

org is an online platform, collecting, describing, presenting and generating documents of all sorts. It documents documents.

Your path through the collection lead along Mould, Croûton d'Or, Raisins, 12M m3 [8/8] Heating, 12M m3 [5/8] It's Freezing, 12M m3 [2/8] Thaw, Elevator, Iguanodon, Directory, A Bibliographic Reference, This site has been seized, Pretending to be an artichoke, Birthday Omen, Weight Bench, The Birds, Passing Time Near a Particle Accelerator, Waybill, Gold Varnish, It's Pouring

What constitutes a 'document' and how does it function?

According to the *Oxford English Dictionary*, the etymological origin is the Latin 'documentum', meaning 'lesson, proof, instance, specimen'. As a verb, it is 'to prove or support (something) by documentary evidence', and 'to provide with documents'. The online version of the *OED* includes a draft addition, whereby a document (as a noun) is 'a collection of data in digital form that is considered a single item and typically has a unique filename by which it can be stored, retrieved, or transmitted (as a file, a spreadsheet, or a graphic)'. The current use of the noun 'document' is defined as '*something* written, inscribed, etc., which furnishes evidence or information upon any subject, as a manuscript, title-deed, tomb-stone, coin, picture, etc.' (emphasis added).

Both 'something' and that first 'etc.' leave ample room for discussion. A document doubts whether it functions as something unique, or as something reproducible. A passport is a document, but a flyer equally so. Moreover, there is a circular reasoning: to document is 'to provide with documents'. Defining (the functioning of) a document most likely involves ideas of communication, information, evidence, inscriptions, and implies notions of objectivity and neutrality – but the document is neither reducible to one of them, nor is it equal to their sum. It is hard to pinpoint it, as it disperses into and is affected by other fields: it is intrinsically tied to the history of media and to important currents in literature, photography and art; it is linked to epistemic and power structures. However ubiquitous it is, as an often tangible thing in our environment, and as a concept, a document *deranges*.

the-documents.org continuously gathers documents and provides them with a short textual description, explanation, or digression, written by multiple authors. In *Paper Knowledge*, Lisa Gittelman paraphrases ‘documentalist’ Suzanne Briet, stating that ‘an antelope running wild would not be a document, but an antelope taken into a zoo would be one, presumably because it would then be framed – or reframed – as an example, specimen, or instance’. The gathered files are all documents – if they weren’t before publication, they now are. That is what the-documents.org, irreversibly, *does*. It is a zoo turning an antelope into an ‘antelope’.

As you made your way through the collection, the-documents.org tracked the entries you viewed. It documented your path through the website. As such, the time spent on the-documents.org turned into this – a new document.

This document was compiled by _____ on 04.02.2022 12:50, printed on _____ and contains 19 documents on 40 pages. (<https://the-documents.org/log/04-02-2022-3762/>)

the-documents.org is a project created and edited by De Cleene De Cleene; design & development by atelier Haegeman Temmerman.

the-documents.org has been online since 23.05.2021.

Notes

- De Cleene De Cleene is Michiel De Cleene and Arnout De Cleene. Together they form a research group that focusses on novel ways of approaching the everyday, by artistic means and from a cultural and critical perspective.
www.decleenedecline.be / info@decleenedecline.be
- This project was made possible with the support of the Flemish Government and KASK & Conservatorium, the school of arts of HOGENT and Howest. It is part of the research project *Documenting Objects*, financed by the HOGENT Arts Research Fund.

Sources

- Briet, S. *Qu'est-ce que la documentation?* Paris: Edit, 1951.
- Gittelman, L. *Paper Knowledge. Toward a Media History of Documents.* Durham/ London: Duke University Press, 2014.
- *Oxford English Dictionary Online.* Accessed on 13.05.2021.



Flanders
State of the Art



HOGENT
howest

At a dental practice, the white Alligat[®]-powder is mixed with the right amount of water to get a mouldable dough that is pressed upon a patient's teeth. After thirty seconds, the Alligat[®]-dough stiffens and takes on a rubber-like quality. At that point, still white, it must be removed from the patient's mouth. Over the next few hours, the mould turns increasingly pink as the substance becomes less humid. Now, it can be used as a mould to create a positive master cast of the patient's teeth.

Outside the dental practice, the powder's possibilities remain to be fully explored.

Notes



Sources

- First published as part of De Cleene De Cleene. 'Amidst the Fire, I Was Not Burnt', *Trigger (Special issue: Uncertainty)*, 2. FOMU/Fw:Books, 25-30



type
photograph

date
27.01.2022

filename
_44A3429.tif

size
36,81 MB

author
De Cleene De Cleene

category
manual, medicine, packaging, repair, replica/copy

12:50:33

The archive of O. Clemminck, architect, was preserved in a box of croutons – by him, the historian who gave it to my father, or someone else (it contains a letter written by Clemminck's widow asking a client to pay the bill her husband had sent). The croutons had a flavor of fine herbs and, a stamp on the box with the plans in it says, should have been consumed before April 1987.



type
photograph

date
14.01.2022

filename
_MG_7420.JPG

size
6MB

author
Arnout De Cleene

category
architecture, archive, data storage, food, O. Clemminck, packaging

12:50:37

When I grew up, my parents told me that the number of raisins in the local baker's raisin bread attested to the result of the most recent soccer match of KAA Gent. A victory was celebrated by throwing more raisins into the dough than usual, a loaf following a painful loss was hardly a raisin bread at all.

The baker retired long ago. Today my two-year-old son picked out all the raisins from his slice of bread. KAA Gent's last game was a tie against Union.



type
photograph

date
30.12.2021

filename
IMG_9810.HEIC

size
1,2 MB

author
Michiel De Cleene

category
family, food

12:50:37

Shortly after crossing the Thur the couple reaches their car. They're freezing. As the sun sets they drive through the mountainous landscape. The heating hurts their fingers.

