**LIVE HISTORIC**

# The Eight Measures

*Eight questions before the play button*

*For a school, a church, or a library*

Eight Measures, v1.0
Stated 8 November 2026
A 501(c)(3) nonprofit. LiveHistoric.org

## The card

The pine is the score. Upright, you can live with the story. A stroke through it means leave it.

The eight measures apply to any story with anyone in it.

Industry. Does anyone here do a real job, and does that job matter?

Household. Is a marriage, a parent, or a child a real life here, or just a prop?

Piety. Can conscience actually stop someone, or is reverence only in the shot so it can be mocked?

Courage. Does anyone risk something they would miss, or is it only noise?

Republic. Does anyone owe a neighbor, a law, or a town, or is every person out for himself?

Temperance. Is appetite shown and then put down, or are you being trained to want the next one?

Truth. Does a promise still hold, and does a lie come with a bill?

Stewardship. What is left for the people who come after? A place, a craft, a name?

The plain sheet, for a child, says the same eight in other words. Work. A home. Faith. Courage. Freedom. Self-control. Telling the truth. What you leave behind. A score is cited by the name on this card. Industry, not work. Piety, not faith. Republic, not freedom.

| Mark | What it means |
|---|---|
| 10 | The story loves this, and you walk away more able to do it. |
| 7 | It is there and it is taken seriously. Not the joke. A mixed story can still earn this on one measure. |
| 5 | Thin, or split. The good is in it and so is the shrug. The review should say which. |
| 3 | The story knows the thing and treats it as optional, naive, or in the way. |
| 0 | The story teaches the opposite, and enjoys teaching it. |

A house that has not agreed on this table will split on noise. Read it out loud the first time.

Add the eight marks. Divide by eight. Multiply by ten. Round to the nearest whole number.

80 and above is fit to keep.

65 is worth an evening and a conversation. Stay, and use the thin measure.

From 45 up to 65, a grown person stays and talks, and not on a tired night.

45 means watch it awake, or not at all.

Under 45, it will not make you better.

Three situations. Children: start at 80, and read the thin measure. Teenagers: 65 and up is allowed in that room, and you stay. Tired: do not go under 45.

Not yet scored is an honest state. A blank is not a low number.

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## For an institution

This is Fit to Keep, the household edition of the Eight Measures, version 1.0, stated 8 November 2026. Live Historic is a 501(c)(3) nonprofit. The sheet is a way for a class, a co-op, a library, or a congregation to judge a story. It is not a blessing and not a list of banned titles. The eight measures apply to any story with anyone in it. A person's ancestry or politics is never a mark. Each person marks alone, then you compare. The standard is read at livehistoric.org/standard. A contest is sent from the form on that page, How a mark is contested. An institution is reported on the form under A sheet left a building. If this sheet is used in a way you do not agree with, tell us, and say the name of the institution. On paper, write desk@livehistoric.org. We will say publicly what we did. Print the card. Start the ledger. One title per spread. A year bound is a year kept. Households are the count. livehistoric.org/press

## 1. The only question

Most of what passes for judgment is one of four questions, and none of them is the one that matters.

Is it good? That is taste. A machine already answers it, and the answer does not ask whether you should watch.

Do I like it? That is a mood. It does not leave you any different on Tuesday.

Is it moral? That is a censor. The moment a desk issues a blessing, it has become the authority it refused to be.

Is it well made? That is craft. A beautiful picture can still leave you worse to your neighbors.

The question is this. Does the story leave you more able to keep a house, tell the truth, and be useful?

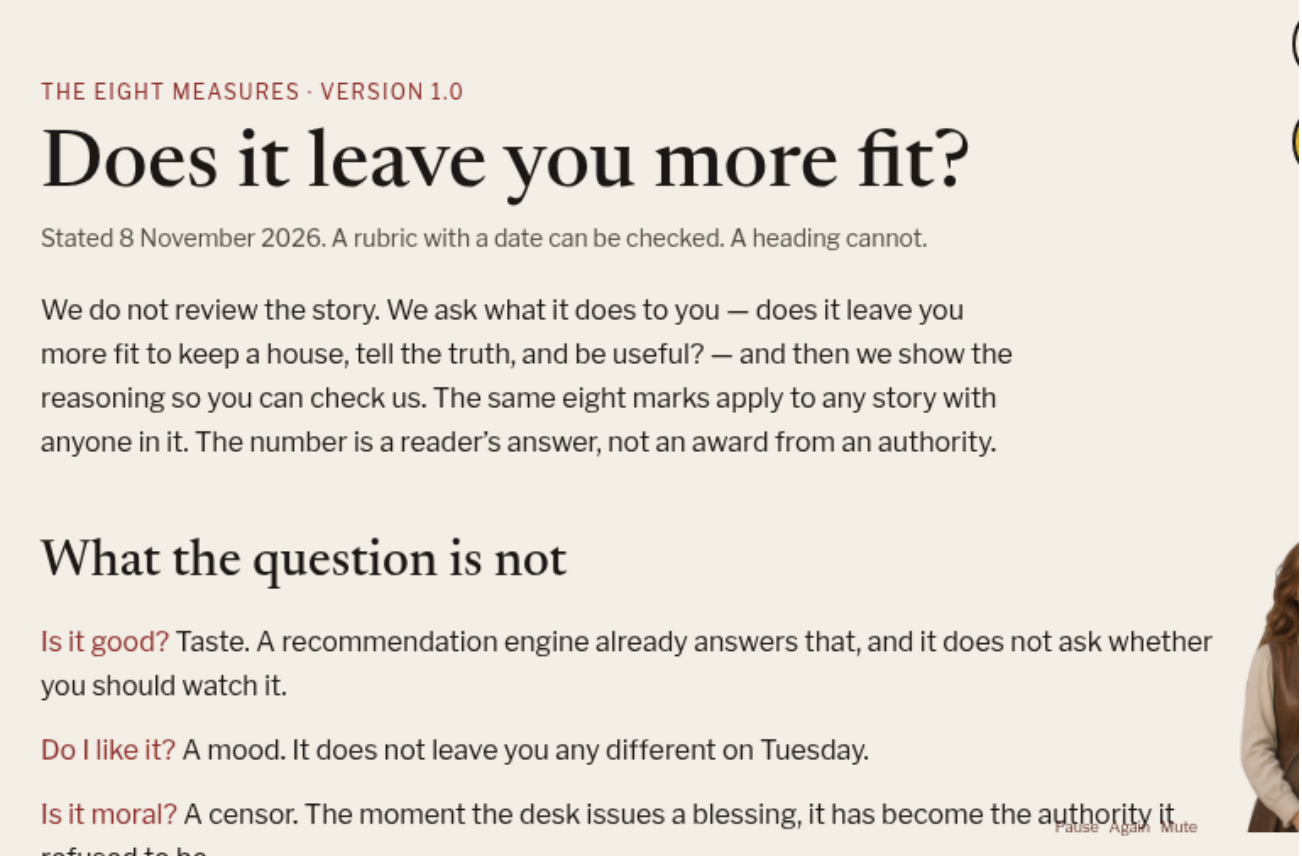
A story can be brilliant and fail the question. A story can be plain and pass it. We are scoring what the story loves, what it excuses, and what it leaves a person more likely to do when the lights come up.

