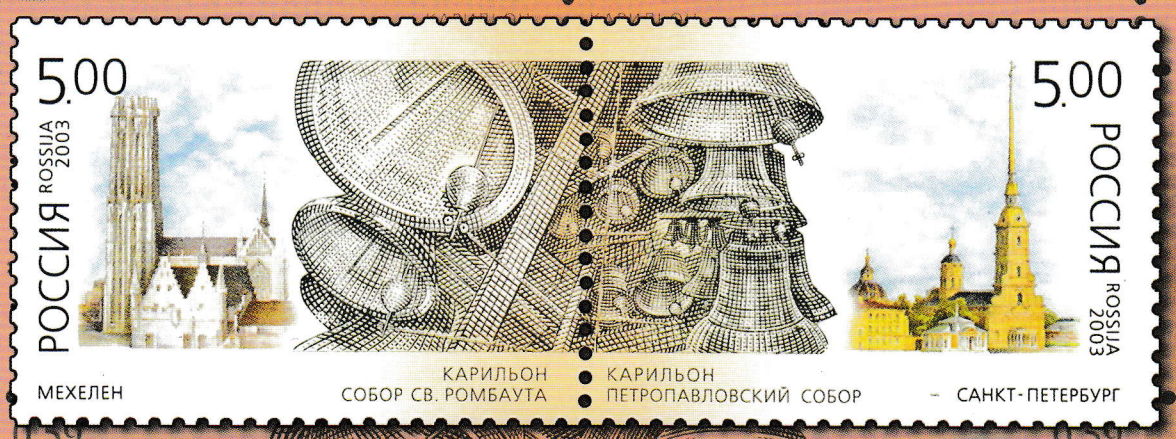
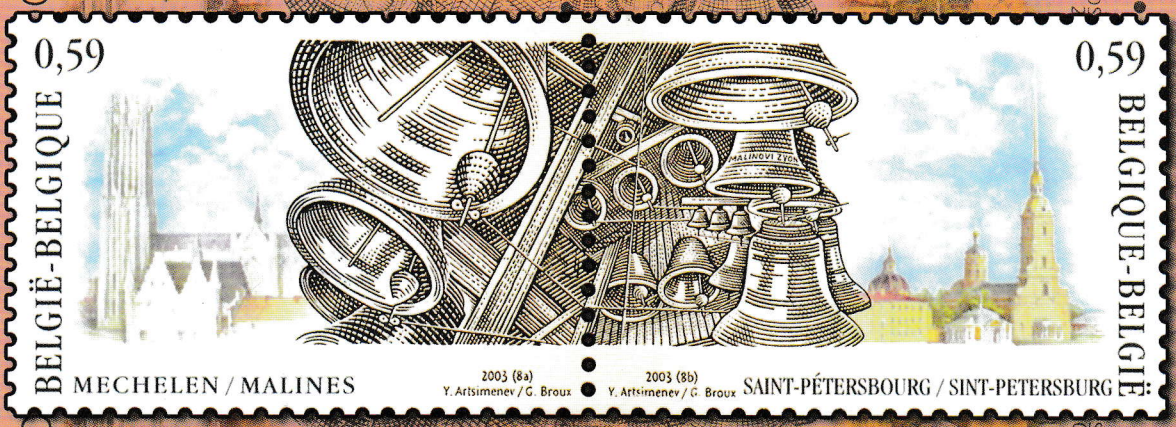


OPUS XII

KUSLAND-BELGIE
Gemeen'schappelijke postzegeluitgifte

RUSSIE-BELGIQUE
Emission commune de timbres-poste



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Postcards, which carry greetings (from private collection of postcards)

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Since my childhood I remember postcards from other cities, the front part of which was subdivided into small rectangular frames with city views. The text "Greetings from the city of..." was arranged diagonally. Sometimes the text was printed in a beautiful decorative frame in the center of the postcard and was arranged diagonally in three lines. There was no end to my childish happiness.

Why was I so enchanted by the postcards? First of all, the very thought that these postcards were carried through a long distance (sometimes very long) excited my imagination. There were names of unknown cities on postmarks, which sounded rather romantic. Later on, when I got acquainted with postcard collectors, I came to know that many of them experienced similar sensations.

Secondly, I rarely came across a postcard, which could not be called attractive. More often than not they were very beautiful and I always wanted to keep them and to look through my collection again and again... I am not speaking about the amazing architectural landmarks, which I found on postcards. Among them were palaces, walls of fortresses, monuments to

well-known persons... I was amazed by the fountains of curious shape, the ruins of ancient cities and stalactite caves with all their unsolved mysteries.

