



A photomicrograph cross-section of the paint that includes the red of the date (4) and the layers beneath (1,2,3) reveals neither dust nor varnish between the red and the lower paint layers, proving the date is genuine.



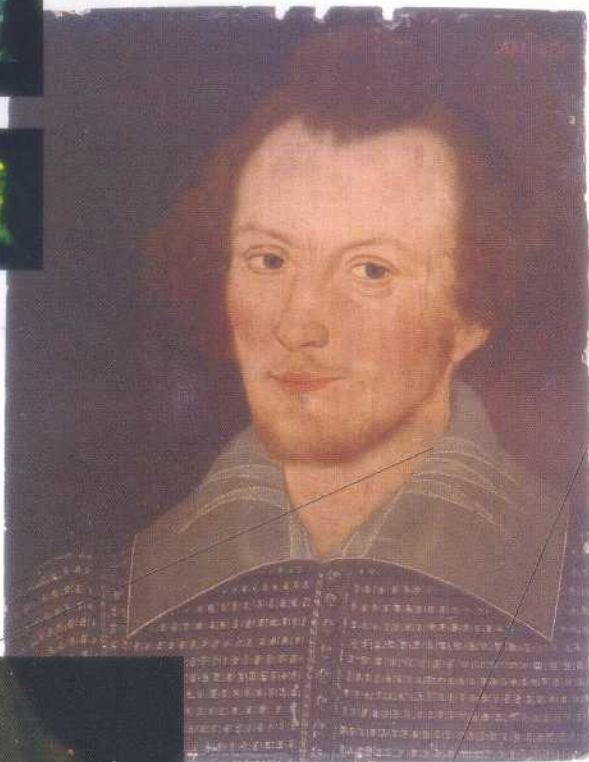
These two photomicrograph cross-sections of paint from the collar—one under reflect-ed light (*top*), the other under ultraviolet light (*above*)—distinguish each separate paint layer: (1) glue ground; (2) white imprimatura; (3-5) grey paint; (6) varnish.



Where the collar meets the flesh of the neck shows the differences in handling that suggest the costume and the face were painted by different hands.



The letter and number forms in the date are correct for 1603 and bear a striking similarity to those in the *Portrait of an Unknown Boy* on p. xiv. (The lighter areas above and below the date were caused by the removal of adhesive tape.)



The ragged right edge of the painting has been badly damaged by woodworms. This is where a third wood panel, about 4.1 cm. wide, may have been attached.

The linen rag label is all but illegible to the naked eye, but photographed under ultraviolet-induced fluorescence (right) some of the words can be made out.

Areas of adhesive tape residue, which correspond to the scratched areas on the painted side, can be seen near the top of the left edge of the back of the panel.



The seam where the two surviving oak boards were glued together.

A second, more modern label reads: "Panel might be enlarged this side about half an inch H.M." Beneath the ink there is a now-unreadable pencil inscription.

Grooves visible around the perimeter were caused by nails once used to hold a frame in place.

A detail of the side of the oak panel shows some of the growth rings Dr. Peter Klein used to date the wood.

