



Anti- Orthodox

HQ **TO**
NOTE

SEEN BY
MACHINE

VISION

The image is a high-contrast, black-and-white graphic. It features a central cluster of letters spelling "HOW TO SEE BY MACHINE VISION". The letters are intricately constructed from a variety of black symbols, including arrows pointing in different directions, brackets of various types, and mathematical operators such as plus (+), minus (-), and equals (=). The entire composition is enclosed within a border made of the same abstract symbols, creating a complex and layered visual effect.

The image contains a series of abstract, fluid line drawings in black ink on a white background. The sketches are composed of continuous, expressive strokes. Some forms resemble stylized letters (e.g., 't', 'o', 'c', 'e'), while others are more organic, like loops and swirls. The drawings are scattered across the page, with no specific arrangement or context provided.

In the intellectual history of all countries we find the same phenomena: an incessantly recurring, New writers, new artists, new composers arise in revolt against what has delighted their grandfathers and satisfied their fathers. These young men, pressed together at first, by

young, she mar- ried, went to Hungary, and gave up writing novels.

awakened by that extraordinary and revolutionary work. The career of Konrad Busken-Hütt was very different. The principal literary critic of Holland in his generation, he

He, and he alone, was not satisfied with the stereotyped Batavian tradition. At the same time Vonnoehr was not, it may be

of the last generation who is most exposed to that unseemly ferocity des Jeunes which is the ugliest feature of these aesthetic revolutions. I have just been reading, with real pain, the violent attack on Vonnoehr and his

Shelley, and by the Florence of Dutch Browning, Petzieler. He wrote in 1880 a *Mathilde*, for which the cou- al period, presently die Marcellus and Evans. I need say beca-

present younger school, by external opposition, into a semi-sentimental phalanx, gradually winning, has joined win their way, become the comp; and themselves the delight and ascendancy, that, then the satisfaction of their with all the contemporaries, and, ferment and falling apart as success in crudity secured to them, come authors inseparable to seem less, often, influences from race of youths, who are passing prose effect a fresh esthetic away, and those and revolution. In small who know something of current Dutch belles-lettres can realize best how imperatively a ploughing up of the plegmatic tradition of Dutch thought was required before a new Times") crop of imagination could spring.

its generation, i.e. 1860, it may be aimed at being the Salice-Brave of the Dutch, and in his early days, as the dreaded "Thesysbus" of journalism, he did much to awaken thought. His volumes of criticism are extremely numerous, and exercised a wholesome influence during his own time. He died in Paris in April, 1888. These writers have had a strong effect on the press style of the younger school of journalists and novelists. They lived long enough to observe the dawn of the new literature, and their relations with the latest authorities in art and literature retaining their exclusive place in

admitted, influence which has been published by that very clever young himself to found a new school; Gids, December, 1890. All that is, in cheers me to know that the shrilling of time will later set forget its wrongs, and that, Mr. Kloss only lives long enough, he will find Olympian sanctified, now calm which unborn, to affect, "bloodied" and a gape certain elegant Of interval writers were cordial if somewhat reserved. which over-

Verstegen could spring up. poems and the dictionaries and handbooks generation. What Douwe came
 Verstegen ("Royal Rejection the conventional aspects of young Dutchmen long after the claim of their These are Dekker and him, may
 Favour"). She had literature, I will now stories of these junkers to be observed with Dekker, Baken-Huet did have ma
 told her. The are often full of attention has been practically in prose, was him
 beauty and conceded at home. Baken-Huet, affected in poetry unity

genuine talent, but her style was heavy and attempt to give some sketch of the present situation as it appears to a foreign critic observing the field deficiency. They have read much in their boyhood; they have received little attention in this country, no account having been taken of them by Van Maanen and Voerman. Edward Douwe Dekker, whose novel of Max Havelaar dates from 1858, was a man of exceptional

tedious. without prejudice. The latest novelist of great importance was Madame Gertrude Breeskin-Toussaint, who was born in 1821. After having written a long series of historical romances for nearly forty years, [v] [v] intelligent women and Frenchmen, by Flaubert, by Goncourt, particularly by Huygenans, who is a Rossetti and Keats; they have been fascinated by certain Frenchmen, by this country, no account has yet been taken of the revolution in Dutch taste which has occupied the last six or seven [iv] years. I believe that the present occasion is the first on which it has been brought to the notice of any English-speaking man in England. In Holland he was pre-eminent as the soul of a literary newspaper, the *Nederlandsche Spectator*, which took an independent line in literary criticism, and affected to no one else lead public taste in the direction less provincial and is to be but his old-fashioned than the rest: ardent supporters of the French cause and the

though she was a courageous woman and a careful writer, broke with her own assured public, and took up the discussion of moral-physical public. There exists, however, even in Holland, at this moment, a group of young writers, far-away most of them between thirty-five and forty, who are in favour of a

still discussion of psychological questions. She treated the problem of Socialism in Raymond de Schuylerwerk, or used the status of women in

er and the status of woman in Major Frans. Madame Bosoboom-Toussaint died in 1886, just too early to welcome the new school of women, with whom she have fertility, the rather sleepy Dutch authorship of the last forty years, and who are held together, or crushed together, by the weight of Homer into alexandrines, and an antiquarian novel, in *Amazonie*, 1881. But the poverty of was thought expected and his, but I Imag- know not what

school of writers, with whom she would probably have had more sympathy than any of her contemporaries. Her place in popular esteem was taken for a short time by Miss Oppenheimer (A. S. C. Wallis), whose long novels have been translated into English. In *Dagen van strijd* ('In Troubled

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