Jan Baegert (also called the Master of Cappenberg)

Anbetung der Könige (Adoration of the Magi), c. 1490–1510

Oil on panel, 38.2 x 24.2 cm (with frame: 57.9 x 43.5 cm)
on verso, frame, lower centre, inscribed in blue: “741”; typewritten label: “Jan Baegert (tätig am Niederrhein (Wes’el und in Westfalen zwischen ca. 1490 und 1535). Früher Meister von Kappenberg genannt / Anbetung der Könige”

Provenance:

Adolph König, Münster
1783: Justice Ernst Georg Wöbeking, acquired from the above
1879: By descent to Rudolf Stüve, Osnabrück
1896: By descent to Johannes (Hans) Erich Ernst Stüve, Sulingen
thence by descent to Dr. Rudolf August Karl Stüve, Osnabrück (all of the above, per Heese)
1936: Kunstkabinett Dr. Hildebrand Gurlitt, Hamburg, acquired from the above (per Cornelius Gurlitt Papers)
By descent to Cornelius Gurlitt, Munich/Sazburg
By latest 1983: on extended loan to private collection, South Germany
From 6 May 2014: Estate of Cornelius Gurlitt

6 September 2017 (interim results)
Exhibition:

Der Maler Derick Baegert und sein Kreis. Exh. cat., Landesmuseum der Provinz Westfalen für Kunst und Kulturgeschichte, Münster, September 1937. [no. 56, as Die Anbetung des Kindes]

Bibliographical references:


Primary sources:

Private Archive Johannes Erich Ernst Stüve, Osnabrück:
Kohlbacher Taxe 1878, No. 46

Business records Hildebrand Gurlitt – possible reference:
Sales ledger 1937–41: 21 March 1937 [no. 5]

Cornelius Gurlitt Papers, Salzburg:
Photographs, nos. 3.2_F373 [2 October 1937], 3.2_F373_1 [n.d.], 5.1_F554 [n.d.], 5.1_F594 [1 March 1983]

Correspondence Hildebrand Gurlitt – possible reference:
28 December 1945 [vol. 8, fol. 284]

Further sources consulted:


6 September 2017 (interim results)
Note:
Said to be executed after a composition by Albrecht Dürer.
This work was traditionally attributed to the Master of Cappenberg who has since been identified as Jan Baegert (active c. 1490–1540). According to the art historian Gundula Tschira van Oyen, this work can be dated to c. 1490–1510.
This work originated with the architect Rudolf Stüve of Osnabrück (1828–1896). The painting was passed by descent within the family, and was ultimately sold in 1936 by the physician Dr. Rudolf Stüve to Hildebrand Gurlitt for the sum of 4,000 reichmarks.
The personal papers found in Cornelius Gurlitt’s Salzburg home include a collection of about 2,400 photographs of artworks. Of these, four are reproductions of this work; inscribed on verso of photograph no. 3.2_F373, a statement of authenticity by Dr. Robert Kissen dated 2 October 1937. Kissen served as the Director of the Landesmuseum der Provinz Westfalen für Kunst und Kulturgeschichte (the art museum of the state of Westphalia) from 1934–1939.
According to a note in Hildebrand Gurlitt’s correspondence, a work by the Master of Cappenberg was held at the Central Collecting Point in Wiesbaden in the post-war period. To date, no further source has been found to verify this statement.

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The Gurlitt Provenance Research Project, as the successor to the Taskforce Schwabing Art Trove, focused exclusively on the provenance of the artwork described in this report. This report does not purport to make pronouncements on any legal claims and legal positions. Where individuals are referred to as descendants, this term is not legally binding. No liability will be accepted for conclusions drawn by third parties based on this report.

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This interim report, comprising basic information, is based on the sources available at the time it was written. The artwork is currently undergoing in-depth research or will undergo in-depth research at a later point in time.
The conclusions drawn in this report may be revised, should additional relevant material be discovered. The Gurlitt Provenance Research Project welcomes any information that may augment or clarify the provenance of this work.