

Chapter - II

A SKETCH ON SOMEŚVARA AND HIS MĀNASOLLĀSA

Many kings in India have distinguished themselves as patrons of art and learning. In their appreciation and pursuit for knowledge, they invited the best of poets, philosophers, scholars and artists to their courts, and liberally encouraged as well as nurtured their scholarship and talents. Some of these kings, like Bhoja of Dhāra, Harṣvardhana of Kanauj, Krishna-devarāja of Vijayanagara were known to be scholars, who besides extending patronage to the erudite, penned some very interesting and scholarly works. It will be appropriate to include in this category of accomplished potentates the name of king Bhūlokamalla Someśvara III of Kalyāṇī in recognition of his contribution, the 'Mānasollāsa'.

The 'Mānasollāsa' meaning 'delight of the mind' or 'Abhilaṣitārtācintāmaṇī' meaning the 'Jewel which yields all desires' are the two impressive as well as felicititious titles to the stupendous and towering Encyclopaedic work compiled by Someśvara III. Its illustrious author has, however, referred to the work more often as the Mānasollāsa, probably for the sake of brevity and aptness - the two qualities which have made it possible for him to devote a single book to many

subjects and to provide maximum information in the minimum space. Like an effulgent gem, which emanates colourful and delightful hues, the *Abhilaṣitārt̥hacintāmaṇi* or the *Mānasollāsa* elucidates on a wide spectrum of interesting and diverse subjects politics, economics, astrology, architecture, painting, music, dancing, poetics, logic, veterinary science, alchemy, gastrology, gemmology and textiles, indoor and outdoor games and a host of other subjects are discussed, while focussing chiefly on five aspects namely - (i) politics, (ii) kingship, (iii) Royal living, (iv) pastimes and (v) sports in five *Vimśatis*. The *Mānasollāsa* is thus a voluminous and informative book which serves an useful purpose for people in different fields. Someśvara the scholar-cum-king verily deserves the appellation 'Sarvajñacakravartī' which was conferred on him in appreciation of this scholarly and painstaking work.

King Someśvara III (1127 A.D.-1138 A.D.) belonged to the line of the Western Cālukyan dynasty, who ruled from their capital at Kalyāṇī, over vast parts of present day Karṇāṭaka and Mahārāṣṭra. He inherited the glorious Cālukyan empire from his father Vikramāditya VI, and along with it, the lasting contributions made to various branches of Sanskrit learning by the luminaries who adorned his fathers' court. Being endowed with a rich heritage and wanting to make known the achievements during his time, must have prompted Someśvara to write the *Mānasollāsa*. However, when a king is mentioned as an author

it is invariably viewed with reservation and often alleged that some other scholar or scholars of the royal court must have written it on his behalf. Though such a probability cannot always be eliminated, at least in the case of the *Mānasollāsa*, it seems most unlikely considering the vast number of evidences available to identify the author.

Authorship

The authorship of the *Mānasollāsa* can be ascertained from two sources. One is the internal evidence available in the text itself and the other is from external sources. As far as internal evidences, there are innumerable references made by the author about himself, which by themselves would be sufficient and reliable to identify Someśvara III as its author. But, to further attest and verify this conclusion, there is a need for discussing the external sources as well.

Internal Evidences

First, taking up the internal evidences in the *Mānasollāsa*, the colophons found at the end of each of the five *Viṃśatis* come foremost in indicating the author. Each of them ascribe the authorship of the *Mānasollāsa* to the Cālukyan King Someśvara III. The epithets Bhūlokaṃalla, Cālukyābharāṇa, and Satyāśrayakuṇṭatīlaka accompany and adorn his name. All the colophons are worded identically except for the last lines which indicate their particular *Viṃśati*. Thus

colophon to the fourth Vimsati reads as follows :

इति श्रीमहाशयजिहिराजसुत्याश्रयकुलतिलकचालुक्याभरण
श्रीमद्भूलोकमल्लश्रीसौमेश्वरदेवविरचितेऽभिलाषितार्थचिन्तामणी
मानसौल्लासे प्रमोदकविनोदकथने चतुर्थोऽध्यायः ।

According to the colophon the author of the work is king Bhūlokamalla Someśvara III of the Chālukyan dynasty.

There is also another verse which explicitly mentions the author's name and dynasty and the purpose of the book.

