



**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, panel, upper centre, red seal; at centre, handwritten label, : "D.zi [?] Albrecht Dürer von einer durchgesägten Clappe"; lower centre, handwritten inscription on label: "Meister von Cappenberg.' Westfälischer Meister. Ende des 15ten bis Anfang des 16ten Jahrhunderts. / Nach der bestimmt geäußerten Meinung von Herrn Dr. Friedländer Kaiser Friedrich-Museum zu Berlin, 15. April 1914"

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 Cappenberg 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

**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:**

Tschira van Oyen, Gundula. *Der Meister von Cappenberg: Ein Beitrag zur Malerei am Niederrhein zwischen Spätgotik und Renaissance*. Baden-Baden: Valentin Koerner, 1972. [no. 79, ill.]

Heese, Thorsten, and Eva Berger. *“Gegenstand meiner besonderen Vorliebe“: die Gemälde der “Sammlung Gustav Stüve” im Kulturgeschichtlichen Museum Osnabrück*. Bramsche: Rasch, 2013. [no. KT 46, as *Anbetung der Weisen*]

**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:  
Catalogue, no. 13.2\_1325\_Landesmus.Münster\_Der Maler Derick Baegert u. s. Kreis\_1937 [Exhibition Westfälisches Museum, September 1937]  
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:**

Tietze, Hans. *Kritisches Verzeichnis der Werke Albrecht Dürers*. 3 vols. Basel: Holbein, 1928–1938.

Heise, Carl Georg. *Kunsthalle zu Hamburg: Katalog der Alten Meister*. 3<sup>rd</sup> ed., Hamburg: Lütcke & Wulff, 1930; 4<sup>th</sup> ed., Hamburg: Lütcke & Wulff, 1956.

*Jan Baegert: der Meister von Cappenberg*. Exh. cat., Museum für Kunst und Kulturgeschichte Dortmund, 10 May–29 June 1972.

Stange, Alfred. *Kritisches Verzeichnis der Tafelbilder vor Dürer*. Munich: Bruckmann, 1970.

Cultural Plunder by the Einsatzstab Reichsleiter Rosenberg: Database of Art Objects at the Jeu de Paume

Database “Central Collecting Point München”

Database “Kunstsammlung Hermann Göring”

Getty Provenance Index, German Sales Catalogs

Lootedart.com

Lost Art

Répertoire des Biens Spoliés

Rijksbureau voor Kunsthistorische Documentatie

Verzeichnis national wertvoller Kunstwerke ("Reichsliste von 1938")

Witt Library

**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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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.

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