

## ON COMEEO-ENGRAVING.

THE term Cameo is applied to engraving in relief on gems and stones, formed of two or more strata, or layers of different colours; by which means, a design engraved thereon, or even various parts of the same design, are of a colour differing from that of the ground of the work. The more distinct and opposite the colours, the greater is the value of the stone; one chief excellence consisting in the ground being absolutely opposite and distinct from the colour of the subject engraved, as of a white figure standing out from a dark or black ground.

The stone which has always been most highly esteemed for cameo-engraving, is the onyx. The mineralogist usually restricts this name to a variety of chalcedony; but the engravers of cameos give to the term onyx a wider signification, including under that title, all stones formed of different coloured layers or strata; thus, for instance, there is the sard-onyx, and the cornelian-onyx, as well as several other varieties. The name onyx is derived from the Greek *ονυξ*, which signifies a nail; and many writers have been much puzzled to find out wherein the resemblance of the onyx to the nail consists. Mr. H. Weigall, however, suggests that there was an original propriety in the name, and that it most probably arose from the practice of the ancients in staining their nails; for if the stain were only applied at distant intervals of time, the lower portion of the nail would grow between the applications, and present a band of white at the bottom of the coloured nail, and thus render it a fair type of the onyx-stone. Oriental travellers agree in stating that, in those countries where the practice of staining the nails still continues, that part of the person commonly presents two colours resembling an onyx.

The art of cameo-engraving is of high antiquity. It probably took its rise in India, whence it was carried to Egypt and the West, where it was undoubtedly practised previously to the time of Moses. After the Jews had left Egypt, and received the law in the wilderness, Moses was directed to build the Tabernacle, or portable sanctuary, from the offerings of the people, who were commanded to deliver, amongst other materials, "onyx-stones, and stones to be set in the Ephod, and in the breast-plate of the High Priest,"—Exodus xxv, 7. Of these, Moses was directed to take two onyx-stones, and grave on them the names of the children of Israel; six of their names on one stone, and the other six names on the other stone, according to their birth; "with the work of an engraver in stone, like the engravings on a signet, shalt thou engrave the two stones." From Egypt, the art of cameo-engraving passed to Persia; and in both of these nations, it was, doubtless, first used to express, like the other arts of delineation or design, the symbols, allegories, ideas, customs, and manners of the respective countries, rather by simple conventional signs, than by accurate or pleasing forms in imitation of nature. It was no more originally, than an art of writing or drawing on costly and imperishable materials, such ideas and memorials, as fancy, interest, affection, or superstition might indicate; and it was not until after lengthened practice that the artists of India, Egypt, and Persia, were led to something like strict imitation of natural objects.

The art next appeared in Greece, the artists of which country soon wonderfully improved on the best Egyptian works, and carried the art of cameo-engraving to the

highest pitch of perfection. The Grecian artists not only introduced improvements in the mechanism of the art, but, by the superior choice and treatment of their subjects—the effects of better taste and closer imitation of nature—far outstripped the artists of Persia and Egypt. Portraits were subsequently introduced in cameo-engraving,—a style which Egypt and the East never attempted,—and here the resources of mythology afforded ample scope for delineation. From Greece, cameo-engraving passed with other of the Fine Arts to Rome, where it received abundant encouragement and employment from the rich and extravagant Romans, who spent large sums of money in decorating their furniture, goblets, and dress, with rich specimens of this art. Some of the antique cameos which have been preserved to the present time, are wonders of beauty and perfection; showing the high degree of excellence which this art attained under the luxurious successors of Alexander the Great. The finest specimen now existing, is the Gonzaga cameo, in the Imperial collection of gems at St. Petersburg. The largest onyx said to exist, is an oval of eleven inches by nine, on which is engraved the Apotheosis of Augustus. This onyx has four zones or strata, two of which are brown, and two white.

The Italians of the present day are still remarkable for their taste and skill in many of the Fine Arts, for which their country was formerly distinguished,—hence we find, that the art of cameo-engraving, is still most successfully practised at Rome, where there are many eminent artists now living. From Italy, the art of cameo-engraving has been introduced into France and England; but there are not more than two engravers in each of the two capitals of Paris and London. But few specimens of cameos were shown at the Great Exhibition. General Manley exhibited a fine onyx cameo, of "Jupiter overcoming the Titans," the work of Salvator Passamonti, of Rome. Savalini, of Rome, sent two specimens of onyx cameos. Our own country was represented by Mr. Brett, of Tysoe Street, Wilmington Square, who exhibited fine onyx cameos of elaborate workmanship.

