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Physical and Conceptual Fragility? Remarks on Exhibiting Pastels from Nineteenth-Century France[1]

Materials, Techniques and Meaning – the 18th Century

Artists' materials – supports and media – and techniques play an active role in the conception, production and reception of art works. Yet their visual, haptic and associational qualities do not confer on them a permanently anchored meaning as would the iconography of a certain motif. Meaning is more diffuse and must be inferred from how particular material properties and handling practices inform the artistic process and their reception at specific places and moments in time.[2]

During the 18th century viewers celebrated the surfaces of pastel portraits – their distinctive optical properties, the non-yellowing brilliance of colour and soft matte velvety bloom or *fleur*, favouring practices dating back to courtly gallantry.[3] The qualities of the layer of pastel particles awakened in viewers a realization of their physical instability and inspired reciprocal associations between powdery cosmetics and the ageing human face, associations indulged in by pastellists and their clients (**fig. 1**).

The pastel particles of 18th-century portraits were secured to the paper or parchment support by mechanical forces and the edges of the flexible support – most often paper laid onto canvas – were affixed to a wood strainer. This rigid frame made the composite object more sensitive to the deleterious effects of handling and movement than would be a rigid board alone or a flexible support held directly against a rigid backing (**fig. 2**). Today, we know that the effect of physical movement – from the gentlest handling to blows and particularly the disturbance of vibrations and their possible resonance effects – on a measurable percentage of these materially complex and inhomogenous, aged, inherently fragile and extremely vulnerable artworks will be harmful in the long term if not immediately.

Yet these unique works, with their airy loose surfaces, have recently have become "caught up in the exhibition imperative of contemporary museum culture and are being handled, transported and exhibited – so it must appear to the museum-going public – as the equal in stability of oil paintings on canvas."[4] By allowing their travel to venues near

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[2] Ann-Sophie Lehmann, "How Materials Make Meaning," *Netherlands Yearbook for the History of Art*, vol. 62, no. 1 (2012), p. 6.

[3] Thea Burns, *The Invention of Pastel Painting* (London, 2007), pp. 81–84. Paula Radisch, *Pastiche, Fashion and Galanterie in Chardin's Genre Subjects* (Newark DE, 2014), p. 2.

[4] Thea Burns, "Matte Surfaces: Meaning for Audiences of 18th-Century Pastel Portraits and the Implications for Their Care Today," *Kermes* , vol. 101–102 (2017), pp. 19–25.

and far, when we cannot yet ensure that this is safe, we are, in fact, working against the nature and conceptual value of their physical fragility which was the reason for their contemporary popularity and the very meaning to be shared today with museum goers.

In historical practice "surface has often been overlooked in a quest for depth and 'truth'," that is, a concern with underlying intellectual substance.[5] Allowing unfixed but restrained 18th-century pastels to travel causes concern because of their physical vulnerability and a new sensitivity to the meanings of surface properties and the responsibility to attend to them. The issues involved are complex and the action to be taken – whether to permit only the most restricted handling until the scientific verdict on safe travel is in or to fully or partially embrace the consequences of their literal and conceptual vulnerability and inevitable decline[6] – is not settled.[7]

Contexts for Pastel in the 19th Century

Are 19th-century pastels physically less vulnerable to shock and vibration and therefore able to travel safely between institutions? Science provides clear evidence that all pastels are potentially vulnerable as does the experience of conservators who observe losses when pastels are removed from their frames; each displacement and each accumulation of vibrations progressively weaken the mechanical bond between each pastel particle and the support. This latent damage shortens the life of the pastel though no changes may be visible immediately or for some time.

Museums must deal with each loan request individually. Yet their decision-making would be aided by knowing if the surfaces of 19th-century pastels are as physically vulnerable as those of the 18th-century and whether the 19th-century, too, attached conceptual meaning to pastel surfaces. This paper will investigate these issues in a preliminary way. For reasons of space, the field of inquiry will here be restricted to France, the centre of pastel painting culture during the 'Golden Age' of the 18th century.

