

WHAT IS YOUR NAME?

It's a, Julie Kierstine. K-I-E-R-S-T-I-N-E. I am the daughter of Wilmette (W-I-L-M-E-T-T-E)... Wilmette Ann Rachač, or Rō-khuts, I should say, Kierstine. She was the daughter of William Rachač who was the son of Jan Rachač, who was the son of Jan Rachač, as far as we know. (laughs) Oh, and I'm also the daughter of Larry Kierstine.

WHAT DID YOU KNOW ABOUT YOUR ANCESTORS FROM THE PAST AND WHAT CONNECTION DO YOU FEEL TO THESE PEOPLE, AND PARTICULARLY JAN RACHAČ? DID YOUR FAMILY KNOW ALL ABOUT THEM/HIM OVER THE YEARS?

Most of what I know about um, my great grandfather, Jan Rachač, I learned from my mother, who learned from her father. Her father was one of nine children, all of whom got spread in various hither and yon areas of Saint Paul and also Montana and Illinois. My grandfather, William Rachač, stayed in the house at 309 Harrison with his father and lived there virtually all his life until his father died and my grandfather, um, only left that house in 1966. So I think, um, I think my mother knew more about her grandfather than some of my other cousins and stuff do because my grandfather was in the home. And my mother lived with her grandfather until he died in 1936. Is that clear? Am I being clear? Um... I should stop maybe. Is that... Did I state that clearly? Okay... So edit the living daylight out of it. Um, and the thing my mother always said about her grandfather was that she, she thought he spoke English. And I think for someone who worked as long as he did in his job in Saint Paul, he had to have spoken English. But in the home, apparently, he did not speak English, he spoke only Czech. And because my mother was only eight years old when he died, she only had a few memories of him—mostly that he was a, a grumpy and a little scary. And... But of course by then he was in his 80s. But her father told her a lot. And so she told me a lot. And I just thank God that I was listening when she told me. And I thank God that my grandfather was listening. And so mostly what I know is from my grandfather and it's just a few things here and there, like a, he was a really fine finishing carpenter. We knew that. We knew that he did... He did all the fine finishing work in the um, James J. Hill mansion here in Saint Paul. Apparently he worked on some of those really ornate carved moldings—that was my mother's understanding. She always told us that he was the head carpenter at the state capitol building during its construction, and now apparently afterwards as well. But, but her father always told her that he was the head carpenter. And I used to think, oh ya, that's... You know, that's family oral history trying to sort of, you know, pump it up and make it seem better than it was. And... But, in fact, he was the head carpenter at the state capitol building, which we have discovered in our research, which is very exciting to me. And um... But a... That's sort of what I know about him. I think, um... I think he was a very emotional, very sentimental man, because my grandfather was. He was a dedicated family man. He raised nine children, several of whom were, you know, incredibly successful in their lives. And I think he... As far as being a laborer, I think he probably had what we would consider to be the equivalent of maybe an elementary education. But clearly he was cultured because he raised a couple children who turned out to be very, very cultured. And um, hard working.

DO YOU ANY OF THE CIRCUMSTANCES OF HIS FAMILY COMING TO THE UNITED STATES?

The only thing I really know about them coming to America is largely based on some of the research you have shared with me. But um, that he was 14 years old. And, and he came with his parents, and probably other siblings. I believe he was one of what, seven or eight children. So there must have been other siblings that came, but maybe not. Um, from a very small village in Bohemia. Um, I'm not even sure I'm pronouncing it right, but I think it's something it's something like Mažice (Ma-jee-chah). And I recently Googled them and they are still in existence and they have 132 residents. (laughs) And a, but a, they came when he was 14. They entered in a, Philadelphia on a train. They sat in the Philadelphia station for three or four days in the first week of July in 1863. Their travels to a, this area were delayed because of the battle of Gettysburg. And I think of him sitting on that train. There's an interesting loop there that I think exists. I think of him sitting on that train in 1863 probably no doubt seeing union troops come in and out of that station. I think we can assume he had never seen a black person in his life, or an African American decent person. He had never seen a black person in his life. And um, years later in 1915 when he had a terrible car accident he was represented in court by the first African American lawyer in the city of Saint Paul, and maybe the state of Minnesota. I find that kind of wonderful because it says to me he was this very traditional Bohemian man, but clearly progressive and liberal in his thinking, that he would trust his, his well-being to an African American lawyer. And um, but that's really all I know about the circumstances of them coming. My mother used to ask her German grandmother who had been born in Germany and came to this country. Um, Jan Rachač's wife died before my mother was born, so she only knew the grandfather. But she used to ask her German grandmother why they came to the United States. She... My mom told me that a, well into adulthood it frustrated my mother incredibly that she couldn't get any information from her German grandmother 'cuz (sic) she didn't wanna (sic) talk about it. All she would ever say to my mother was, "it was terrible. It was terrible. I don't wanna (sic) talk about it." And I think that might have been true for the Rachač clan as well. I mean when you consider how bad things must have been for them to haul up stakes and everything they owned and come to a completely foreign country in 1863, it must have been pretty terrible.

