

**1: Novosti januar - Teološka fakulteta**

*Publikacija izhajala s stirimi različnimi podnaslovi (excerpts from criticism of the works of today's novelists, poets, playwrights, and other creative.*

Ruth - Svetopisemski komentarji b Sveto pismo stare zaveze Eerdmans Publishing Company, The Gospel of Luke. Lucam - Svetopisemski komentarji b Sveto pismo nove zaveze c Lukov evangelij Ad Ephesios - Svetopisemski komentarji b Sveto pismo nove zaveze Marcum - Svetopisemski komentarji b Sveto pismo nove zaveze c Markov evangelij d eksegeza e interpretacija Ad Philippenses - Svetopisemski komentarji b Sveto pismo nove zaveze Commentary on the First epistle to the Corinthians: Ad Corinthios I - Svetopisemski komentarji b Sveto pismo nove zaveze c eksegeza d interpretacija Ad Thessalonicenses I - Svetopisemski komentarji b Sveto pismo nove zaveze c eksegeza d interpretacija Johannis - Svetopisemski komentarji b Sveto pismo nove zaveze c Janezova pisma d interpretacija e eksegeza Johannis - Svetopisemski komentarji b Biblia. Johannis - Svetopisemski komentarji c Sveto pismo nove zaveze d Janezova pisma e interpretacija f eksegeza The Gospel of Mark. Marcum - Svetopisemski komentarji b Sveto pismo nove zaveze c Markov evangelij d interpretacija Johannis - Svetopisemski komentarji c Biblia. Johannis - Svetopisemski komentarji d Sveto pismo nove zaveze e Janezova pisma f eksegeza g interpretacija Studia historica Slovenica ; letn. Lovrenc na Pohorju skozi stoletja. Lovrenc na Pohorju Ad Thessalonicenses I - Svetopisemski komentarji b Biblia. Ad Thessalonicenses II - Svetopisemski komentarji c Sveto pismo nove zaveze d eksegeza e interpretacija Ioannem - Svetopisemski komentarji b Sveto pismo nove zaveze c Janezov evangelij Apocalypsis - Svetopisemski komentarji b Sveto pismo nove zaveze c Apokalipsa d Janezovo razodetje e eksegeza f interpretacija Ad Philippenses - Svetopisemski komentarji b Sveto pismo nove zaveze c Pavlova pisma Ad Romanos - Svetopisemski komentarji b Sveto pismo nove zaveze c eksegeza d interpretacija Ad Colossenses - Svetopisemski komentarji b Biblia. Ad Philemonem - Svetopisemski komentarji

2: Pitch (music) - Wikipedia

*Contemporary literary criticism by, , Gale Research Company edition, in English.*

Princeton University Press, Russell Sage Foundation, Liberalism, Constitutionalism, and Democracy. Oxford University Press, One for All: The Logic of Group Conflict. Morality Within the Limits of Reason. University of Chicago Press. Essays on Individual Autonomy, New York: Russell Sage Foundation, pp. Mansfield and Richard Sisson, eds. Ohio State University Press. Wistful Thinking , " Constitutional Political Economy, 1 2: Essays on Democracy and Disagreement, Oxford: Oxford University Press, pp. Economic and Political Perspectives, Cambridge: Essays in Honor of John C. Roland Pennock and John W. Authority Revisited, New York: New York University Press, pp. A Handbook, New York: Cambridge University Press, pp. Goodin and Philip Pettit, eds. Ethics, Bowling Green, Ohio: Philosophy Documentation Center, pp. Designing Democratic Institutions, New York: University of British Columbia Press, pp. Barnett and Ian Shapiro, eds. Essays in Honor of Anatol Rapoport, Heidelberg: Messick and Ann Tenbrunsel, eds. Majorities and Minorities, New York: Pharr and Robert D. Edinburg University Press, pp. Burns and Walter Buckley, eds. Fernandez and Milton B. Center for International Studies, University of Chicago, pp. Politics and Society, vol. Gower Publishing Company, pp. University of California Press, pp. The Political Economy of Collective Decisions: Essays in Honor of Albert Breton, Cambridge: Kerr, and George H. Quester, editors, Nuclear Deterrence: Contact Information Russell Hardin Professor russell.