चालुक्यवंशतिलकः श्रीसौमेश्वरभूपतिः ।
कुरुते मानसौल्लासं शास्त्रं विश्वोपकारकम् ॥ ९ ॥ (१)

At another instance also he refers to himself -

विक्रमादित्यपुत्रेण सौमभूपेन भाषितम् ॥ १४९३ ॥ (४)

At other various places in the work, Someśvara's name is mentioned along with the epithets Bhūlokamalladeva and other glorifying adjectives. They are indeed very many, and occur in every chapter. For instance in the Nṛitya Vinoda chapter alone his name appears in several passages.

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भूलोकमल्लदेवेन सार्वभौमेन धीमता ॥ १०८४ ॥
भूलोकमल्लदेवेन निर्जिताशतिभूभुजा । (११०६)
नामतो लक्ष्मणतश्चैव नृत्तार्थे सौमभूभुजा । (१२७०)
चारी सञ्जहना नाम कथिता सौमभूभुजा । (१२५८)
कथिताः सौमभूपेन नाट्याभिनयकर्मणि । (१३७९)
नामलक्षणतो भैद्याः श्रीमत्सौममहीभुजा । (१४००)

In the Gīta Vinoda chapter, the references to the author are even more profuse. All these explicate the fact further, that Someśvara is the author of the Mānasollāsa.

However, in the introduction to the Mānasollāsa of the G.O. Series, Śrī Śrīgondekar, the editor raises the doubt as to whether it was not some other well-informed and learned scholar of Someśvara's court who had written the work. For this he refers to Sl. 371 wherein Someśvara is himself made the standard of comparison of which Śrīgondekar is critical as being too flagrant a remark.

उपमां विभ्रतः साक्षात् सीमेश्वरमहीभुजः ॥३७१॥

But indulging in such hyperbolic expressions regarding oneself is not very rare in Sanskrit literature. Harṣa in Naishadacarita, Bhīṣma in Vikramāṅkadeva Carita have also made similar egregious and boastful remarks.

दिशि दिशि गिरिग्रावाणः स्वां धमन्तु सरस्वती

तुल्यतु मिथस्तामापातस्फुरद्दिवनिडम्बराम् ।

स परमपरः क्षीरोदन्वान् यदीयमुदीयते

मथितुरमृतं श्वेदच्छेदि प्रमोदनमोदनम् ॥ १४९ ॥

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Inspite of this, no one has hesitated in extolling them as the authentic authors. Therefore Sl.371 is not by itself enough to extenuate Someśvara as the author.

Another reason for questioning Someśvara as the author of Mānasollāsa arises from the fact that the book is too voluminous and consists of diverse subjects for one person to have written it. This argument does not hold good considering the treatment of the subjects rendered in the work. All the subjects discussed therein formed part of his life and duty. Twenty chapters discussed under royal living, pastimes and sports were aspects of his leisure, whereas the first forty chapters concerning duties of a king and administration only reflected his performance as a king. Indeed, it must be accepted that a king would be sufficiently well acquainted with politics and administration to rule effectively.

As for matters relating to royal living, enjoyments and sports it is natural for a king, who has been brought up in royal surroundings to be familiar with them. The only subject that is rather technical and treated at great length in the Mānasollāsa, which may be considered to fall outside the purview of the king's range of knowledge is Sangīta - the trilogy of Gīta, Vādyā and Nr̥tya. The clear presentation of these three aspects in the Mānasollāsa would make one believe that Someśvara must have been well-versed in Sangīta.

External Evidences :

Someśvara's knowledge of dance is not strange considering that it was customary in those days to give kings liberal education in all aspects including Fine Arts, music, dance and sports. Dance and Music were considered as cultural accomplishments with the ladies of the royal and aristocratic families, who devoutly practised and gained proficiency therein. Even Someśvara's mother Queen Candaladevī is known from a number of records to be a lady of exceptional accomplishments. The epithets 'Nṛtya Vidyādhari', 'Abhinava Saraswati' and 'Abhinava Śārada' ascribed to her appear to be more factual than formal.¹ Lakṣmadevī² and Ketadevī³, the other two queens of Someśvara's father were also adepts in dancing.