It was long believed that only exceptionally did the "pastel tradition" live on into the early 19th century, since a taste for the decadent 18th disappeared with the Revolution. An anonymous connoisseur wrote in 1841, "In the era when a mania for shepherdess's crooks and pastoral pretentions reigned in France, under Mesdames de Pompadour and Dubarry, the pastel was a highly favoured art form [...]. But following the somber tragedy of '93, this pleasure-loving society disappeared, and pastel with it. [...] in future years [...] pastel could not regain its place under the Empire."[8] In fact, the rehabilitation of Rococo art, long attributed to the Goncourt brothers and their publications in the 1860s, began much earlier in France.[9]

[5] Glenn Adamson, Victoria Kelley, *Surface Tensions: Surface, Finish and the Meaning of Objects* (Manchester, 2013), p. 1.

[6] As the anonymous author of "Salon de 1835" – *L'Artiste*, series 1, vol. 9 (1855), p. 186 – suggested.

[7] Neil Jeffares, Prolegomena *to Pastels & pastellists* [online], [retrieved: 4 August 2016], at: <www.pastellists.com/Misc/Prolegomena.pdf> summarizes the physical issues.

[8] Anon, "Salon de 1841," *L'artiste*, series 2, vol. 7 (1841), p. 347. "Au temps ou régnait en France, avec Mmes de Pompadour et Dubarry, la manie des houlettes et des prétensions pastorales, le pastel fut un art tout en faveur [...]. Puis vint la sombre tragédie de '93 ; toute cette volupueuse société disparut, et le pastel avec elle ; [...] plus tard [...] il ne peut même se remontrer sous l'Empire." Translations are the author's unless noted.

[9] Seymour Simches, *Le Romantisme et le goût esthétique du XVIII^e siècle* (Paris, 1964), pp. 1–3, 7–8.

Interest in 18th-century art never completely died out in Paris, not even during the Directoire (1795–99) when the austerity of the school of Jacques-Louis David and moralizing Neoclassicism were forcefully imposed by academicians and professors of the official style.[10] Throughout the period of the revolution, consulate (1799–1804) and empire (1804–14/15), despite a deep official prejudice against their perceived frivolity, discerning amateurs sought out small Rococo paintings, attracted by their craftsmanship, low price, lively intimate subjects, poetic inspiration, grace and originality.[11] Social and political considerations also played a role.[12] During the Restoration and the July monarchy (1814–48), certain artists enjoyed evoking Rococo style; pastel was used mainly for portraits, studies and a few finished works.

Pastels for Sale or Presentation as Gifts

Between 1794 and 1796, Pierre-Paul Prud'hon (1758–1823), a contemporary of David, made finished portrait pastels for gifts and sale.[13] His informal 1795 portrayal of Nicolas Perchet, a dignitary of Franche-Comté, derived from observations from life.[14] It is executed in short discrete pastel strokes on blue-grey paper and features a blond tonality. Its freshness, softness and subtle shading contrast with the hierarchy of finish of 18th-century works and the severe, flawless surfaces of neoclassic art (**fig. 3**). "It would be impossible to render nature more faithfully."[15] According to Prud'hon's posthumous inventory (1823), this portrait was already enclosed in the surviving oval gilt frame and thus a fully finished work.[16] He preferred black and white chalks for portraits and preparatory studies, but later, perhaps influenced by his partner, Constance Mayer, trained in their use by Greuze, he again made a few pastels.[17]

Jules-Robert Auguste (1789–1850), an elusive yet influential figure, painted and collected during an early Rococo revival. Close to Eugène Delacroix and other leaders of the Romantic school in 1820s Paris, he was a precursor of Orientalism.[18] After time in Rome as a sculpture laureate of the Prix de Rome, he toured the Near East and collected for his Paris studio exotic artifacts which artists subsequently borrowed as props.[19]

[10] Monica Preti, "The 'Rediscovery' of Eighteenth-Century French Painting before La Caze: Introductory Notes," in *Delicious Decadence – The Rediscovery of French Eighteenth-Century Painting in the Nineteenth Century*, Christoph Vogtherr, Monica Preti and Guillaume Faroult, eds (Farnham, Surrey, 2014), p. 8.

[11] Carole Blumenfeld, "Les pionniers de la redécouverte du XVIIIe siècle," in *La collection La Caze: Chefs-d'oeuvre des peintures des XVIIe et XVIIIe siècles*, Guillaume Faroult and Sophie Eloy, eds (Paris, 2007), pp. 85–86; Simches, op. cit., p. 8.

[12] Simches, op. cit., p. 16.

