

THE CRAFT OF MEMORY

Student Book

Year 1 · Weeks 1–36 · beside Progymnasmata I

A memory-work curriculum for the Progymnasmata, after the medieval craft: the florilegium, the numbered grid, the hand, the visual alphabet and the Matthew figure, storing each week what the writing course spends.

Tom Kelley · 2026

Contents

Unit 1: Fable and the Treasury	4
Reading 1: What memory is for	4
Setting up your florilegium	5
How to store a fable	6
The twelve fables	7
The story of Croesus	10
Psalm 1	10
Beginning the Matthew figure	11
Spending what you store	11
Rumination log and self-check	12
Unit 2: Narrative and the Numbered Grid	14
Reading 2: Division and order	14
Hugh's three aids	15
The two grids	15
Storing the Odyssey	15
How to store a true story	16
Psalm 8	17
The Matthew figure this unit	17
By heart: Keats and the Odyssey	18
Spending what you store	18
Rumination log and self-check	19
Unit 3: Chreia and the Hand	21
Reading 3: The singer's hand	21
The hand page (Week 19)	21
How to store a saying	22
The eighteen sayings	22
The hand plan	23
The Matthew figure this unit	24
Psalms	24
By heart: the headings and "God's Grandeur"	25

Spending what you store	26
Rumination log and self-check	26
 Unit 4: Maxim and the Alphabet	 28
Reading 4: Words and things	28
The letter-pictures	29
Filing your maxims	29
The twenty-four maxims	31
The right hand: the Beatitudes	32
The Matthew figure this unit	33
Psalm 26 (27):1 (Week 33)	33
By heart: the Beatitudes and Pope	33
Spending what you store	34
Rumination log and self-check	34
 Review Weeks	 36
Walking your store	36
Your declamation card	36
Psalm 99 (100)	37
Practice cards	37
The memory exams	38
Your audit (Weeks 16 and 35)	38
The summer page (Week 36)	38

Unit 1: Fable and the Treasury

Student Pages · Weeks 1–6

Work through these pages with your teacher over Weeks 1–6, beside your writing course’s fable unit. Keep everything you make in your florilegium.

Your memory work has one purpose: to give you something to write with. Each week you will store the fable your writing course is about to ask you to retell, and you will write your draft from what you have stored, with the book closed.

Reading 1: What memory is for

Three ancient writers say the same thing in three ways: memory is a store of treasure, and it has to be kept in order. Read each passage aloud, then answer its questions in your florilegium on the Readings pages.

Quintilian, a Roman teacher of speaking (about AD 95)

From *The Training of an Orator*, Book XI, chapter 2, translated by H. E. Butler (1922)

Indeed it is not without good reason that memory has been called the treasure-house of eloquence.

For our whole education depends upon memory, and we shall receive instruction all in vain if all we hear slips from us...

This achievement of Simonides appears to have given rise to the observation that it is an assistance to the memory if localities are sharply impressed upon the mind, a view the truth of which everyone may realise by practical experiment.

If a speech of some length has to be committed to memory, it will be well to learn it piecemeal, since there is nothing so bad for the memory as being overburdened. But the sections into which we divide it for this purpose should not be very short: otherwise they will be too many in number, and will break up and distract the memory.

1. What is kept in a treasure-house, and why must it be kept in order?
2. How did Simonides know who each guest was? What might that mean for remembering a story?
3. Why should the sections you learn be neither too long nor too short?

Seneca, a Roman philosopher (about AD 65)

From Letter 84, “On Gathering Ideas,” translated by R. M. Gummere (1920)

We should follow, men say, the example of the bees, who flit about and cull the flowers that are suitable for producing honey, and then arrange and assort in their cells all that they have brought in...

We also, I say, ought to copy these bees, and sift whatever we have gathered from a varied course of reading, for such things are better preserved if they are kept separate...

Seneca goes on: after gathering and sorting, we blend what we have gathered into something new, clearly our own even though you can tell where it came from.

1. Name the three things the bees do. Which of them will your florilegium help you do?
2. *Florilegium* is Latin for “a gathering of flowers.” Why is that a good name for your book?

Augustine, a bishop in North Africa (about AD 400)

From the *Confessions*, Book X, chapter 8, translated by J. G. Pilkington (1876) (Week 4)

I will soar, then, beyond this power of my nature also, ascending by degrees unto Him who made me. And I enter the fields and roomy chambers of memory, where are the treasures of countless images, imported into it from all manner of things by the senses.