From Someśvara's account of the requisite of a Queen in 'Yośidopabhoga' - it seems, dance and music were necessary accomplishments for the royal ladies. Giving the qualifications of the woman a king should marry, he says, "among the women the beautiful is the best, among the beautiful, one in full youth is the best, among the young the music knowing is the best and among the music knowing the dancer is the best." Indeed many queens of Kaṇṇāṭaka have been accomplished dancers. The royal men were also well-versed in this subject. An inscription from Śikarpūr records the music

1 Archaeological Report of South Indian Epigraphy, 1928 -1929, No. 150.

2 EI. XV, 102.

3 SIL, ix, i, 159.

talents of Queen Laccaladevī, queen of Mahāmaṇḍaleśvara Udayādityā.¹ Her dance has been described as being fresh and beautiful in both mārgi and deśī.² Bacaladevī, wife of Mahāmaṇḍaleśvara Ganga Permādi, who earned the title, 'Pātrā Jagadale' displayed her expertise in dance by performing in a dance opera, the heroism and conquests of her husband.³ Padmaladevī, Chāvaladevī and Bappadevī the three wives of Ballāla I were highly accomplished dancers⁴. Ballāla's son Viṣṇuvardhana, who continued to accept Cālukyan overlordship was the recipient of the titles, 'Sakalabharatavidyā hr̥dyagambhīrabhāvah⁴ and "Sangīta-prasaṅgabhaṅgisāṅgatcatura'.⁵ His queen Śāntaladevī, who danced at the temple of Belur⁶ and who in a dance pose is captured in a stone sculpture in the same temple, earned the titles, 'Vicitranartana Pravartana Pātra Śikhāmaṇi', 'Sangīta Sangata Sarasvatī' and 'Bharatāgama bhāvana nihita mahanīyamātiprādīpe'.⁷ Their son Narsimha was given the titles, 'aticatura bharata citra Camatkāratara (tata) Vitataghana Suṣira hr̥dya vādyā Laghu hastatāvarya Cāturya',⁸ 'Suvinita Sangītagoṣṭhi bharata',⁹ and 'Kṛtasīmagīta bharata'.¹⁰ One of his protege Caṭṭa was conferred the title,

1 EC, VII, 109

2 Ibid.

3 EI, xxviii, 33.

4 EC, iv, 132.

5 EC, v, ii, 53, 76, 116.

6 Ibid., 89, 16, 58.

7 EC, V, 5, pt. 2, Belur 16, p. 156.

8 Ibid., Belur 114, p. 234.

9 Ibid., Belur 177, p. 304.

10 Ibid., Belur, 193, p. 316.

'Kavigamakavādivāgmivāgjīvaka nāṭa nartana nartaka gāyaka vādaka tapodhanādhana brāhmaṇa paripoṣaṇa'.¹ Vāmarāsa, who was another protege of Narasimha was equally proficient in dance.² Sāvaladevī, the queen of Kalachurya Sovideva displayed her skill in an extempore performance at the court of her husband.³ Maṇḍaleśvara Kalinga has been extolled as having knowledge of sixty four arts including dance⁴. Thus both kings and queens of Karṇāṭaka during the Cālukyan period have shown proficiency in music and dance.

Even Saints, who brought auspiciousness to royal courts, were adepts in music and dance. Thus Bhaṭṭa Akalanka was renowned in Gīta, Vādyā and Nṛtya.⁵ Rebhanabbe the wife of Ravideva a general to Vikramāditya IV has been praised for her expertise in fine arts.⁶

Similarly, Someśvara was well versed in Gīta, Vādyā and Nṛtya. Someśvara devoted his entire attention to song and dance, so much so that models of South Indian music took the appellation of Karṇāṭaka, the land over which he ruled.⁷ Varieties of pleasing Prabandhas (musical compositions) were the productions of his courts. He has explained these Prabandhas in Mānasollāsa with examples of his own compositions.

1 Ibid, 10c. cit, p.369.

2 Ibid, Camarāyapaṭṇa, 197, p.630.

3 JBBRAS, XVIII, p.275, 279.

4 SII, ix, p.161

5 EI, ii, 69 (quoted from "Bharatanatya - A Critical Study", p.251.

6 SII, ix, i, 158.

7 History of Classical Sanskrit Literature, p.853.

Evidence of Someśvara's knowledge and interest in dance is apparent from some statements found in the Mānasollāsa and especially from Jāyasenāpati's Nrittaratnāvalī. Jāyasenāpati has said that the Goṇḍali dance was codified and set in proper form by Someśvara. Once, at Kalyāṇi, during the Bhūtamātrka festival, King Someśvara witnessed a huntress (bhilli) sing and dance, and being captivated by her performance he organised it into a regular dance-sequence which, from that time onwards, has been known as Goṇḍalividhi.

