

1. Record Nr.	UNINA9910476772603321
Autore	van Es Nicky
Titolo	Locating imagination in popular culture : place, tourism and belonging // edited by Nicky van Es, Stijn Reijnders, Leonieke Bolderman and Abby Waysdorf
Pubbl/distr/stampa	Routledge Abingdon, Oxon : , : Routledge, , 2021 ©2021
ISBN	1-00-304535-9 1-003-04535-9
Descrizione fisica	1 online resource (335 pages)
Collana	Routledge research in cultural and media studies
Altri autori (Persone)	WaysdorfAbby, editor
Disciplina	306
Soggetti	Popular culture
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Nota di bibliografia	Includes bibliographical references and index.
Sommario/riassunto	The Baltimore State Hospital for the Criminally Insane is a fictional psychiatric institution. It is where Dr. Hannibal Lecter, the main character in a series of suspense novels by Thomas Harris, has been incarcerated for a very long time. Dr. Lecter is highly intelligent, erudite, and intellectual, but at the same time devoid of empathy and afflicted with a macabre abnormality in that, in terms of his preferred diet, he is partial to human flesh. Hence, he has acquired the nickname Hannibal the Cannibal. Hannibal Lecter is without doubt one of the most notorious serial killers in Western popular culture. For years, he has been locked up in the deepest, darkest cellar in this establishment, where he receives visits only from mice, rats, and a stoic guard who comes to bring him food. His cell, at the end of the corridor, is small, four by four meters, with three stone walls, no window, and a wall of bars on the fourth side. How does Hannibal cope with this situation? How does he manage to counteract total madness and deal with the isolation? He uses a well-known cognitive technique: he closes his eyes for a few hours a day and enters the palace of his imagination. This palace is imaginary but constructed in great detail. It is strikingly large,

made up of countless rooms, corridors, and halls, with windows opening up views onto all the places that are important to Hannibal. The walls are adorned with frescos depicting his own memories, fantasies, and dreams for the future – all these scenes have their own place in the palace of his imagination and are retrievable down to the smallest detail.

2. Record Nr.	UNINA9910483468603321
Autore	Hiebert Erwin
Titolo	The Helmholtz Legacy in Physiological Acoustics // by Erwin Hiebert
Pubbl/distr/stampa	Cham : , : Springer International Publishing : , : Imprint : Springer, , 2014
ISBN	3-319-06602-1
Edizione	[1st ed. 2014.]
Descrizione fisica	1 online resource (276 p.)
Collana	Archimedes, New Studies in the History and Philosophy of Science and Technology, , 1385-0180 ; ; 39
Disciplina	781.23
Soggetti	Aesthetics History Acoustics Music History of Science
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references.
Nota di contenuto	Envoi -- Jed Buchwald -- Acknowledgments; Erwin Hiebert -- Eloge; Joan Richards -- Introduction; Myles Jackson -- I. Helmholtz -- II. Shohé Tanaka, Just Intonation and the Enharmonium -- III. Max Planck -- IV. Adriaan Fokker. Theoretical Physics and Just Intonation Keyboards -- Appendix. Willem Pijper and the Efflorescence of Dutch Music.
Sommario/riassunto	This book explores the interactions between science and music in the late nineteenth- and early twentieth century. It examines and evaluates the work of Hermann von Helmholtz, Max Planck, Shohé Tanaka, and Adriaan Fokker, leading physicists and physiologists who were committed to understanding crucial aesthetic components of the art of

music, including the standardization of pitch and the implementation of various types of intonations. With a mixture of physics, physiology, and aesthetics, author Erwin Hiebert addresses throughout the book how just intonation came to intersect with the history of keyboard instruments and exert an influence on the development of Western music. He begins with the work of Hermann von Helmholtz, a leading nineteenth-century physicist and physiologist who not only made important contributions in vision, optics, electrodynamics, and thermodynamics, but also helped advanced the field of music theory as well. The author traces the Helmholtzian trends of thought that become inherently more complex by reaching beyond the sciences to perform a bridge with aesthetics and the diverse ways in which the human mind interprets or is taught, in different cultures, to interpret and understand music. Next, the author explores the works of other key physicists and physiologists who were influenced by Helmholtz and added to his legacy. He examines Japanese music theory student Shohé Tanaka, who sought to design a harmonium that was not based on equal temperament but rather on just intonation. Dutch physicist Adriaan Daniel Fokker, who arranged for organs to be built based on 31-tones per octave, orchestrated concerts for these new instruments, and even attempted to compose microtonal music, or music whose tonality is based on intervals smaller than the typical twelve semitones of Western music.

---