## 3: References Gentianaceae

*Note: Citations are based on reference standards. However, formatting rules can vary widely between applications and fields of interest or study. The specific requirements or preferences of your reviewing publisher, classroom teacher, institution or organization should be applied.*

Art by penciller and character co-creator Jack Kirby and inker Joe Sinnott. Numerous requests from fans prompted the character to be featured heavily in *Fantastic Four* 72â€”77 Marchâ€”Aug. These two storylines introduced two new heralds for Galactus. Galactus also featured in *Fantastic Four* â€” July â€” Oct. While nearly identical to the previous origin, this story featured supplemental material, edits, and deletions by writer Mark Gruenwald , pencillers John Byrne and Ron Wilson and inker Jack Abel. Rather than traveling into a dying star, the character enters the core of the collapsing universe before the Big Bang ; the story was later reprinted as *Origin of Galactus* 1 Feb. The character guest-starred in *Rom* 26â€”27 Jan. Galactus featured in two related storylines of *Fantastic Four* â€” Mayâ€”July and August Another appearance in *Fantastic Four* Jan. At the end of the story, Eternity , an abstract entity in the Marvel Universe, appears to validate the existence of Galactus; Howard University professor of literature Marc Singer criticized this, accusing writer-artist John Byrne of using the character to "justify planetary-scale genocide. Nine of a scheduled ten installments appeared. Each was six pages with the exception of the eighth installment 12 pages. The magazine was canceled with issue 34, leaving the last chapter unpublished and the story unfinished; however, Byrne later published the conclusion on his website. Simonson originally conceived that the story arc would occur in the third volume of *Silver Surfer*, but the title was canceled due to dwindling sales. She proposed a separate limited series, and at the time was initially doubtful that Marvel would approve what she considered a "radical" idea concerning "why the very existence of the universe depends on the health and well-being of Galactus. The character features in the first six issues of the series *Thanos* Dec. After appearing in the limited series *Stormbreaker: Silver Surfer* 1â€”4 June â€” Sept. *Heralds of Galactus* 1â€”2 Feb. Galactus was an antagonist in *Fantastic Four* â€” June â€” July , where he tried to devour fellow cosmic function *Epoch*. Author Andy Lanning said that he and co-writer Dan Abnett were "treating Galactus like a force of nature; an inevitable, planetary catastrophe that there is no reasoning with, no bargaining with and no escaping. *Godhunter* 1â€”3 June â€” Aug. *The Saga of Beta Ray Bill*. After an appearance in *Fantastic Four* â€” Nov. Fictional character biography[ edit ] *Galan of Taa*, and the Sentience of the previous universe in the *Cosmic egg* , which will eventually produce Galactus. *Galactus the Origin* 1 May Art by Jack Kirby and John Byrne. Galactus was originally the explorer *Galan of Taa*. The planet Taa existed in the prime pre-Big Bang universe. When an unknown cosmic cataclysm gradually begins killing off all of the other life in his universe, Galan and other survivors leave Taa on a spacecraft and are engulfed in the Big Crunch. Galan, however, does not die: When a faction of the gods led by Diableri of Chaos attempt to remake the universe in their image, Galactus kills the entity and imprisons three other rebel gods Antiphon , Tenebrous, and Aegis in the prison called the Kyn. Although Galactus leaves Earth, vowing that he will never try to consume it again, he banishes the Surfer to Earth for betraying him. Galactus frees Firelord when Thor presents Galactus with the Asgardian Destroyer to animate and use as a herald. *Fantastic* offers to release Galactus from his vow to avoid Earth if he helps defeat the Sphinx. Galactus agrees, if the *Fantastic Four* first recruit a being called Tyros as a new herald. The quartet succeed, and the newly empowered and renamed Terrax leads his master to Earth. Galactus locates and defeats the Sphinx in Egypt , but is confronted by Mr. Fantastic, who unbeknownst to Galactus wields a fake Ultimate Nullifier. Near death, Galactus is saved by the *Fantastic Four* and the *Avengers* â€”also acquiring another herald: During the trial, the cosmic entity Eternity â€”the sentient embodiment of space and reality of the Marvel Universeâ€”intervenes, allowing all beings present to momentarily become one with the universe, allowing them to understand that Galactus is a necessary part of the cosmic order. A starving Galactus dies and adopts the form of a star. Galactus then provides Mr. The Hunger is destroyed when Thanos orchestrates a final battle with Galactus. The *Fantastic Four* and Quasar free the Torch by changing Galactus back into the humanoid Galan, who chooses to exile himself to an energy-rich