The years went by and I came to know more and more about postcards. I learned that modern illustrated postcard with its beautiful city views evolved from a traditional postcard and with the flow of time was enriched with new pictorial refinements. I read many romantic stories about the creation of Mulready cover in 1841 and about the first Austrian *Korrespondenz-Karte*. Incorporating new ornaments and fonts, becoming a laboratory for trying new methods of printing, the postcard acquired new "facets" and started to sparkle like a diamond. And it soon became a separate genre among smaller forms of graphic arts and even "the Queen" of applied graphic arts.



"Gruss aus Dürkheim" postcard

The genre of a city view has accumulated immense and various traditions. The artists experimented freely with it, sometimes conferring mysterious aura to the city and sometimes placing emphasis on new industrial sites (giving birth to an industrial landscape). Some of the artists liked feasts and carnivals, which always transformed the cities and this love soon manifested itself in pictorial postcards. However, the publishers of postcards usually chose traditional urban landscapes (cityscapes). Optics was rapidly developing and the artists, engaged in postcard design, became fond of versatile optical effects – three-dimensional image (which had to be observed through special glasses), multi-layer paper structure, which imitated depth or linear perspective, and methods of printing, which created an illusion of volume. However, the traditional urban landscape still stayed within the frame of traditional laws of the genre.

There was always a tradition in Russia to send postcards with views of different places to friends and relatives. The postcards were inscribed with texts, which started with the words: “I send my greetings to you from the city of...” The tradition dates back to the nineteenth century.

When I was a child, I yet did not know the names of two great American publishers – Nathaniel Currier and James Ives, who reflected in small-size lithographs the architectural landmarks of the United States and typical American landscapes. The lithographs, published by the company “Currier & Ives”, were predecessors of modern USA postcards with views¹. They produce a very touching impression due to a certain primitivism (in the highly positive meaning of this word). Such naïve and touching attitude to nature.

The time flew by and with the development of photography the postcard publishers started to use a certain commercial trick – they decided to make most ordinary city views rather attractive due to extensive use of decorative frames. Inclusion of mythological personages into the composition of postcards – putti or Poseidon (if the corresponding city was located near the sea or had any architectural landmarks associated with the sea) contributed to commercial success of the postcards.

The tradition did not die during the Soviet period. The Ministry of communication of the USSR carefully watched out that old views of the cities should be combined with the images

of Soviet reality: new manufacturing plants and buildings of communist party Headquarters. Sometimes such compositions were a success, it happened, for example, when the postcards were designed by the intelligent graphic artists pertaining to the older generation and able to draw a plant or an elevator (or to retouch the photographs of these sites) in such a way as if it were a picture of an ancient temple, not of a manufacturing plant. The giants of Soviet industry were depicted in the technique of wood and metal engraving, *pointe sèche* and linocut, which became very fashionable after World War II... while decorative frames were traditionally classic.

The years passed and art photographs of memorial places (nowadays called “landscape photography”), almost completely elbowed out compositions executed in mixed media. At the same time the majority of postcards became colored. With the flow of time it became more and more difficult to combine manufacturing plants with classical monuments on a small territory of the postcard. Since 1970-ies postcards with polymorphous pictures were oriented at traditional architectural landmarks. At the same time a single polymorphous postcard was often devoted either to classical monuments or to new buildings.

When the fashion for retro style came into existence, cinema-goers and experienced admirers of design novelties started to have doubts. What is the reason to bring to our modern reality the details of everyday life of 1920-ies and 1930-ies, while these epochs passed long ago? Do we need the colors, aroma and flavor of these historical periods, the aesthetics of the turn of the twentieth century? The philistines were used to think that modern life should be “as modern as possible” and all efforts to look back to 1920-ies were doomed.

However, the postcards emerged, which carried greetings from different cities and at the same time were oriented at the ornaments of the past. The characters of modern stylized postcards are often forgotten social types: gallant cavalier, a tender lady of the 19th century, a street peddler. With the development of electronic communication a carrier of good news – a postman dressed in a uniform, which is so dear to my heart also became a character, which almost completely belongs to the past. However, the postcards, in which he is depicted in full color, return us to the present days from the distant past.

Л.Н.Бакаютова (Курош)
а/я 550
С.Петербург,
Почтамтская ул., 9



Constantinople, shoe cleaner

Constantinople, porte-faix

The genre of a greeting card most often becomes an arena for experiments in stylization. Graphic designers tend to create a kind, tender and colorful world, which is pleasant for a modern man and at the same time is deeply rooted in the culture of the past.

Looking through the postcards from my collection, I become convinced that stylization does not in any way challenge modern graphic techniques. This is rather a matter of contrast: characters of the past and old graphic techniques create pleasant sensations of meeting with history, when they are placed near modern masterpieces of computer-assisted graphic design and of compositions in fantasy style.