WHAT ABOUT THE HOUSE HE BUILT?

Oh the house, the house on 309 Harrison, I have to say, I think all my life I've known that as "The House," because a, it's the house my great grandfather built. It was constructed in a, what 1884, 1885. Um, my grandfather was born in that house. My mother's sister was born in that house. My mother was the first one to be born in a hospital, but she was raised in that house all her life. My grandmother died in the house. Um, a... There was a... A there were numerous, numerous family members who at various times lived with them in the house. But it is the house my grandfather lived all of his life and he was born in 1886 and a, we left the house in... He left the house in 1966. He was um... He was 80 years old and he was in not, not in good health and my mother was very, very concerned about him. And they were very close and she wanted him to come live with us in California. So in July of a, no, no... The... June of 1966 we were out here much of that summer. We helped close up the house. And a, he left. The house was actually sold to a, a, a man, a another person, a man. And a, when we were en route out to California—we were actually in Reno, Nevada—and my grandfather dropped dead. And um, my mother always said she thought the whole experience of leaving that house might have been more than he could take because it was where he had been born and lived all his life. And... But it was always the house because um, I almost feel like the house was mine even though I never lived there, but I have this incredibly sentimental attachment to that house because of all my ancestors who lived there.

And a, so I know it was built in 1884, 1885. Um, lots of family members lived in that house. Um, ya. And... Ya. What, what was the rest of the question there John? Was there more?

WHAT DID HE DO BEFORE WORKING ON THE CAPITOL?

I don't really know. I... As you said, I mean I do know that he was a maintenance carpenter at the Capitol until he had the car accident in 1915 and he was hit by a car and that forced him into early retirement. Well early... I guess for him it was early, but he was already, I think, in his, well into his 70s when that happened. Um, but it forced him into early retirement 'cuz there was a permanent injury to his leg. And so I knew that he had apprenticed... As a young man he had somehow apprenticed in Bohemia. And then when they came over here obviously he continued working and he continued that work. Um, I have his booklet that a, is dated... I think that's dated 18 (pause) 98 maybe? Is it 1898? And it's his a, first entry into the carpenter's union for the dues he paid. And there is... I do have to say there is this thread that runs through my family of very, very strong a, union loyalty. I think my great grandfather was um, a very strong union man. I know my grandfather was. He was a railway postal clerk and I know the union was very important for him. My father was a carpenter and was a, a lifelong member of the carpenter's union which literally saved his life on a couple of occasions. I'm a member of a union. We have this very strong a, feeling of union affiliation. And I think my great grandfather must have passed that on to my grandfather. Um, and as I say, in the James J. Hill house, I was walking through there once with my mother and she's... We were in one of the really large rooms, maybe a library or something, and we looked up at these ornately carved moldings and my mother said, "Just look at that, you, you've got to know your great grandfather did that." So she had some idea that he did this fine finishing work. I think that's utterly true because I have beautiful pieces of furniture that he made. I have a crystal cabinet he made, probably for his wife. I think easily that dates from probably the 1890s. It's not a very big piece of furniture, but it is absolutely exquisite. It has these little, tiny little diamond-shaped panes of glass on, on the side panels that are about, I don't know, like this tall and they're... It's almost cathedral-like. There are these panes of glass and then at the top and bottom there are these little tiny diamond-shaped panes of glass. And I had a restorer look at it some years ago because I was concerned about the structural integrity of this piece of this furniture. And I thought they might need to do something to help reinforce that. And he said well there's really nothing we can do, he said, because every single one of those panes of glass is individually cut and set. Whereas I thought what he had done was taken a whole pane of glass and just put the wood frame on top of it. That's not what it is. It's all individually cut and set. Um, I was telling you guys yesterday about a rocker I have that he made. It's very simple, but it's very beautiful. And it was painted. My grandfather painted it at some point. So about 10 years ago I took it to some refinishers whose specialty is refinishing antique furniture. And I took it to them and I said, I, I wanted the paint removed. And as I say, it's just a simple rocker. It doesn't have handles or anything, but it's really beautiful. And a, they had stripped it and they asked me to come in and look at it. And these are guys who see, you know, all kinds of furniture. And I came into the shop and they said, we are really fascinated by this piece of furniture. And I said, really? And they said, um... They identified it without me telling them any information at all, they identified it as the handmade piece of furniture by a master carpenter, probably in the Midwest. And I said, well as a matter of fact, it is. And they identified the Midwest because of the, the wood used. There are like three different kinds of wood used, one of which is gum wood, that's for, that forms the, the rocking, you know, the part of the chair that rocks. And they said in the um, ll (sic) mid 19 teens, 1920s, 1930s, it was a very common form of wood used in furniture in the Midwest when people were

