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Peter, a painter from a small village, trades a maiden a painting for a special secret. An envious king decides the secret should be his, but Peter thwarts an entire empire with his special knowledge.

When we speak of clouds these days, it is as likely that we mean data clouds or network clouds as cumulus or stratus. In their sharing of the term, both kinds of clouds reveal an essential truth: that the natural world and the technological world are not so distinct. In *The Marvelous Clouds*, John Durham Peters argues that though we often think of media as environments, the reverse is just as true—environments are media. Peters defines media expansively as elements that compose the human world. Drawing from ideas implicit in media philosophy, Peters argues that media are more than carriers of messages: they are the very infrastructures combining nature and culture that allow human life to thrive. Through an encyclopedic array of examples from the oceans to the skies, *The Marvelous Clouds* reveals the long prehistory of so-called new media. Digital media, Peters argues, are an extension of early practices tied to the establishment of civilization such as mastering fire, building calendars, reading the stars, creating language, and establishing religions. New media do not take us into uncharted waters, but rather confront us with the deepest and oldest questions of society and ecology: how to manage the relations people have with themselves, others, and the natural world. A wide-ranging meditation on the many means we have employed to cope with the struggles of existence—from navigation to farming, meteorology to Google—*The Marvelous Clouds* shows how media lie at the very heart of our interactions with the world around us. Peters's book will not only change how we think about media but provide a new appreciation for the day-to-day foundations of life on earth that we so often take for granted.

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Reconstructs the life of the painter and diplomat who traveled from his home in Antwerp to the courts of London, Madrid, Paris, and Rome.
Farcious and funny, penetrating and exuberant, *Theft is two-time Booker Prize-winner Peter Carey's* master class on the things people will do for art, for love . . . and for money. "I don't know if my story is grand enough to be a tragedy, although a lot of shitty stuff did happen. It is certainly a love story but that did not begin until midway through the shitty stuff, by which time I had not only lost my eight-year-old son, but also my house and studio in Sydney where I had once been famous as a painter could expect in his own backyard. . ." So begins Peter Carey's highly charged and lewdly funny new novel. Told by the twin voices of the artist, Butcher Bones, and his "damaged two-hundred-and-twenty-pound brother" Hugh, it recounts their adventures and troubles after Butcher's plummeting prices and spiralling drink problem force them to retreat to New South Wales. Here the formerly famous artist is reduced to being a caretaker for his biggest collector, as well as nurse to his erratic brother. Then the mysterious Marlene turns up in Manolo Blahniks one stormy night. Claiming that the brothers' friend and neighbour owns an original Jacques Liebovitz, she soon sets in motion a chain of events that could be the making or ruin of them all. Displaying Carey's extraordinary flare for language, *Theft* is a love poem of a very different kind. Ranging from the rural wilds of Australia to Manhattan via Tokyo – and exploring themes of art, fraud, responsibility and redemption – this great novel will make you laugh out loud.

An account of the life and work of the American Scene painter Carl W. Peters, and the place of his work within the genre.
Michelangelo, Raphael, Bramante—together these artists created some of the most glorious treasures of the Vatican, viewed daily by thousands of tourists. But how many visitors understand the way these artworks reflect the passions, dreams, and struggles of the popes who commissioned them? For anyone making an artistic pilgrimage to the High Renaissance splendors of the Vatican, George L. Hersey's book is the ideal guide. Before starting the tour of individual works, Hersey describes how the treacherously shifting political and religious alliances of sixteenth-century Italy, France, and Spain played themselves out in the Eternal City. He offers vivid accounts of the lives and personalities of four popes, each a great patron of art and architecture: Julius II, Leo X, Clement VII, and Paul III. He also tells of the complicated rebuilding and expanding of St. Peter's, a project in which Bramante, Raphael, and Michelangelo all took part. Having set the historical scene, Hersey then explores the Vatican's magnificent Renaissance art and architecture. In separate chapters, organized spatially, he leads the reader through the Cortile del Belvedere and Vaican Museums, with their impressive holdings of statuary and paintings; the richly decorated Stanze and Logge of Raphael; and Michelangelo's Last Judgment and newly cleaned Sistine Chapel ceiling. A fascinating final chapter entitled "The Tragedy of the Tomb" recounts the vicissitudes of Michelangelo's projected funeral monument to Julius II. Hersey is never content to simply identify the subject of a painting or sculpture. He gives us the story behind the works, telling us what their particular themes signified at the time for the artist, the papacy, and the Church. He also indicates how the art was received by contemporaries and viewed by later generations. Generously illustrated and complete with a useful chronology, *High Renaissance Art in St. Peter's and the Vatican* is a valuable reference for any traveler to Rome or lover of Italian art who has yearned for a single-volume work more informative and stimulating than ordinary guidebooks. At the same time, Hersey's many anecdotes and intriguing comparisons with works outside the Vatican will provide new insights even for specialists.

No city but Florence contains such an intense concentration of art produced in such a short span of time. The sheer number and proximity of works of painting, sculpture, and architecture in Florence can be so overwhelming that Florentine hospitals treat hundreds of visitors each year for symptoms brought on by trying to see them all, an illness famously identified with the French author Stendhal. While most guidebooks offer only brief descriptions of a large number of works, with little discussion of the historical background, Judith Testa gives a fresh perspective on the rich and brilliant art of the Florentine Renaissance in *An Art Lover's Guide to Florence*. Concentrating on a number of the greatest works, by such masters as Botticelli and Michelangelo, Testa explains each piece in terms of what it meant to the people who produced it and for whom they made it, deftly treating the complex interplay of politics, sex, and religion that were involved in the creation of those works. With Testa as a guide, armchair travelers and tourists alike will delight in the fascinating world of Florentine art and history.

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