Allow me to remind the reader about the "World of Art"-group of graphic designers, who did so much for the development of stylization in Russian graphic art. This club of artists started to operate in 1898. At the same time the world famous artists' union "Vienna Secession" came into existence in Vienna. It was not by chance that these two circles of artists were organized practically simultaneously: they had much in common. Both, the members of "World of Art"-group and the Vienna Secessionists, paid much attention to mechanisms of stylization. Modern life was observed through the prism of history.

Such members of the circle as A. Benoit, G. Narbut, M. Dobouzhinsky, S. Tchekhonin and others achieved great success in fulfilling these tasks.

Reviving the traditions of painting and graphic art of past epochs was reflected in the postcards with the inscription "Greetings from...", which went through considerable changes at the turn of the 20th century. A unique combination of history and modern times was born.

For example, engravings of W. Hogarth and D. Chodowiecki, portraits by F. Rokotov and D. Levitsky became patterns to follow for the members of "World of Art"-group. Suffice it to look at the postcards reproducing the works of K. Somov, and we shall become convinced that the members of "World of Art"-group wanted to revive the gallant epoch (the eighteenth century), to return to the epoch of rules of good conduct and refined aesthetic challenges. And the founders of Vienna Secession Gustav Klimt and Koloman Moser liked Ancient art and the art of eastern countries. At the same time the graphic designers of this school liked German and Austrian art of the Middle Ages. All these tendencies manifested themselves in the decorative frames of postcards with city views.

Now let us return to modern times. Even a superfluous review of the postcards featuring the views of Saint-Petersburg and published in connection with the 300-year jubilee of the city, trigger the thought that the members of "World of Art"-group deserved being mentioned during the celebration of the jubilee. Their fondness of decorative nature of the postcard, profusion of vignettes and decorative frames, (which is an obvious tendency today) makes us recollect the main principles of "World of Art" aesthetics and among them one, if not the most important: the principle of active interaction with the past. This "non-official" law is valid even today and the postcard collectors cannot help noticing it. The recent issues devoted to Saint-Petersburg constitute both the meeting with the eighteenth-century art and the excursions along the parallels and meridians of the nineteenth century... It could not be otherwise, history and modern times are inseparable.

So, I was dwelling on stylization and retro style, which is associated with it... These phenomena quickly manifested themselves in postcard design. The lettering of the 1920-ies immediately carried the receiver of the postcard to the epoch of jazz (it usually happened, if the city, from which the postcard was sent became famous in the 1920-ies), while refined letters of Art Nouveau period invited to carry out an imaginary journey to the period of *belle époque* (it

could happen, if a railway terminal or a museum in Art Nouveau style was depicted on a postcard; it could also be an interior of the artist's studio related to this period or a rocky landscape, one of the rocks being decorated with a bronze bird in symbolist style). The lettering was of great importance for creating an effect of retro style.

Alongside with lettering, the imitation of black-and-white pictures also played an important role. 1960-ies and 1970-ies gave birth to a sea of colored postcards and it could seem that humanity should be glad to obtain this endless variety of colors. However, retro style offered sepia-colored stylization, refined light-and-shade interplay of black-and-white photographs, printed using color film, which made the gradation of color more expressive; these challenging experiments were also appreciated by the buyers of postcards and by the collectors. In my collection there are such postcards, in which color is intentionally omitted, in order to create a unique effect of historical aura... And they are dear to my heart no less than the colored ones.

I cannot help mentioning one more very interesting component of postcards with the text "Greetings from..." That is the image of the postman. The news always excite the receiver of the letter, and the coming of postman is always an important event. No wonder that the figure



Russian postman

Finnish postman

Norway

of the postman depicted in such a way that it almost covers the entire surrounding cityscape, appeared on postcards. Curved moustache and old-fashioned uniform were a real invitation to past times and I had a curious feeling that this wizard with moustache brought letters and telegrams to my grandfather and my grandmother, and if I look for them in my family archives, I would be able to unfold the yellow sheets and to read the text. I often have an unusual feeling that these letters are somewhere nearby and the accurate sheets with gold rims can tell me something new about the history of my family².