If you remember one sentence from this book, remember the question. Everything else is how to answer it without lying to yourself.

Watch. The question, before the play button. livehistoric.org/book#the-question

This book is the paper. The site is the same instrument on a screen, and the reviews are linked from it.

The dated page is the standard. A reader who arrives from a link should meet a mark and a reason, not a creed.




*The Eight Measures, stated and dated*

## 2. How a number is made

There are eight measures. Each one is a mark from zero to ten. The names are the names on the card, and on the dated page, livehistoric.org/standard. Industry, Household, Piety, Courage, Republic, Temperance, Truth, Stewardship.

Watch. How a number looks. livehistoric.org/book#the-number

The scale is on the card. Read it there, out loud, the first time. Without the 7, a house marks 8 where the desk marks 6, and the row that splits is calibration, not a disagreement. The split is only an education if the scale is shared.

The caution. Without the 7, a house marks 8 where the desk marks 6. That split is calibration, not a disagreement.

Add the eight marks. Divide by eight. Multiply by ten. Round to the nearest whole number. That is the number, from zero to one hundred. Little House is 91.25 before the rounding, and 91 after it.

The mark. 91. Round to the nearest whole number.

One hundred means the story honors all eight. Zero means it teaches the opposite of all eight. You will almost never see either.

80 and above is fit to keep.

65 is worth an evening and a conversation. Stay, and use the thin measure.

From 45 up to 65, a grown person stays and talks, and not on a tired night.

45 means watch it awake, or not at all.

Under 45, it will not make you better.

The reader has to have seen the whole work. If you have not, the honest state is not yet scored. A blank is not a low number. Each measure gets a line, not only a digit. The line names what the story loves, excuses, or leaves a person more likely to do. If you cannot write the line, you do not have the mark yet.

The desk's number is one reader who showed the work. It is not a crowd. It is not an award. Your house's own marks can sit beside it. When they split, the split is the point. Not the winner.

Open Industry, Household, Piety, Courage, Republic, Temperance, Truth, or Stewardship on the dated page. The name there is the name on a score.

## 3. Industry



*A trade, taught across the bench*

Watch. Industry. livehistoric.org/book#industry

The plain sheet calls this work. A score that says Industry is this measure.

Franklin was not writing a hustle poster. A free person feeds a house by being useful. Rest is sweet after the work, not instead of it.

Ask: does anyone here do a real job, and does that job matter?

Look for a person who finishes something you could name. A field, a shift, a repair, a lesson, a meal that had to be made again tomorrow. If the success arrives as a montage or a windfall, the work was skipped. The story wanted the prize and would not pay the hours.

Ask who eats because of the work. A house, or a name on a screen. A poor man who does his work can outscore a rich man who does not. A wage is not a worth. Idleness is not charming because the room is pretty.

A high mark means that by the end someone is more useful than they were, and the story treats that usefulness as worthy of them. A low mark means getting has come loose from making. Ordinary work is the joke, or a windfall is the moral.

When you talk about it afterward, do not ask whether the hero was impressive. Ask what job got finished, and who was fed.

## 4. Household



*Supper, and a place kept for the one still out*

Watch. Household. livehistoric.org/book#household

A house is where a child first learns what a vow is, and who is in charge of the day. Plenty of old houses failed that. A story still has to decide whether the home is a life or a set.

Ask: is a marriage, a parent, or a child a real life here, or just a prop?

A vow is kept, or it is broken and somebody pays. If the break is the joke, that is the mark. Children are people. If they are only there for a punchline, say so. Fidelity is either a life, or it is the thing the plot has to get around so the fun can start. Parents can be wrong. They should not all be fools while the child runs the house.

This is not a demand that every story be about a family. A story with no house can still honor one, or show what it costs to have none. A story that treats the home as furniture, a prison, or a laugh has told you what it thinks of you.

A high mark means marriage, parents, and children are a life the story takes seriously. A low mark means the home is used and not looked after.

When a father and a teenager split on this measure, do not average them into a polite number. That row is the conversation. Stay at the table until you can say what the story thinks a vow is.

## 5. Piety



*A broken plate, and a conscience that can stop a person*

Watch. Piety. livehistoric.org/book#piety

The plain sheet calls this faith. A score that says Piety is this measure. We are not scoring a denomination.

Washington's Farewell treated religion and morality as supports a country cannot do without. We are asking whether a soul is allowed to be real.

The test. Can conscience actually stop someone, or is reverence only in the shot so it can be mocked?

Watch whether a person can be bound by something beyond appetite and the crowd. Reverence can be quiet. It fails when it shows up only so the joke can land. An honest believer is different from a cartoon drawn so you can despise him. Quiet about church is not a failure. A cross in the shot is not a pass.

A high mark means a soul is allowed to be real, and a person can be stopped by it. A low mark means reverence is only there to be exposed, or the story has no room for conscience at all.

You are not asking whether the story agrees with your church. You are asking whether anything in the story is sacred, and whether that sacred thing can overrule a want. If the answer is no, the story has a god already. It is the want.

## 6. Courage



*What courage costs*

Watch. Courage. livehistoric.org/book#courage

Swagger is cheap. Courage costs a reputation, money, a body, or a friendship. A quiet refusal can be braver than a fight.

Ask: does anyone risk something they would miss, or is it only noise?

The risk should cost a name, a friendship, a fortune, or a body. Ask who the brave act is for. If it is only the thrill, it is smaller. A fight can be swagger. The nerve that matters is often the one with no audience. The person should be different after. If they reset for the next stunt, the cost was fake.

A high mark means someone pays a real price, for a reason that is not only himself. A low mark means noise, revenge dressed up as bravery, or a hero who risks nothing he would miss.

Staying can be the brave act. Saying no can be the brave act. A fistfight can be cowardice. Do not let the volume of the scene set the mark. Ask what was lost, and whether the person would miss it on Tuesday.

## 7. Republic



*A town that still has to live together*

Watch. Republic. livehistoric.org/book#republic

The plain sheet calls this freedom. A score that says Republic is this measure.

A free town still has to be governable. If the story's only adult idea is that everyone is a grifter, the style does not save it.

Ask: does anyone owe a neighbor, a law, or a town, or is every person out for himself?

Look for a duty that is not only a circle of friends. Freedom with nobody who can say no is not the same as a free town. A flawed town can still be worth keeping. If every office is a fraud, the story has given up. A cynic can be one voice. He should not be the only grown person in the room.

A high mark means a person belongs to other people, and duty is not the punchline. A low mark means everyone is a predator, every office is a grift, and the story enjoys saying so.

This is not a pageant. A story can criticize a town and still believe you owe that town something. Ordered liberty is the old name. It means you are free, and you are not the only one who counts.

## 8. Temperance



*Appetite, and the choice to put it down*

Watch. Temperance. livehistoric.org/book#temperance

The plain sheet calls this self-control.

Drink, lust, rage, luxury, a feed that does not end. A story may show any of those. It fails when it teaches you to stay.

Ask: is appetite shown and then put down, or are you being trained to want the next one?

Excess can be in the story. The question is whether anyone puts it back down. If the camera stays, ask why. To tell the truth, or to train the want. A person who can stop is different from a story that laughs at stopping. The thing itself can be the appetite. If it is built so you cannot leave, that is the mark.

