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Vermeer and His Milieu. Book Description: This book is not only a fascinating biography of one of the greatest painters of the seventeenth century but also a social history of the colorful extended family to which he belonged and of the town life of the period. It explores a series of distinct worlds: Delft's Small-Cattle Market, where Vermeer's paternal family settled early in the century; the milieu of shady businessmen in Amsterdam that recruited Vermeer's grandfather to counterfeit coins;

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Collected in memory of the Vermeer scholar and Yale economist J. Michael Montias, these essays take into account the latest trends in the field and provide new data on a wide range of topics in Netherlandish art. Themes include the reception of paintings and architecture; art collecting as interpreted through inventories and other documents that reveal modes of display; relationships between patrons and painters; recently found or attributed works of art; artists as teachers; and the art market.

In His Milieu: Essays on Netherlandish Art in Memory of ...

Gathered in honor of John Michael Montias (1928–2005), the foremost

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scholar on Johannes Vermeer and a pioneer in the study of the socioeconomic dimensions of art, the essays in In His Milieu are an essential contribution to the study of the social functions of making, collecting, displaying, and donating art.

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Johannes Vermeer (/ v ?r ? m ?r / vur-MEER, see below; October 1632 - December 1675), in original Dutch Jan Vermeer van Delft, was a Dutch Baroque Period painter who specialized in domestic interior scenes of middle class life. During his lifetime, he was a moderately successful provincial genre painter, recognized in Delft and The Hague. Nonetheless, he produced relatively few paintings and evidently was not wealthy, leaving his wife and children in debt at his death.

[Johannes Vermeer - Wikipedia](#)

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Overview. This book is not only a fascinating biography of one of the greatest painters of the seventeenth century but also a social history of the colorful extended family to which he belonged and of the town life of the period. It explores a series of distinct worlds: Delft's Small-Cattle Market, where Vermeer's paternal family settled early in

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the century; the milieu of shady businessmen in Amsterdam that recruited Vermeer's grandfather to counterfeit coins; the artists, military ...

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Vermeer and His Milieu : a Web of Social History. [John Michael Montias] -- This book is not only a fascinating biography of one of the greatest painters of the seventeenth century but also a social history of the colorful extended family to which he belonged and of the town ...

Vermeer and His Milieu : a Web of Social History (eBook ...

AbeBooks.com: Vermeer and His Milieu: A Web of Social History: Blue cloth with gilt spine lettering; white glossy printed dustjacket. xx, [2], 407 pp., followed by 40 unnumbered pages of bw plates. This is both a social biography of one of the greatest painters of the seventeenth century and also a social history of the rise and fall of the extended family of which Vermeer happened to be a member.

This book is not only a fascinating biography of one of the greatest painters of the seventeenth century but also a social history of the colorful extended family to which he belonged and of the town life of the period. It explores a series of distinct worlds: Delft's Small-Cattle Market, where Vermeer's paternal family settled early in the century; the milieu of shady businessmen in Amsterdam that recruited Vermeer's grandfather to counterfeit coins; the artists, military contractors, and Protestant burghers who frequented the inn of Vermeer's father in Delft's Great Market Square; and the quiet, distinguished "Papists Corner" in which Vermeer, after marrying into a high-born Catholic family, retired to practice his art, while retaining ties with wealthy Protestant patrons. The relationship of Vermeer to his principal patron is one of many original discoveries in the book.

Gathered in honor of John Michael Montias (1928-2005), the foremost scholar on Johannes Vermeer and a pioneer in the study of the socioeconomic dimensions of art, the essays in *In His Milieu* are an essential contribution to the study of the social functions of making, collecting, displaying, and donating art. The nearly forty essays here by—all internationally recognized experts in the fields of art history and the economics of art—are especially revealing about the Renaissance and Baroque eras and present new material on such artists as Rembrandt, Van Eyck, Rubens, and da Vinci.

The dramatic story of Dutch master painter Jan Vermeer is told against the backdrop of the "golden age" of Dutch culture in the seventeenth century and offers a compelling portrait of Vermeer's life, his artistic career, and his influence on the history of Western art.

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Reprint. 20,000 first printing.

The untold story of Michelangelo's final decades—and his transformation into the master architect of St. Peter's Basilica As he entered his seventies, Michelangelo despaired that his productive years were over. Anguished by the death of friends and discouraged by the loss of commissions to younger artists, this supreme Renaissance painter and sculptor began carving his own tomb. It was at this unlikely moment that Michelangelo was given charge of the most ambitious and daunting project of his long creative life—the design and construction of St. Peter's Basilica. In this richly illustrated book, William Wallace tells for the first time the full story of Michelangelo's final two decades—and of how the artist transformed himself into one of the greatest architects of the Renaissance.

In this critical darling Vermeer's captivating and enigmatic paintings become windows that reveal how daily life and thought—from Delft to Beijing—were transformed in the 17th century, when the world first became global. A Vermeer painting shows a military officer in a Dutch sitting room, talking to a laughing girl. In another canvas, fruit spills from a blue-and-white porcelain bowl. Familiar images that captivate us with their beauty—but as Timothy Brook shows us, these intimate pictures actually give us a remarkable view of an expanding world. The officer's dashing hat is made of beaver fur from North America, and it was beaver pelts from America that financed the voyages of explorers seeking routes to China—prized for the porcelains so often shown in Dutch paintings of this time, including Vermeer's. In this dazzling history, Timothy Brook uses Vermeer's works, and other contemporary images from Europe, Asia, and the Americas to trace the rapidly growing web of global trade, and the explosive, transforming, and sometimes destructive changes it wrought in the age when globalization really began.

The first investigation of how race and gender shaped the presentation and marketing of Modernist decor in postwar America In the world of interior design, mid-century Modernism has left an indelible mark still seen and felt today in countless open-concept floor plans and spare, geometric furnishings. Yet despite our continued fascination, we rarely consider how this iconic design sensibility was marketed to the diverse audiences of its era. Examining advice manuals, advertisements in *Life* and *Ebony*, furniture, art, and more, *Mid-Century Modernism and the American Body* offers a powerful new look at how codes of race, gender, and identity influenced—and were influenced by—Modern design and shaped its presentation to consumers. Taking us to the booming suburban landscape of postwar America, Kristina Wilson demonstrates that the ideals defined by popular Modernist furnishings were far from neutral or race-blind. Advertisers offered this aesthetic to White audiences as a solution for keeping dirt and outsiders at bay, an approach that reinforced middle-class White privilege. By contrast, media arenas such as *Ebony* magazine presented

African American readers with an image of Modernism as a style of comfort, security, and social confidence. Wilson shows how etiquette and home decorating manuals served to control women by associating them with the domestic sphere, and she considers how furniture by George Nelson and Charles and Ray Eames, as well as smaller-scale decorative accessories, empowered some users, even while constraining others. A striking counter-narrative to conventional histories of design, *Mid-Century Modernism and the American Body* unveils fresh perspectives on one of the most distinctive movements in American visual culture.

In this study of Amsterdam's Golden Age cultural elite, John Michael Montias analyzes records of auctions from the Orphan Chamber of Amsterdam through the first half of the seventeenth century, revealing a wealth of information on some 2,000 art buyers' regional origins, social and religious affiliations, wealth, and aesthetic preferences. Chapters focus not only on the art dealers who bought at these auctions, but also on buyers who had special connections with individual artists.

An overview of the life and work of the seventeenth-century Dutch painter, famous for creating realistic scenes of everyday life.

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