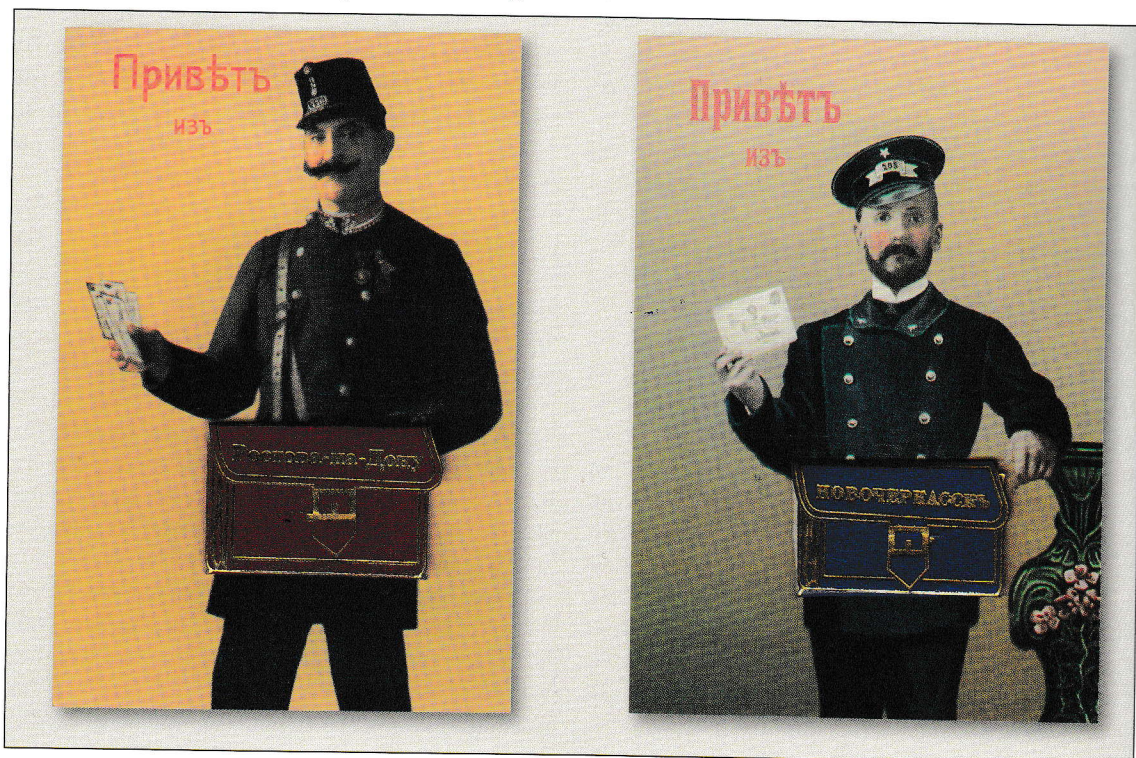
This or that genre of applied printed graphic art often reflects social types, which are born by this epoch. There were times, when only kings and queens were depicted on postage stamps, while stamps of the middle of the 20th century feature Charles Chaplin and Yury Gagarin. Neither did the classic stamps ever feature objects of everyday life, while today whole series are devoted to them.

The genre of postcards implying greetings from different cities continues to develop. Rather early this genre was enriched with an image of a man with moustache holding a bag with letters. He was smiling in a friendly way, being able to please the receivers of the postcard with good

news. The uniform always fitted him perfectly, and the city view behind his back attracted me and enchanted with contours of Kremlins, fire towers, market rows and simply the walls of the houses.

Theoreticians of inventive activity sometimes use such interesting term: dynamization. This is a possibility to make the object three-dimensional or moveable through moving the folded components of the object (with greeting cards such components are bendable paper coulisses), or to create other kinetic effects, which elevate the object of the invention above the frames of two-dimensionality...

Now it is high time to offer the reader some clarifications as to why we needed this small journey into history of innovation. At the boundary of 19th and 20th centuries the publishers started to glue postman's bag to postcards with pictures of postmen. And these pictures were far from being flat. It was possible to withdraw a miniature band from the postman's bag, this band consisting of small views of the city. I first saw such postcards in my childhood and they enchanted me at once with their unusual structure. And extracting a band from the postman's bag caused a real feeling of joy with me. The miniature bag was usually opened and closed through a little metal clasp.



Postman from Rostov-on-Don

Postman from Novocherkassk

There
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romantic
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dimensional
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card.
By the way,
reprinted post
the 20th centur
rules of orthog
"izhitsa" look
was over and we
with respect. No
written accordi
is perceived as a



Postman from St. Petersburg

Lady-postman of Anapa

There were simpler variants, without clasps, however they also had a certain postal romanticism in them. These very flat variants are used today for reprinting, while the wish to peep into the postman's bag remains: there always seems to be a chance to withdraw an enticing band of cityscapes from it.

Thus the images of postmen had to be subdivided into such ones, who have an opening bag and the flat ones, whose bag is two-dimensional. And this is such a pity that some modern reprints of postcards featuring postmen, which were printed quickly and at a low cost, deprive us, collectors from that miracle of three-dimensionality, which is called dynamization by the theoreticians of innovation. Dynamizing deployment conferred special charm to a greeting card.

By the way, here are some other thoughts about reprinted postcards. Long ago, in the middle of the 20th century the Russians used to laugh at old rules of orthography. Obsolete letters "jat" and "izhitsa" looked archaic. However this period was over and we started to treat obsolete letters with respect. Nowadays the word GREETING, written according to the old rules of orthography, is perceived as a touching feature of old times.