A high mark means excess may appear, and it is not the teacher. A low mark means the pleasure of the story is the loss of the limit. You are trained to want the next one.

Showing a vice is not the same as teaching it. A hangover with a bill can outscore a glamorous binge. When you are tired, this is the measure that will lie to you, because the story feels like rest. Ask, before you press play, whether you will be more able to stop when it is over.

## 9. Truth



*A word that still has to be kept*

Watch. Truth. livehistoric.org/book#truth

The plain sheet calls this telling the truth.

A person's word used to be part of their credit. A story that makes the lie the whole charm, and never sends a bill, cheapens the word.

Ask: does a promise still hold, and does a lie come with a bill?

A promise should still hold the person who made it. A lie either comes due, or the story is in love with the lie. Facts stay facts, or they become whatever the hero needs them to be. You should be able to see the trick. If the pleasure is being fooled, say that.

A high mark means a promise costs something, and deceit is not the costume the story loves best. A low mark means the lie is the whole charm, and nobody pays.

A twist is fine. Surprise is not a sin. A life built on deceit, and rewarded for it, is a different thing. Tell the truth about works you admire. If you cannot verify a claim, say you have not looked. Confidence is not a substitute for having seen it.

## 10. Stewardship



*What is left for the people who come after*

Watch. Stewardship. livehistoric.org/book#stewardship

The plain sheet calls this what you leave behind.

The old word was posterity. Land kept, a trade taught, a town not stripped. Not everyone kept it. A story with no future tense is already poor.

Ask: what is left for the people who come after? A place, a craft, a name?

Look for a future tense. A child, a field, a trade, a name. Someone refuses to strip a place for a short gain, or nobody even thinks to. Something is handed on. If the story only uses things up, that is the mark. The ending leaves a town kept, or it leaves the town poorer.

A high mark means someone keeps a thing they will not live long enough to finish enjoying. A low mark means the story ends in the self. Nothing is owed to the people who come after.

This is not only land, and not only money. A skill taught, a house kept, a name left clean: those count. If you are choosing between two stories that are otherwise close, choose the one with a future tense. Your children are already in that tense, whether the story admits it or not.

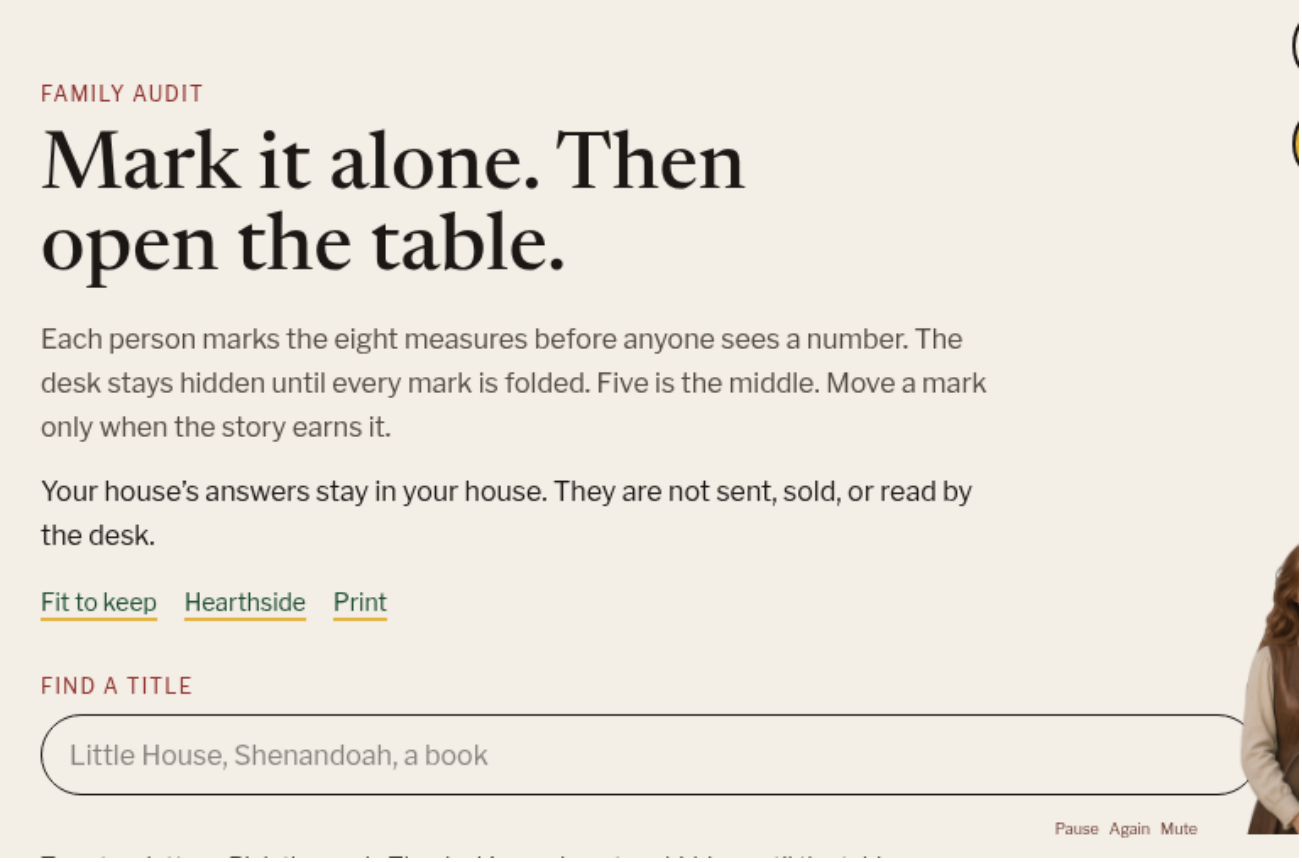
## 11. The row

The score is not the point. The row is the point.

Watch. The row, at the table. livehistoric.org/book#the-row

A father and a teenager can watch the same film and mark Household far apart. If you average them, you have hidden the only useful fact in the house. The useful fact is the disagreement, said in the same eight words, at the same table.

Do it this way. Each person marks alone. No one announces a number while the others are still thinking. That is anchoring, and it turns the tool into a rubber stamp. When every mark is folded, open them together. Read the measure where you split, not the measure where you already agree. Agreement is pleasant. The split is the education.




*The audit. The desk's number stays hidden until the house has marked*

Then ask one question, and only one. What does this story love, excuse, or leave a person more likely to do? Stay on the scene. A feeling is not a contest. A scene is.

Print the page when you are done. Put it on the fridge, and start the ledger. One title per spread. A year bound is a year kept. The ledger is the object. The book is only how you learn to fill it. A judgment that lives only on a device disappears with the browser. Your answers stay in your house.

The paper is named, so an institution can ask for the right one. The card. The plain sheet. The teaching sheet. The unbranded sheet. The household ledger. They are at the press. If you do this once a month, you will have taught the skill. If you only read our number, you will have rented it.

## 12. Friday

You do not need a theory on Friday. You need a rule you can say out loud while the dishes are still in the sink.

Watch. Friday, while the dishes are still in the sink. livehistoric.org/book#friday

The bands, in the same words as the card.

80 and above is fit to keep.

65 is worth an evening and a conversation. Stay, and use the thin measure.