[13] Sylvain Laveissière, *Pierre-Paul Prud'hon* (New York, 1998), p. 91.

[14] Elizabeth Guffey, *Drawing an Elusive Line: The Art of Pierre Paul Prud'hon* (Newark, 2001), p. 121.

[15] Laveissière, op. cit., p. 106 (citing a 1829 sale by his son of Prud'hon's works).

[16] Ibid., p. 102.

[17] Guffey, op. cit., p. 181.

[18] Donald Rosenthal, *Jules-Auguste Robert and the Early Romantic Circle*, Columbia University, Ph.D thesis, 1978 (Ann Arbor, 1978), p. 100.

[19] Ibid., pp. 48–51.

Auguste admired and sought out the works of French Rococo painters.[20] He interested Romantic artists in their art as well as in Oriental subjects[21] Auguste was not a trained oil painter and preferred pastel.[22] He delighted in loosely applying its brilliant jewel-like colours to his Oriental subjects which were conceived allusively rather than archaeologically and featured "sensual and even coquettish figures, almost 18th century in spirit."[23] He pursued his own artistic vision without the need to profit financially. He put his pastels, which he gave away, in plain wood or plaster frames which he ordered himself (**fig. 4**).[24]

Pastel was used increasingly by about 1830. Articles and reproductions, printed in the growing periodical press, attracted the public to its historical associations, refinement and charm.[25] Despite their loss of political power, the nobility retained prestige and influence. The *grande bourgeoisie*, who after the Revolution triumphed socially, politically, culturally and economically, sought to emulate its trappings. In 1831, after an absence of more than ten years, works, that continued 18th century pastel portraiture's traditions, reappeared in the Salon exhibitions.[26]

Under the July monarchy (1830–48), portraiture evoked status, satisfied the *bourgeois* patron's sense of self-importance and provided a ready income for artists.[27] Pastel participated in a wider fantasy and nostalgia for the pre-industrial era evoking its elegance, grace and spirit. "Women [...] prefer to have their portrait in pastel [...]: the velvetinesss, the transparency of the skin [...], the filmy hair [...]."[28] Painters who emerged in the 1830s included Charles-Louis Gratia, Eugène Giraud and Alphonse-Louis Galbrund, all highly accomplished artists technically who sought acceptance and popular success. Eugène Giraud (1806–81) produced small near-monochrome chalk portraits with white highlights but was soon sought after for large highly-finished pastels. At the request of Princess of Mathilde Bonaparte, Giraud painted her life-size in pastel in emulation of La Tour's Madame de Pompadour: this pastel was so large that an outsize paper sheet had to be procured from England and the glazing, too, was a special order (**fig. 5**).[29]

Paintings and pastels were exhibited together at the Salon until 1835 when oils were given pride of place and pastels were put in the graphic arts section. This may mark the renewal of interest in pastel[30] and the need for more viewing space but journalistic salon coverage, which

[20] Ibid., pp. 106, 132.

[21] Simches, op. cit., p. 11.

[22] Lee Johnson, *Delacroix Pastels* (New York, 1995), p. 11.

[23] Christine Peltre, *Orientalism*, tr. by John Goodman (New York, 1998), p. 80.

[24] Rosenthal, op. cit., pp. 101, 122.

[25] Simches, op. cit., p. 2. Michael Marrinan, *Painting Politics for Louis-Philippe: Art and Ideology in Orléanist France 1830–1848* (New Haven, 1988), p. 23.

[26] Philippe Saunier, "An Audacious Era, The Nineteenth Century," in Thea Burns and Philippe Saunier, *The Art of the Pastel* (New York, 2015), p. 176.

[27] Marrinan, op. cit., p. 22.

[28] Richard Cortambert, *Promenade d'un fantaisiste à l'Exposition des beaux-arts de 1861* (Paris, 1861) p. 17. "les femmes [...] préfèrent avoir leur portrait au pastel [...] : le velouté, la transparence de la peau [...], les cheveux y deviennent vapoureux [...]."

[29] Mairie de Saint-Gratien, Alexandre Dumas fils, "Beaux-Arts. Le Portrait de la Princesse Mathilde par Giraud," *Le Napoléon* (6 January 1850), p. 8.