The places where the onyx is chiefly found at the present day, are Oberstein, a small town on the Nahe, near Mainz, in Prussian Saxony, the Brazils, and the East Indies. It occurs in the form of round pebbles. In the Brazils, it is found in the beds of rivers. At Oberstein, it is found in detached pieces in the ground, in rows, each stone apart from the other, like flint-stones in chalk. It is also found embedded under rocks.

The first process to which the rough onyx is submitted, is that of grinding in the mill of the lapidary. The markets of Rome, Paris, and London, are supplied from the lapidary-works of Oberstein and Idar; where the business of cutting and polishing these stones, as well as various other kinds, such as agates, amethysts, &c., occupies a considerable number of its inhabitants. At Oberstein, water-power is employed for driving the mills, which are formed of a very hard sandstone, mounted upon horizontal spindles. These are termed slitting-mills, the edges being principally used; and the stone is so cut as to bring the white stratum uppermost. The stones are then ground with emery, and polished with rotten-stone and water on a pewter lap; after which they are submitted to the following singular process for heightening the natural colour.

The account given by Pliny of one of the

various methods of colouring stones adopted by the Roman artists of his day, was long regarded as fabulous; this process consisted in boiling the stones with honey during seven or eight days. Now this identical process is at the present day employed in the agate manufactories of Oberstein and Idar, for the purpose of converting chalcedonies and red and yellow cornelian into fine onyx. This singular process remained during many years, a secret in the possession of an agate merchant of Idar, who had probably purchased it of the Italian artists, accustomed to frequent that locality for obtaining stones suitable for cameo-engraving. The artificial colouring of these stones is practically carried on in the following manner:—the stones about to be submitted to the colouring process, are first washed with great care, and then equally and carefully dried, but without exposure to an elevated temperature; when perfectly dry, they are put into a mixture of honey and water, care being taken that the vessel employed be scrupulously clean; above all that it be perfectly free from every kind of greasy matter; a fire is lighted beneath the vessel, and the fluid contents heated rapidly, care being however taken that the temperature be kept below boiling; it is also essential that the fluid lost by evaporation, be frequently replaced, in order that the stones may be constantly kept covered. This operation is continued for two or three weeks, the exact time required for its completion being ascertainable only by experiment. When the process is considered to be completed, the stones are transferred to another vessel, and covered with strong sulphuric acid. A slab of slate is placed over this second vessel, which is then put upon a furnace, and the sulphuric acid heated to 350° or 400°. At the expiration of some eight or ten hours, the stones are generally found to have acquired the requisite colour. It often happens, that some of the stones submitted to the above operations, refuse to take the colour, and indeed in all, the effect varies very much. The larger and softer stones are finished in a few hours, whilst others require to be kept under the influence of the acid during the whole of a day. When finished, the stones are removed from the acid and thrown into water, where they are well washed, and then dried in a kind of oven, after which they are polished and put into oil, in which they remain for a day or two according to circumstances. The oil removes from the surface of the stone the appearance of slight flaws or fissures, and imparts to it a high degree of polish and brilliancy. The oil is afterwards removed by rubbing the stone gently with bran. Sulphuric acid is used to obtain the black or onyx ground, and nitric acid the red or cornelian ground. The East Indian onyx is said to possess naturally a black stratum, but the probability is, that the natives know how to darken the colour. If the colour is natural to the stone, it is usually uniform throughout, but if artificially heightened, it is more or less superficial.

The colouring of these stones is founded on the following property:—the ribbons or zones, in the different varieties of chalcedony, which, in the kidney-formed masses of that substance, lie superimposed, differ in their texture and compactness, but owing to their similarity of colour in the natural state, they can only be distinguished from each other with difficulty. The stone is, however, capable of absorbing fluids in the direction of the strata; this property it possesses, however, in differing degrees; if therefore a coloured fluid be absorbed, and

the quantity taken up by the pores of the stone is different for every stratum or zone, it is clear that a number of tints will be produced, corresponding to the number of zones, each of which will indeed be rendered distinct and coloured, in proportion to the quantity of colouring fluid it may have absorbed; thus, a specimen of stone naturally but slightly coloured, may by this treatment, be rendered equal to fine stratified chalcedony or onyx, and may be equally well employed with them in the engraving of cameos, or for any other purpose where the variety of colour can be rendered available.