कल्याणकटके पूर्व भूतमातृमहोत्सवे ।

सौमेशः कौतुकात् काचित् भिल्लवेषमुपेयुषीम् ॥ १६१ ॥ (७)

नृत्यन्तीमथ गायन्तीं स्वयं प्रेक्ष्य मनोहरम् ।

प्रीतो निर्मितवान् चित्रगोण्डलीविधिमन्ययम् ॥ १६२ ॥ (७)

In Mānasollāsa Someśvara has specifically mentioned the Bhūtamātrka festival as an occasion when dance must be performed, though he does not describe the Goṇḍali. Many other occasions when dance and music must be performed have also been mentioned by Someśvara. From his description of 'Vilāsa' it can be discerned that Someśvara had many dancers in his court. He also maintained musicians in his court. From these accounts it is evident that in keeping with the tradition of royal scholarship in all fields including the fine arts, Someśvara also studied dance and music. He had a keen interest for these arts and enjoyed witnessing dance and music performances during his leisure. In this connection

it may be mentioned that his father and his son also wrote texts on music and dance. Thus there was a tradition of music and dance in his family tree.

Some recent writers have mistaken Someśvarabhaṭṭa-pādhyāya, the Dharmādikāri of Vikramādityā VI to be the author of Mānasollāsa. Someśvarabhaṭṭopādhyāya is known from various records to have been a scholar-statesman, but they do not mention any literary works of his. So regarding the Mānasollāsa there should not be any confusion as to which of these two Someśvara's is the author.

Someśvara, the king :

Someśvara as a ruler had a comparatively peaceful reign of eleven years. His reign was uneventful as far as any wars or rebellion was concerned and he stayed mostly in his capital amongst courtiers and scholars. Following is a brief account of his reign of eleven years during which period he wrote the Mānasollāsa. Someśvara ascended the throne on the fifth day of the bright half of the Phālguna in Parābhava. This date corresponds to 20th February 1127 A.D. It appears that Someśvara III had proceeded on a military expedition even before his coronation took place. This can be surmised from an inscription which states that he made a grant of land to Nannaya Bhaṭṭa, an astrologer who calculated the auspicious date for the King's expedition on the ninth

tithi of Kārtika of Prabhava corresponding to October 26, 1126 A.D. After this he was in Kalyāṇi, except for three stray expeditions such as one in March 1128 A.D. when he encamped at Navileyakuppa (Navali in Raichur district) another in February 1129 when he was at Hulluniya tīrtha. On a digvijaya to the South, in 1132 A.D., he encamped in Pinjārasangamada. Barring these three ventures outside his capital. Someśvara stayed and ruled mostly from Kālyāṇi. He is also not known to have fought any major battles or made any military conquests. In an inscription, he is represented to have 'placed his feet on the heads of the Kings of Āndhra, Drāviḍa, Magadha and Nepal and to have lauded by all learned men. The last praise does not seem to be undeserved, considering his literary work. Thus Someśvara seems to have had a lot of time even as a ruler to compile the Mānasollāsa.

Date of the Mānasollāsa

Someśvara has given in the Mānasollāsa the date of most of the composition in the second chapter of the first Vimsāti. While describing the preparation of an almanac, he has indicated the date.

षोडशभिर्हता षष्टि प्रभवाद्यब्दसंयुता ।

तानैरपि समायुक्ता शकभूपोद्गताः समाः ॥ ६१॥

पकपंचाशदधिकै सहस्रे शरदां गते ।

शकस्य सोमभूपान्ते सति चालुक्यमण्डने ॥ ६२॥

On the basis of this sloka the date of the Mānasollāsa can be ascertained as follows :

$$16 \times 60 = 960 \quad (\text{षोडशभिर्दशैर्वर्षैः})$$

$$960 + 42 = 1002 \quad (\text{प्रभवाद्यब्दसंयुता})$$

$$a \text{ taan} = 7 \times 7 = 49$$

$$1002 + 49 = 1051 \text{ Śaka year } (\text{तन्मैत्रेयि समाच्युता})$$

That is after the completion of the Śaka year 1051 which amounts to saying that in the Śaka year 1052, Someśvara compiled the Mānasollāsa. Śaka year 1052 corresponds to 1130 A.D.-1131 A.D. This is the date which has been given as the date of the Mānasollāsa in the introduction to its edition in the G.O.S.

