1. Record Nr. UNINA9910784345103321

Autore	Gilmartin Kevin <1963->
Titolo	Writing against revolution : literary conservatism in Britain, 1790-1832 / / Kevin Gilmartin [[electronic resource]]
Pubbl/distr/stampa	Cambridge : , : Cambridge University Press, , 2007
ISBN	1-107-16799-X 1-280-75058-8 0-511-26967-6 0-511-27023-2 0-511-26815-7 0-511-32296-8 0-511-48422-4 0-511-26882-3
Descrizione fisica	1 online resource (xii, 316 pages) : digital, PDF file(s)
Collana	Cambridge studies in Romanticism ; ; 69
Disciplina	820.9/358
Soggetti	Conservatism and literature - Great Britain - History - 19th century Counterrevolutions - Great Britain - History - 19th century Press and politics - Great Britain - History - 19th century Great Britain History George III, 1760-1820 Great Britain History George IV, 1820-1830 France History Revolution, 1789-1799 Literature and the revolution
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Title from publisher's bibliographic system (viewed on 05 Oct 2015).
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Introduction: reconsidering counterrevolutionary expression -- In the theater of counterrevolution: loyalist association and vernacular address -- "Study to be quiet": Hannah More and counterrevolutionary moral reform -- Reviewing subversion: the function of criticism at the present crisis -- Subverting fictions: the counterrevolutionary form of the novel -- Southey, Coleridge, and the end of anti-Jacobinism in Britain.
Sommario/riassunto	Conservative culture in the Romantic period should not be understood merely as an effort to preserve the old regime in Britain against the threat of revolution. Instead, conservative thinkers and writers aimed to

	transform British culture and society to achieve a stable future in contrast to the destructive upheavals taking place in France. Kevin Gilmartin explores the literary forms of counterrevolutionary expression in Britain, showing that while conservative movements were often inclined to treat print culture as a dangerously unstable and even subversive field, a whole range of print forms - ballads, tales, dialogues, novels, critical reviews - became central tools in the counterrevolutionary campaign. Beginning with the pamphlet campaigns of the loyalist Association movement and the Cheap Repository in the 1790s, Gilmartin analyses the role of periodical reviews and anti-Jacobin fiction in the campaign against revolution, and closes with a fresh account of the conservative careers of Robert Southey and Samuel Taylor Coleridge.

2.

Record Nr.	UNINA9910830272103321
Autore	Ebner Marc
Titolo	Color constancy [[electronic resource] /] / Marc Ebner
Pubbl/distr/stampa	Chichester, : John Wiley, c2007
ISBN	1-280-85590-8 9786610855902 0-470-51049-8 0-470-51048-X
Descrizione fisica	1 online resource (409 p.)
Collana	Wiley-IS&T series in imaging science and technology
Disciplina	152.145
Soggetti	Color vision
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 and index.
Nota di contenuto	Color Constancy; Contents; Series Preface; Preface; 1 Introduction; 1.1 What is Color Constancy?; 1.2 Classic Experiments; 1.3 Overview; 2 The Visual System; 2.1 Eye and Retina; 2.2 Visual Cortex; 2.3 On the Function of the Color Opponent Cells; 2.4 Lightness; 2.5 Color Perception Correlates with Integrated Reflectances; 2.6 Involvement of the Visual Cortex in Color Constancy; 3 Theory of Color Image

Formation; 3.1 Analog Photography; 3.2 Digital Photography; 3.3 Theory of Radiometry; 3.4 Reflectance Models; 3.5 Illuminants; 3.6 Sensor Response; 3.7 Finite Set of Basis Functions
4 Color Reproduction4.1 Additive and Subtractive Color Generation; 4.2 Color Gamut; 4.3 Computing Primary Intensities; 4.4 CIE XYZ Color Space; 4.5 Gamma Correction; 4.6 Von Kries Coefficients and Sensor Sharpening; 5 Color Spaces; 5.1 RGB Color Space; 5.2 sRGB; 5.3 CIE L*u*v*Color Space; 5.4 CIE L*a*b*Color Space; 5.5 CMY Color Space; 5.6 HSI Color Space; 5.7 HSV Color Space; 5.8 Analog and Digital Video Color Spaces; 6 Algorithms for Color Constancy under Uniform Illumination; 6.1 White Patch Retinex; 6.2 The Gray World Assumption; 6.3 Variant of Horn's Algorithm
6.4 Gamut-constraint Methods6.5 Color in Perspective; 6.6 Color Cluster Rotation; 6.7 Comprehensive Color Normalization; 6.8 Color Constancy Using a Dichromatic Reflection Model; 7 Algorithms for Color Constancy under Nonuniform Illumination; 7.1 The Retinex Theory of Color Vision; 7.2 Computation of Lightness and Color; 7.3 Hardware Implementation of Land's Retinex Theory; 7.4 Color Correction on Multiple Scales; 7.5 Homomorphic Filtering; 7.6 Intrinsic Images; 7.7 Reflectance Images from Image Sequences; 7.8 Additional Algorithms; 8 Learning Color Constancy; 8.1 Learning a Linear Filter
8.2 Learning Color Constancy Using Neural Networks8.3 Evolving Color Constancy; 8.4 Analysis of Chromatic Signals; 8.5 Neural Architecture based on Double Opponent Cells; 8.6 Neural Architecture Using Energy Minimization; 9 Shadow Removal and Brightening; 9.1 Shadow Removal Using Intrinsic Images; 9.2 Shadow Brightening; 10 Estimating the Illuminant Locally; 10.1 Local Space Average Color; 10.2 Computing Local Space Average Color on a Grid of Processing Elements; 10.3 Implementation Using a Resistive Grid; 10.4 Experimental Results; 11 Using Local Space Average Color for Color Constancy
11.1 Scaling Input Values11.2 Color Shifts; 11.3 Normalized Color Shifts; 11.4 Adjusting Saturation; 11.5 Combining White Patch Retinex and the Gray World Assumption; 12 Computing Anisotropic Local Space Average Color; 12.1 Nonlinear Change of the Illuminant; 12.2 The Line of Constant Illumination; 12.3 Interpolation Methods; 12.4 Evaluation of Interpolation Methods; 12.5 Curved Line of Constant Illumination; 12.6 Experimental Results; 13 Evaluation of Algorithms; 13.1 Histogram-based Object Recognition; 13.2 Object Recognition under Changing Illumination
13.3 Evaluation on Object Recognition Tasks

Sommario/riassunto

A human observer is able to recognize the color of objects irrespective of the light used to illuminate them. This is called color constancy. A digital camera uses a sensor to measure the reflected light, meaning that the measured color at each pixel varies according to the color of the illuminant. Therefore, the resulting colors may not be the same as the colors that were perceived by the observer. Obtaining color constant descriptors from image pixels is not only important for digital photography, but also valuable for computer vision, color-based automatic object recognition, and color imag