The chemical action which determines the access of colour in the process, is very simple.—the honey penetrates into the porous layers of the stone, and is carbonised in the pores by the sulphuric acid. The colour of the bands which absorb the honey, is thus more or less increased by the deposition of the carbon. The colours which naturally were barely indicated by different degrees of transparency in the zones, become by this treatment grey, up to black, whilst the white parts are rendered brighter and more distinct, by becoming, under the influence of the high temperature, more opaque. This is also the case with the bands of red, so that not only is colour given where none previously existed, but even those parts that were originally coloured, acquire a brightness of tint, and distinctness of marking, much greater than that which they naturally possessed.

The market value of these stones, when in their rough state, is ascertained by an empirical test, depending upon the above mentioned property of absorption of liquids. In the trial, a small piece is broken off that part of the rough stone which is expected to be of marketable value when polished; this fragment is moistened by the tongue, the buyer then carefully notes the rate at which the moisture dries away, or rather, whether it be rapidly absorbed by the stone, and also, whether the absorption takes place in alternate bands or zones, and in one zone more rapidly than in another. According to the greater or less rapidity of the absorption, the merchants judge of the aptness of the stone to receive colour, and above all, the probability of its being likely to assume the appearance of onyx under the colouring process. The value of the cameo stones ground at Oberstein and Idar, is about 3000*l.* per annum, of which 1000*l.* may be considered as the value of the rough stone, the remaining 2000*l.* representing labour and profit. Our readers may perhaps remember the remarkably fine specimens of onyx, red cornelian, and agate, shown at the Great Exhibition by Keller & Co., of Oberstein and Hatton Garden.

The stones intended for cameo-engraving having been thus prepared by the lapidary, and their colour heightened to the point desired, the cameo-engraver makes his selection of that which is most in accordance with his intended design, particular care being required, especially if the stone possess three strata, to adapt the design also to the stone. It is at all times desirable that the line of division between the colours of the two layers forming the ground and figure should be distinctly defined, but it is sometimes an advantage when the transition between the two colours in the upper layers is more gradual. For instance, in engraving the head of a Medusa, in a cornelian having one layer of white between two of red, if the lines of division between both the layers of red and the white were sharply defined, the features must be cut entirely out of the white layer, and the upper layer of red

must be reserved for the snakes; but if the transition between the upper layer of red and the white were gradual, a faint tinge of colour might be left on the cheek with great advantage to the effect, and the skilful cameo-engraver will thus avail himself of the opportunity for heightening the effect that is offered by the formation of the stone. When the stone consists of several layers of colour, considerable scope is afforded for the exercise of the judgment in selecting a design, in which the whole of the colours can be rendered available.

As a preliminary step to engraving the cameo, the artist first makes a sketch of the design on an enlarged scale, and then, having considered the degree of relief that will be adapted to the thickness of the white layer, he makes a model in wax of the exact size of the stone. The model and stone are carefully prepared, and any alterations that may be demanded by the formation of the stone are first made in the model. When the design has been accommodated to the stone as nearly as possible, the outline is sketched on the surface, and cut in with a knife-edged tool, and the superabundant portions of the white layer, beyond the outline, are removed, down to the dark layer forming the ground. The general contour of the figure is next formed, and this is followed by the principal details, which are sketched and cut in succession, care being taken to reserve sufficient material at the most prominent parts, and to advance the engraving uniformly, so that the general effects may be compared from time to time with that of the wax model. The tools employed in engraving cameos are small revolving wheels formed of soft iron, made with long conical stems, which are fitted somewhat like chucks into the hollow mandrill or quill of a miniature lathe-head, called a seal-engraver's engine. The engine is mounted upon a stout table, hollowed out in front, somewhat like a jeweller's bench, and from two feet six inches to three feet six inches in height, according as the operator may prefer to sit or stand at his work. The tools being of a very small diameter, little power is required. A rapid motion is, however, requisite for some portion of the work, and a steady position of the body is at all times of the first importance; the treadle is, therefore, jointed just beneath the heel of the operator, who is thus enabled to give a rapid motion to the wheel with but little movement of the leg. The engine consists of a brass pillar about six inches high, having at the base a central bolt which passes through the top of the bench, and is retained by a nut and washer beneath. The upper part of the pillar has two openings, which cross each other at right angles, and serve for the reception of the pulley and bearings of the quill. The bearings are generally cylindrical, and made of tin or pewter cast upon the quill. Each pair of bearings is adjusted to fit the quill by a set screw passing through a brass cap screwed on the top of the pillar; the quill is of steel, about two inches long, and half an inch in diameter; it passes entirely through the bearings, all end-play in which is prevented by two small beads upon the quill. To the quill the tool is readily affixed, and it is of primary importance that it should run perfectly true in the engine.