In the Mānasollāsa edited in the Mysore Oriental Series the following calculation is given :

$$16 \times 60 = 960$$

$$\text{Prabhava to Saumya} = 43$$

$$\text{Dāv} = 48$$

Therefore $960 + 43 + 48 = 1051$ Śaka year after the completion of which the work was written. Though both the calculations arrive at same date, the former calculation seems to be acceptable.

Siv Sekhar Misra's claim that the work was compiled in 1051 Śaka year corresponding to 1129 A.D. also comes close to the above date.

It was composed on a Friday, the beginning of the month of Caitra, Śaka year being one thousand and fifty one years having elapsed in the Prabhavādi year Saumya.

सौम्यसंवत्सरे चैत्रमासादौ शुक्रवासरे ।
१।२।६४.

Thus Someśvara ascended the throne on 1127 A.D. and composed the Mānasollāsa in the year 1131 A.D. Though there is some slight controversy over the date of ascendance, it does not come in conflict with the date of compilation as already calculated.

Other literary works of Someśvara III

Besides Mānasollāsa Someśvara has another work also to his credit. His Vikramāṅkābhyudaya written in graceful and elegant style is an euology on the exploits of his father Vikramāditya VI. It is written almost on the same pattern as Bilhana's famous Vikramāṅkadeva Carita. An incomplete manuscript of the Vikramāṅkābhyudaya is available in the Pātan Bhandār. This is written in campu form which is a rare form of literary composition.

Someśvara, the author of Sangīta Ratnāvali, a treatise on music has often been mistaken to be King Someśvara III. This is doubtful, since Someśvara of Sangīta Ratnāvali is

identified as a Pratihāra (door keeper) of King Bhīmadeva II and King Ajaypāla of Anahilapāṭaka, and the work is dated 1240 A.D. Reference to this manuscript is available in Buhler's catalogue of Sanskrit manuscripts in the private libraries of Gujarat, etc. and in the Bulletin No.8 of the Central Library, Baroda.

Someśvara's son King Jagadekamalla also was endowed with the knowledge of dance and music. He has written a work called Sangīta Cūdāmaṇi which has been a well known book on music and has been extensively acknowledged by later writers as a work of equal merit and standard as the Sangīta Chapters of the Mānasollāsa.

The Contents of the Mānasollāsa

In order to estimate Someśvara's contribution to Sanskrit learning and for the general appreciation of Mānasollāsa, it will be relevant to know the contents of Mānasollāsa. Only a brief resume of the matters discussed therein can be dealt here as it would be beyond the scope of the present subject to give a detailed critical study of all the hundred chapters.

Mānasollāsa has five Vimsātis among which its hundred chapters are equally divided. But since the chapters are of unequal length, the Vimsātis also vary in size. All the

twenty chapters in the first Vimsati prescribe the qualifications and necessities required of an ambitious king, who desires to extend his kingdom. It includes such injunctions as abstention (Varjana) from untruth (asatya), conspiracy (paradroha), illicit love (agamyā), prohibited food (abhakshya), envy (asūya), evil company (patitasangha), anger (krodha) and self praise (Ātmastuti). The positive duties are generosity (dāna), sweet speech (manoharavākya), welfare works (iṣṭāpurta), devotion to gods (devatābhakti), offering worship to the manes (pitratarpana), honour to the learned men (atitipūjana) and worship of cows ^{and elders} (govipratarpana), reverence to preceptors (guru śuśrūṣa), penance (tapa), holy dip (tīrthasnāna), protection to poor, orphans, distressed relatives and servants (dīnānāthārtha bandhu bhṛitya posana) and protection to the needy (śaranāgata rakṣa).