alternate dimension before he can transform back into Galactus so that he can feed on that reality without endangering planets. Fantastic Four Jan. After an encounter with Epoch , [61] Galactus consumes the planet Orbusen. Fantastic explains that in the distant future, the heroes on a dying Earth killed Galactus and then escaped to the present via time travel. Odin , ruler of the Norse Gods, contends that Galactus wishes to ensure that he is not replaced in the next universe. To avoid a protracted battle, the Silver Surfer offers to remain on Earth to guard the artifact on the proviso Galactus may have it once Asgard eventually passes. Galactus recruits a preacher he names Praeter to be his new herald. The heroes of the alternate Earth travel to Earth to acquire information on Galactus [75] and eventually manage to send Galactus to the Negative Zone, reasoning that he will eventually starve to death as the region is composed of anti-matter. Galactus re-emerges as a Lifebringer instead of a Devourer of Worlds, his first act being to restore Archeopia, the first world he ever consumed. Galactus also comes into conflict with fellow cosmo Lord Chaos and Master Order , who, with the Molecule Man , wish for Galactus to return to his former role as a Devourer of Worlds and thereby restore order to the universe. Lord Chaos and Master Order bring Galactus to trial before the Living Tribunal , still seeking to restore Galactus to his former state for the sake of the cosmic balance. Although Galactus successfully argues that the balance of the new multiverse is different and his old role is obsolete, the Tribunal is destroyed by a Firmament-influenced Master Order and Lord Chaos. After a brief battle, Master Order decides to create a new cosmic order which it and Lord Chaos control. Their former servant, the In-Betweener, is forcibly merged with them into a new cosmic being called Logos. After destroying several Celestials, Logos forcibly transforms Galactus back into the Devourer of Worlds. The process is reversed when Anti-Man sacrifices his life to restore Galactus as the Lifebringer. Galactus then swears to free the imprisoned Eternity. Galactus has on occasion been severely weakened due to a lack of sustenance, and on one occasion was defeated whilst in this state by the combined Fantastic Four and Avengers.