There is only one step from the traditional postcard, the structure which is enriched with some kinds of innovation, to an avant-garde postcard. Modern art is closely connected with the postcard design. Avant-garde artists often sent postcards to each other. More often than not the postcards had traditional shape and were made of traditional material, but modern artists had to see innovation everywhere – in material, of which the postcard is made, in style and even in the way of geometrical arrangement of the text.

I cannot help remembering the exhibition of Olga and Alexander Florensky "Russian Trophy" (February, 2006 Marble Palace, Saint-Petersburg), which attracted numerous visitors and did not leave anybody cold. Two talented artists imagined, what in particular in the Russian national mentality is associated with war, battles and, of course, military trophies. A special advertising postcard was dedicated to this exhibition, which was a witty imitation of Victorian postcards, so that the onlooker had an impression that he was looking at a nineteenth-century postcard (at that time the artists only started to learn how to paint and draw new kinds of weapons). It was impossible to imagine a better

style of advertising such as an exhibition. And there is only a short distance between a postcard and an advertising card.

Traveling around cities and countries of the world, Olga and Alexander Florensky sent letters and postcards to their daughter. Each item, sent by them was decorated with original drawings. These greetings from different cities of the planet became rather interesting examples of avant-garde art, which were sent by mail. Characteristic lettering reflecting the individuality of the senders and highly original ways of denoting the address of the sender (for example, Olga and Alexander photographed the inscriptions with the names of the streets, for instance, written with chalk on the asphalt and these photographs served as denotation of sender's address) made these postcards and envelopes expressive examples of modern postcard art. The Florensky couple also executed drawings on covers and postcards, which are characterized by free manner of line drawing. The combination of these challenging drawings and conventional definitive stamps contributes to emphasizing the idea, how various the design of a cover could be and what romantic horizons could be delineated by the imagination of mail artist. No wonder that the exhibition of these postcards and covers executed by Olga and Alexander Florensky in the Central Museum for communication, named after A.S. Popov since December 22, 2006 till March 1, 2007, caused great interest³.

While talking about modern art, they often mention collage as one of the symbols of contemporary creativity and I would like to say a few words about connections between greeting cards with the genre of collage. In 1908 Pablo Picasso created a picture in oils, to the surface of which pieces of paper were glued. It seemed rather strange to the contemporaries and still the history of collage – combined work of art, dates back to this particular moment. A collage picture is supposed to be glued from different heterogeneous objects. Stamps became parts of collages very early.

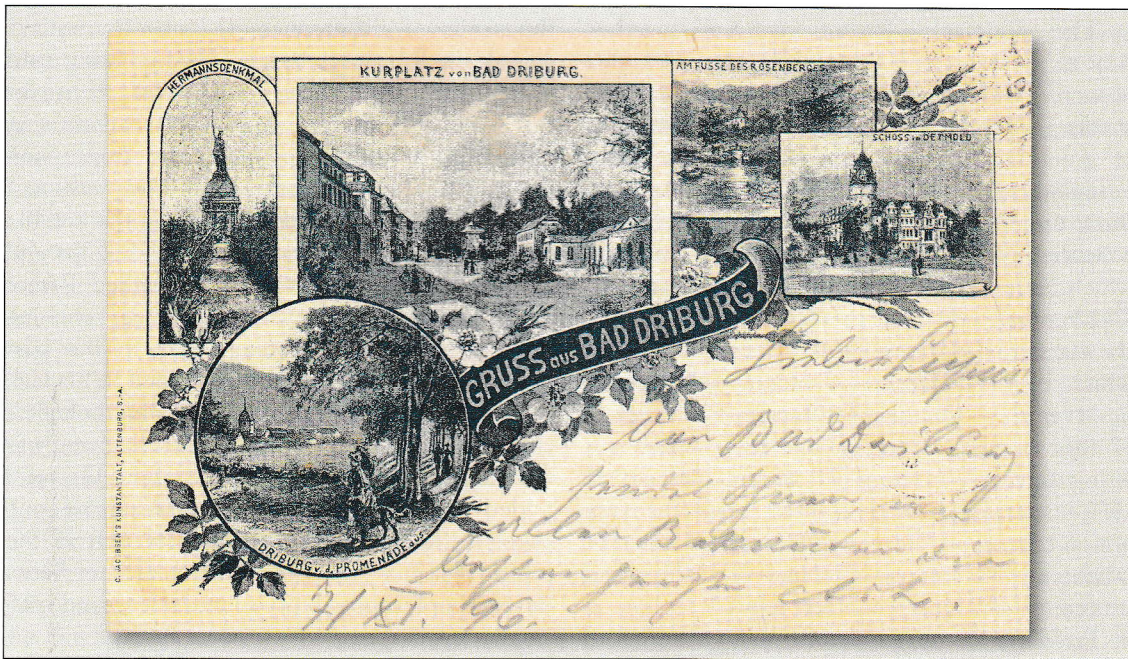
However, even before Picasso, there were compositions created with the aid of letters cut from the newspapers. Due to Arthur Conan Doyle, the readers of detective stories came to know that the criminals, willing to hide their identity actively, used newspaper lettering. Book designers also became interested in this "style"

and used such curious type of lettering for designing the covers of detective stories. And what is really interesting – the identity of these artists is in many cases unknown to the present day.