1. Augustine walks through his memory as if it were a building. What rooms would yours have?
2. He climbs through memory toward God. Why might a well-stored memory help a person pray?

Setting up your florilegium

Your florilegium is your treasury: everything you store this year goes into it by hand, in its own place, so you can find it again. It is also the commonplace book your writing course asks you to keep, so your copywork and definitions go in it too. Medieval readers remembered the page itself, its colours and where things sat on it, so make your pages clear and make them yours.

The page plan

Number every page in the outer bottom corner first. Then write each head in red at the top of its first page. This plan is for the whole year; most sections stay empty until their unit.

Pages	Head	What goes there	Filled in
1	Title page	Your name, the year, and Matthew 13:52 with a red first letter	Week 1
2–3	The rules of the house	The rules your teacher gives you in Week 2	Week 2
4–7	Readings on memory	Your answers to the readings and lines you want to keep	All year
8–11	Definitions	Every definition your writing course asks you to copy	All year
12–35	Fables	One entry per fable, two pages each	Unit 1
36–55	Narratives and the <i>Odyssey</i>	The story of Croesus now; true stories and the books of the <i>Odyssey</i> in Unit 2	Units 1–2
56–71	Sayings	Empty until Unit 3	Unit 3
72–91	Maxims	Empty until Unit 4	Unit 4
92–99	By heart	Each poem or passage you learn word for word, written out whole: “The Ants and the Grasshopper” first. Six entries fill these pages by year’s end, so give each one page	All year
100–111	Psalms	Psalms 1 now; more each unit	All year
112–125	Matthew	One entry per chapter: gist, emblem sketches, the verse you learn	All year
126–185	Copywork	Your writing course’s copywork, dated	All year
186–191	Index of spending	Every stored item you use in a composition, and where you used it	All year

Pages	Head	What goes there	Filled in
192–205	Rumination log	What to review, and when	All year
Last 6	Index	The writing course's index: each entry's heading word and page number, filed under the heading's first letter	All year

Every entry

Rule a margin about an inch wide down the outer edge of every page. Then each entry has:

- A number in red in the margin, and the title beside it
- The moves, numbered, one short line each
- An image for each move, drawn small in the margin beside it
- The line learned word for word, boxed
- A source line: who wrote it, which translation, which page or number
- Topic words at the bottom (what the entry is about), for finding it later
- For a passage kept word for word, the writing course's marks as well: its margin code (M maxim · E example · T testimony · V verse), and a line in the index at the back — the first topic word and the page number, under its first letter. The Week 36 writing exam is open to this one book, with ten minutes to find an example and a testimony in it, and the index is what makes that possible.

Margin marks

Mark	Means
P	Placed: it has a number, a place and an image
S	Secure: you recalled it cleanly after a week without review
★	Spent: you used it in a finished composition
Small red cross	<i>A nota</i> : a hard spot where you slipped. Give it extra review.

Rules for the book

- Use the same colours every time: black for text, red for numbers and first letters, your third colour for images.
- Write everything by hand.
- Never tear out a page. Cross out neatly and go on.
- Make each page a little different from the last (a border, a bigger letter, a drawing), so that you can picture where things are.

How to store a fable

You store a fable as a few numbered moves, each with a picture, plus one line learned word for word. You do not memorize the whole fable. You keep its shape, so you can tell it again in your own words, which is exactly what your writing course will ask you to do.

Seven steps

1. Read it aloud. Then read it again in a murmur, under your breath.
2. Divide it into moves. A move is a moment you could draw, where the story turns. Most fables have 3 to 5.
3. Number the moves. Order holds memory together.

4. Make an image for each move and draw it small in the margin. Make it vivid, doing something, a little strange. Use your own idea, not someone else's.
5. Learn the line word for word, a phrase at a time, murmuring.
6. Close the book and walk the moves: 1 to 5, then 5 back to 1.
7. Finish the entry: source line, topic words, and a P in the margin.