From 45 up to 65, a grown person stays and talks, and not on a tired night.

45 means watch it awake, or not at all.

Under 45, it will not make you better.

The card's three situations. Children: start at 80, and read the thin measure. Teenagers: 65 and up is allowed in that room, and you stay. Tired: do not go under 45.

If the room has children, start at 80 and above, and read the thin measure before you press play. Fit to keep is not the same as fit for every age. A story can honor the eight and still be for adults. Say who the room is for.

If the room has teenagers, 65 and up is allowed in that room, and you stay. The evening is the conversation, not the screen. Pick the measure most likely to split, and ask it before the story starts, so nobody is ambushed at the end.

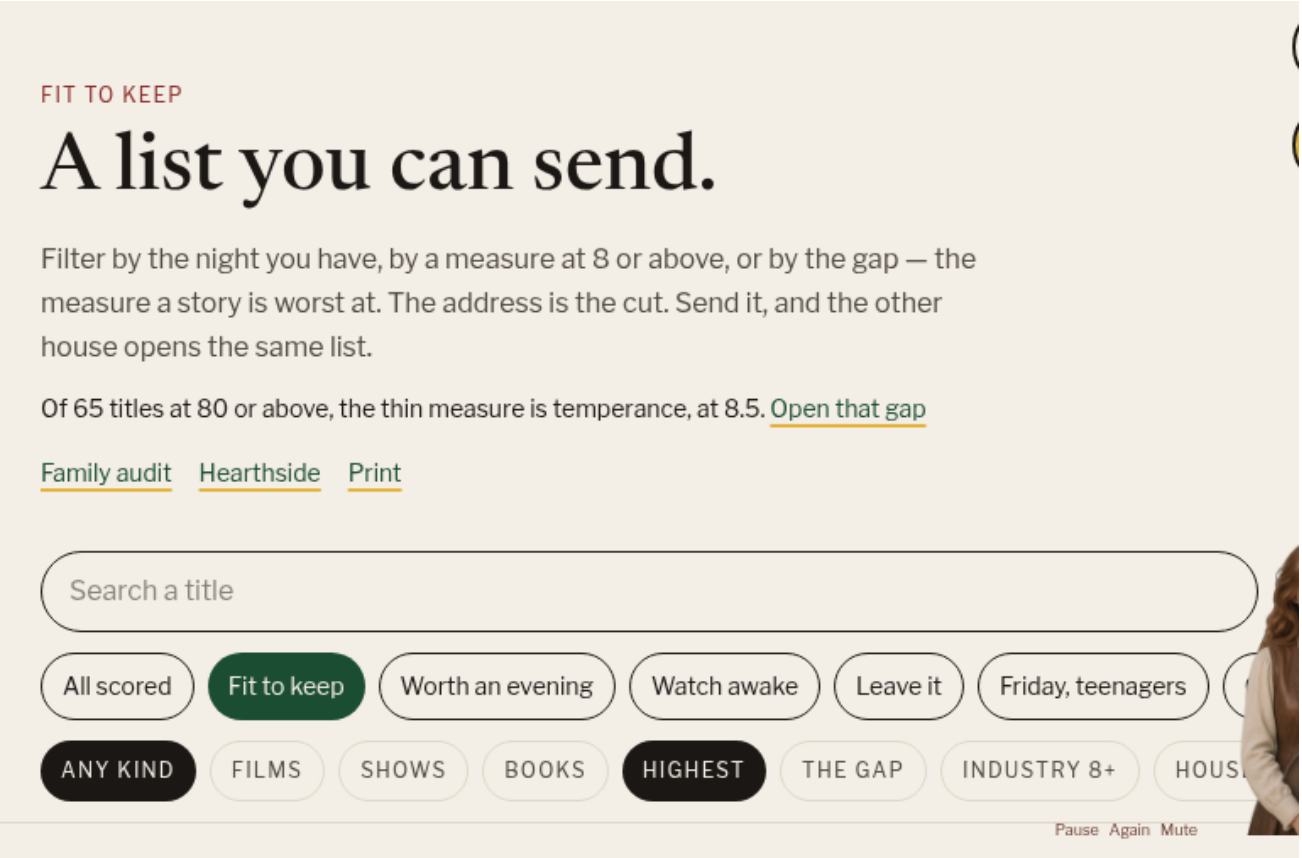
From 45 up to 65, a grown person stays and talks, and not on a tired night. Not with children. That is the ordinary Tuesday.

If the house is quiet and you are tired, do not use tiredness as an excuse to go under 45. Tired is when a story trains you. Choose something that leaves you more able to stop.

If you have not seen it, do not invent a number to settle an argument.

The caution. Not yet scored is an honest state. A blank is not a low number.

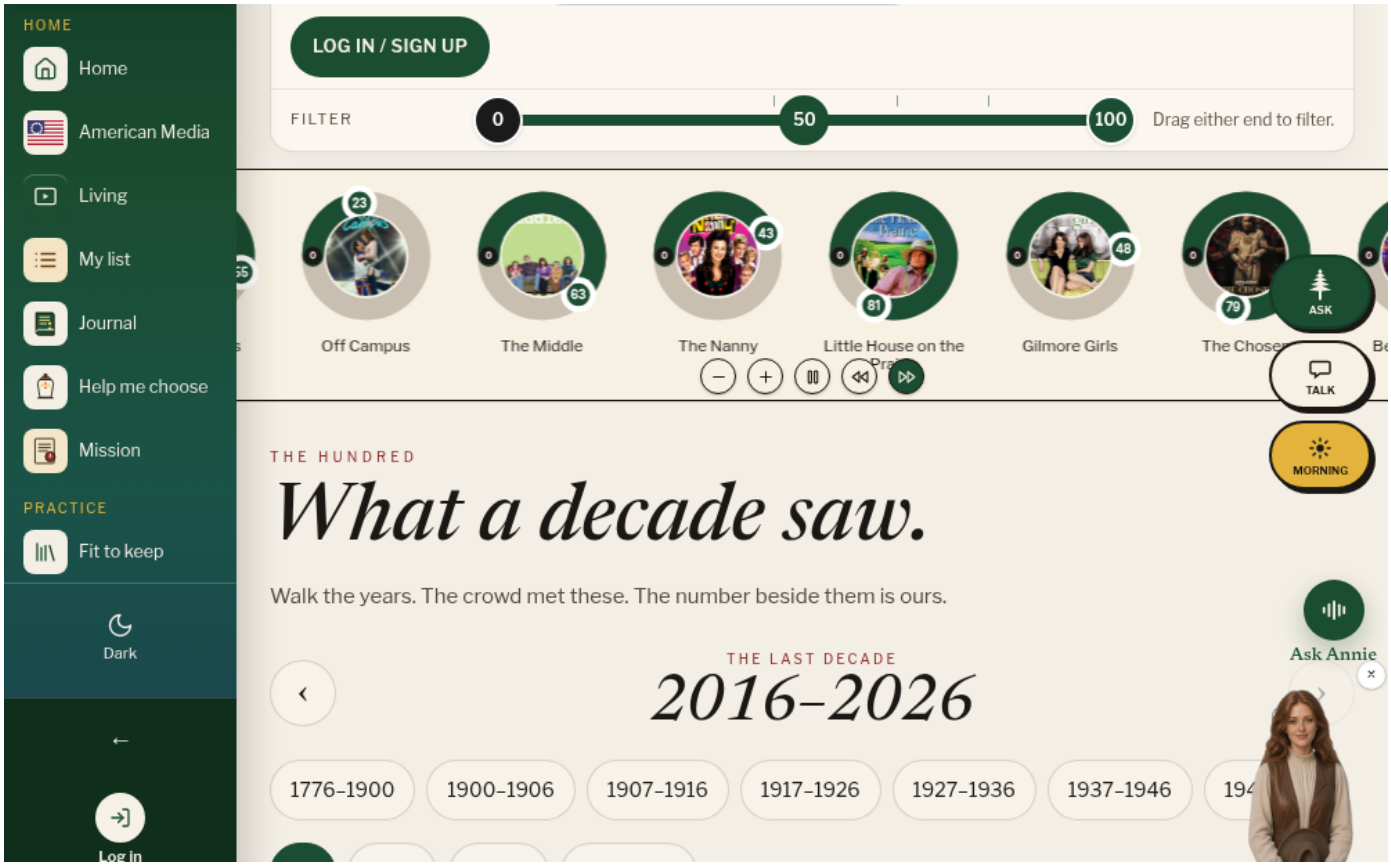
If you want to know where a story is weak, sort by the lowest measure, not the highest. The gap tells you what it is bad at. Across a shelf, the gap tells you where your own canon is thin. A house that only keeps its favorite measure will raise a child who is brave and careless, or pious and useless, or free and loyal to no one.