Modern artists early felt that a collage of newspaper letters has a certain magic, attractive force. For example, the Swiss artist Kurt Schwitters experimented freely with the pieces, roughly torn from newspaper headings. He cut the words into pieces and tried to put them together in unusual combinations. It happened once that he tore a newspaper heading in such a way that only one syllable remained from the German word Kommerz ("commerce") and this was the letter combination "merz". This episode gave birth to the genre of art, which is called "Merzbild" (merz-picture) to the present day. The aim of the Swiss collage artists was to combine different fonts in one work of art, but it appeared that the words, consisting of letters belonging to different types and styles, acquired a certain mysterious meaning.

I once thought: greeting cards are also kind of "Merzbild". The publishers and postcard artists arrange a combination of city views on a small area of a standardized postcard. This is a set of cityscapes, out of which a small panorama should be formed...

One could think that the potentiality of this technique is not so high. Let the reader decide, if it is pleasant to receive a postcard with the words glued from newspaper letters by the evil-doers. However, let the reader think it over. During the 1960-ies, postcard designers started to experiment freely with fonts and the lettering became rather unusual. The inscription "GREETINGS FROM..." was composed of letters of different height. No hint was made at detective stories, simply the very epoch of after-war functionalism gave the artists, who lived in a peaceful epoch, to create the images of dancing letters and words, flying in the sky. A greeting card from this or that city was not carried by the postmen, but was literally delivered from the skies. By the way, even before the Russian revolution (i.e., prior to 1917) it was traditional to place the word combination "Greetings from..." on a balloon or directly on the clouds. It conferred certain monumentality to the letter.



Gruss aus Bad Driburg

Word combination “Greetings from...” reminds me of the German word combination “Gruss aus”. We find these words on German postcards of various times. It happened that the German postcard collectors started to pronounce them as one word, which gave birth to the term “Grussaus”. This combination of letters looked like a self-contained and I thought that the Russian words PRIVET IZ (greetings from) could also be written as one single word and then we would get PRIVETIZ with the stress on the last syllable. And since there are such words in Russian, which have the ending “iz” (surpriz

(surprise), vocaliz (vocalize)), why should we not invent the word “privetiz”, which would exactly have the genre of greeting card from this or that city, which is so dear to my heart.

However, even if the word privetiz won't get integrated into the Russian language (though Grussaus already exists!), still there are many rather interesting terms and notions in the world postcard collecting. When I thumb through reference books on collecting terminology, I find such interesting terms as squeaker (postcard producing sounds) and smeller (postcard with aroma). New terms continue to appear.



Gruss aus Strassburg

The modern notion of mail art is rather dear to my heart and I'll explain why. The idea of non-traditional decoration of postcards and covers gave birth to many new genres and types of greeting cards. Modern artists often send letters to each other, glueing beads, coins or even three-dimensional objects to the covers. In my collection of postcards there is a whole section, which reflects modern tendencies of mail art. The representatives of this trend rarely stick to the classic pattern of a greeting card, the area of which is sub-divided into smaller townscapes, however they can beautifully render the spirit of this or that city, greetings from which are being sent... A masterpiece of the mail art of 1930-ies (and that is the period when the very notion of mail art did not exist) became a leaf of magnolia with a stamp attached to it. This leaf was canceled as if it was a real letter.

Recently the postcard collectors encountered the new wave of fashion for greeting cards:

thousands of different motives are nowadays on sale in Russia. It is not every greeting card that I include with my collection. However the Christmas cards, conceived as advertising postcards, usually produce great impression upon me. How do they differ from ordinary greeting cards? They advertise some marketable goods and invite the receivers to the shops and department stores. Santa (who is called Father Frost in Russia) always produced a touching impression on the onlookers, and in the past nobody ever asked – what was hidden in his bag. It was a symbolic bag belonging to a mythological character and the receiver of the greeting card was not supposed to ask, what was inside. Graceful folded structures of the postman's bag became obsolete, they were supposed to be left in the pre-revolutionary Russia, and the sack of Santa did not imply a possibility to pull out a band with smaller cityscapes...

The years went by and with the development

of commercial advertising the image of Santa on postcards changed: he started to advertise particular supermarkets, shops and whole trade networks as well as recognizable brands. And the content of his bag became rather material: the sack was filled with particular objects, which Santa had to advertise according to the assignment of the manufacturer. Father Frost sent greetings from Moscow and Saint-Petersburg, invited the potential buyers to big cities and promised discounts.