Worked example: fable 1

The Ants and the Grasshopper (Townsend, *Aesop's Fables*, 1867)

Move	What happens	One student's image
1	A winter day: the ants dry the grain they gathered in summer	Ants spreading gold grain on a frosty stone, steam rising off it
2	A starving Grasshopper begs for a little food	A thin green grasshopper holding out a thimble for a bowl
3	The Ants ask, "Why did you not treasure up food during the summer?"	An ant tapping a locked treasure chest full of grain
4	He answers, "I had not leisure enough. I passed the days in singing."	The grasshopper with a fiddle under a blazing summer sun
5	The Ants send him off with their answer	The grasshopper dancing alone in the snow beside an empty plate

Topics: prudence; sloth; work; seasons.

Notice the Ants' word *treasure*. This whole unit is about laying up a treasure in summer so that you have something to draw on later.

Your moves are also your outline. When your writing course asks for a three-part outline of a fable, your beginning, middle and end are simply your moves, grouped.

The twelve fables

Here are your twelve fables in full, numbered in the order you will store them. Each week's model from your writing course is among them. The text is George Fyler Townsend's translation of Aesop (1867), which is in the public domain (Project Gutenberg #21). The line you learn word for word is in bold. Where Townsend prints a moral, it stands at the end, as he printed it.

Divide each fable yourself before you compare with anyone. Where Townsend prints no moral, write one of your own under the entry.

No.	Title	Week	Moral printed?
1	The Ants and the Grasshopper	1	No
2	The Dog and the Shadow	2	No
3	The Hare and the Tortoise	2	Yes
4	The Fox and the Crow	3 (Day 4)	No
5	The Fox and the Goat	3	Yes
6	The Wolf and the Lamb	4	Yes
7	The Lion and the Mouse	4	No
8	The Wolf and the Crane	4	Yes

No.	Title	Week	Moral printed?
9	The Camel and Jupiter	5	No
10	The Belly and the Members	5	No
11	The Wolf in Sheep's Clothing	6	Yes
12	The Shepherd's Boy and the Wolf	6	Yes

1. The Ants and the Grasshopper

THE ANTS were spending a fine winter's day drying grain collected in the summertime. A Grasshopper, perishing with famine, passed by and earnestly begged for a little food. The Ants inquired of him, "Why did you not treasure up food during the summer?" He replied, "I had not leisure enough. I passed the days in singing." They then said in derision: "If you were foolish enough to sing all the summer, you must dance supperless to bed in the winter."

This is the one fable you learn word for word, a little at a time, as your writing course sets it: the first two sentences in Week 3, the Ants' question and the Grasshopper's answer in Week 4, the last sentence in Week 5, and the whole fable by Week 6. Store its moves first, in Week 1, like every other fable. Write it out whole on your first "By heart" page.

2. The Dog and the Shadow

A DOG, crossing a bridge over a stream with a piece of flesh in his mouth, saw his own shadow in the water and took it for that of another Dog, with a piece of meat double his own in size. He immediately let go of his own, and fiercely attacked the other Dog to get his larger piece from him. He thus lost both: that which he grasped at in the water, because it was a shadow; and his own, because the stream swept it away.

3. The Hare and the Tortoise

A HARE one day ridiculed the short feet and slow pace of the Tortoise, who replied, laughing: "Though you be swift as the wind, I will beat you in a race." The Hare, believing her assertion to be simply impossible, assented to the proposal; and they agreed that the Fox should choose the course and fix the goal. On the day appointed for the race the two started together. The Tortoise never for a moment stopped, but went on with a slow but steady pace straight to the end of the course. The Hare, lying down by the wayside, fell fast asleep. At last waking up, and moving as fast as he could, he saw the Tortoise had reached the goal, and was comfortably dozing after her fatigue.

Slow but steady wins the race.

5. The Fox and the Goat

A FOX one day fell into a deep well and could find no means of escape. A Goat, overcome with thirst, came to the same well, and seeing the Fox, inquired if the water was good. Concealing his sad plight under a merry guise, the Fox indulged in a lavish praise of the water, saying it was excellent beyond measure, and encouraging him to descend. The Goat, mindful only of his thirst, thoughtlessly jumped down, but just as he drank, the Fox informed him of the difficulty they were both in and suggested a scheme for their common escape. "If," said he, "you will place your forefeet upon the wall and bend your head, I will run up your back and escape, and will help you out afterwards." The Goat readily assented and the Fox leaped upon his back. Steadying himself with the Goat's horns, he safely reached the mouth of the well and made off as fast as he could. When the Goat upbraided him for breaking his promise, he turned around and cried out, "You foolish old fellow! If you had as many brains in your head as you have hairs in your beard, you would never have gone down before you had inspected the way up, nor have exposed yourself to dangers from which you had no means of escape."