The next day, they return, but the scene looks different. It's warmer. The Thur appears to flow faster.



| | | | | |
|------------|------------|---------------|---------|-------------------|
| type | date | filename | size | author |
| photograph | 07.12.2021 | IMG_0518b.jpg | 4,38 MB | Michiel De Cleene |

category
automobile, family, landscape, parking

12:50:37

On January 23, 2020 a young couple walks around the drained reservoir of Kruth-Wildenstein.

the-documents.c

It's freezing. They're expecting their first child within a month.



type
photograph

date
04.12.2021

filename
IMG_0509b.jpg

size
3,31 MB

author
Michiel De Cleene

category
family, landscape

12:50:38

It snows on December 19, but the situation changes on the 22nd with the arrival of an Atlantic low-pressure area, bringing masses of hot and humid air. Thaw follows.

And then, it snows again on December 26 and 27, before the arrival of a new warm front on the same day. A significant and brutal rise in temperature ensues: at Lac Noir, at 920 m, the temperature shoots up from 0,3 °C on December 27 at 7 AM to 7,4 ° C on the 28th at 9 PM.



type
photograph

date
30.11.2021

filename
IMG_0506b.jpg

size
5,31 MB

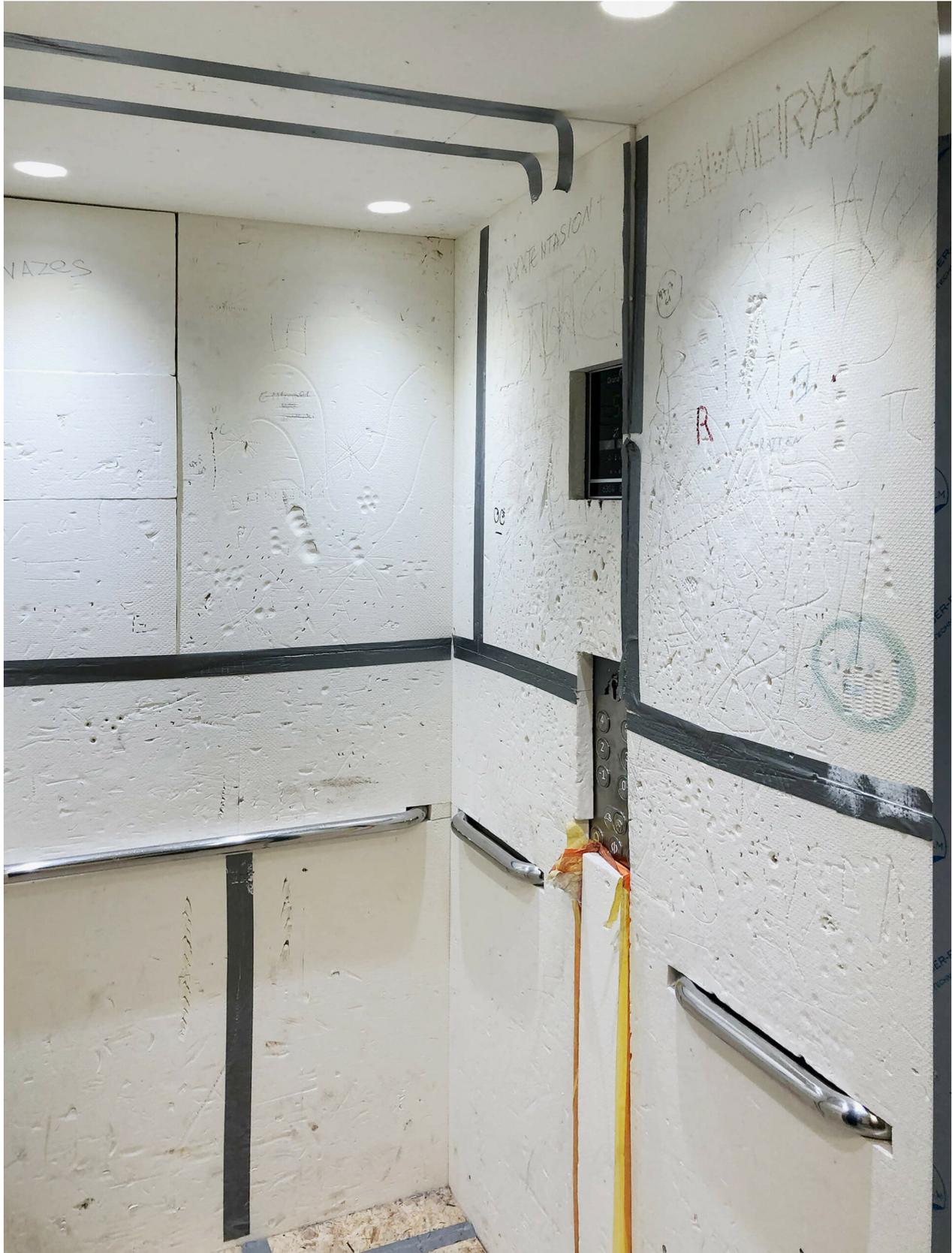
author
Michiel De Cleene

category
landscape, precipitation

12:50:38

The building is almost finished. One apartment is still up for sale, on the top floor. The contractor is finishing up. There's a long list of comments and deficiencies that need to be addressed before the building can be handed over definitively to the owner. The elevator's walls are protected by styrofoam to prevent squares, levels, measures, drills, air compressors, chairs, bird cages, etc. from making scratches on the brand new wooden panelling.

