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Fig. 1. Frontispiece: *Portrait of Hendrick C. Vroom*. Engraving by S. Frisius, published in Hondius' *Pictorum aliquot celebrium præcipue Germaniæ Inferioris effigies*, The Hague 1610, No. 57. The second edition, Amsterdam 1618, is entitled *Theatrum Honoris*, with Vroom's portrait No. 55.

VISIONS OF THE SEA

HENDRICK C. VROOM AND THE ORIGINS OF
DUTCH MARINE PAINTING

BY

M. RUSSELL



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*I dedicate this book to my husband Bernard
in gratitude for his unfailing
support and encouragement.*

ACKNOWLEDGEMENTS

Work on this study began in a seminar on Anglo-Dutch cultural relations at the Folger Institute, Washington, D.C., under the chairmanship of Professor Jan van Dorsten. My contribution to the seminar was a paper on Hendrick Vroom's Armada Tapestries, the commission which first made Vroom famous.

Thanks to Hendrick Vroom, marine painting became an autonomous genre. English patronage played a significant part in ensuring his success, and throughout his career he continued to commemorate in painting the naval history of both England and the Netherlands. It was for this reason that the Sir Thomas Browne Institute encouraged me to write a book devoted to the origins of Dutch marine painting and its pioneer, Hendrick Cornelisz. Vroom.

Throughout the long period of research I have been sustained by the support and advice of Jan van Dorsten and the former director of the Sir Thomas Browne Institute, A. G. H. Bachrach. Many other individuals and institutions have provided help and cooperation, and thanks and appreciation are due to them all. I am particularly indebted to the following: Michael Robinson for valuable information throughout; George Keyes, author of the monograph on Cornelis Vroom, for a frequent exchange of ideas which proved most stimulating (although we differ about a few attributions); Pieter Biesboer for welcome opportunities to discuss problems; Christopher Brown; E. Haverkamp-Begemann, M. L. Wurfbain, B. Haak, C. van Hasselt, P. J. J. van Thiel, J. H. van Borssum Buisman, J. C. Ebbinghe Wubben; L. W. Fock, P. A. Lourens, B. Dijksterhuis of E. J. Brill, W. W. Percival-Prescott and the staff of the National Maritime

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It is my intention to publish separately, at a later date, a catalogue raisonné of Vroom's oeuvre, listing all his known paintings and drawings and dealing with problems of attribution not covered in the present study.

Parts of this book have also been incorporated in a dissertation submitted to the graduate school, University of Maryland, in partial fulfilment of the requirements for the Ph. D. degree in art history.

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