hand making furniture. But the thing that really fascinated him was the seat of the rocker that's a, a single sort of slab of wood that has been divided in half and there's a seam down the middle and all the wood grains match. And they said that that was what was especially fascinating to them 'cuz it's an exquisite piece of furniture. So yesterday when we were in the Governor's suite in the state capitol, my cousin pointed out these massive panels of wood that are called bookend panels because they're large slabs of wood with a seam down the middle and all the wood grains matched. And I looked at those and I almost got teary-eyed, and I, I said to you guys and I said to my cousin, oh my God. Look at that. That's just like my rocker at home which says to me... I mean I have no tangible evidentiary reason to believe this, but I'm quite certain he must have worked on some of those panels because that... And who knows if he got the idea for the rocker, from the panels in the capitol building, or you know, um... But it's very fine finishing work and it's beautiful work and there we were in the governor's sw, suite and my great grandfather who sat on the tracks in Philadelphia in 1863 waiting for the Battle of Gettysburg to pass and there we are in the Governor's suite looking at these panels that he probably... Well and we know he worked on some of the finishing work in that Governor's suite and all over it is these massive paintings of the most important aspects of the Battle of Gettysburg. And it's the a, the full circle sort of experience here is, is almost beyond comprehension. I wonder if, you know, if he ever knew that there were gonna be paintings up there of the Battle of Gettysburg and, you know... So...

WE KNOW THAT JAN JR WAS AN ARCHITECT ON THE CAPITOL BUILDING WITH CASS GILBERT WHEN HE WAS 16.

Ya, well my, my great uncle Jan is sort of the star of the family because of his association with, with Cass Gilbert. But a, ya he, he clearly must have had some sort of a, you know, talent in this. I don't really know how it is that he came to meet Cass Gilbert, but I know I can find that out. Um, but I do know that Cass Gilbert basically hired him right out of high school and sent him to the École des Beaux-Arts in Paris. And he was in Paris from 1900 to 1902, and a, studying there. And um, I have seen letters in which Cass Gilbert directed him to please pay special attention to all the classical architecture, the building facades. A, there's one letter in which he sort of admonishes him to, you know, to try as much as possible to not have too much fun, but to actually (laughs) you know, study. And um, I do know that, that uncle John a, spoke and wrote fluent Czech because I have countless letters from him to his parents that I can't read because they're written in Czech. I've always wanted to take them somewhere and have them translated, but... I shouldn't say countless. There's probably about 20 or 30 of 'em, a that he wrote to them from, from Paris. Um... And... So he was in Paris from 1900 to 1902 at which point Cass Gilbert called him back to Saint Paul because he said he needed him. And it was at that point, I think, that um, Uncle Jan sort of unofficially became a real primary assistant to Cass Gilbert because I do know that he was one of... He was an assistant architect for the state Capitol building and probably some of those other buildings like in a, Arkansas and West Virginia. He was the assistant architect of the Woolworth building and certainly of course the Supreme Court building in Washington, DC. And um, my mother adored Uncle Jan. She knew him very well. She had very vivid memories of him—extremely cultured gracious lovely man, a very loving man. She was... She adored him. And um, ya that's sort of what I know about him I think.