In 1932 Brassai began taking photographs of graffiti scratched into walls of Parisian buildings. On his long walks he was often accompanied by the author Raymond Queneau, who lived in the same building but on a different floor. Brassai published a small collection of the photographs in *Minotaure*, illustrating an article titled 'Du mur des cavernes au mur d'usine' ['From cave wall to factory wall'].



type
photograph

date
13.11.2021

filename
IMG_0039.jpeg

size
2,57 MB

author
Michiel De Cleene

category
architecture, decoration, sign

12:50:38

I recognized it in a flash, the late Jurassic-early Cretaceous herbivore looming dangerously over the road I was cycling on. I thought of *Some Windy Trees*.¹

A utility pole (425638, 07/99, 07/2002, COBRA), electrical wires, a hawthorn (*Crataegus*) and an old man's beard (*Clematis vitalba*). A symbiosis.

Notes

1 Delbrouck, V. *Some Windy Trees*. Loupoinne: Wilderness, 2013.



| type | date | filename | size | author |
|------------|------------|--------------|---------|-------------------|
| photograph | 17.10.2021 | IMG_2711.jpg | 4,66 MB | Michiel De Cleene |

category
angst, animal, book, botany, dusk, mistake, tree, trompe l'oeil, wind

12:50:38

In 2020, the print versions of the Flemish telephone books 'Gouden Gids' and 'Witte Gids' (The Golden Guide and The White Guide), were published for the last time. From that year onwards, the directory could only be accessed and consulted online. The effect of the production of print telephone directories on the environment is considered to be enormous. As yearly updated, ubiquitous books, they were publications that soon turned superfluous. They led to piles of waste.

From the beginning of the 21st century on, both the print version and the online version had been available. This was a period of medium transition. During the last two decades, the print directory increasingly referred to the websites of the companies listed. To search for e.g. someone to inspect the heating installation, it was possible to find such a company's website via the print directory, and consult the inspector's services and price online, bypassing search engines such as Google and its complex algorithms. The telephone directory had a thematic and alphabetical order, combined with the possibility to buy additional advertising space.



type
photograph

date
02.10.2021

filename
_MG_7415.JPG

size
8,2MB

author
Arnout De Cleene

category
book, botany, data storage, technology, waste

12:50:38

‘ORIGINAL. Rire de tout ce qui est original, le
haïr, le bafouer, et l’exterminer si l’on peut.’
[‘ORIGINAL. Laugh with everything that’s
original, hate it, scold it, exterminate it if you can.’]

Sources

Flaubert. *Bouvard et Pécuchet* (présenté par Raymond Queneau). Paris: Livre de poche, 1959 (with p. 232-233: dried leaf of a ginkgo tree, and p. 324-325: dried leaf of a birch tree), p. 429 [2,00 EUR, Librairie Vic-sur-Cère, August 2021].



| | | | | |
|------------|------------|--------------|-------|------------------|
| type | date | filename | size | author |
| photograph | 14.09.2021 | _MG_7413.JPG | 5,2MB | Arnout De Cleene |

category
book, botany, tree, encyclopaedia, replica/copy, literature, collecting

12:50:39

Conducting research into the effects on energy consumption of blockchain-based applications such as bitcoin, I was triggered by the fact that many of the facilities making blockchain-mining¹ possible are located in Georgia. Low energy prices and a relaxed taxation policy are said to be among the reasons why companies such as Bitfury locate their plants there.

After a three-day hike in the Caucasus Mountains, on the Georgian side of the border with Chechnya, we are invited to pitch our tent in the garden of Murati, a local farmer in a small mountain village. We are overwhelmed by the scenery and Murati's hospitality. Many of the villages, thrown on the mountain flanks, have tower-like structures of some twenty meters high, making them all look fortified. They have no windows or doors on the ground floor.²

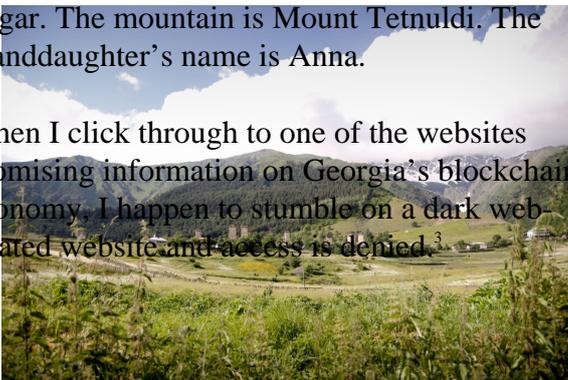
Murati invites us into his house to drink warm milk with his family and brings us cheese-filled bread. One of us speaks Russian. He inspects our backpacks, headlights and drinking bags. He tells us a 500 kilogram pig of his did not return to the house that night. The family is saddened.

In the evening, we see him taking his granddaughter by the hand. They walk to the highest point of the gravel road in front of his house and together watch

the last light of the day fall on the snow-covered triangular peak of one of the Caucasus' highest mountains.

I'm mistrusting my memory and took the passage up in the journal we kept. The village is called Zagar. The mountain is Mount Tetuldi. The granddaughter's name is Anna.

When I click through to one of the websites promising information on Georgia's blockchain economy, I happen to stumble on a dark web-related website and access is denied.



3.





| type | date | filename | size | author |
|------------|------------|--------------------|-------|------------------|
| photograph | 22.08.2021 | _MG_6532.JPG, JPEG | 5,9MB | Arnout De Cleene |

category
animal, impact, economy, landscape, technology, government, house, numismatics, bitcoin, encounter

12:50:39

The *Sedum reflexum* grows on rocky soils and in crevices of walls. In *L'herbier classique*, it is depicted in two ways, just like the other plants in the book. This double portraiture is important, the author states in the introduction: 'one consists of the reproductions of the photographs taken by the author of this book [...]; the other, drawings made by excellent artists who observed the plants themselves, showing details photography can't reproduce, highlighting aspects the photographs leave untouched. [...] From this double representation, interesting comparisons can be made, highly enlightening from an artistic point of view, between the realistic aspect of nature's "productions" and the interpretation thereof by the draftsman' (5).

