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Formato	Materiale a stampa
Livello bibliografico	Monografia
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Nota di bibliografia	Includes bibliographical references (p. 401-404) and index.
Nota di contenuto	FREQUENCY SELECTIVE SURFACES; CONTENTS; Foreword I; Foreword II; Preface; Acknowledgments; Symbols and Definitions; 1 General Overview; 1.1 What is a Periodic Surface?; 1.2 Passive Versus Active Arrays; 1.3 Dipole Versus Slot Arrays; 1.4 Complementary Arrays; 1.5 A Little History with Physical Insight; 1.6 How Do We "Shape" the Resonant Curve?; 1.6.1 Cascading Periodic Surfaces without Dielectrics; 1.6.2 Single Periodic Surface with Dielectric Slabs; 1.6.3 Real Hybrid Periodic Structures; 1.7 Application of Periodic Structures; 1.7.1 Hybrid Radomes; 1.7.2 Band-Stop Filters 1.7.3 Dichroic Subreflectors1.7.4 Dichroic Main Reflectors; 1.7.5 Circuit Analog Absorbers; 1.7.6 Meanderline Polarizers; 1.8 Common Misconceptions; 1.9 Grating Lobes; 1.10 Problems; 2 Element Types: A Comparison; 2.1 Introduction; 2.2 Group 1: Center Connected or N-Poles; 2.2.1 "Gangbuster" Surface; 2.2.2 Unloaded Tripole Array; 2.2.3 Anchor Element; 2.2.4 Jerusalem Cross; 2.2.5 Square Spiral Element; 2.3 Group 2: Loop Types; 2.3.1 Four-legged Loaded Element; 2.3.2 Three-legged Loaded Element; 2.3.3 Hexagon Element; 2.4 Group 3:

Solid Interior Types; 2.5 Group 4: Combination Elements

2.6 Some Common Misconceptions About Elements 2.6.1 Array versus Element Effect; 2.6.2 Bandwidth versus Width of the Elements; 2.7

Comparison of Elements; 2.8 Problems; 3 Evaluating Periodic

Structures: An Overview; 3.1 Introduction; 3.2 Single Infinite Case; 3.3

Double Infinite Case; 3.4 Example; 3.5 Common Misconceptions; 3.6

Summary of Our Computational Approach; 3.7 Problems; 4 Spectral

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4.8.2 Imaginary Space:  $r_y$  Negative Imaginary 4.9 Region; 4.10 Self-

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4.13 Common Misconceptions

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## Sommario/riassunto

"...Ben has been the world-wide guru of this technology, providing support to applications of all types. His genius lies in handling the extremely complex mathematics, while at the same time seeing the practical matters involved in applying the results. As this book clearly shows, Ben is able to relate to novices interested in using frequency selective surfaces and to explain technical details in an understandable way, liberally spiced with his special brand of humor... Ben Munk has written a book that represents the epitome of practical understanding of Frequency Selective Surfaces. He deser

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2. Record Nr.	UNINA9910280877003321
Autore	Cosnet Bertrand
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ISBN	2-86906-539-6
Descrizione fisica	1 online resource (260-XVI p.)
Altri autori (Persone)	LorentzPhilippe
Soggetti	Philosophy Medieval & Renaissance Studies éthique symbolisme philosophie ordres mendiants Italie iconographie Moyen Âge vertu morale chrétienne Trecento
Lingua di pubblicazione	Francese
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Livello bibliografico	Monografia
Sommario/riassunto	Le thème des vertus connaît un essor considérable dans la péninsule italienne entre 1300 et 1415. Les personnifications s'affichent partout et deviennent des images incontournables de l'univers visuel et intellectuel aussi bien des laïcs et que des clercs. Les ordres mendiants sont les principaux promoteurs du renouveau du thème. Intégralement tournés vers la propagation des vertus, ils conçoivent des programmes qui célèbrent la supériorité morale de leurs saints en s'appuyant sur une iconographie qui convoque l'exégèse de leurs docteurs respectifs. Dans le même temps, les institutions civiques mettent en œuvre une imagerie cohérente qui cherche non seulement à édifier les citoyens, mais aussi à dresser le portrait de communes vertueuses et de

gouvernements légitimes. En plus de retracer le parcours de l' iconographie des vertus dans l'Italie communale, ce livre dégage les notions qui travaillent l'imagerie morale à la fin du Moyen Âge à partir d'une approche méthodologique plurielle. Il met en lumière les procédés artistiques consistant à figurer les entités abstraites, les rouages didactiques qui animent les personnifications et le processus de vulgarisation du système éthique par l'image. Il apporte ainsi une contribution à deux questions déterminantes de la production artistique du Trecento, celle du rapport que les images entretiennent avec leurs destinataires et celle de la circulation de l'iconographie dans la société italienne. Publié avec le soutien des Écoles doctorales de l' université François-Rabelais de Tours.

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