*The archive, cut to what is fit to keep*

Copy the rule when you send a list to a friend. 80 and above. Friday, teenagers in the room, and we stay for the thin measure. The gap, the weakest measure first. A link that states its rule is how a tool becomes a habit.

What a decade saw is the same shelf, seen across time. It is not a score for the decade. It is the titles that decade actually met, cut with the same filters as the archive: the situation in the room, a measure, the gap. The decade is the decade the work was released. What a decade saw.




*What a decade saw*

## 13. What the desk will not do

We show the work. Every score is a public argument, not a verdict from a black box. If you disagree, name the title, the measure, and the scene. The standard is read at livehistoric.org/standard. The contest is the form on that page, How a mark is contested. A mark moves only if the scene shows that the desk misread what the story loves, excuses, or leaves a person more likely to do. A loud room does not move it. The answer goes on the review in public, or the desk says it has not looked again.

On paper, write desk@livehistoric.org.

We do not grant a blessing. We will not tell you a story is fit to keep without also telling you what it costs and where it strains.

We do not score blood, and we do not score party. The eight measures apply to any story with anyone in it. A person's ancestry or politics is never a mark. If a review can be predicted from who is in the film, the review has failed.

The caution. A person's ancestry or politics is never a mark.

We say when we have not looked. We do not score what we have not read or watched, and we do not fill a gap with confidence.

We keep our own house. The same eight measures apply to this organization. Clean books. Intact promises. A named bias. Our own future tense in view. We measure success by the fruit of the household, not the traffic of the site.

We are not interested in a room where everyone already agrees. We want serious people who will argue, on the record, from the same eight measures.

We are not naive about the sins of the communities we inherit. A man of 1800 is not a mascot. He was often wrong about who counted as a neighbor. We do not rent his century as a costume. We keep the part worth inheriting. Work. A household. Conscience. Courage. Ordered liberty. Temperance. A word you can trust. Something left for the people after you.

## 14. A worked Friday

Take a story the house already knows. The 1974 television series Little House on the Prairie will do, not the 1999 film. They are not the same object. You do not need this book's number before you begin. You need the eight questions, and you need to have seen it.

Sit down before the play button. Say who the room is for. If a small child is on the rug, you are not proving a point. You are choosing what an evening will leave in them. If a teenager is on the couch, you are staying.

Mark alone. Write one line under the thin measure. Not a speech. One sentence about what the story loves. Then open the marks. If you split, stay on that row. Do not rescue the evening by announcing that the desk already settled it. The desk is a second reader. You are the house.

When you are done, put the sheet where tomorrow's breakfast will see it. Then enter it in the ledger. One title. One spread. A judgment you cannot find in the morning was a mood. The finished marks are in the next chapter.

## 15. The audit, marked

This is a finished audit, not a script. The desk table is the published score for Little House on the Prairie, the 1974 television series, not the 1999 film. The house table is a teaching mark, so you can see a split. It is not a family we polled. We have not looked at your table.




*Little House on the Prairie, the desk's review*

| Measure | Desk | The line |
|---|---|---|
| Industry | 10 | Plowing, hunting, teaching, milling. The day is made of jobs a house can eat. |
| Household | 10 | The Ingalls table is the government of the story. Children are the point of the labor, not the audience for it. |
| Piety | 9 | Grace at the table, church, and a conscience that can overrule a mood. It is the family's air. |
| Courage | 9 | Charles walks into weather, debt, and other people's trouble because the alternative is not being a man. |
| Republic | 8 | Walnut Grove argues, votes, fails, and still has to live together the next morning. |
| Temperance | 9 | Want is real. Waste is a sin they can feel. Feasts are rare and therefore serious. |
| Truth | 8 | The hardest episodes are about a lie or a pride that has to be walked back in public. |
| Stewardship | 10 | A claim, a school, a name. They are planting what they will not all live to sit under. |

Add the eight. 73. Divide by eight. 9.125. Multiply by ten. Round to the nearest whole number. 91. Fit to keep. Read the thin measures before you promise the room. Later episodes sometimes chase a disaster because a series gets hungry. Start at the beginning.

The mark. 8. Republic and Truth are the thin measures. The number is 91.

The house, marked alone, then opened. These are teaching marks, so you can see a split. They are not a family we polled. We have not looked at your table.

| Measure | Father | Teenager | The line |
|---|---|---|---|
| Industry | 10 | 10 | Both see the work. |
| Household | 10 | 8 | The vow holds. The girls mostly receive. |
| Piety | 9 | 9 | Grace can overrule a mood. |
| Courage | 9 | 9 | Weather, debt, and other people's trouble. |
| Republic | 8 | 8 | The town still has to live together. |
| Temperance | 9 | 9 | Want is real. Waste has a bill. |
| Truth | 8 | 8 | A lie has to be walked back in public. |
| Stewardship | 10 | 10 | A claim, a school, a name. |

Now the row. A father in this example marks Household 10. A teenager marks Household 8. The gap is 2. The other seven agree. Household is the split you were told to look for.

The father's line: the vow holds, and the children are the reason for the work.

The teenager's line: the house is real, but the father decides, and the girls mostly receive.

Do not average that into a 9 and call it agreement. Household is the conversation. Stay there. The other seven can wait.