A detail not covered by the drawing of the *sedum reflexum*, is the presence of other species in the vicinity of the plant, a detail shown in the photograph and described in the caption: 'The Common houseleek grows on the same rocks, with its rosette of leaves pretending to be an artichoke' (59).

CRASSULACÉES

Orpin

16. — L'Orpin réfléchi (*Sedum reflexum* — *Sedum*, du latin *sedere*, s'asseoir, parce que beaucoup de ces plantes ont des tiges rampantes qui se redressent dans leur partie supérieure, formant un angle droit; elles sont comme assises sur le sol).



Fig. 75. — ORPIN BRÛLANT.
a. Fleur.

Herbe vivace, de 10 à 40 centimètres de haut, à *feuilles épaisses* (*plante grasse*), renfermant une provision d'eau qui permet à la plante de supporter longtemps la sécheresse sur les rochers ou dans les fentes des murs. Certaines tiges ne portent pas de fleurs et se terminent en cône renversé.

Fleurs élégantes, délicates, pédonculées, groupées en cymes dont les rameaux sont d'abord recourbés, *reflés*, vers le bas, puis se redressent plus tard. Calice ayant de 6 à 8 sépales libres. Corolle d'un jaune saurbe formée de 6 à 8 *pétales* égaux, libres. 12 à 16 étamines. Ovaire libre formé d'autant de *carpelles* séparés qu'il y a de *pétales*. Chaque carpelle se transforme en un fruit sec s'ouvrant par une seule fente (*follicide*). L'Orpin réfléchi fleurit de juillet en août dans les lieux secs, sur les rochers, sur les toits, entre les fentes des murs et à leur sommet.

Usages. Sert en horticulture pour orner les rochers artificiels, les vases des jardins, pour garnir les poteries suspendues. Comme tous les Orpins, il renferme un principe acre qui l'a fait longtemps employer, en médecine populaire, comme vomitif. Il est peu recommandable pour cet usage.

Espèces voisines. Très nombreuses; toutes fleurissent, comme la précédente, au cœur de l'été. L'Orpin brûlant ou Poivre de maraîche (*S. acre*) [fig. 73], à fleurs jaunes à 5 pétales, à feuilles cylindriques, courtes, rapprochées. L'Orpin blanc ou Baisin-de-rat (*S. album*) a des fleurs blanches à 5 pétales, des feuilles allongées, écartées. Ces deux espèces vivent sur les rochers. L'Orpin reprise (*S. telephium*) vit dans les bois humides et atteint 60 centimètres. Il a des racines renflées, des feuilles dentées, de jolies fleurs roses très nombreuses. A jout autrefois d'une grande réputation pour la reprise des plaies.

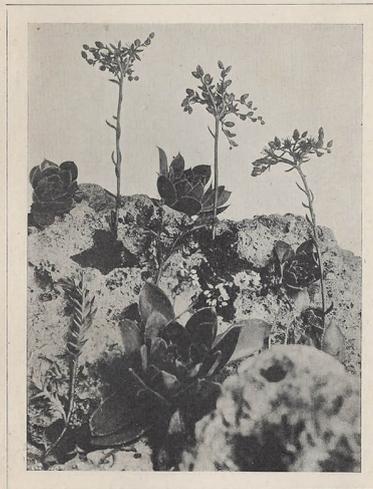


Fig. 76. — L'ORPIN
RÉFLÉCHI.

(Sur les mêmes rochers croît la Joubarbe des toits, dont la rosette de feuilles simule un artichaut.)

| | | | | |
|------|------------|--------------------------------|------|------------------|
| type | date | filename | size | author |
| scan | 15.08.2021 | Document_2021-07-19_111850.jpg | 10MB | Arnout De Cleene |

category
book, botany, encyclopaedia, fissure

Most mornings I eat three slices of bread. I stack them. Between the highest slice and the one in the middle I put a slice of cheese (young Gouda). I put the whole in the microwave¹ for 1 minute and 50 seconds. The result is what I like to call a *smelteram*².

On the morning of my thirty-second birthday the plate broke in half during heating.