The second Vimsati is devoted to the instruction on maintenance of the Kingdom and making the position of the King secure. Thus, it is chiefly concerned with politics. Here, the subject is treated in detail under seven heads (Saptāṅgas) viz., the King, the minister, his ally, treasury, the kingdom, fort and army, together with law, both national and international, under the six contexts (ṣaḍguṇas) of peace, war, invasion, neutrality, alliance and their combinations. The four approaches against the enemy (upāyas) - conciliation

(sāma), bribery (dāna), sowing dissension (Beda), and attack (daṇḍa) are also discussed here.

Twenty enjoyments are discussed in the upabhoga Vimsāti which is the third Vimsāti. They are about beautiful palace, bathing, anointing, tasting betel, having beautiful clothing, flower garlands, footwear, ornaments, royal seat, chowries, holding assemblies, fondling children, having food, drinks, massage, chariot, umbrella, bed, incense and company of ladies.

The fourth Vimsāti speaks of diversions such as military practise, scholarly discussions, elephant riding, horse riding, fighting, wrestling, cockfights, quail fights, goat fights, buffalo fights, pigeon fights, dog games, falcon games, fish games, deer hunting, vocal music, instrumental music, dancing, story telling and magic art.

Various sports such as garden sports, water sports, hill sports, hight sports and games like gambling and chess are discussed in the last Vimsāti. Even sporting with women has been taken up in this Vimsāti. The entire work of the Mānasollāsa extends to about 8000 grān̥thas and it is written in the Anuṣṭubh metre, with few prose passages interspersed inbetween. The style of presentation is lucid and yet it is concise. Owing to the extensive scope of the work, the

subjects must have out of necessity been treated precisely. The Sanskrit language used is simple and elegant making it a fine piece of Sanskrit literature reflecting mediaeval India.

Thus, the Mānasollāsa is an extensive work incorporating an exposition on almost every branch of learning in science and arts. The vast amount of information presented in it, therefore becomes an authoritative source of information and source of interest to people belonging to various disciplines. Having been written in the 12th century A.D., it gives a faithful and detailed picture of the political, cultural and social life of the Kārṇāṭaka people and developments in science and arts made by them, before the advent of the Muslim invaders. The Mānasollāsa practically sums up the whole contemporary life and is very practical and secular in outlook, testifying Someśvara's claims that it is a book of universal wisdom 'Jagadācāryapustaka' and that which benefits all 'Śāstram Viśvapakāraṇam'.

Prior to the Manasollasa, Chāvundarāya II wrote a famous work in Kannada called "Lokopakāra". It is dated 1025 A.D., and as the name suggests, it is a compendium of useful knowledge. The topics discussed in it include astrology, architecture, medicine, cookery, etc. Chāvundarāya II was a Brahmin and an official serving the Chālukyan King Jaya-

Simha II (1015-42 A.D.). The Lokopakāra must have been known to Someśvara III and may have influenced him in the writing of the Mānasollāsa. Soon after the Mānasollāsa was written, it gained reknown as a work of authority on several matters especially Sangīta. It served as a model for Basavabhūpala of Keladi (1684 A.D.-1710 A.D.) who has written the Śiva-tattvaratnākara on similar lines. Sri Krishnarāja Wodeyar's 'Saugandika Parinaya' also follows the same pattern. There is also a work called 'Sāmrājyalaksmīpithika' which is on the model of the Mānasollāsa which seems to be a product of the Maratta court of Tanjāvūr. The Gīta, Vādyā and Nr̥tya chapters of the Mānasollāsa were useful for later writers of Karnāṭaka and its vicinity like Śārṅgadeva, Jāya Senāpati, Pārśvadeva, Śāradātanaya and Dāmodara and for writers outside Karnāṭaka, such as Mahārāna Kumbhakarāna of Mewar and Hammira of Śākambhari. The fact that Devanāgarī manuscripts of Mānasollāsa have been preserved outside South India is evidence of the wide use made of it, even by these kings in North India at a later date.

It is gratifying to know that the manuscripts of all hundred chapters of Mānasollāsa are available at various libraries and some of these have been gathered and painstakingly edited by Shri. Shrigondekar for the G.O.S. This is of valuable help to scholars in various fields, who under-

take research on different topics relating to 12th century Karnāṭaka. As such the Mānasollāsa can be a very valuable source for research, as its scope is wide. The intention of this study is to give a critical analysis of only one of its hundred chapters namely Nr̥tya Vinoda, which is discussed in the following chapters in this thesis.