HE LIVED ON HARRISON STREET AT THE SAME TIME THE CAPITOL WAS BEING CONSTRUCTED?

Yes. Yes. He was living at the house at 309 Harrison when the Capitol was (interviewer talks over) being instruct, constructed.

ANOTHER SON WORKED AS A DRAFTSMAN.

Yes, um, Uncle Jan got Uncle Eddy a, a job for a little while a, as a draftsman in the office. I, I think it was... I've always been under the impression that it was sort of like a summer job kind of thing. And that was when they were out in New York. There was one summer when Jan, a got Uncle Eddy and my grandfather out to New York for several months. And Uncle Eddy was doing something as a, as a draftsman or something in the office. And my grandfather, I don't believe he was working in the office. I think he was doing something else or he may have been out there visiting. I've always been under the impression that Uncle Eddy was the one who had the job and I think my grandfather just visited or something. But I do know Uncle Eddy worked for a little while there. And um... But I don't think it was... The impression I have is that it was not anything of tremendous consequence.

JAN JR. CHANGED HIS NAME TO JOHN ROCKART.

Yes. My understanding of why a, Uncle Jan a, for professional reasons, changed his name to Rockart was because I think at some point... The oral history I have in my family is that Cass Gilbert suggested to Uncle Jan that the name Rachač really was just a little too much, like people weren't gonna know how to pronounce it, or they would never pronounce it correctly and that he should change it to something that a, would be really a, much more easily recognized and spoken. And Uncle Jan, feeling that one of the things that he worked with a lot was marble and other forms of stone and he considered himself an artist, so he changed it to Rockart (rock art). And it was also the closest he could get to something that resembled Rachač. And the thing that made me... Actually just brought tears to my eyes, was in like... It was about 2003, 2004. I was in the foyer, the entrance foyer of the United States Supreme Court building where all their names are carved in marble in the foyer, and, and there it is with the listing of architects, it says Cass Gilbert, Cass Gilbert, Jr. and John Rachač Rockart. And I loved the fact that he kept the family name in there, in the Supreme Court building. So clearly he was proud of his family name.

DID YOU EVER HEAR ABOUT WORKING CONDITIONS AT THE JOB SITES?

I did not.

WHAT ABOUT ARTIFACTS?

Oh ya. Well my cousin John has several of his planes, one of which has his initials carved into it. Um, I wish, I wish, wish that I had been a little older, a when my grandfather passed. I, I was six years old when my grandfather passed and I was in that house. And all that stuff was there. You know, all his tools, everything was there. And my grandfather had two or three generations of his family's stuff in that house, where you can imagine where he had lived for 80 years. And I think there's a point at which when you are the sole guardian, sort of, of massive quantities of things, there's a point at which you can only deal with so much. So um, a lot of his tools were sold. I think they were sold. I think they were given away. Um, my cousin ended up with... They had a, have some of his planes. And forever we

had a very large wooden box that contained every single one of his hammers and chisels, his entire hammer and chisel set, which I um, have given to a, my cousin, Jack Rockart, who lives in Massachusetts. He is the son of architect John. 'Cuz I ended up being the sole guardian of three generations of my family's stuff. And um, Jack really wanted for his son to have this set of hammer and chisels. And I thought, you know, it's only right that because his grandfather is my great grandfather, he's got every right to the hammer and chisels. And I was never gonna use them. So, so they have his full hammer and chisel set.

THESE ARE THINGS RELATED TO THE CAPITOL.

Ya. So these are the items that a, have forever been in my family's collection of photographs. This is an invitation which is falling apart. I have to take it to a conservator. It's a... The top is dated 1849, 1989 with a, a graphic of... I believe that's... Ya it's the a, seal of the State of Minnesota. And it says the board of this, of State Capitol Commissioners requests the honor of the presence of yourself and family at the ceremony attending the laying of the cornerstone of the new Capitol of Minnesota at Saint Paul on July and 27th Eighteen Hundred and Ninety-Eight. So that's what that is.