[30] Johnson, *Delacroix Pastels*, op. cit., p. 9.

now discussed pastel near the end of reviews rather than with "paintings" at the beginning, surely reflected an official exile that imposed a more rigid hierarchical status on painting genres.[31]

The oils and pastels made by Jean-François Millet (1814–75) between 1840–45 had a commercial aim.[32] They were portraits, lovely nudes and *scènes galantes*, "quite Rococo in flavour," which sold well though dismissed by critics as "trivialities."[33] But as his work became increasingly focused on peasant life, he abandoned the blended surfaces, intense colours and 18th century associations of pastel for finished drawings in black chalk; tiny isolated touches of colour reappeared about 1858.[34]

In 1865 Millet again took up pastels at the request of a new patron, Emile Gavet.[35] He depicted a realistic rural life, no longer interpreted with nostalgia as unchanging and pre-industrial. His direct and original images drew on a variety of complex pastel techniques. Broad flat applications of pastel, was at times rubbed into heavily-textured wove paper to give a tonal base; over this he layered pastel strokes (**fig. 6**).[36] Or the support colour might be reserved, enriching and unifying the composition. Black functioned as another hue or a linear structure for colour.[37] Millet might maximize brilliant effects of hue or work with a subdued and limited palette. Over time he moved away from intensely coloured velvety surfaces, adopting delicate densely-applied strokes to evoke different textures.[38] Such strokes were more and more exposed and compositional structure relied increasingly on hue.[39]

Landscape, Studies and Sketches Preparatory to Oil Paintings

The Romantic painter Eugène Delacroix (1798–1863) also executed pastels.[40] Studies preparatory to his painting, *The Death of Sardanapalus* (1827), made to establish chromatic relations for the finished work, were kept rolled up in his studio.[41] They are loosely worked, "openly erotic," and characterized by vibrant energy, "brilliant colorism and Rubensian panache" (**fig. 7**).[42] Since dry pastel does not shift in colour, as watercolour does upon drying, it lent itself to capturing transitory effects of light and colour. Pastel shared with distemper a blond tonality, freshness and luminosity – effects foreign to oils but which Delacroix sought in his finished

[31] James Ganz and Richard Kendall – *The Unknown Monet: Pastels and Drawings* (New Haven, 2007), p. 113 – noted pastel's "longstanding contentious association with academic principles." Saunier, op. cit., pp. 189–91.

[32] Alexandra Murphy, *Jean-François Millet* (Boston, 1984), p. 11.

[33] Robert L. Herbert, "Millet Revisited – I", *The Burlington Magazine*, vol. 104, no. 712 (1962), p. 296.

[34] Murphy, op. cit., p.125.

[35] Ibid., p. 251.

[36] Robert L. Herbert, *Jean-François Millet* (London, 1976), p.151. Jerri Reynolds Nelson, "On the Technical Study of Thirty Pastel Works on Paper by Jean-Francois Millet," in *Papers Presented at the Art Conservation Training Conference, May 2–4, 1984* (Cambridge, MA, 1984), p. 3.

[37] Robert L. Herbert, "Millet Revisited – II," *The Burlington Magazine*, vol. 104, no. 714 (1962), p. 381.

[38] Ibid.

[39] Ibid., pp. 381–82.

[40] Andrea Honore, "A Pastel Study for The 'Death of Sardanapalus' by Eugène Delacroix," *Museum Studies (Art Institute of Chicago)*, vol. 21, no. 1 (1995), p. 71, n. 23. Johnson, *Delacroix Pastels*, op. cit., pp. 9, 14.

[41] *The Death of Sardanapalus* (Musée du Louvre, Paris, inv. no. RF 2346). Honore, op. cit., p. 13.

[42] Ibid., pp. 9, 14.

oil and distemper painting.[43] In later pastels he toned down the brilliancy, seeking to capture how light modified local colour.

Delacroix made pastels as gifts, for sale or as a private activity.[44] The 1862 pastel for Georges Sand, after his painting, *The Education of Achilles*, is fully finished and meant to be framed (**fig. 8**).[45] From the 1830s, Delacroix chose pastel for landscape and sky studies. His brilliant matte colours and free handling captured the fleeting effects of light on landscape and elusive changes in the sky (**fig. 9**).