Notes

1



2 A contraction of *smelten* (Dutch for melting) and *boterham* (Dutch for a slice of bread).



type
photograph

date
05.08.2021

filename
IMG_1129.jpg

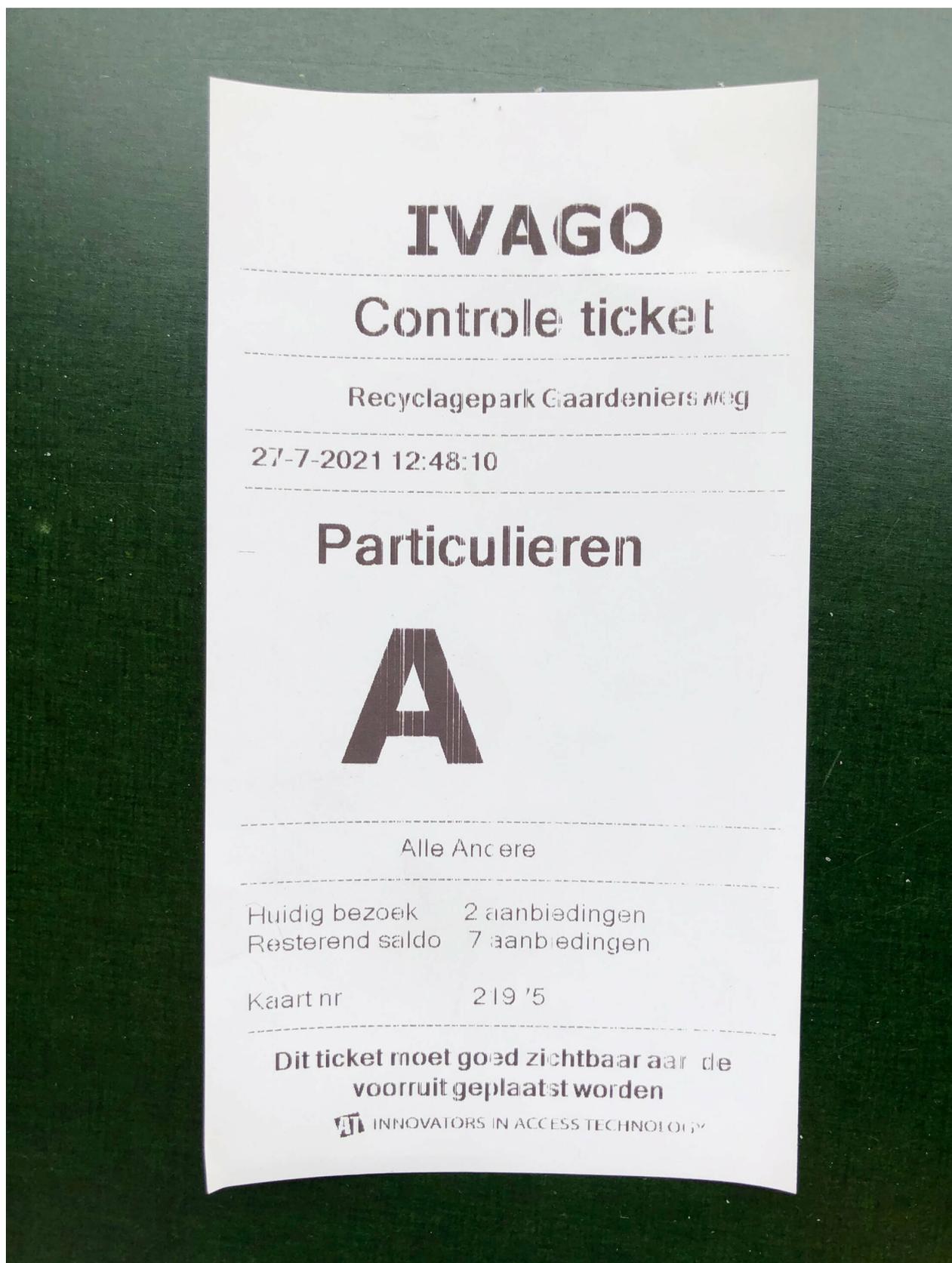
size
2,06 MB

author
Michiel De Cleene

category
fissure, food, house, sign, technology

12:50:39

Today I brought an old bedspring, the styrofoam the air-humidifier came in, a few bags of sawdust and some scrap pieces of plywood to the municipal recycling center. As I was waiting to mount the stairs to the scrap metal container, a gray-haired man wearing blue leather shoes, dark jeans and a checkered shirt was tipping – with relative ease – a weight bench over the edge of the container.



type
photograph

date
26.07.2021

filename
IMG_7874.HEIC

size
1,2MB

author
Michiel De Cleene

category
crash, impact, waste

12:50:39

This is the spread one sees upon opening the bird field guide that once stood, as the stamp indicates, in the library of a psychiatric institution.¹ It shows birds' silhouettes, as they can be seen beside the road.

The drawing has a kind of Hitchcock feel to it.² The birds seem to be spying on each other, as they also seem to be spying on the unsuspecting passer-by.

The composition of the scene is marvelous. The electric wires, the tree, the wire fence, the double framed list with the birds' names, handsomely positioned in a birdless patch, at once superimposed on the telephone wires, and pushed to the background by the skylark.

Imagine seeing this scene. What are the odds: to see the silhouettes of Europe's twenty most common species of birds in one glance, from your car's window, as you are driving home at dusk.

Before closing the book, the last spread seems to show the birds fleeing, maybe attacking.³