Advertising postcard often contains a promise of a discount, therefore, the consumer often seeks a detachable tag in the "body" of the postcard (while often it happens that the postcard as a whole plays the function of such a tag). It's a pity that very few collectors are interested in such detachable tags and it is very difficult to reconstruct the chronology of appearance and evolution of postcards with detachable tags and to know, how the earliest items looked like. The word "discount" is rather short and often the artists arrange the lettering composition in such a way that the word "discount" is located in the center or at least in a noticeable place.



Postman from Pechora (mail art work of Tatiana Lebedeva)

One of the reasons for integration of advertising and postcard design is that the postal advertising has accumulated quite a number of very interesting techniques, which imply the interplay between various features of stamps and postcards. The publishers of advertising materials use these techniques quite often. In postcards announcing Christmas sales and containing information on discounts, there are sometimes such elements as imaginary imprinted stamps with symbols of the department store or of the city, and often with the view of the city before Christmas. The motives of perforation and postmarking are made use of, as well as the very cancellation of the postcard, as if it had gone through all postal procedures.

The publishers of Russian Christmas advertising postcards face a difficult task: they create something which never existed in the Soviet Union. Items of graphic art, which were dedicated to New Year celebration, were deprived of any commercial implication. And only during the last several years commercial postcards developed a system of genres, which is now being further improved and elaborated.

The advertising postcards of recent years are decorated by various ornaments made of perforation holes, of course, not real, but carefully imitating the authentic row of holes, along which a part of the postcard could be separated. In other words, postcard designers imitated the process of tearing the stamp from the stamp sheet,

franking the letter and even the entire process of postal communication. It appeared that the rituals of franking and dispatching the letter were so attractive that the publishers of advertising postcards imitate them.

A modern advertising postcard is distinguished through richness of forms and elaborateness of art solutions. What does New Year and Christmas motive add to these forms and techniques?

First of all, if Santa and the Snow Maid invite the buyers to the shop, it is difficult to refuse. The postcard designers combine their images with traditional techniques of a New Year postcard – the image of lit windows against the background of black sky, snow flakes and winter storms, but the advertising nature of postcard dictates its own laws: free space is full of addresses of the shops, lists of offered goods, as well as figures characterizing the discounts. It happens very often that the profusion of lettering elbows out the picture and hinders the perception of the symbols.

A commercial Christmas poster often uses the inventory of world humorous stories. Humorous images appear, like for example characters from Disney animated cartoons, or funny characters from the Russian cartoon film "Smeshariki". Santa and Snow Maid are often drawn or painted in a humorous way.

No wonder that I started a special section of my collection devoted to New Year advertising cards with views of different cities.



New Year greeting from Leningrad

As a museum director I get numerous postcards and letters. However, upon coming home, I get another set of postcards, which are often distinguished by gracefulness and rare beauty of polygraphic execution. There are examples of different kinds and genres of postcards. During the years of collecting I faced the necessity to classify fairly different items: postcards, on which the views of the cities were arranged as bands, as blades of the fan or were simply arranged

freely, as if thrown out from the postman's bag⁴. I got greeting cards, decorated with dancing letters, holographic pictures, embroidery, and even mosaics made of some exotic materials. Collecting started to enchant me and I began to read reference works on postcard collecting, stamp collecting and design. Many books were so exciting that I was unable to tear myself from it, so exciting was the history of postcards⁵.