The forms and sizes of the engraving tools employed are various, but the general shape is that of small discs or wheels, more or less rounded at the edges, which is the part almost exclusively used. Some of the tools are as thin on the edge as a knife, whilst others are thicker and more rounded. These

tools are seldom larger than one-sixth of an inch in diameter; many of them are very much smaller, some not exceeding the one hundred and fiftieth part of an inch in diameter, appearing to the naked eye like the point of a needle, though a powerful magnifier shows the discs distinctly developed. The edge of the tool being charged with fine diamond powder ground with oil, the stone to be engraved, having previously been firmly cemented to a handle, is applied to the lower edges of the discs or wheels, and twisted about during the operation, so as to expose every part of the device successively to the abrading action of the diamond powder on the tool. When the engraving is finished, the surfaces are polished in the most careful manner; for this purpose they are first smoothed with copper tools, made of the same shape as the finishing tools used in engraving, and charged with finer diamond powder and oil. They are then still further smoothed, by means of similar tools made of boxwood, charged with still finer diamond powder, and, lastly, completely polished by the use of copper tools charged with rotten stone and water; the whole process of smoothing and polishing demanding much skill and attention, to prevent the sharpness and delicacy of the engraving from being deteriorated. Sometimes the stone is again immersed in acid, to darken the part of the ground in immediate proximity with the figure.

The high cost of the onyx cameo confines its sale entirely to the upper ranks of society in this country. Even at the present time, although the price has been much reduced of late years, the cost of a well-executed cameo, with the head of a single figure on it, varies from 12*l.* to 20*l.*

*Shell Cameos.*—Of the various substitutes for the stones employed in antique and modern cameos, none have been so successfully applied as the shells of the mollusca. These shells possess the advantage of affording the necessary varieties of colour, whilst at the same time they are soft enough to be worked upon with ease, and sufficiently hard to resist wear, and to last for a long period of time. The shells which are at present most generally employed, are the Bull's Mouth, the Black Helmet, and the Queen Conch. The Bull's Mouth has a red inner coat, or what is called a sardonyx ground; the Black Helmet has a blackish inner coat, or what is called an onyx ground; and the Queen Conch has a pink ground. The Bull's Mouth shells are imported from Madagascar and Ceylon, and the Black Helmet from Jamaica, Nassau, and New Providence.

These shells are formed of three distinct layers of calcareous matter, deposited one after the other in the formation of the shell, each layer being composed of three perpendicular laminae or thin plates, placed side by side; the laminae composing the central layer being at right angles with one of the inner and outer ones, the inner and outer being placed longitudinally with regard to the axis of the line of the shells, while the inner laminae are placed across the axis, and concentrically with the edge of the mouth. This structure gives great strength to the shell, and thus affords more protection to the animal; it also furnishes the cameo-engraver the means of giving a particular surface to his work, for a good workman always carefully puts his work on the shell in such a manner that, the direction of the laminae of the central coat is longitudinal to the axis of his figure.

For cameos, the central layer forms the body of the bas-relief, the inner laminae being the ground, whilst the third or super-

ficial layer, is used to give a varied appearance to the surface of the design engraved. The cameo-engraver selects for his purpose, first, the shells which have the three coats, or layers, composed of different colours, as these afford him the means of suitably relieving his work; and secondly, those which have the three layers strongly adhering together; for if they are separated, his labour would be lost.

Only a single cameo, large enough for a brooch, can be obtained from a "Bull's Mouth;" whilst the "Black Helmet" yields on the average about three pieces, and the "Queen Conch" only one good piece. Several small pieces for shirt-studs, are in addition obtainable from the two former shells.