(PAUSE FOR CLOSE UPS)

And then this is clearly an identifying ribbon that the attendee would have worn that says Cornerstone Capitol of Minnesota with the date and an image of the building that was yet to be (pause for CU) with the stick pin still in it. (laughs) And, (off-cam comment) Yes exactly. And I have had my tetanus shot. And (laughs)

This is the program, again with the graphic of the anticipated building. And then on the back is the graphic for the State of Minnesota. (CU)

And then in the inside she still has a little tissue paper. It says Program. And it says, a street procession terminating at the Capitol site at Three O'clock in the afternoon. Music. A prayer by Archbishop Ireland. Introductory address on behalf of the Board of State Capitol Commissioners. A, music Stars and Stripes. Oration by The Honorable C.K. Davis. The William Tell Overture. Um, and then a deposit of a metal box containing historic memorials in the cornerstone. The laying of the cornerstone by Honorable Alexander Ramsey. A proclamation by Governor D.M. Clough that the cornerstone has been laid. And then on the inside is a, the singing of the hymn America. A prayer and benediction by Right Reverend Bishop Whipple. And then a listing of the committees, executive committees. The Procession. Transportation. Newspapers. And then a, just different committees. And that's the program.

THE MINNESOTA HISTORICAL SOCIETY HAS PHOTOS OF THE LAYING OF THE CORNERSTONE.

Oh my God, wouldn't that be... Oh my God. And Uncle John is probably in those.

A BIG CROWD.

I really... I was saying to Jim, I wanna come back sometime and just spend a whole lot of time at the Historical Society.

DISCUSS COUSIN JACK.

Um, cousin Jack said his father was right out of high school. High school might have been 16 in, in those days. I was thinking 18. Um, but it was... He was born in 1849. Is that right or am I thinking great grandpa?

JAN SENIOR. JAN JUNIOR WAS BORN IN 1873.

Okay, and so 1900 he went over. So...

(OFF CAM DISCUSSION)

Uncle Jan was at the same Paris Exposition where Debussy first heard Indonesian gamelan music. It's at that exposition where Debussy discovered the whole tone scale that changed music forever. And Debussy ended up writing all of those things in the whole tone scale. Nobody had ever heard the whole tone scale and Indonesian gamelan music is in the whole tone. And I've always had this fantasy that my Uncle Jan was walking through the music hall and met Debussy and maybe the two of them sat down and had espresso. (laughs)

(OFF CAM DISCUSSION)

With Jim and John and stuff, a the other day is that when you initially contacted me, I thought for sure... Or when you initially... When Dave told me that you were interested in speaking to us, I absolutely assumed that you were calling about Uncle Jan. And, and I was initially gonna just refer to Jack because Jack is his son and lives in Massachusetts. And when you said in an e-mail... Or no, I guess it was our first conversation, and you said, no the person we're really interested in is your great grandfather, I almost started crying because I thought... I was so deeply moved. I, I... This is gonna sound corny, and I don't care. But I'm... It's extremely a, meaningful to me. I'm extremely proud of the fact that I come from working-class roots, from really hard working-class people who struggled and suffered and did everything they could to make their lives better for their children. My grandfather struggled so life would be better for his children. My parents did the same thing. And I'm extremely proud of it. And as proud as our family has always been of Uncle Jan, I have always felt this very special connection to, to my great grandfather. And I never really knew why, but I've just always felt something very tender about him, almost like I was reborn as Julie Kierstine and I actually really knew him, you know (laughs) decades ago. I don't really believe that, but I mean I've always felt something very—spiritual, actually would not be too strong a word. And so, when you called and said no we're really interested in, in your great grandfather, I was like, yes! Because I've always been very proud of the work he did. I knew he did this beautiful finishing work. And I think it's wonderful that these laborers finally get some recognition for their artistry.

(DISCUSS WHERE JJ HILL PAYROLL DOCUMENTS MAY BE)
AND ARCHETECTURAL HISTORIAN PAUL LARSON)

And the obituary... The obituary that you sent me was also very moving to me because it was a really sizeable obituary with a headline and everything.

RIGHT.

Which said to me that he was, in fact, an artisan who was recognized in Saint Paul for the work he did. And he wasn't just, you know, a some anonymous person, but that he, you know... His work was recognized. And, and um, you know...

THIS WAS A SMALL TOWN IN 1873 WHEN HE MOVED HERE.

Ya.

HE RECEIVED A SPECIAL INVITATION TO THE LAYING OF THE CORNERSTONE.