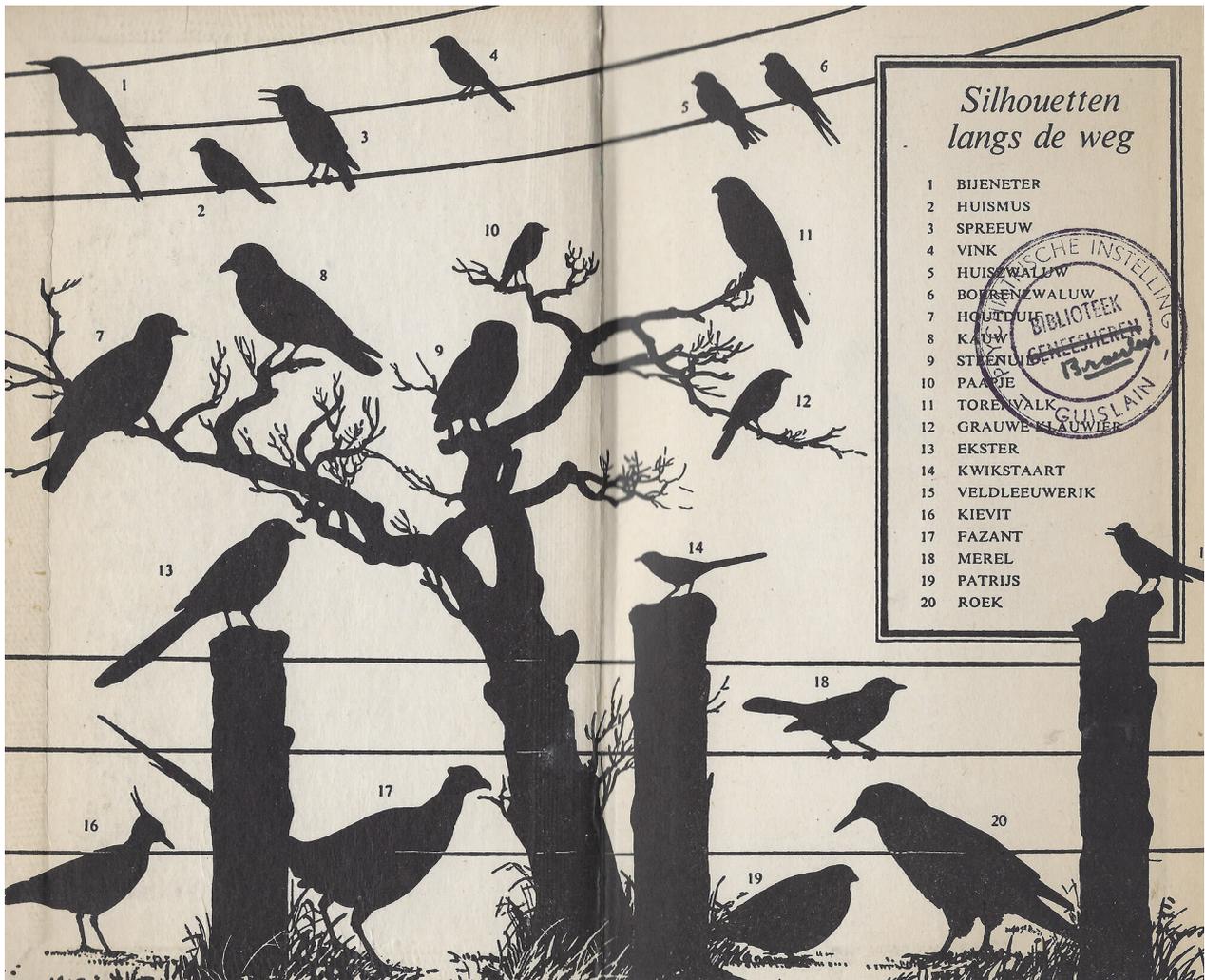
Notes

- 1 The stamp indicates that, at the psychiatric institution, the book was part of the sublibrary for the Catholic Brothers of Charity. The crossed-out part indicates that there was also a separate physicians' library, to which the book might have originally belonged.
- 2 On the web, discussions on whether Alfred Hitchcock's *The Birds* (1963) was shot in colour or in black and white, abound.
- 3



Sources

Peterson, R.T., Mountfort, G. & P.A.D. Hollom. *Vogelgids voor alle in ons land en overig Europa voorkomende vogelsoorten* (J. Kist, transl.). 3d ed. Amsterdam/Brussels: Elsevier, 1955.



type scan date 19.07.2021 filename Document_2021-07-19_094741.jpg size 7,5MB author Arnout De Cleene

category animal, automobile, book, dusk, encyclopaedia, landscape, tree

12:50:40

On the second to last day of a research visit at CERN, there was some spare time in the schedule. I took a long walk towards building 282 in search of some excavation samples: cylindrical pieces of rock that were preserved when the tunnel was dug, glued to a block of wood and frequently exhibited in museums over the last three decades as material evidence of the earthwork and as a witness to the depth. The route led me along the back of building 363 where the wind caused young trees – now gone – to scuff the facade over time.

Notes

First published in: De Cleene, M. *Reference Guide*. Amsterdam: Roma Publications, 2019, as W.569.EXC CERN, Towards Building 282, in search of excavation samples



| | | | | |
|------------|------------|--------------|----------|-------------------|
| type | date | filename | size | author |
| photograph | 11.07.2021 | cern_011.tif | 57,57 MB | Michiel De Cleene |

category
archaeology, architecture, archive, landscape, physics, Reference Guide, technology, tree, wind

12:50:40

‘You see?!’

[The man points at the waybill¹ on the floor behind the glass door that closes off the abandoned and dismantled hall.]

‘It used to be here, I’m sure.’

[He looks around.]

‘I’m sure.’

[He turns towards me.]

‘Are you also here for the Leen Bakker?² This used to be a Leen Bakker. I just looked it up on their website. They are open from 9 to 6 today.’

[He points at the waybill again.]