Plein air landscapes were studies intended for future reference but, with a rising demand for modest easel-sized pictures to adorn bourgeois homes, they often evolved into independent finished statements. From the early 1860s the Impressionist painter Claude Monet (1840–1926) chose pastel for landscapes, exploring its enormous potential to express transitory effects and developing a vigorous technique. Pastel allowed him to work rapidly; the apparatus needed was modest (**fig. 10**).[46] He gave or sold many pastels to friends and sold others on the market, defining their status as "public images, not secret experiments."[47] At the first Impressionist exhibition (1874), where all genres were grouped by artist in the main galleries, he hung seven untitled pastels, likely rural and marine scenes, alongside five oils.[48] His pastels, which ranged stylistically from rigorously precise to energetic, were fully resolved (and many signed) rather than preliminary or unfinished drafts.[49] By about 1880, the Impressionists used oil as freely as pastel and the divide between pastel and oil painting was reduced, as noted in 1875 by Philippe Burty (1830–90) for whom Millet's mature pastels "exalted to the highest rank modes of painting which the academics... consign to the lowest."[50]

Large-Format Pastels for Exhibition and Display

"Prominent in the 18th-century legacy were vast Salon-scale pastels, equal in dimensions, degree of finish and pictorial ambition to oil paintings of comparable subjects."[51] The Italian Giuseppe De Nittis (1846–84) produced monumental pastels of an innovative and modern character, feeding a revival of pastel in the 1880s often identified with Edgar Degas.[52] In 1881, Alfred de Lostalot compared the size of De Nittis' pastel portraits to those of Joseph Vivien (1657–1734) (**fig. 11**).[53] De Nittis's first extant pastels are dated 1878. He may have used it for

[43] Ibid., pp. 14–17.

[44] Johnson, *Delacroix Pastels*, op. cit., pp. 15–16.

[45] Lee Johnson, "Eugène Delacroix's 'Education of Achilles'," *The J. Paul Getty Museum Journal*, vol. 16 (1988), p. 29.

[46] Ganz and Kendall, op. cit., p. 123.

[47] Ibid., pp. 109, 112.

[48] Ibid., pp. 103, 105–8.

[49] Ibid., pp. 114, 117, 119.

[50] Philippe Burty, "The Drawings of J.F. Millet," *The Academy* (24 April 1875), p. 435.

[51] Richard Kendall, *Degas: Beyond Impressionism* (London, 1996), p. 95.

[52] Christine Farese Sperken, *Giuseppe De Nittis, da Barletta a Parigi* (Fasano di Brindisi, 2007), p. 71. Who used pastel first – Degas, Manet or De Nittis – is debated.

[53] Alfred de Lostalot, "Les pastels de M. De Nittis," *Gazette des beaux-arts*, vol. 24 (1881), p. 161.

studies from 1870.[54] In 1876, the critic Jules Claretie noted: "He wants to make and exhibit life-size pastels [...]. Pastel appeals to him because he can work more rapidly than with oils, in soft tones of increasing value."[55]

De Nittis's ambition as a foreigner was to be accepted by Parisian society and its art world.[56] He painted elegant, refined pastel portraits, landscapes and scenes of modern life whose immense size, strong colours and sophisticated compositions appealed to the wealthy image-conscious *bourgeoisie*. Claretie wrote, "I don't believe that ever before has pastel, an exquisite genre of seductive delicacy, been given such vast dimensions and such a striking character."[57] De Nittis used laid paper occasionally for smaller works, but for larger ones he favoured lightweight, finely woven fabric attached to a wood strainer and commercially prepared with a smooth, light grey-beige ground.[58]

A Continuing Search for Stability

In his *Grammaire des arts du dessin* (1867) Charles Blanc, who still clung to academic norms, alerted readers to pastel's physical frailty, its tendancy "to be friable and fall into dust."[59] But many 19th-century writers insisted that pastel was stable, by omission implying that stability continued, as in the 18th century, to be a concern.[60] In 1845, the painter Camille Flers (1802–68) claimed that its fragility was exaggerated. With proper technique – pressing hard upon the stick with each stroke and then passing a razor over the surface to remove excess loose powder – pastels would travel safely.[61] In 1881 Claretie, claimed that "this dust of butterfly wings" (pastel) was as durable, sometimes more durable than oil painting.[62]

To increase the confidence of the public for a genre still considered fragile and fugitive, 19th-century artists investigated measures to ensure the stability of their pastels, seeking a more durable pastel stick, a more tenacious pastel support and a satisfactory fixative.[63] Blanc cautioned against fixatives, which the 18th century had explored, unsuccessfully, to secure the

[54] Sperken, op. cit., p. 71.