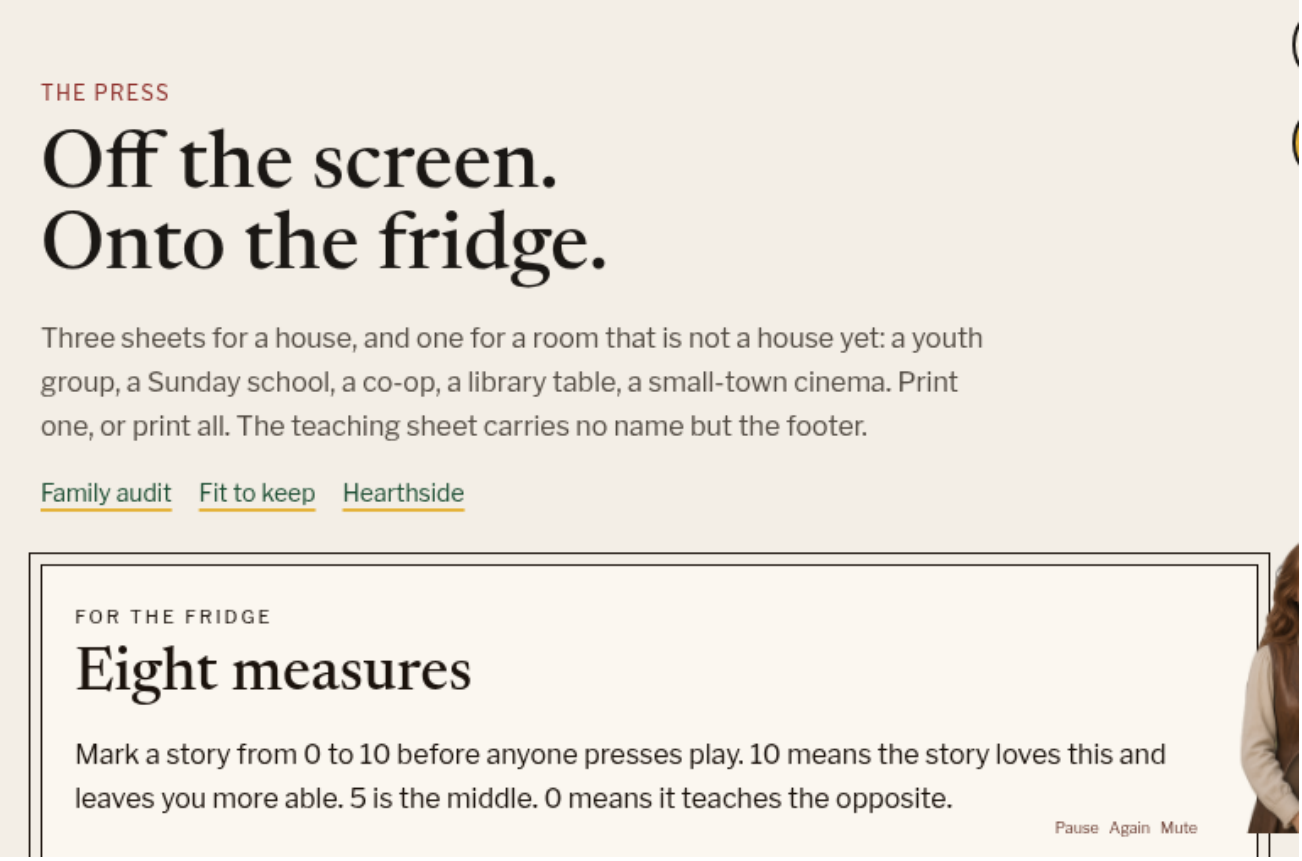
The caution. Do not average a 10 and an 8 into a 9 and call it agreement.

## 16. For the person who teaches

Most of the people who will multiply this are not readers of a website. They are a pastor, a Sunday school teacher, a homeschool co-op, a librarian with a summer list, a small-town cinema.

One name for each piece of paper. Hand the plain sheet to the children, the teaching sheet to the group, and the unbranded sheet to the institution that wants no name on it.

| Name | Who it is for | What it is |
|---|---|---|
| The card | Everyone. A fridge, a pocket | Two pages: the questions, the scale, and the bands |
| The plain sheet | A child | The eight questions in plain words |
| The teaching sheet | A teacher, a group | The eight questions under their score names |
| The unbranded sheet | An institution | The same questions, a footer and no name |
| The household ledger | A house, over a year | One title per spread |




*The press. Each sheet has one name*

You do not need our name on the sheet you hand a child. You need the eight questions and the bands. Work. A home. Faith. Courage. Freedom. Self-control. Telling the truth. What you leave behind. When you cite a score from the desk, use the other names, or the child cannot find the row. Industry. Household. Piety. Courage. Republic. Temperance. Truth. Stewardship.

Hand out the sheet that fits the room. Do not lecture the whole of this book. Ask the room to mark one story they all saw, alone, then read the row that split. That is the class. If you tell them the answer first, you have trained them to wait for an authority, which is the habit this desk exists to break.

Tell us the institution, the town, and how many copies left the building. Not the names. Households are the count.

The form: A sheet left a building, at livehistoric.org/standard. On paper, write desk@livehistoric.org.

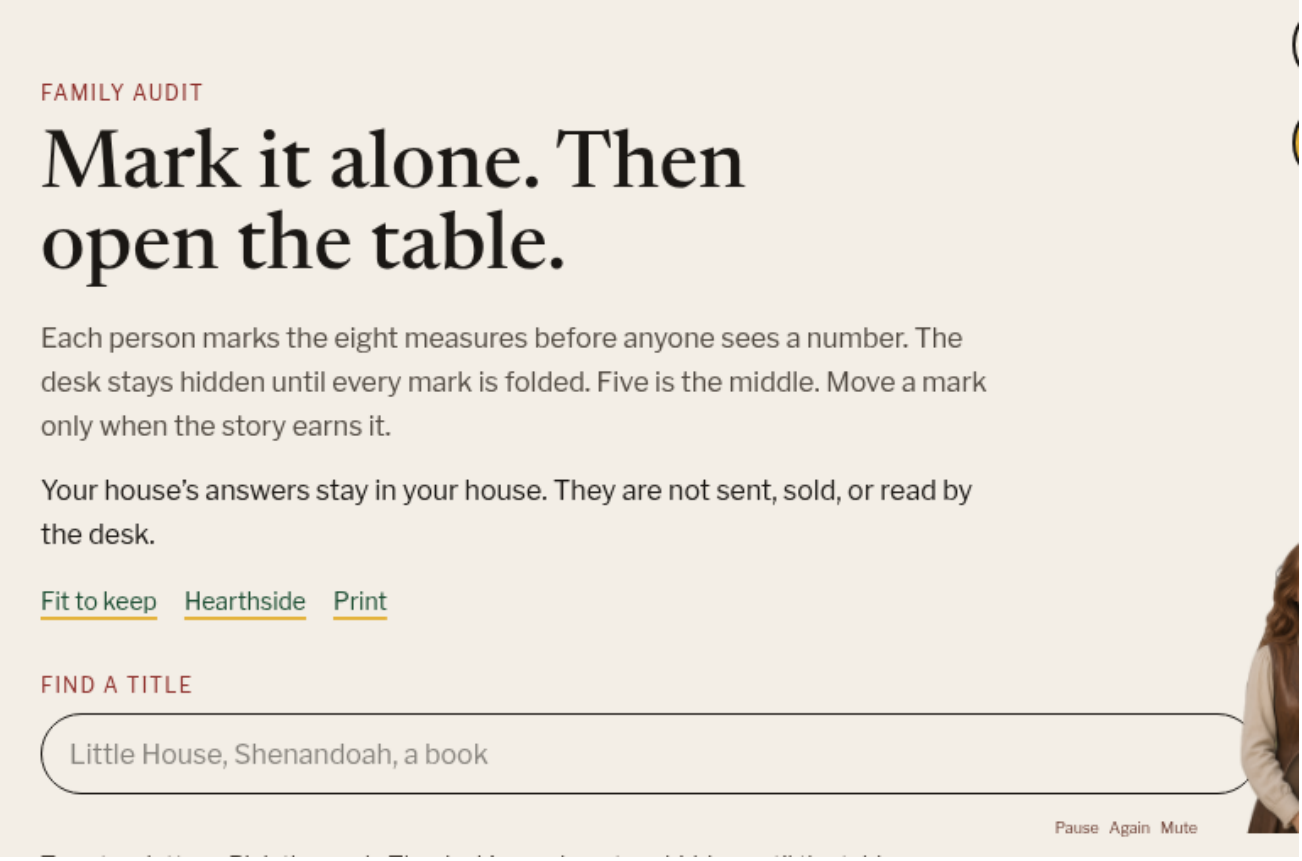
If this sheet is used in a way you do not agree with, tell us, and say the name of the institution. We will say publicly what we did.