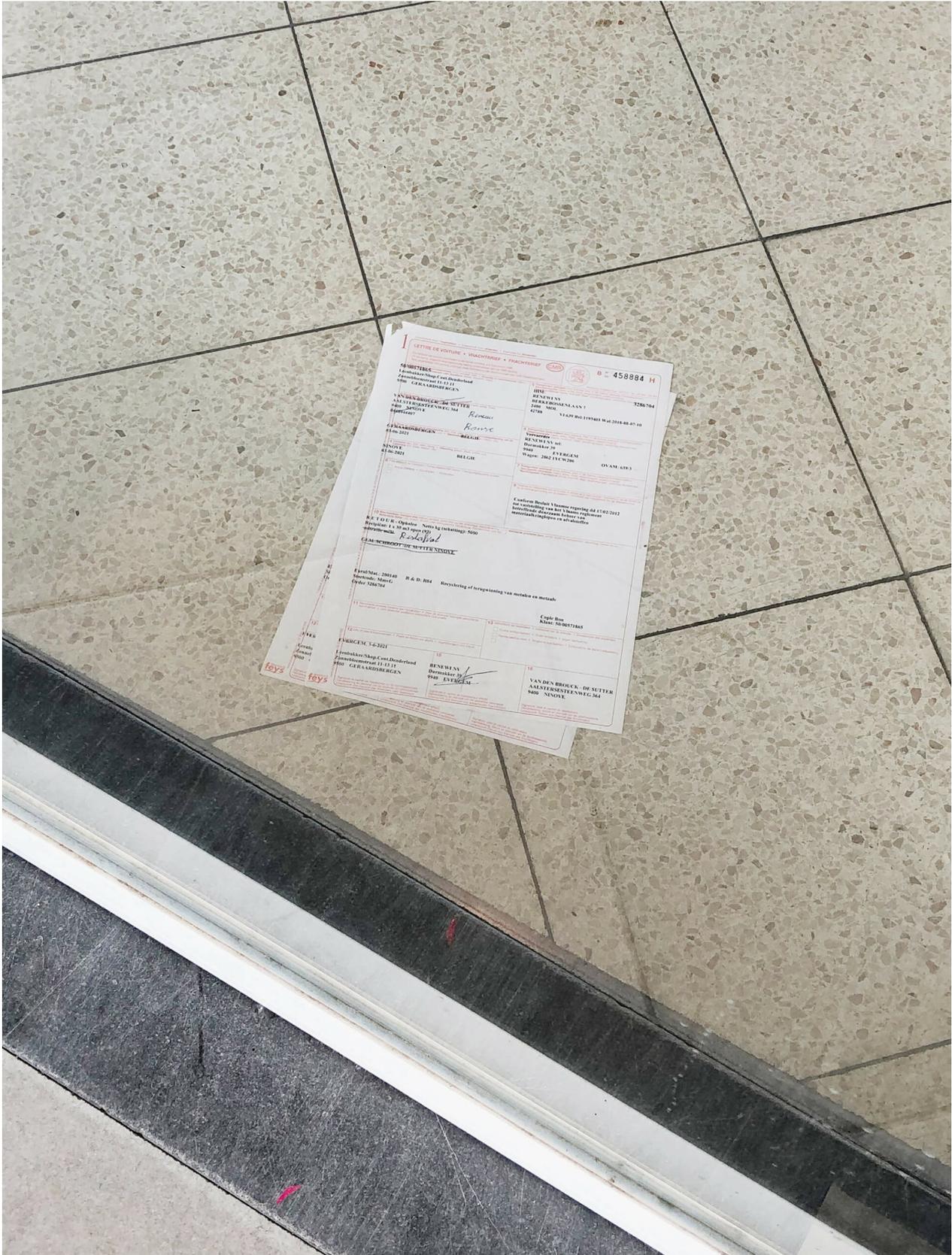
‘It was here. I remember well. It’s been years. But it’s here.’

[He walks away.]

‘I’ll look around.’

Notes

- 1 The waybill documents the transport of a 30m³ container filled with approximately 5000 kg of waste from this branch of Leen Bakker to a scrap processing company in nearby Ninove. They take care of scrap, both ferrous and non-ferrous metals. They also have a recognized depollution center for end-of-life vehicles.
- 2 A chain of furniture and interior stores with branches in the Netherlands, Belgium and the Caribbean part of the Kingdom of the Netherlands.



| | | | | |
|------------|------------|---------------|--------|-------------------|
| type | date | filename | size | author |
| photograph | 28.06.2021 | IMG_7499.HEIC | 1,6 MB | Michiel De Cleene |

category
 decoration, economy, mistake, waste

12:50:40

I'm taking a scan of a family photo album given to me after my grandmother passed away, wanting to write something about the marvelous portraits inside. The genealogy is only partly clear to me: I recognize my dad as a kid, my uncle, my grandmother, her brother in the laboratory he (said he) ran. He smelled of cigars and severe perfume. The older photographs present people I don't know, but must be my ancestors. My grandmother told me stories¹ that, historically, reach further back than the figures I recognize in the photographs. There are no names and no dates in the album. The first two pictures seem to be the oldest ones.² I retract them from the album pockets in which they were slid to check if something is written on the backside. When I take the album away from the scanner's glass plate, particles of leather, gold varnish and sturdy cardboard come loose. I place a sheet of paper on the glass plate and press 'scan' again.

Notes

- 1 Once she (my grandmother) went home from school, sick, with her bicycle. She studied to become a nurse. The school was in Brussels, about 60 kilometers from her native village M. The milkman's van tipping over in front of my grandmother's parental house. A milk covered street. My great-grandfather, physician and mayor at M. Something happened during the Second World War having to do with telephones or radios when she was still a kid.

2





| | | | | |
|-----------------|-------------|--------------------------------------|-------------|------------------|
| type | date | filename | size | author |
| scan | 20.06.2021 | Handgeschreven_2021-06-18_110124.jpg | 1,9MB | Arnout De Cleene |
| category | | | | |
| book, family | | | | |