**4: ComiXology New Releases**

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Illustrated Flora of the Pacific States: Washington, Oregon, and California, vol. Flowering plants of Jamaica. University of the West Indies, Mona, Jamaica. Chionogentias Gentianaceae, a new generic name for the Australasian "snow gentians", and a revision of the Australian species. Flora of Australia, vol. Familles de plantes, vol. Flore de la Suisse et des territoires limitrophes, ed. Materialy k palinomorfoloicheskomu izucheniyu semeystva Gentianaceae 2 Exacinae i Chironiinae. In Russian Agababyan, V. Materialy k palinomorfoloicheskomu izucheniyu semeystva Gentianaceae 1 Erythraeinae. Materialy k palinomorfoloicheskomu izucheniyu semeystva Gentianaceae 4. Materialy k palinomorfoloicheskomu izucheniyu semeystva Gentianaceae 3 Gentianinae Biol. In Russian Aitken, E. Notes relating to the flora of Bhutan: Edinburgh Royal Botanical Garden, Edinburgh. Phylogeny and classification of Voyria saprophytic Gentianaceae. Gentianaceae – systematics and natural history. Cambridge University Press, Cambridge. A monograph of the American species of the genus Halenia. An ordinal classification for the families of flowering plants. Exaci species ex peninsula Indica ac ex insula Ceylano. Bakhuizen van den Brink. Flora of Java, vol. Phylogeny of the Asteridae s. Phylogenetic relationships within the Gentianales based on ndhF and rbcL sequences, with particular reference to the Loganiaceae. Observations sur le Veratrilla. Histoire des Plantes, vol. Flora of tropical Africa, vol. Diagnoses plantarum novarum Phanerogamarum Socotrensium, etc. Pacific plant areas, vol. Icones Plantarum Indiae Orientalis. Notes on north Brazilian Gentianeae, from the collections of Mr. Spruce and Sir Robert Schomburgk. Gentians in the garden. Contributions to chromosome atlas of the New Zealand flora – 25, miscellaneous species. Duncker and Humblot, Berlin. Agence de cooperation culturelle et technique, Paris. Flora de Mallorca, vol. Anteil der Polyploidien in der Flora des Bismarckgebirges von Ostneuguinea. The seeds of Gentianaceae. Ovule ontogeny and seed coat development in Gentiana, with a discussion on the evolutionary origin of the single integument. Jardin Botanique National de Belgique, Brussels. Phylogeny of the Rubiaceae and the Loganiaceae: Congruence or conflict between molecular and morphological data? An illustrated flora of the northern United States, ed. The Central American species of Centaurium Gentianaceae. Herbaceous plants of Maryland. Observations systematical and geographical on the herbarium collected by Professor Christian Smith, in the vicinity of Congo. The civil and natural history of Jamaica in three parts, ed. Flora of tropical East Africa. Flora of the Queen Charlotte Islands, part 1: A revision of the genus Frasera. Wood anatomy of some Gentianaceae: Wood anatomy of Gentianaceae, tribe Helieae, in relation to ecology, habit, systematics, and sample diameter. Xanthonenes in higher plants: Flora Italiana continuata da Teodoro Caruel, vol. De plantis in expeditione speculatoria Romanoffiana observatis rationem dicunt Ad. Phylogenetic position of the genus Swertia Gentianaceae in the subtribe Swertiinae. In Russian Christopher, J. IOPB-chromosome number report Flora of the British Isles, ed. Notes on Indian Gentianaceae. The flora of British India, vol. Flora of the Malayan peninsula. Guide to the vascular plants of the Florida panhandle. Trees of southern Africa, ed. Struik Publishers, Cape Town. Seed coat micromorphology in Irlbachia Gentianaceae. A new species of Tachia Gentianaceae from Suriname. Flora of the Yukon Territory. Plants of Iowa, keys for determining the names of the native trees, shrubs, flowers and ferns and most of the cultivated plants of Iowa Tracheata, ed. The vascular flora of Ohio, vol. Wayside trees of Malaya, vol. Manual of the vascular plants of Texas. Flora of the Bahama archipelago. A revised handbook to the flora of Ceylon, vol. The origin and early diversification of angiosperms. Lower Eocene and Paleocene Gentianaceae: Frasera umpquaensis, green gentian or Umpqua swertia. Flora of Barro Colorado Island.

**5: AMS :: Transactions of the American Mathematical Society**

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() - Posvetovanja c) Catholic Church - Foreign relations - 17th century - Congresses d) Ecclesia Catholica - Mednarodni  
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pridige Studia humanitatis, [Ljubljana]: Bibliografija z opombami na dnu str. Pilo T Karmel,

