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A writer of fiction cannot wholly and comfortably use an impersonal mode of narrative because it is restrictive and coercive. Nor can he use the mode of omniscience because the relation between the creator and the created has undergone a drastic change. As a brilliant piece of meta-fiction, The French Lieutenant's Woman cannot use one narrative mode without depending upon another. A writer of fiction cannot wholly and comfortably use an impersonal mode of narrative because it is restrictive and coercive. Nor can he use the mode of omniscience because the relation between the creator and the created has undergone a drastic change. Uroplatus phantasticus, the satanic leaf-tailed gecko, is a species of gecko indigenous to the island of Madagascar. First described in 1888 by George Albert Boulenger, U. phantasticus is the smallest in body of the Uroplatus geckos, though there is an ongoing debate[citation needed] as to whether one of its cousins, U. ebenaui, is smaller because of its shorter tail. Of the more than 65,000 living species of chordates, the world's largest and fastest animals, the blue whale and peregrine falcon respectively, are chordates, as are humans. 16. Genus – A genus is a taxonomic rank used in the biological classification of living and fossil organisms in biology. In the hierarchy of classification, genus comes above species. Learn Guitar Scales and Modes the Easy Way Scales and modes are essential learning for any guitarist, but they're intimidating when first learning to play guitar. There's an endless list of shapes, fingerings, theory, etc. to learn, making it easy to be overwhelmed in the practice room. But. Learning scales and modes doesn't have to be stressful or seem impossible. The concept of stylus phantasticus (or 'fantastic style') as it was expressed in free keyboard music of the north German Baroque forms the focus of this book. Exploring both the theoretical background to the style and its application by composers and performers, Paul Collins surveys the development of Athanasius Kircher’s original concept and its influence on music theorists such as Brossard, Janovka, Mattheson, and Walther.