevertheless, the Fig. 3 does show as now expected that the Chandos painting is still highly related to the 1730 Vertue engraving of WS. The highly restored Stratford painting is much better candidate for the model of the 1730 Vertue engraving as shown previously (7).

By means of the two Vertue engravings of WS, the Sanders painting and the Chandos painting appear as truly genuine portraits of WS done during his lifetime. There are probably more paintings of WS still to discover, after all he was The Bard.

Jean-Pierre Doucet 07/05/2022

*The VFR is a powerful tool done Robert J. Schmitt Jr. an expert in that technology (see the description in ref. 2).

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