**6: Contemporary literary criticism ( edition) | Open Library**

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Smith called them, are arranged into three sections: Individual Tales ; B. Collected Tales ; and C. Selected and Complete Tales. Because many of the variant editions and printings are undated or only give the copyright date, I decided to list the books in sections A and B alphabetically by the names of the publishers rather than chronologically, and then by date or by the names of the cities, pagination, or series whenever a book was issued more than once by the same publisher. The contents are noted for the first edition of each of the five original collections of the short stories. All the editions are complete unless otherwise indicated. Also, the magazine and newspaper appearances of the stories are listed separately and then arranged alphabetically by the name of the publication, not by the date. In section C the books are listed alphabetically by the titles, and then by publishers when the titles are the same. Rather, it is an attempt to list and provide only as much descriptive information as necessary in order to identify the numerous editions, especially variant editions, of the Canonical tales. It is a fascinating and invaluable book. The Masterpieces of Mystery Library, c. Masterpieces of Mystery, Vol. Selected by Ellery Queen Simulated royal red leather, stamped with a gold design; white edges. Same with gilt edges and a ribbon bookmark. Tales of Perfidious Albion. Edited and introduced by Thomas Godfrey. The Mysterious Press, [December ]. Jacket design by Miriam Campiz. Edited by Eleanor Terry Lincoln. Collected Editions in Miniature [Barbara J. Magazines and Newspapers C5. The Return of Sherlock Holmes, No. The Strand Magazine, 28, No. True Confessions, 8, No. The Adventure of the Beryl Coronet C9. Magazines and Newspapers C Inter-Ocean, [Chicago] April 17, , 33, 35; April 24, , Louis Post-Dispatch April 17, , 34; April 24, , The Strand Magazine, 3, No. The Adventures of Sherlock Holmes, No. The Adventure of Black Peter C The Strand Magazine, 27, No. Edited, with an introduction by Croff Conklin and Noah D. Cover design by Bob Eichinger. The Strand Magazine, 72, No. The Adventure of the Blue Carbuncle C Edited by Thomas Godfrey. Illustrated by Gahan Wilson. Avenel Books, [] p. First published by The Mysterious Press, The Adventure of the Blue Carbuncle. With an introduction by Christopher Morley. Edited and with a bibliographical note by Edgar W. The Baker Street Irregulars, At head of title: The Adventures of Sherlock Holmes. With two illustrations by Sidney Paget. Deluxe edition in decorated slipcase. Limited to numbered copies. A Note on the Baker Street Irregulars. Booklet also listed in a set. One in a set of six promotional booklets. Selected by Arthur Neale. Selected by Ellery Queen. Masterpieces of Mystery Library Simulated royal red leather, stamped with a gilt design. Edited by James Charlton and Barbara Gilson. Line drawings by Reisie Nucera. Edited by Robert Macintyre. Compiled by Louis Morris. Also, a later printing with a new cover illustration by Stanislaw Fernandes. The Heritage of Literature Series, Sec. Illustration for Blue repeated on cover. The Mysterious Press, []. Published in a trade edition and a limited edition of copies, numbered and signed by the editor and illustrator, in a slipcase. Compiled by Andrew Scotland. The Copp Clark Co. The Perfection Form Co. Wonders and Workers, by William S. Pooley, and Fred G. Scott, Foresman and Co. Basic Reading and Literature, 2 Spine title: Basic Reading and Literature, 2. Iverson [and] Agnes L. Illustrations by Guy Brown Wisner Associates. With questions and exercises p. Selected and introduced by Michael Cox. Oxford University Press, Jacket illustration by Paul Slater. Beautifully printed with three magnificent color illustrations, one of which folds out to 32 in. The Philadelphia Inquirer January 10, , The Adventures of Sherlock Holmes, 7 First appearance. The Boscombe Valley Mystery C Compiled and edited with an introduction by S. Van Dine Willard Huntington Wright. Blue Ribbon Books, [c. With a note on Doyle p. Light green cloth letter black. Also, red cloth lettered black. Dark blue cloth lettered gilt. Light blue cloth lettered black. Compiled and edited with an introduction by Willard Huntington Wright. Brown cloth lettered gilt. Boynton [and] Maynard Mack. Hayden Series in Literature With exercises. Jacket illustration by Stuart Bodek. The Boscombe Valley Mystery. Watermill Classic Cover illustration of Holmes and Watson. Published in hardcover "long last" and paperback editions.

**7: USH Volume 1, Section IA - University of Minnesota Libraries**

*Also known as: "The Journal of the International Foundation for Gender Education." ; Magazine name changed from "The TV-TS Tapestry" starting with issue 74, winter*

Perception of pitch[ edit ] Pitch and frequency[ edit ] Pitch is an auditory sensation in which a listener assigns musical tones to relative positions on a musical scale based primarily on their perception of the frequency of vibration. Frequency is an objective, scientific attribute that can be measured. The oscillations of sound waves can often be characterized in terms of frequency. Pitches are usually associated with, and thus quantified as, frequencies in cycles per second, or hertz , by comparing the sounds being assessed against sounds with pure tones ones with periodic , sinusoidal waveforms. Complex and aperiodic sound waves can often be assigned a pitch by this method. Since pitch is such a close proxy for frequency, it is almost entirely determined by how quickly the sound wave is making the air vibrate and has almost nothing to do with the intensity, or amplitude , of the wave. That is, "high" pitch means very rapid oscillation, and "low" pitch corresponds to slower oscillation. Despite that, the idiom relating vertical height to sound pitch is shared by most languages. The exact etymological history of the musical sense of high and low pitch is still unclear. There is evidence that humans do actually perceive that the source of a sound is slightly higher or lower in vertical space when the sound frequency is increased or reduced. The pitch of lower tones gets lower as sound pressure increases. Stevens [13] and W. In general, pitch perception theories can be divided into place coding and temporal coding. Place theory holds that the perception of pitch is determined by the place of maximum excitation on the basilar membrane. A place code, taking advantage of the tonotopy in the auditory system, must be in effect for the perception of high frequencies, since neurons have an upper limit on how fast they can phase-lock their action potentials. Temporal theories offer an alternative that appeals to the temporal structure of action potentials, mostly the phase-locking and mode-locking of action potentials to frequencies in a stimulus. The precise way this temporal structure helps code for pitch at higher levels is still debated, but the processing seems to be based on an autocorrelation of action potentials in the auditory nerve. There are several of these, such as the tritone paradox , but most notably the Shepard scale , where a continuous or discrete sequence of specially formed tones can be made to sound as if the sequence continues ascending or descending forever.

