Photographic illustrations for Masza Sitek, ‘Just what is it that makes identification-portrait hypotheses so appealing? On why Hans Süss von Kulmbach ‘must’ have portrayed John Boner’

Figure 1 Hans Süss von Kulmbach, Disputation of St Catherine of Alexandria with heathen philosophers, 1514-15. Fat tempera with oil glazes on lime, c. 118 x 62 cm. Krakow: St Mary’s Basilica. Photo Paweł Gąsior.
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Figure 2 Hans Süß von Kulmbach, *Cycle of St Catherine of Alexandria*, 1514-15. Fat tempera with oil glazes on lime, c. 118 x 62 cm; (a, b, c, e, f, h) Preserved panels. Krakow: St Mary’s Basilica. Photo Paweł Gąsior; (d, g) Panels lost in the 1939–45 war. Photo Ignacy Krieger. Krakow, Historical Museum of the City of Krakow.

Figure 3 Hans Süß von Kulmbach, *Burning of the philosophers converted by St Catherine of Alexandria*, 1514/5. Fat tempera with oil glazes on lime, c. 118 x 62 cm. Krakow: St Mary’s Basilica. Photo Paweł Gąsior.
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Figure 4 Hans Süss von Kulmbach, *Self-burial of St John the Evangelist*, 1516. Fat tempera with oil glazes on fir, c. 84 x 144 cm (not original). Krakow: St Mary’s Basilica. Photo Paweł Gąsior.

Figure 5 Hans Süss von Kulmbach, *Cycle of St John the Evangelist*, c. 1516. (not original); (a–d) Wings. Fat tempera with oil glazes on lime, c. 230 x 70 cm. Lost in the 1939–45 war. Plates 54–5 from Stadler, *Hans von Kulmbach*, Wien: Schroll, 1936; (e) *Self-burial of St John the Evangelist* (see figure 4).
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Figure 6 Hans Süss von Kulmbach, (a) *Self-burial of St John the Evangelist*; detail (see figure 4); (b) *Disputation of St Catherine of Alexandria*: detail (see figure 1).

Figure 7 Hans Süss von Kulmbach, *Disputation of St Catherine of Alexandria*: detail (see figure 1). Infrared photo Pawel Gąsior.
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Figure 8 Hans Süss von Kulmbach, (a) *Ascension of Christ*: detail, c. 1513. Fat tempera with oil glazes on fir, 61.5 x 38.1 cm. New York: Metropolitan Museum of Art; (b) *Self-burial of St John the Evangelist*: detail (see figure 4).

Figure 9 Hans Süss von Kulmbach, (a) *Epitaph of Lorenz Tucher*: detail of the left panel, 1513. Fat tempera with oil glazes on lime, 151 x 150 cm. Nuremberg, St Sebald’s. Photo Dirk Messberger; (b) *Disputation of St Catherine of Alexandria*: detail (see figure 1).
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Figure 10 Hans Süß von Kulmbach, (a) Disputation of St Catherine of Alexandria: detail (see figure 1); (b) Self-burial of St John the Evangelist: detail (see figure 4).

Figure 11 Hans Süß von Kulmbach, Portrait of a man aged 33, 1514. Fat tempera with oil glazes, 40,3 x 30,5 cm. Private collection. Photo courtesy of the owner.
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Figure 12 Hans Süss von Kulmbach, Predella of the St. Anne altarpiece: detail, 1510. Nuremberg, St Lawrence’s. Photo Tobias Tilscher.

Figure 13 (a) Workshop of Veit Hirsvogel the Elder, Conversion of empress Faustina: detail, c. 1516, Hamburg: Museum für Kunt und Gewerbe. Abb. 245 from Hartmut Scholz, Entwurf und Ausführung. Werkstattpraxis in der Nürnberger Glasmalerei der Dürerzeit, Berlin: Deutscher Verlag für Kunstwissenschaft, 1991; (b) Hans Süss von Kulmbach, Conversion of empress Faustina: detail (see figure 2d); (c) Self-burial of St John the Evangelist: detail (see figure 4).
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Figure 14 Workshop of Veit Hirsvogel the Elder, Panel of the Stained Glass Window for Jakob Welser and Ehrentraud Thurner (detail), c. 1522. Nuremberg: Church of Our Lady. Abb. 268 from Scholz, Entwurf und Ausführung.

Figure 15 Hans Süss von Kulmbach, Design for the Stained Glass Window for Jakob Welser and Ehrentraud Thurner in the Church of Our Lady in Nuremberg (detail), before 1522. Pen and brown ink, red chalk, on cream laid paper, 38.8 x 14.7 cm. Dresden, Kupferstich-Kabinett, Staatliche Kunstsammlungen. Photo from Barabara Butts and Lee Hendrix, Painting on Light: Drawings and Stained Glass in the Age of Durer and Holbein, Los Angeles, Calif.: J. Paul Getty Trust, 2000 (cat. no 61).
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Figure 16 Hans Süss von Kulmbach, *Self-burial of St John the Evangelist*: detail (see figure 4). Infrared photo Paweł Gąsior.

Figure 17 Hans Süss von Kulmbach, *Self-burial of St John the Evangelist*: detail (see ill. 4).

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