Look before you leap.

6. The Wolf and the Lamb

WOLF, meeting with a Lamb astray from the fold, resolved not to lay violent hands on him, but to find some plea to justify to the Lamb the Wolf's right to eat him. He thus addressed him: "Sirrah, last year you grossly insulted me." "Indeed," bleated the Lamb in a mournful tone of voice, "I was not then born." Then said the Wolf, "You feed in my pasture." "No, good sir," replied the Lamb, "I have not yet tasted grass." Again said the Wolf, "You drink of my well." "No," exclaimed the Lamb, "I never yet drank water, for as yet my mother's milk is both food and drink to me." Upon which the Wolf seized him and ate him up, saying, "Well! I won't remain supperless, even though you refute every one of my imputations." The tyrant will always find a pretext for his tyranny.

7. The Lion and the Mouse

A LION was awakened from sleep by a Mouse running over his face. Rising up angrily, he caught him and was about to kill him, when the Mouse piteously entreated, saying: "If you would only spare my life, I would be sure to repay your kindness." The Lion laughed and let him go. It happened shortly after this that the Lion was caught by some hunters, who bound him by strong ropes to the ground. The Mouse, recognizing his roar, came and gnawed the rope with his teeth, and set him free, exclaiming:

"You ridiculed the idea of my ever being able to help you, not expecting to receive from me any repayment of your favour; now you know that it is possible for even a Mouse to confer benefits on a Lion."

8. The Wolf and the Crane

A WOLF who had a bone stuck in his throat hired a Crane, for a large sum, to put her head into his mouth and draw out the bone. When the Crane had extracted the bone and demanded the promised payment, the Wolf, grinning and grinding his teeth, exclaimed: "Why, you have surely already had a sufficient recompense, in having been permitted to draw out your head in safety from the mouth and jaws of a wolf."

In serving the wicked, expect no reward, and be thankful if you escape injury for your pains.

9. The Camel and Jupiter

THE CAMEL, when he saw the Bull adorned with horns, envied him and wished that he himself could obtain the same honors. He went to Jupiter, and besought him to give him horns. Jupiter, vexed at his request because he was not satisfied with his size and strength of body, and desired yet more, not only refused to give him horns, but even deprived him of a portion of his ears.

10. The Belly and the Members

THE MEMBERS of the Body rebelled against the Belly, and said, "Why should we be perpetually engaged in administering to your wants, while you do nothing but take your rest, and enjoy yourself in luxury and self-indulgence?" The Members carried out their resolve and refused their assistance to the Belly. The whole Body quickly became debilitated, and the hands, feet, mouth, and eyes, when too late, repented of their folly.

11. The Wolf in Sheep's Clothing

ONCE UPON A TIME a Wolf resolved to disguise his appearance in order to secure food more easily. Encased in the skin of a sheep, he pastured with the flock deceiving the shepherd by his costume. In the evening he was shut up by the shepherd in the fold; the gate was closed, and the entrance made thoroughly secure. But the shepherd, returning to the fold during the night to obtain meat for the next day, mistakenly caught up the Wolf instead of a sheep, and killed him instantly.

Harm seek, harm find.

12. The Shepherd's Boy and the Wolf

A SHEPHERD-BOY, who watched a flock of sheep near a village, brought out the villagers three or four times by crying out, "Wolf! Wolf!" and when his neighbors came to help him, laughed at them for their pains. The Wolf, however, did truly come at last. The Shepherd-boy, now really alarmed, shouted in an agony of terror: "Pray, do come and help me; the Wolf is killing the sheep;" but no one paid any heed to his cries, nor rendered any assistance. The Wolf, having no cause of fear, at his leisure lacerated or destroyed the whole flock.

There is no believing a liar, even when he speaks the truth.

4. The Fox and the Crow

Read this one only on Day 4 of Week 3, after your writing course has had you compress the long version and compare it with Townsend's. Then store it as fable 4.