"Rendez-vous" postcard



"For you" postcard



"For you" postcard



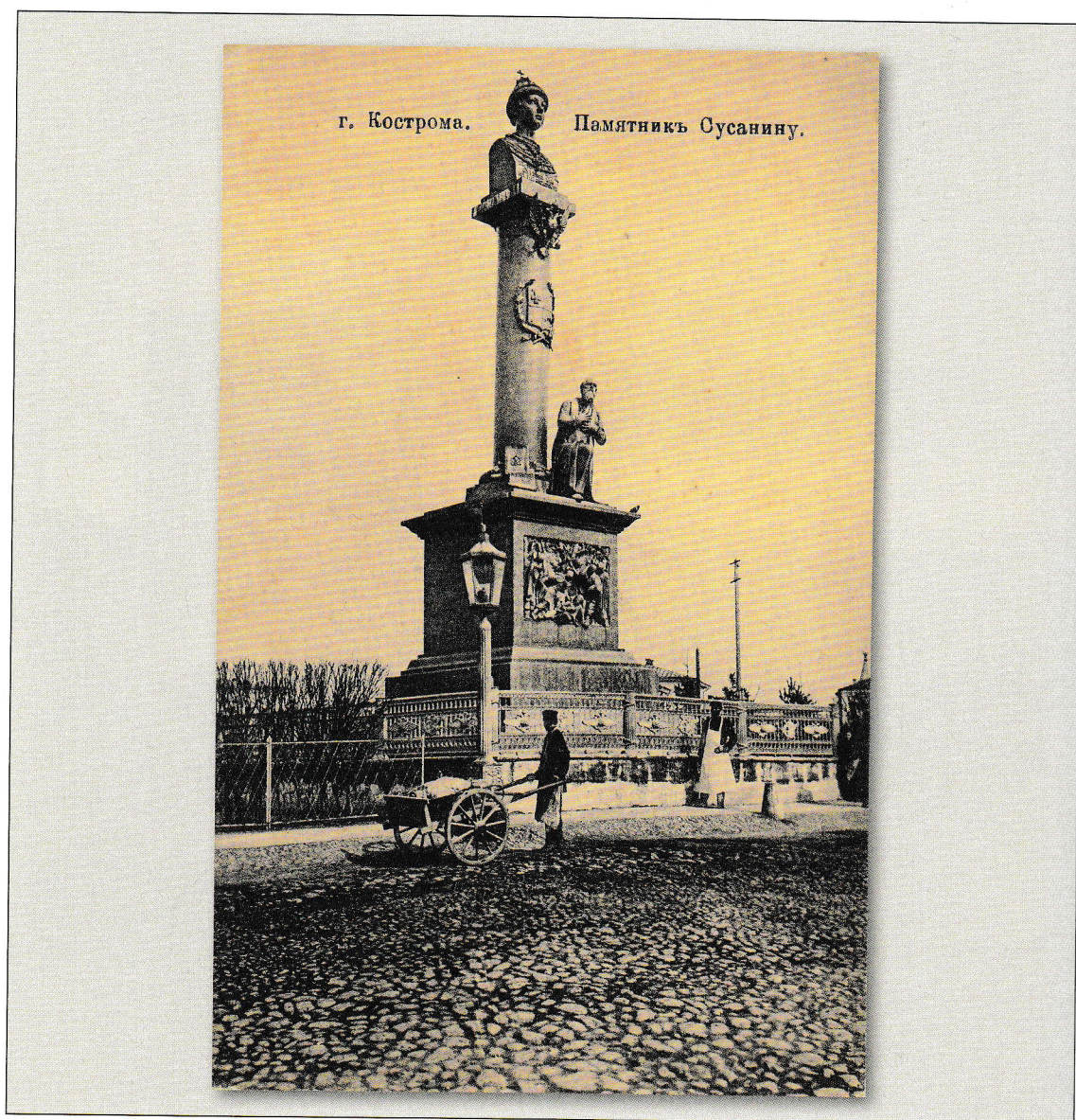
Greetings from Moscow. The photo of the sender is tipped in inside the window frame

My main task is to collect the views of the cities, which are connected with my ancestors, to see the origins of my family through the images of the places, where my grandparents and great-grandparents lived. By now I have a miniature panorama of these places and traveling through them with a postcard album, I learn about my origins and feel myself to be not only a member of my family, but also a member of the community of all people on earth.

The generations came and went and the image of the cities also underwent changes. Some views remained only on old postcards and the work of a collector is still more valuable, because due to talent and skills of collectors it becomes

possible to reconstruct the historical view of this or that city or region.

While creating my collection, I am assisted by collectors from many cities of Russia. I am deeply thankful to all my correspondents, from whom I sometimes get beautiful and interesting city views. It is difficult to describe my emotional state, when I get a new beautiful postcard from the mail box and see a postmark of the city, which I never visited. This is a real invitation to the world of the unknown. My correspondents are informed, with which cities the fate of my ancestors is associated and try to send the views of these particular places to me.



Kostroma, monument to Ivan Susanin



View of Kashin



View of Nizhny Novgorod



View of Kronstadt

What I want to do as a collector is to understand deeper the origins of my family. My ancestors sent greetings one to another featuring the views of different cities and today, analyzing the postcards, which have been preserved I suddenly understood that I create a history of the family in the form of greetings. This is a history of mutual kindness, radiated by people, who would like to give joy one to another. To give joy – isn't it a wondrous talent? And let people never discard this wonder.

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RÉSUMÉ - SUMMARY

Lyudmila Bakayutova

L'auteur, directrice du Musée Central de Communications A.S. Popov de Saint Pétersbourg, nous montre de nombreux échantillons de sa collection personnelle de cartes postales. En plus de l'intérêt philatélique, l'ensemble respire la nostalgie et le romantisme.

The author, director of the of the A.S. Popov Central Museum of Communications in St Petersburg, shows us numerous pieces from her own personal collection of postcards. Besides their philatelic interest, these items evoke the nostalgia and romance of bygone eras.