The method of engraving shell cameos is as follows:—The most suitable shell having been selected, it is cut into pieces of the required forms for cameos, either by means of the slitting-mill fed with diamond powder, employed by the lapidary in cutting onyx, or the cutting may be effected with a blade of iron or steel, such as a thin table-knife blade, notched so as to form a small saw, and fed with emery and water. The piece of shell having been cut out, is next carefully ground to the form of the cameo, upon an ordinary grindstone, the face and back of the shell being bevelled and reduced to the appropriate thickness. A last finish is given to the edges of the shell after the upper white layer has been removed from it. The piece of shell is next cemented on the centre of a block of wood, about three inches in diameter, or of a size convenient to be grasped in the hand. The outline of the subject is then sketched with a pencil, and the pencil-mark followed with a scratch-point; the surrounding white substance being removed by means of files and gravers, the figure is next brought out by the use of smaller tools. A very convenient form of tool for this purpose, is made of pieces of steel-wire about six or eight inches long, flattened at the end and hardened, then ground to an angle of about 45°, and carefully sharpened on an oil-stone. The largest tools may be made of wire about one-eighth of an inch in diameter. Smaller wire will serve for tools of a medium size; but for the smallest tools, an ordinary darning-needle, left quite hard, and ground to the same angle, will, when inserted in a wooden handle, be found very useful in deepening the finer lines. The advantage of this former tool consists in the absence of any angles that would be liable to scratch the work; and a tool thus formed, admits of being used either as a gouge or as a chisel, according as the flat or round side is brought to act on the work.

The manufacture of shell cameos, which is said to be of Sicilian origin, has been carried on at Rome since about the year 1805. At first the manufacture was confined to Italy; but about twenty-five years since, an Italian commenced the engraving of shell cameos in Paris; and at the present time, a much larger number of shell cameos are made in Paris than in Italy. The Roman artists have attained perfection in this beautiful art; and copies from the antique, original designs, and portraits, are executed by them in the most exquisite style of finish, perfect both in contour and taste. Nearly one-half of all the cameos made in France are exported to England; many of these are here mounted as brooches, and re-exported to the United States and the British colonies.

In 1845, the official value of the cameos imported from France was 1,126*l.*, but the duty of 20 per cent. on the value, which then

existed, operated as a great encouragement to the smuggler. The effect of the subsequent reduction of the import duty to 5 per cent. on the value, was to increase the quantity entered in 1846 to the value of 8,992*l.* In 1847 the official value of the cameos imported from France was 6,502*l.*

*Glass Cameos.*—According to the statement of Pliny, the art of producing fictitious copies of genuine stones was known in his time, and formed not an unprofitable speculation. Artificial stones were then produced from different kinds of fusible glass; thin laminae of stone were cemented together, to imitate the peculiar colour and appearance of certain kinds of gems, such as the agate and the onyx; and transparent stones were cemented together with interposed thin sheets of bright metal. The use of vitreous substances of various colours, to imitate the onyx, forms a branch of trade at the present day. It has been found that some kinds of glass, if exposed for any considerable time to a high degree of heat, but below their point of fusion, are so far changed in their properties and texture, as to become opaque, fibrous, and tough, and so hard as to cut common glass readily, and to be scarcely touched by the file. This preparation is adapted for the manufacture of imitation onyxes, the separate layers of different coloured glass being brought together by means of some fluxing material, and afterwards devitrified, or deprived of its glassy qualities, in the way above mentioned, in order to give it the degree of opacity, and in some degree also that hardness, which is the distinguishing characteristic of gems. Collections of cameos, illustrative of the finest specimens of ancient and modern Art, may thus be formed at a very moderate price, the imitations thus made being highly successful, both as regards the subject and the colour of the genuine cameo.

The beautiful opaque cameos, incrusting in transparent glass, manufactured by Mr. Apsley Pellatt, form another and very interesting variety of glass cameos.

#### HYLAS AND THE NYMPHS.

FROM THE GROUP BY J. GIBSON, R.A., IN THE VERNON GALLERY.

THE patronage which Mr. Vernon extended to Art was given almost exclusively to painting, with the exception of the few busts of distinguished men that now adorn the entrance-hall of Marlborough House. This noble work which stands in the same place is, we believe, the only piece of sculpture he ever purchased.