A CROW having stolen a bit of meat, perched in a tree and held it in her beak. A Fox, seeing this, longed to possess the meat himself, and by a wily stratagem succeeded. "How handsome is the Crow," he exclaimed, "in the beauty of her shape and in the fairness of her complexion! Oh, if her voice were only equal to her beauty, she would deservedly be considered the Queen of Birds!" This he said deceitfully; but the Crow, anxious to refute the reflection cast upon her voice, set up a loud caw and dropped the flesh. The Fox quickly picked it up, and thus addressed the Crow: "My good Crow, your voice is right enough, but your wit is wanting."

The story of Croesus

In Week 5 your writing course joins fable 9 to a true story, the story of Croesus, printed in your writing workbook. Store it too, as the first entry in your Narratives pages, numbered N1. A true story is stored a little differently from a fable: you write its circumstances first.

1. At the top of the entry, draw a box and write three things in it: who (Croesus, king of Lydia; Solon of Athens), where (Sardis; the river Halys) and when (the sixth century before Christ).
2. Divide the story into about five moves, with an image for each, as you do for a fable.
3. Under the moves, write which fable it goes with: F9.

You will store every true story this way in Unit 2.

Psalm 1

Psalm 1 is learned word for word, one verse at a time, in the units marked here with a slash. Text: Douay-Rheims (drbo.org). Copy it into the Psalms section with each verse number in red.

Verse	Text (units marked /)	Week
1	Blessed is the man who hath not walked in the counsel of the ungodly, / nor stood in the way of sinners, / nor sat in the chair of pestilence.	2
2	But his will is in the law of the Lord, / and on his law he shall meditate day and night.	3
3	And he shall be like a tree which is planted near the running waters, which shall bring forth its fruit, in due season. / And his leaf shall not fall off: / and all whatsoever he shall do shall prosper.	4
4	Not so the wicked, not so: / but like the dust, which the wind driveth from the face of the earth.	5
5	Therefore the wicked shall not rise again in judgment: / nor sinners in the council of the just.	5
6	For the Lord knoweth the way of the just: / and the way of the wicked shall perish.	6

Images. Verse 1 has three steps going down: walking, then standing, then sitting. Verse 3 is a tree; verse 4 is dust in the wind. Draw your own versions in the margin.

Why murmur? Verse 2 says the blessed man meditates on the law “day and night.” The old word for that meditation meant murmuring the words over and over. That is what you do each evening.

Watch for the tree. In Week 6 your writing course reads Christ’s words about trees and their fruit (Matthew 7:17–20). Psalm 1’s tree “shall bring forth its fruit, in due season.” The two belong together in your memory.

Beginning the Matthew figure

Over four years you will hang the whole Gospel of Matthew on one drawing: an angel with 28 numbered places, one emblem per chapter. Medieval preachers learned the Gospels this way from a picture book called the *Ars memorandi* (about 1470), in which Matthew’s angel carries an object for each chapter. You will make your own.

Draw the figure (Week 1)

1. On your large sheet, in pencil, draw Matthew’s angel big enough to fill the page: head, wings, hands, robe, feet, the ground beneath.
2. Choose 28 places on and around the figure: a wing tip, a hand, the hem of the robe. Make them easy to tell apart and spread them out.
3. Number them 1–28 along a path you can walk in order, for example starting at the left wing tip and going round.
4. Draw a small gold hand beside places 5, 15 and 25, and a small red cross beside 10 and 20. These let you jump into the path anywhere.
5. Leave the places empty. This year you fill places 1–7, each in the week your writing course reads that chapter. The first is chapter 7, in Week 6.

Make an emblem for each chapter

1. Read the chapter aloud at home.
2. In the Matthew section, write its gist in a few lines: who, where, when, what happens.
3. Sketch three possible emblems: one object that could call up the whole chapter.
4. Choose the best, and draw it in ink at the chapter’s place on the figure.
5. Beside the gist, write the verse you learn word for word.

Do not look up the medieval emblems yet. You will compare yours with them in Unit 2.

This unit

Chapter	Place	Weeks	Verse to learn (Douay-Rheims)
7	7	5–6	Matthew 7:20: “Wherefore by their fruits you shall know them.”

Also learn the unit motto in Weeks 1–2 and write it on your title page. Matthew 13:52: “He said unto them: Therefore every scribe instructed in the kingdom of heaven, is like to a man that is a householder, who bringeth forth out of his treasure new things and old.”

