

C AAN LIEVE VERSCHUIER TOEGESCHREVEN
waarschijnlijk niet eigenhandig geschilderd

75 *De grote brand te Londen in 1666*

Paneel, 89,7 x 151,6 cm

Herk.: Kunsthandel Edward Speelman, Londen, 1957
Londen, The London Museum, Kensington Palace,
aanwinst 1957.

Lit.: B. Spencer, *Museum Journal*, August 1957, p. 124;
cat. *London in Paint, Oil Paintings in the Collection at the
Museum of London*, z.d, nr. 8.

Tent.: *The Age of Charles II*, Royal Academy, 1960/61, nr.
239, als onbekende kunstenaar

(figuren lijken wel op Lieve Verschuier, ook de manier
waarop water is weergegeven; schepen lijken qua tuig-
ge te kloppen; misschien echter toch eerder E.v.d.Poel.
Het tafereel is gezien van een boot in de buurt van
Tower Wharf; de werf op de voorgrond bestaat niet,
maar verder is topografie correct).

76 *De vloot van de grote keurvorst*

Doek, 164 x 244 cm; zou gesigineerd zijn: L.Verschuier
1684

Berlijn, Schloss, Monbijou

(links op de spiegel: Friedrich Willem zu Pferde; op
vlag: wapenschild: Carolus Secundus, later Markgraf v.
Brandenburg)

D TEKENINGEN

77 *Verschijsing van een komeet, 26 december 1680*

Pen in zwart, penseel in grijs, 315 x 376 mm

Opschrift: 'staart ster in t w.z.w. hoog 13 lang 5 k gra.
26 des 1680'

Rotterdam, Historisch Museum

Lit.: P. Ratsma, *Rotterdam getekend*, 1979, afb. p. 26.

78 *Een strand aan de Afrikaanse kust met schepen*

O.I. inkt, 225 x 360 mm

Brussel, Kon. Mus. verz. de Grez

Kat. 1913, nr. 3787

79 *Italiaanse (?) haven met schepen*

Pen in bruin en zwart, gewassen in grijs, 275 x 419
mm; ges. l.o. op balk: L. Ver... 53.

Baron Vivant Denon (L. 759); veiling Van Gogh e.a.,
Amsterdam, 2-3 december 1913, nr. 840; Mag. cat.

R.W.P. de Vries, 1917, nr. 1523, afb.; veiling Solms

Braunfels, 24/25 januari 1922, nr. 591, afb. pl. LIX;

veiling M.N. e.a., Amsterdam, 21 februari 1939, nr. 89;

veiling B. Houthakker, Amsterdam, Sotheby, 17 novem-
ber 1975, nr. 131, afb.; Galerie J. Kraus, Parijs, 1977.

Afkortingen literatuur

Bol, 1973

L.J. Bol, *Die holländische Marinemalerei des 17. Jahrhunderts*
(Braunschweig, 1973)

Cat. *Lof der zeevaart*, 1996-97

cat. tent. *Lof der zeevaart, De Hollandse zeeschilders van de
17^e eeuw* (Rotterdam, Museum Boymans-van
Beuningen, Berlijn, Gemäldegalerie, 1996-97)

Cat. *Rotterdamse meesters*, 1994

cat.tent. *Rotterdamse meesters uit de Gouden Eeuw*
(Rotterdam, Historisch Museum, 1994)

Concise catalogue, 1988

*Concise Catalogue of Oil Paintings in the National Maritime
Museum* (1988)

Willis, 1911

F.C. Willis, *Die niederländische Marinemalerei*,
(Leipzig, 1911)

Summary

The Rotterdam painter Lieve Verschuier was baptized, as here published, October 17 1627. His father Pieter was a shipwoodcarver and a stonemason. Lieve had two brothers, Cornelis, a shipwoodcarver, and Aelbrecht, who was also a painter, but no works of him are known today.

Verschuier lived in Amsterdam in 1652 for a year and might have been a pupil of the famous marinepainter Simon de Vlieger. In 1653 Verschuier was back in Rotterdam and then made a trip to Italy, maybe even to the Mediterranean, together with the painter Johannes van der Meer, probably in the period 1654-56, where he might have met the French painter Claude Lorrain. He married in Rotterdam in 1656 and became father of five children. Verschuier is succesful as a shipwoodcarver and is appointed at the wharf for six months, in 1678 he is even chairman of the Guild of the stone and woodcarvers (not of the painters !). July 24 1683 he makes his last will, which he changes November 23 when he puts his last, shaking, signature (ill.1) and December 17 he is buried.

We know now around 75 paintings from his hand. Several of them depict historical events at sea or are views of the sea with spectacular sunset or sunrise, maybe influenced by Claude Lorrain. Besides we know, curiously enough, some church-interiors and a painting with *The Fire of London*, 1666.

A chronology in his work is hard to establish, since only one or two paintings are dated. Lieve Verschuier is not a very well known marine-painter of the seventeenth century, who has however a remarkable quality in his paintings and also a very personal and exceptional style, which deserves more attention.