## 17. Four rooms

The book is the instrument. The site is where the instrument stays in practice, if you want it. These are rooms.

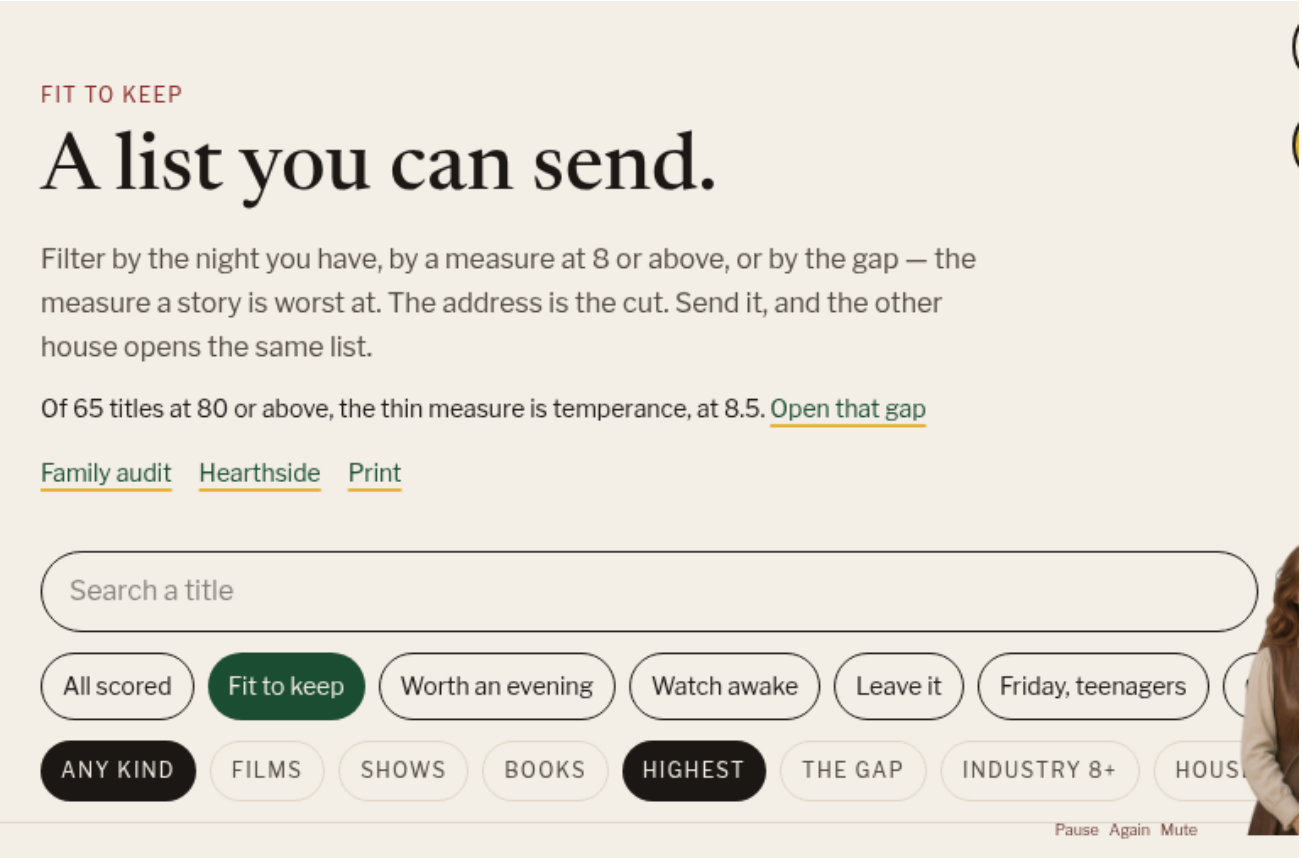
Watch. The four rooms. livehistoric.org/book#the-rooms

Audit is where each person marks alone. The desk's number stays hidden until the house has finished, so nobody anchors on us. Then the columns sit in the open, measure by measure. Print it.