Spending what you store

Each week your writing course asks for one fable. Each week you write it from your store.

Every week

1. Before you draft (Day 3), close your writing workbook and your florilegium. Walk the fable's moves aloud, forward and backward. Your teacher may ask you to mark on your outline the move you will slow down, the move you will open on, or the moves that match another story.
2. Draft from memory. Write with both books closed. If you get stuck, do not open them: write what you remember and leave a gap.
3. Check (Day 4). Open your florilegium. Lay your draft beside the entry. Is every move there, in order? Put a red cross in your florilegium beside any move you lost, so it gets extra review.
4. Label and mark. In the margin of your final copy, write the mark of every stored item you used: F2 for fable 2, N1 for Croesus, Ps 1:3, Mt 7:20. Put a ★ beside each one in your florilegium, and add it to your Index of spending.

Week 6: your invented fable

In Week 6 your writing course asks you to invent a fable of your own for the moral “By their fruits you shall know them” (Matthew 7:20). This time, bring out more of your treasure:

- On Day 3, before you draft, list every stored item that has something to do with fruit, trees, or knowing a creature by what it does: a fable, a line, a verse of Psalm 1.
- Choose at least two of them, besides Matthew 7:20, to weave into your fable. Your story must be your own, so a stored item comes in as a saying one of your characters speaks, a comparison, or an echo of the psalm, not as a fable you retell.
- Draft with your florilegium closed; check and label with it open.
- At the start of Unit 2, you will tell your fable without notes, in about two minutes, instead of reading it.

How it will be judged

Your writing teacher grades your fables. Your memory teacher scores three things: how well your stored items are woven into the invented fable; whether every final copy is labelled, with labels that match your florilegium; and whether you can tell the fable without notes so that your listeners can say its moral back.

Challenge (optional). Tell one of your twelve fables to a younger brother or sister without looking, then ask them to tell it back. That is the householder's art: bringing out of your treasure new things and old.

Rumination log and self-check

A new item is reviewed every day for a week, every week for a month, then every month for the rest of the year. “Ruminate” means to chew again, the way a cow chews its cud. The log tells you what is due, so you never have to guess.

The log

Copy this table onto the Rumination log pages of your florilegium. When you place an item, write the date beside its week; the daily and weekly boxes count from that date. Each review, put a tick in the next empty box. When the daily ticks are full, move on to weekly; then monthly.

Item	Placed (week · date)	Daily × 7	Weekly × 4	Monthly	S	★
Matthew 13:52	1					
Fable 1 (moves)	1					
Definition of a fable	1					
Fable 2	2					

Item	Placed (week · date)	Daily × 7	Weekly × 4	Monthly	S	★
Fable 3	2					
Promythion and epimythion	2					
Psalms 1:1	2					
Fable 5	3					
Fable 1, sentences 1–2	3					
Psalms 1:2	3					
Fable 4	3					
Fable 6	4					
Fable 7	4					
Fable 8	4					
Fable 1, the question and answer	4					
Psalms 1:3	4					
Fable 9	5					
Fable 10	5					
Croesus (N1)	5					
Fable 1, last sentence	5					
Psalms 1:4–5	5					
Fable 11	6					
Fable 12	6					
Psalms 1:6	6					
Matthew 7:20 and emblem 7	6					

Self-check before the Week 6 test

Try each without opening your book. Answers are at the bottom.

1. Say all twelve titles from 1 to 12, then from 12 to 1.
2. What number is the Lion and the Mouse? The Dog and the Shadow?
3. Which fables have a fox in them?
4. Say the line of the fable that comes right after the Fox and the Crow.
5. Which fable fits Matthew 7:15, the false prophets who come in the clothing of sheep?
6. Walk the moves of fable 8 backward.
7. Say Psalm 1 straight through, then “The Ants and the Grasshopper.”
8. This unit has opened three treasures. Name them.

Answers: 2. Seven; two. 3. Fables 4 and 5, and fable 3, where the Fox sets the course. 4. Fable 5: “Look before you leap.” 5. Fable 11, the Wolf in Sheep’s Clothing. 8. The householder’s treasure (Matthew 13:52), the food the Ants treasured up (fable 1), and memory itself, which Quintilian calls the treasure-house of eloquence. Check 1, 6 and 7 against your florilegium.