The story of Hylas belongs to the mythical episodes which are frequently found in classic fables and poems: the youth is said to have been a son of Thiodomas, King of Mysia, and a favourite of Hercules, who carried him away by force when he went on the Argonautic expedition. The ship putting into some place on the Asiatic coast for a supply of water, Hylas took a pitcher to assist his comrades, but unluckily fell into the fountain and was drowned. Some of the old writers say that the nymphs of the river stole him from his companions, and that Hercules was so distressed at his loss, that he abandoned the Argonauts to search for him, and caused the woods and mountains to echo back his lamentations. Thus Virgil sings—

"Hylan nautæ quo fonte relictum  
Clamasset: ut litus, Hyla, Hyla, omne sonaret;"

which Dryden translates—

"The cries of Argonauts for Hylas drowned,  
With whose repeated name the shores resound."

Mr. Gibson has chosen the latter version of the story as the subject of his sculpture; it is that best adapted for the sculptor's Art, but from its peculiar nature, one also requiring to

be treated with especial care, lest it should exceed the bounds of propriety. The artist has felt his difficulties, and has avoided an offence which a mind less delicately trained would, perhaps, even unintentionally, have committed.

Looking at the composition of the group we are struck with the harmony existing in the general outline; the two females, though differently placed, are arranged so as to present well-balanced lines and effective supports to the central figure, which stands out boldly from the others: the modelling of the whole three is true to nature, and very elegant; the left figure is especially graceful. By a skilful management of the drapery it is made to connect the figures, and while it gives breadth to the composition, though without an undue weight, prevents that isolation or separation of the group which, if not thus avoided, would have been disagreeable to the eye, while the massiveness of the drapery is judiciously broken by the introduction of the vase.

This group is not a very recent work of the artist's; but it is one of great merit: it was exhibited at the Royal Academy in 1837.

#### JEAN-JACQUES PRADIER.\*

THE early life of this distinguished sculptor, unlike that of many others who have ultimately attained to distinction, was not passed in a lengthened, obscure, and self-denying struggle against poverty. With the exception of the earliest years he devoted to the profession, his career was one of well-merited success; but wholly uneventful, as is that of artists generally; the only incidents of his life were the epochs of his works. James, or rather Jean-Jacques Pradier, was born at Geneva in 1790. His father, who kept a *hôtel garni*, known by its sign as the *Œu de France*, was an illiterate person, who, instead of promoting the education of his children, did all in his power to suppress any desire they might evince for improvement. By an extraordinary coincidence, the sculptor and his three brothers all became artists, although in the first instance apprenticed to different trades. James Pradier was the third, he was placed with a jeweller, and as displaying considerable taste in his workmanship, he was employed in the engraving of rings and watch cases. Having become a pupil of the school of design at Geneva, he soon attracted the attention of the director, through whose influence he procured, with great difficulty, the permission of his father to proceed to Paris; there to cultivate to maturity the bias he had already displayed for the profession to which he for many years had done so much honour. Pradier went to Paris in 1807, at the age of seventeen. The occupation which he had in view was still that of engraver, but Lemot, the sculptor, became interested in him, inasmuch as not only to receive him into his studio, but to procure for him through M. Denon, a pension, to be continued during the period of his study, from the Emperor Napoleon. Lemot employed Pradier as an assistant in the great work on which he was then occupied, the *fronton* of the Louvre, and on the occasion of a visit by the Emperor, with infinite kindness took the opportunity of presenting to him Pradier as one of the most promising of his *protégés*. In 1812 he was a candidate for the highest honours and was not altogether unsuccessful, as he received a medal which was not a mere honorary distinction, but invaluable to the young artist as securing his exemption from the conscription. The year following he obtained the first prize for a bas-relief, the subject of which was "Neoptolemus and Ulysses taking the arms of Hercules from Philoctetes." He was then twenty-three years of age and went to study at Rome, where he produced a figure of "Orpheus," a plaster group of a "Centaur" and a "Bacchante," a "Niobide" and a "Nymph" in marble; and these works

\* In the earlier portions of this article we have made free use of a Memoir read by M. R. Rochette, Secrétaire Perpétuel, before the "Institut" of France, on Oct. 1st, being the day of the annual distribution of prizes in the class of Fine Arts.