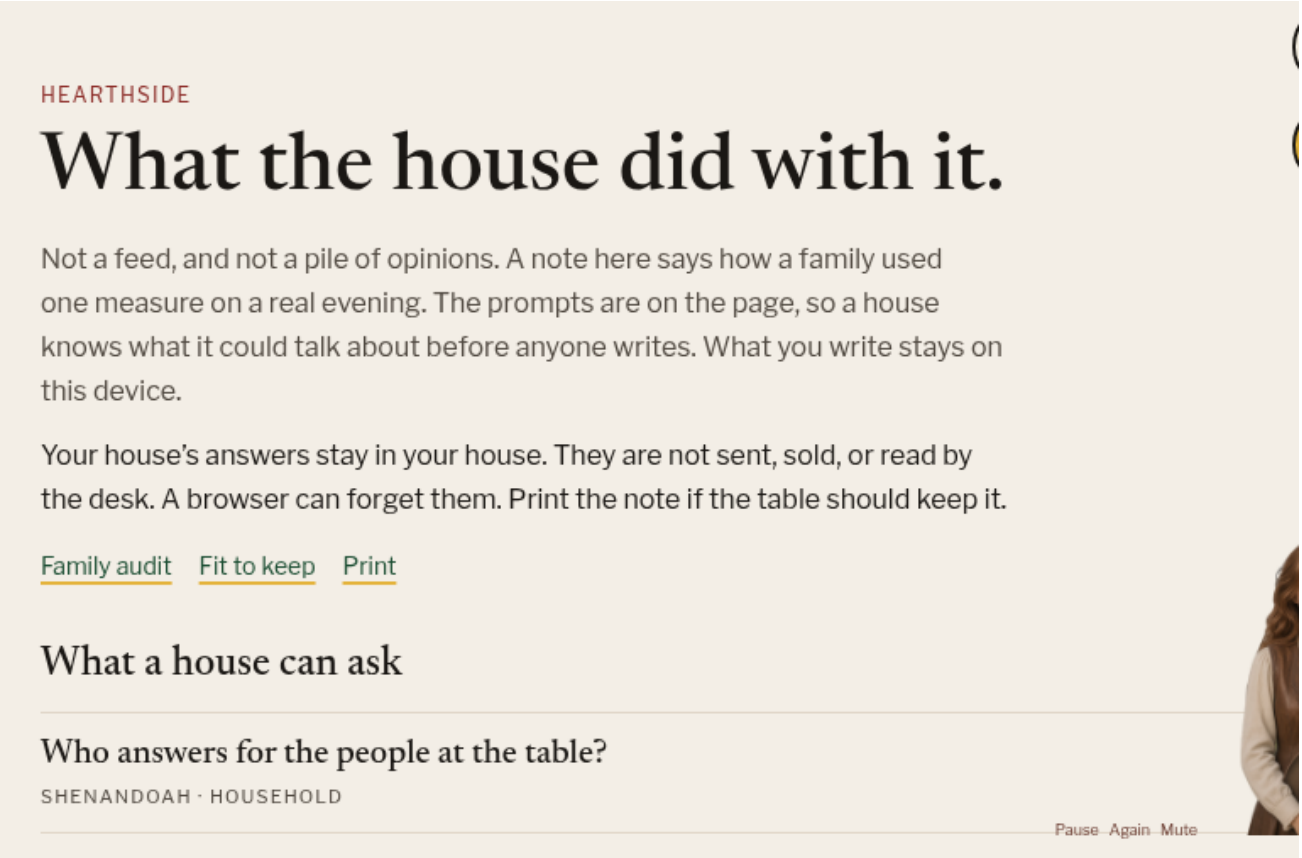

*Audit*

Keep is the archive, the list of titles already scored. It is not this book, and it is not the band. The band at 80 and above is fit to keep. The room is the archive. Filter by the evening you actually have. Sort by the highest mark when you want the band. Sort by the weakest measure when you want to know what a story is bad at. Not yet scored is a real state.



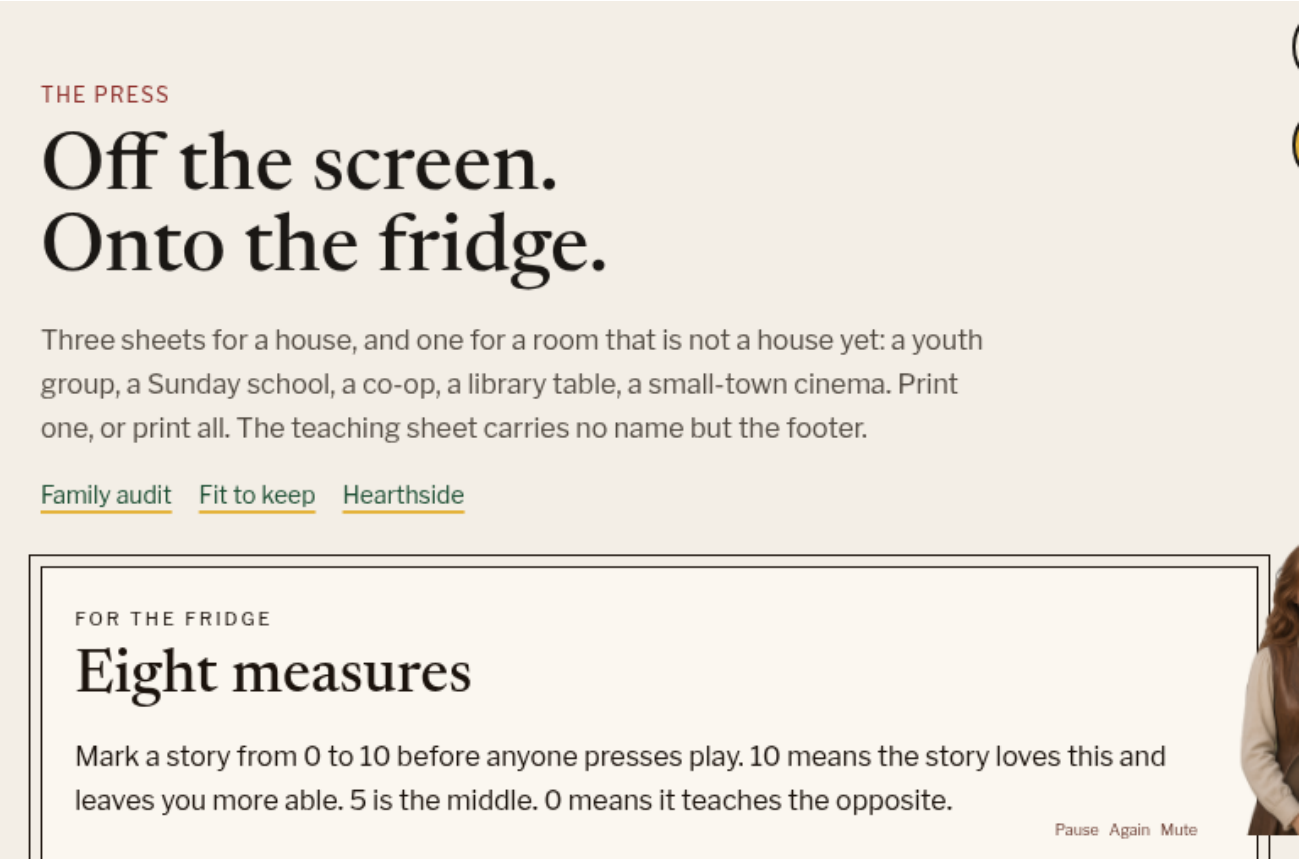

*Keep, the archive*

Hearth is what your house did with a story. Not a feed. A note: we watched this, the row that split was this, and this is what we decided. Print the note.




*Hearth*

Press is the paper. The card, the plain sheet, the teaching sheet, the unbranded sheet, the household ledger, the fall sheet, the Advent sheet, and the summer reading list. Take them off the screen.




*Press*

Every cut of the archive should be a link you can send. If the friend opens the same list, the habit has started.

## 18. Mistakes

The first mistake is using the number to win an argument you were already having. If you cannot name the scene, you do not have the mark.

The second mistake is scoring what you have not seen. Not yet scored is stronger than a confident guess.

The third mistake is treating 80 as permission to leave the room. Read the thin measure. Stay if the room needs you.

The fourth mistake is keeping only the stories that flatter the measure you already like. Look at the gap on purpose.

The fifth mistake is renting a century as a costume. The question is whether the story leaves you more able, here, this year.

The sixth mistake is refusing a story because it shows a sin. Showing is not teaching. Ask whether the sin is put down.

The way to contest a mark is in the chapter on what the desk will not do. It is not repeated here.

## The standard, stated plainly

The plain words, for a child and for the fridge. Work, a home, faith, courage, freedom, self-control, telling the truth, and what you leave behind.

The names on a score. Industry, Household, Piety, Courage, Republic, Temperance, Truth, Stewardship.

One hundred means the story honors all eight. Zero means it teaches the opposite.

80 and above is fit to keep.

65 is worth an evening and a conversation. Stay, and use the thin measure.

From 45 up to 65, a grown person stays and talks, and not on a tired night.

45 means watch it awake, or not at all.

Under 45, it will not make you better.

The number is a judgment, not a fact from the past.

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# The Eight Measures

*Fit to Keep, the household edition*

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Contest a mark, or say a sheet left a building: desk@livehistoric.org

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