I'm assuming it was sent to him. I'm, it could have also been from Uncle Jan. That could have been sent to Uncle Jan at, um, because we... As I was telling you yesterday, we ended up with a lot of the stuff that belonged to Uncle John. (interviewers talk over above)

I have a... I have a thing for the inaugural opening of the Woolworth building in New York City.

AND ONE OTHER THING...

That I have not shared with my cousin Jack.

IN THE 1903 CITY DIRECTORY IT SAYS THAT BOTH JAN AND JAN JR... I'M SORRY IT SAYS THAT JAN IS WORKING FOR, AS A CARPENTER, JAN JR. IS WORKING FOR CASS GILBERT. HENRY IS ALSO WORKING FOR CASS GILBERT.

Oh Henry. Ya. Poor Henry.

SO HENRY WHO WAS BORN IN...

I don't know.

JAN JR. MUST BE TRYING TO REPEAT THE SUCCESS WITH HIS BROTHERS.

Jan was the oldest. (YA) And Jan was always...

My understanding is that Jan was always trying to, you know... He was always trying to really help his siblings. Henry was a um, kind of a sad story in the siblings because he um, was for whatever reason and whatever his demons might have been, he was kind of an unhappy man. He a, was kind of early in his adulthood, he became a, a pretty serious alcoholic, was in poor health and died young. So... My

mother never knew Uncle Henry. I mean I think she met him a couple of times, but... And he's in a couple family photos.

I CAN'T FIND HIS BIRTHDATE HERE.

That's okay. Ya he's in a couple family photos and in the family photos... (TALK OVER) ...he does not look well. And he is um... He looks sad and worn out. And... He has the face of an alcoholic in the photos. So...

HE DIDN'T MARRY AND HAVE KIDS?

That's my understanding. Ya. Which is probably a blessing.

DO YOU HAVE ANYTHING TO ADD?

...much. Emma and Anne ended up in um... I forget which one ended up in, in... I think Anne ended up in Montana and Em, Emma ended up in Chicago. And um, Christine had... I don't think I'm speaking out of school when I say... Christine had here own set of, of problems, not unlike Henry. For whatever reason, Christine and Henry are two siblings that ended up with a very serious drinking problem. And a, we were commenting that on numer, in numerous of the, the family photos, there's no Christine and there's no Henry. So who knows how much they associated with the family even though they were in town. Now the other two sisters, Lilly and Ethel both of whom lived in Saint Paul all of their lives, they were very close to... My grandfather was very close to Lilly and Ethel. My mother was very close to Lilly and Ethel, not Christine at all. And Christine was, died in the 1950s...

MY DAD WAS VERY CLOSE TO LILLY AND ETHEL...

Yes he was. I remember that. And, and so um... So the thing is I, I'm not sure that has...

DISCUSS THEIR CULTURAL/SOCIAL LIFE IN MINNESOTA.

Well... And the thing I know about his relationship to the Czech social building here is that um... This was a central part of his life. This was a central part of his... While there, I should say, he and his wife. This was a central part of their social and cultural life. And it was for my grandfather as well. Whenever my mother and I came to Minnesota we would always drive by this building and she would say... My mother knew it as the Bohemian Club. So I don't know why she called it that, but that's what she knew it as. And she... Whenever we would drive by... We would always drive by this building and she'd say, there's the Bohemian Club. That's where your great grandfather and your grandfather went all the time. She had vivid memories of her grandfather coming here all the time for various things and functions. Clearly this was very important to them and their social and cultural life in maintaining their ties to their culture. And I know this neighborhood was all Bohemian. And um, it's been really a spectacular experience to come into this building and walk around and know that he was here and my great grandmother was here. And of course there's two photos of him up on the wall. And um... Photos I had never seen before because the only photos I have of him are of him as an old man. So when I received via e-mail a photo of him... I mean this is him as a relatively young man. And it

was so cool to see this. I, I mean in those photos he looks like he's probably, I don't know, in his late 30s or early 40s maybe. And um... And I know this was very import... And I've always wanted to come into this building because my mother always drove me by it and (laughs). So...

(DISCUSS WRAPPING IT UP)

...asked her and her grandmother constantly said, I can't talk about it. And my mother said, you know, with all due respect her grandmother should have talked to her about it. And um... But isn't that interesting. I didn't know you...

***** END OF INTERVIEW *****