

Arayla Bakhmetbek

Digital Designer

array-la.com

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ee      ee      .ee      ,smm,      ee      ,smmm,      ;ee      se
@#b      @#b      j##      ##*      @#p      j##      ,##*      *@#m      @####      @#
@#p      j##      j##      %##smm,,      j##      ##      @##@##@#      @#
##      ##      j##      ^%##b      j##      ##      ##b      @#b      %M@#
"##      j##      ##p      ,###      j##      "##p      ,###      @#b      "###
      *      j##      "      %WW"      *      "

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Anti-*typhoid*

HOW TO NOT BE SEEN BY MACHINE VISION

A word cloud visualization of the text "NO ENTRY BY MACHINE" and "STATION". The words are rendered in various sizes and orientations, with some highlighted in blue. The background is white with a faint grid pattern.

How to
not be
seen
by
the
other
people

[illegible]

history of all young, awakened by that He, and he of the last generation sent- Shelley, and by
to same she extraordinary alone, who is most exposed to tive the Florence of the
antly mar- revolutionary work. not satisfied that unsexedly feroc the Dutch Browning,
ers, new ried, the career of nature Hes jeunes which is the the Pan- He wrote
aris in went to Konrad stereotyped ugliest feature of these tat- in 1880 a Mathilde,
has Hungry, Busken-Huët was Baravian aesthetic revolutions. I sion- for which he could
ndia, and gave up very different. The tradition. At have just been reading al find no publisher,
their writing principal literary the same time with red ruin, the period, present- ly died,
ing men, novels. a critic of Holland in his generation, he Vosmaer was a Marcellus
at first, by position, into a aimed at being the admitted, influence which has little He wrote a
ad phalans, gradually n their way, become and in his early days, as the enough very clever young poem,
emselves the delight and dreamed "Thrasylbus" himself to found a poet, Mr. Willem Ellith, and
n the satisfaction of their lus" of journalism, he new Kloos (De Nieuwe several
temporaries, and, did much to awaken thought. His school: Gids. December, short
ing apart as success is Three volumes of criticism are extremely perhaps [vijl]890. All that stories:
ecured to them, come authors numerous, and exercised even, in, cheer's me is to know
to seem lax, effete, of impor- wholesome influence during his that the whirlog of time will
and obsolete to a new tance, his own time. He died in later not forget its revenges; and that, if
n rose of youths, who each, by a Paris in April, 1886. These days, Mr. Kloos only lives long
n effect a fresh aesthetic curious two writers have had a the enough, he will find
and revolution. In small coincide- strong effect on the prose Olympian somebody, now
verse communities, these deneg- style of the younger school of calm which impels to call
com- movements are often to be born in [vij]essayists and novelists. he him a
can observed more precisely than the They lived long enough to be affected, "bloodless
erative- posed in larger ones. But they are year observe the dawn of the new and a puppet."
on of In direct very tardily perceived by 1826, fill literature, and their certain
t was opposition foreigners, the established up the relations with the latest elegant Of one
before a new canons of literature retaining their between the somewhat reserved, which re-
agination taste, the exclusive place in old and new generation. What Douwes came
ing tip. poems and the dictionaries and handbooks generation. What Douwes came him, may
ng the conven- stories of these long after the claim of their These are Dekker and have made
aspects of young Dutchmen juniors to be observed with Dekker, Busken-Huët did
emporary Dutch are often full of attention has been practically in prose, was him
ature. I will now beauty and conceded at home Busken-Huët, reflected in poetry unsym- pa-
mpt to give some delicacy. They have read much For this reason, partly, and Edward Douwes This estimable man, pa-
etch of the present, partly also because the Dekker, whose novels who died in 1888, was
ituation as it appears boyhood; they have receives little attention in mental life of Holland. Max Havelaar, well known throughout
o a foreign crit- they receive little attention in this country, no account has dates from 1858, was
bering the field thought prejudice. The Rossetti and yet been taken of the a man of exceptional an authority on Rembrandt, Europe as an art-critic and
st novelist of great Keats; they have been revolution in Dutch taste the interior of Java, he In Holland he was pre-em-
rntance was Madame which has occupied the last observed the newspaper, the Nederlandsche
rude Bosboom-Tous- fascinated by six or seven [vij]years. I social conditions Spectorator, which took an
who was born in certain believe that the present of life in the independent line in literary
ier having written Frenchmen, by occasion is the first on Dutch Indies as criticism, and affected to
s for nearly Flaubert, by which it has been no one else lead public taste in let-
y Jus- brought to the notice of any English-speaking had done, the directions less provincial and to the
t woman and his Houymans, who is a by brought to the notice of any English-speaking but his old-fashioned than the rest and ardent
riter broke ever, in Holland, at this book Vosmaer juvenile. At all
own assured moment, a group of young writers, remained a events, this singular
d took up the far-away most of them between thirty-five solitari- wrote also phenomenon has
if psychological kinsman and twenty-five years of age, who of one volumes occurred. He who of all
She treated the of their exhibit a violent zeal for literature, less fantastic more or fifteen Dutchmen was
still ques- own, passing often into extravagance, He poetry, a translation ago, fretting under Much
er and the status of woman in they who repudiate, sometimes with His of Homer into the poverty of was
Major Frans. Madame study- authorship of the last forty years, alexandrines, and an thought expected of
Bosboom-Toussaint died in 1886, he and who are held together, or died antiquarian novel, and him, but I
just too early to welcome the crushed together, by the weight in Amazon, 1881. But imagi- know not what
new school of writers, with whom of antiquated taste and Vosmaer's position was na- has been the
she would probably have had more indifference to executive merit above all, that of a his Result.
sympathy than any of her quiet- which they experience 1887 precursor. He fatherland and indubita-
contemporaries. Her place in around them. Certain facts with- and he alone, longing for ble
popular esteem was taken by ries of seem to be undeniable out law that a new new gen- ble
a short time by Miss Opzomer first, that every young having litling must be the new genius, who was influ- famous
(A. S. C. Wallis), whose long man of letters in justified the Dutch arato was influ- famous
novels have been translated But Holland, whose very high Dutch arrive, is this senced to on the
into English. In dagen van work is really hopes poetical moment the one some posthumous
strijd ("In Troubled literature, ma-

The image is a complex abstract graphic design. It features a grid of black and white squares. The squares are arranged in a way that creates a sense of depth and movement, with some squares appearing to be raised or recessed. The overall effect is a dynamic, three-dimensional pattern. The design is composed of several rows of squares, each row containing a different sequence of black and white squares. The squares are arranged in a way that creates a sense of depth and movement, with some squares appearing to be raised or recessed. The overall effect is a dynamic, three-dimensional pattern.

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]#mmmmmmmmmm @##]##]##]#b#b#b @#b
]## @#b @#Q]##]#b#b#b @#Q]##
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]##Q @#b s#####p]#####
]##mm @#b]##]## @#b
]##^## @#b @## @#b
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]#####M]#####
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]##]##]##
]##]##Q @#b %@#b#b#b#b#b @#b
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]## %##]## @## @# # ## ^^^ @#b]##
]##mmw, ##meeeeep @#Neeem @#b#p @# #meeeeep @#mmmm
]##^## @#b \mm@# # ## %## @#b
]## ,## ,,,, @#Q,,, @#b ^##Q,,, ## ##
]##%##
]## # ## @#b # ##]## @#b#b#b#b#b # ##
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 @#b]##]## # # @#p]## @#m @##b @#
 @#p]##]## # ## @#b#b#b#b#b]## # ## @#b#b#b#b#b @#
 # ## # ## ^##b#b#b]## # ## @#b @#b %##M@#
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