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Provides advanced students an in-depth understanding of French culture and civilization by introducing them to French history and literature.

When Yvone Lenard returned to her native France and purchased a house in a hilltop village of Provence, an enchanted world of food, wines, and unusual adventures – including chicken rustling, flirtatious advances from neighbors, and a séance – opened up before her. This is her account of the spell cast on her by Provence, from her first morning ' s visit by a charming prince bearing a jug of the village ' s vin rose to the growth of her friendship with a duchess in the local chateau. Lenard shares tales of travels to St. Tropez and visits from American friends who find unexpected romance and magic in Provence. Told with verve, wit, and Lenard ' s deep understanding of the French language and culture, this memoir includes tales of others who have been drawn to the region, including Vincent van Gogh, Brigitte Bardot, and Princess Caroline of Monaco. Ways to re-create the magic of the region ' s sensuous way of life include recipes for food and drinks, as well as tips for entertaining in the Provençal style.

In doing so, the book highlights the conjoined history of broad transnational processes and local political change.

Radio telescopes have transformed our understanding of the Universe. Pulsars, quasars, Big Bang cosmology: all are discoveries of the new science of radio astronomy. Here, Francis Graham-Smith describes the birth, development, and maturity of radio astronomy, from the first discovery of cosmic radio waves to its present role as a major part of modern astronomy. Radio is part of the electromagnetic spectrum, covering infra-red, visible light, ultraviolet, X-rays, and gamma-rays, and Graham-Smith explains why it is that radio waves give us a unique view of the Universe. Tracing the development of radio telescopes he shows how each new idea in observing techniques has led to new discoveries, and looks at the ways in which radio waves are generated in the various cosmic sources, relating this to the radio world of mobile phones, radio and television channels, wireless computer connections, and remote car locks. Today a new generation of radio telescopes promises to extend our understanding of the Universe into further, as yet unknown, fields. Huge new radio telescopes are being built, such as the Atacama Large Millimetre Array (ALMA), Low Frequency Array for Radioastronomy (LOFAR), and the Square Kilometre Array (SKA). Radio telescopes on spacecraft such as the Cosmic Microwave Explorer (COBE) and Planck are tracing in minute detail the faint but universal radio signal from the expanding early Universe. Graham-Smith shares the excitement of discovering the wonders of the radio universe, and the possibilities promised by the new age of giant radio telescopes.

As the visual representation of an essentially oral text, Sylvia Huot points out, the medieval illuminated manuscript has a theatrical, performative quality. She perceives the tension between implied oral performance and real visual artifact as a fundamental aspect of thirteenth- and fourteenth-century poetics. In this generously illustrated volume, Huot examines manuscript texts both from the performance-oriented lyric tradition of chanson courtoise, or courtly love lyric, and from the self-consciously literary tradition of Old French narrative poetry. She demonstrates that the evolution of the lyrical romance and dit, narrative poems which incorporate thematic and rhetorical elements of the lyric, was responsible for a progressive redefinition of lyric poetry as a written medium and the emergence of an explicitly written literary tradition uniting lyric and narrative poetics. Huot first investigates the nature of the vernacular book in the thirteenth and fourteenth centuries, analyzing organization, page layout, rubrication, and illumination in a series of manuscripts. She then describes the relationship between poetics and manuscript format in specific texts, including works by widely read medieval authors such as Guillaume de Lorris, Jean de Meun, and Guillaume de Machaut, as well as by lesser-known writers including Nicole de Margival and Watriquet de Couvin. Huot focuses on the writers' characteristic modifications of lyric poetics; their use of writing and performance as theme; their treatment of the poet as singer or writer; and of the lady as implied reader or listener; and the ways in which these features of the text were elaborated by scribes and illuminators. Her readings reveal how medieval poets and book-makers conceived their common project, and how they distinguished their respective roles.

A novel theoretical framework that describes a possible rationale for the regularity in how we move, how we learn, and how our brain predicts events. In Biological Learning and Control, Reza Shadmehr and Sandro Mussa-Ivaldi present a theoretical framework for understanding the regularity of the brain's perceptions, its reactions to sensory stimuli, and its control of movements. They offer an account of perception as the combination of prediction and observation: the brain builds internal models that describe what should happen and then combines this prediction with reports from the sensory system to form a belief. Considering the brain's control of movements, and variations despite biomechanical similarities among old and young, healthy and unhealthy, and humans and other animals, Shadmehr and Mussa-Ivaldi review evidence suggesting that motor commands reflect an economic decision made by our brain weighing reward and effort. This evidence also suggests that the brain prefers to receive a reward sooner than later, devaluing or discounting reward with the passage of time; then as the value of the expected reward changes in the brain with the passing of time (because of development, disease, or evolution), the shape of our movements will also change. The internal models formed by the brain provide the brain with an essential survival skill: the ability to predict based on past observations. The formal concepts presented by Shadmehr and Mussa-Ivaldi offer a way to describe how representations are formed, what structure they have, and how the theoretical concepts can be tested.

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