

containing identical objects, such as the blue-and-white Chinese bowl in Kalf's *Still Life with Nautilus Cup* in the Fundación Colección Thyssen-Bornemisza.

8. Grisebach 1974, 279, cat. 140a. He gives no reason for having determined this work to be a copy. The attribution has also been doubted verbally by Ingvar Bergström, Sam Segal, Claus Grimm, and Fred G. Meijer.

9. Sir Geoffrey Agnew letter, 9 January 1976, in NGA curatorial files, indicates that after they had acquired this painting at Sotheby's in 1964, they determined after restoration that it was an "old copy" (see Sotheby sale catalogue, 11 March 1964, lot 70, repro.). They subsequently sold the painting at auction on 18 August 1970. Its present location is unknown.

10. See, for example, Grisebach 1974, 286, cat. nos. B6, B7, B8.

11. Grisebach 1974, 279, however, explained the weakness of the painting he considered to be the original by dating it to the end of Kalf's career: "Qualitativ stellenweise recht schwaches Spatwerk."

12. For an illustration, see Gaskell 1989, cat. 10, 74–77.

13. For example, see his *Still Life with Nautilus Cup* (Muse-

um der bildenden Künste, Leipzig). Grisebach 1974, 160, 276–277, cat. 136, repro. 135, dates this painting to the late 1660s because of the dark tonality and the prevalence of gold tonalities in the work.

14. Timothy Anglin Burgard letter, 10 January 1989, in NGA curatorial files.

15. While the bases of the Leipzig and National Gallery paintings are similar, slight differences do occur. The turban shell, for example, sits directly on the head and hand of the putto in the Leipzig painting, whereas in the National Gallery painting it is raised above the putto by three circular forms. Such free adaptations in the shapes of objects are common in Kalf's paintings; a variant of this same base is used as a support for a glass in his *Still Life* of 1663 in the Cleveland Museum of Art (inv. no. 62.292; see Segal 1988, 195, 249, cat. 56).

References

- 1965 "Les cours de ventes": 159–167, repro. no. 12.
1974 Grisebach: 279, as copy of no. 140.
1985 NGA: 213, repro.

Philip van Kouwenbergh

1671–1729

PHILIP VAN KOUWENBERGH, the son of Frans van Kouwenbergh, a sculptor, was baptized in Amsterdam in the Nieuwe Kerk on 25 February 1671. On 11 September 1694 he was betrothed to Cornelia van der Mars, whom he married on 26 September 1694.¹ The first of their three sons, Wilhelmus [Willem], was born the following spring and baptized in the Nieuwe Kerk on 6 March. On 31 January 1721 Philip and Willem became burghers in Amsterdam. Having outlived his wife by almost ten years, Philip was buried in the Noorderkerkhof on 11 March 1729.

The few paintings known by Van Kouwenbergh are either flower paintings or woodland scenes containing ruins, flowers, and insects. While no information about his artistic training exists, Meijer has suggested that Van Kouwenbergh might have studied with the still-life painter Elias van den Broeck (c. 1650–1708). Van den Broeck, having returned from Antwerp in 1685, was active in Amsterdam at the time Van Kouwenbergh would have been learning his trade. Documents indicate that Van Kouwenbergh's paintings were on the market by 1694, so he had probably become an independent master by the time of his betrothal.

Notes

1. S.A.C. Dudok van Heel letter 3 September 1976, in NGA curatorial files. For biographical information on the artist see Meijer 1988a.

Bibliography

Meijer 1988a.

1976.26.2 (2695)

Flowers in a Vase

c. 1700

Oil on canvas, 67 x 51 (26¾ x 19¾)

Gift of Mr. and Mrs. William Draper Blair

Inscriptions

At lower right (damaged): [P] Kouwe[]be[]h

Technical Notes: The support, a heavy-weight, loosely and plain-woven fabric, has been lined with the tacking margins removed. Cusping is visible along all edges. Colored imprimaturas were applied locally over a fawn-colored ground. Thin, fluid paint layers are subtly blended, exploiting darker underlayers, and modified with light glazes and scumbles. The fading of a fugitive yellow pigment imparts a blue tonality to the leaves, which overlap the completed vase.