[55] Cited and translated by Anne Maheux, "An Investigation of the Pastels of Giuseppe De Nittis and the Pastel Revival of the Later Nineteenth Century," in *The Broad Spectrum. Studies in the Materials, Techniques, and Conservation of Color on Paper*, Harriet Stratis and Britt Salvesen, eds (London, 2002), p. 30.

[56] Caroline Ingra, "Reviving the Rococo: Enterprising Italian Artists in Second Empire Paris," *Art History*, vol. 28, no. 3 (2005), pp. 340–56.

[57] Jules Claretie, "Chronique : les pastels de M. de Nittis," *Le Temps* (24 May 1881), p. 2. "Je ne crois pas que jamais on ait donné au pastel, à ce genre exquis et d'une délicatesse séduisante, des dimensions aussi vastes et un caractère aussi saisissant."

[58] Maheux, op. cit., pp. 31–33, described his technique more fully.

[59] Charles Blanc, "Grammaire des arts du dessin: architecture, sculpture, peinture, Livre 3e, Peinture XIV, XV," *Gazette des beaux-arts*, vol. 21 (1866), p. 138; *The Grammar of Painting and Engraving*, tr. by Kate Doggett (Chicago, 1879), p. 191.

[60] Burns, *The Invention...*, op. cit., pp. 145–52; Jeffares, op. cit., pp. 22–24, 25–26.

[61] Camille Flers. "Du pastel – De son application au paysage en particulier. 1," *L'Artiste*, series 4, vol. 7 (23 August 1846), p. 114.

[62] Claretie, op. cit., p. 2: "cette poussière d'ailes de papillon."

[63] Thea Burns, "Technical Appendix," in Burns and Saunier, *The Art of the Pastel*, op. cit., pp. 368–75.

loose particles; fixatives sprayed over the surface of the image destroyed "this exquisite dust, that flower of youth [...] its fleeting delicacy [which is] its charm and value."[64]

De Nittis, for example, blocked out figures with a thin liquid paint; this allowed a lighter application of the overlying pastel than would an unprepared support. He did not use fixatives but he created stable image layers by applying pastel pigment as a paste in a liquid binder – as did Edgar Degas in later years.[65] Degas introduced fixatives into his working process. We have little information about the materials and technical procedures of most 19th-century pastellists. Museum and exhibition catalogues rarely analyse their materials, look closely at their techniques or describe the supports. Much research into these topics must be conducted and published if the vulnerabilities of 19th-century pastels are to be understood.

Conclusion: Implications for Travel and Exhibition

By allowing 18th century pastel portraits on complex supports to travel, when we do not yet know how to manage this safely, we ignore the conceptual value of their physical fragility and the very meaning that should be conveyed to today's audience. Contemporary sources make clear the 18th-century's appreciation of pastel's characteristic surface and we can be confident in advocating at present a strict no-lending policy for 18th-century pastel portraits, which are mostly unfixed, particularly those on composite supports and strainers.[66]

This preliminary and limited survey of French pastel in the 19th century suggests that, although its use evoked the past and captured the velvety quality and transparency of skin, the sophisticated reciprocal aesthetic play coveted by 18th-century viewers was no longer considered. Rather, the 19th century increasingly valued the ease and efficiency with which pastel could create saleable works and express spontaneous and ephemeral effects. However, since we still do not possess the scientific information we need to assess the physical risks associated with moving each pastel, nor do we know enough about individual materials and techniques, now aged, to assess current vulnerability, we must approach each decision responsibly and with care – the same as in case of the pastels created in their "golden age."

[64] Blanc, "Grammaire...," op. cit., p. 138; *The Grammar...*, op. cit., p. 191 ("Cette poussière exquise, cette fleur de jeunesse, pour ainsi dire, qui en fait la délicatesse passagère, mais ausii le charme et le prix" [Diderot's phrase was "poussière précieuse"]).

[65] Maheux, op. cit., p. 33.

[66] Burns, "Matte Surfaces...," op. cit. and Jeffares, *Prolegomena...*, op. cit., pp. 38–42, where some options for their restricted exhibition are proposed.