Definite and indefinite pitch[ edit ] Not all musical instruments make notes with a clear pitch. The unpitched percussion instrument a class of percussion instrument does not produce particular pitches. A sound or note of definite pitch is one where a listener can possibly or relatively easily discern the pitch. Sounds with definite pitch have harmonic frequency spectra or close to harmonic spectra. A listener hears numerous frequencies at once. The vibration with the lowest frequency is called the fundamental frequency ; the other frequencies are overtones. Whether or not the higher frequencies are integer multiples, they are collectively called the partials , referring to the different parts that make up the total spectrum. A sound or note of indefinite pitch is one that a listener finds impossible or relatively difficult to identify as to pitch. Sounds with indefinite pitch do not have harmonic spectra or have altered harmonic spectraâ€”a characteristic known as inharmonicity. It is still possible for two sounds of indefinite pitch to clearly be higher or lower than one another. For instance, a snare drum sounds higher pitched than a bass drum though both have indefinite pitch, because its sound contains higher frequencies. In other words, it is possible and often easy to roughly discern the relative pitches of two sounds of indefinite pitch, but sounds of indefinite pitch do not neatly correspond to any specific pitch. A special type of pitch often occurs in free nature when sound reaches the ear of an observer directly from the source, and also after reflecting off a sound-reflecting surface. This phenomenon is called repetition pitch , because the addition of a true repetition of the original sound to itself is the basic prerequisite.

Pitch standards and Standard pitch[ edit ] Main article: Concert pitch A pitch standard also Concert pitch is the conventional pitch reference a group of musical instruments are tuned to for a performance. Concert pitch may vary from ensemble to ensemble, and has varied widely over musical history. Standard pitch is a more widely accepted convention. Transposing instruments have their origin in the variety of pitch standards. In modern times, they conventionally have their parts transposed into different keys from voices and other instruments and even from

each other. As a result, musicians need a way to refer to a particular pitch in an unambiguous manner when talking to each other. Please help improve this section by adding citations to reliable sources. Unsourced material may be challenged and removed. February For a comprehensive list of frequencies of musical notes, see Scientific pitch notation and Frequencies of notes. Note frequencies, four-octave C major diatonic scale, starting with C1. Pitches are labeled using: In standard Western equal temperament, the notion of pitch is insensitive to "spelling": Human perception of musical intervals is approximately logarithmic with respect to fundamental frequency: Motivated by this logarithmic perception, music theorists sometimes represent pitches using a numerical scale based on the logarithm of fundamental frequency. For example, one can adopt the widely used MIDI standard to map fundamental frequency,  $f$ , to a real number,  $p$ , as follows  $p$ .

#### 8: Islamsko budjenje by Selvedina Hodžić - Issuu

*Psychiatrists and others have too often discounted reports of sexual attacks upon children and ascribed the incident to fantasy. The author's experience in private psychoanalytic practice and in Philadelphia's rape victim clinics indicates that these assaults occur frequently.*

#### 9: Digital Transgender Archive : Free Texts : Free Download, Borrow and Streaming : Internet Archive

*Odnos između vida i kinestezije u pogledu opažanja veličine ispitan je u 4 eksperimenta. Rezultati eksperimenata 1 i 2 pokazuju da se kao jednake često procenjuju različite fizičke veličine kada se jedna opazi putem vida, a druga putem kinestezije, bilo da je reč o linearnim (Eksperiment 1) ili kružnim veličinama (Eksperiment 2).*

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