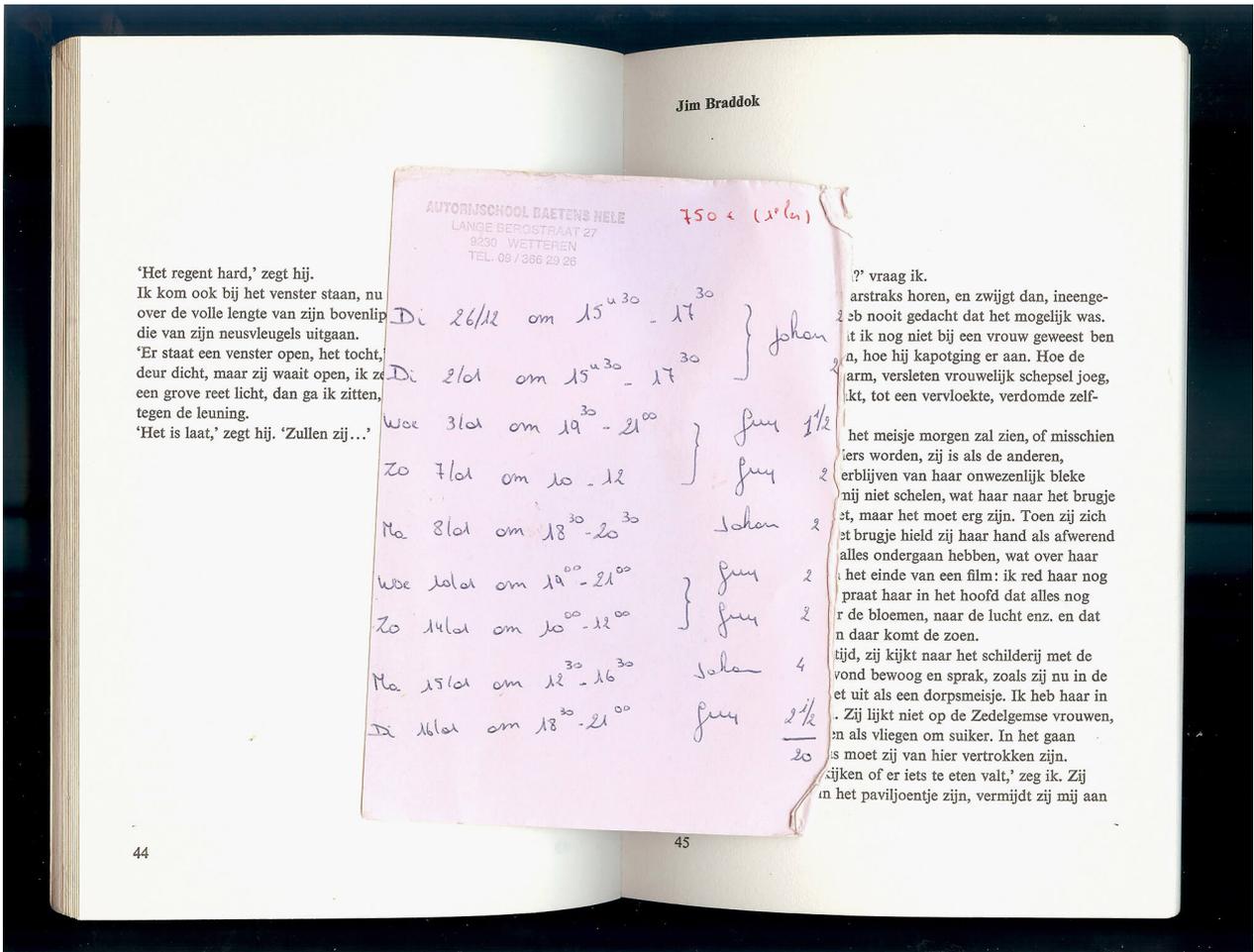
In his debut novel 'De Metsiers' Hugo Claus employs a multiple narrative perspective. In the copy I picked up in a thrift store, there's a bookmarker between pages 44 and 45 where the perspective shifts from Ana to Jim Braddock. It's pouring. The pink piece of paper lists 9 sessions at a driving school. There's a total of 20 hours, taught alternately by Johan and Guy.

Notes

In 2000, 2006 and 2017 the twenty-sixth of December was a Tuesday. (Earlier years are improbable, since the Euro was not introduced yet.)

Sources

Claus, H. *De Metsiers*. Amsterdam: Uitgeverij De Bezige Bij, 1978.



Jim Braddok

AUTOSCHOOL DAETENS HELE
 LANGE BERGSTRAAAT 27
 9250 WETTEREN
 TEL. 09 / 386 29 26

750 € (186)

'Het regent hard,' zegt hij.
 Ik kom ook bij het venster staan, nu
 over de volle lengte van zijn bovenlip
 die van zijn neusvleugels uitgaan.
 'Er staat een venster open, het tocht,
 deur dicht, maar zij waait open, ik zie
 een grove reet licht, dan ga ik zitten,
 tegen de leuning.
 'Het is laat,' zegt hij. 'Zullen zij...'

| | | |
|----------|--|-------------|
| Di 26/12 | om 15 ^u 30 - 17 ³⁰ | } Johan |
| Di 2/01 | om 15 ^u 30 - 17 ³⁰ | |
| Wo 3/01 | om 19 ³⁰ - 21 ⁰⁰ | } Juy 1 1/2 |
| Zo 7/01 | om 10 - 12 | |
| Ma 8/01 | om 18 ³⁰ - 20 ³⁰ | } Johan 2 |
| Wo 10/01 | om 19 ⁰⁰ - 21 ⁰⁰ | |
| Zo 14/01 | om 10 ⁰⁰ - 12 ⁰⁰ | } Juy 2 |
| Ma 15/01 | om 12 ³⁰ - 16 ³⁰ | |
| Di 16/01 | om 18 ³⁰ - 21 ⁰⁰ | } Juy 2 1/2 |
| | | |

'?' vraag ik.
 arstraks horen, en zwijgt dan, ineenge-
 heb nooit gedacht dat het mogelijk was.
 it ik nog niet bij een vrouw geweest ben
 n, hoe hij kapotging er aan. Hoe de
 arm, versleten vrouwelijk schepsel joeg,
 lkt, tot een vervloekte, verdomde zelf-
 het meisje morgen zal zien, of misschien
 ters worden, zij is als de anderen,
 erblijven van haar onwezenlijk bleke
 mij niet schelen, wat haar naar het brugje
 et, maar het moet erg zijn. Toen zij zich
 et brugje hield zij haar hand als afwerend
 alles ondergaan hebben, wat over haar
 het einde van een film: ik red haar nog
 praat haar in het hoofd dat alles nog
 r de bloemen, naar de lucht enz. en dat
 n daar komt de zoen.
 tijd, zij kijkt naar het schilderij met de
 vond bewoog en sprak, zoals zij nu in de
 et uit als een dorpsmeisje. Ik heb haar in
 . Zij lijkt niet op de Zedelgense vrouwen,
 en als vliegen om suiker. In het gaan
 is moet zij van hier vertrokken zijn.
 s kijken of er iets te eten valt,' zeg ik. Zij
 in het paviljoentje zijn, vermijdt zij mij aan

