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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.

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Johannes Vermeer (/ v ɜːr ɪ m iər / 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.

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

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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.

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