

1001 Poems (1995)

Appendix (Networks)

General description

The collection 1001 poems is partly in the form of an almanack, since it places the days of the year side by side, indicating holy days, birthdays, deathdays, astronomical data, geographical data, cultural material, political and other material. Unlike a normal almanack, however, the poetry collection stretches over not one year but four. It was begun early in 1990 and finished early in 1994. The collection consists of 365+1 pages, corresponding to the days of the year. On each of these pages there can be up to nine poems, since each page is conceived as being divided into nine rectangles (fields). Each page thereby gains the appearance of a table, like that of the original almanack. How many poems appear on each individual page and where they are placed on the page is determined by the formal structure of the collection (see below). So it is possible for there to be poems from four years on a page, or from three, two or one years - or no poem at all. This means that a normal way of reading - from top left down towards bottom right - is not the most practical, since the order in which the poems were written is a different one. Each year does, however, have its own set up (see below) - by following these set ups it is possible to follow the rhythm in which the poems were written. It is thus possible to read the collection in the usual way, from the first to the last page, or as a maze, or precisely as one wishes from table to table, since the structure of the collection allows for this. It is worth emphasising once again that the collection was not begun on 1 January and did not finish on 31 December; it was begun early in 1990 and finished in early 1994 - and the first poem (1 January) was not the first one to be written.

set up for 1st year:

```
XXXXX
XXXXX
XXXXXXXXXX
XXXXX
XXXXX
XXXXXXXXXX
XXXXXXXXXX
XXXXX
XXXXX
XXXXXXXXXX
XXXXX
XXXXX
```

set up for 2nd year:

```
XXXXX
XXXXXXXXXX
XXXXX
XXXXX
XXXXX
XXXXXXXXXX
XXXXXXXXXX
XXXXX
XXXXX
XXXXX
XXXXXXXXXX
XXXXX
```

set up for 3rd year:

```
XXXXX
XXXXXXXXXX
XXXXX
XXXXX
XXXXXXXXXX
XXXXX
XXXXX
XXXXXXXXXX
XXXXX
XXXXX
XXXXXXXXXX
XXXXX
```

set up for 4th year:

```
XXXXX
XXXXX
XXXXXXXXXX
XXXXXXXXXX
XXXXX
XXXXX
XXXXX
XXXXX
XXXXXXXXXX
XXXXXXXXXX
XXXXX
XXXXX
```

Special description

The main structure of the collection 1001 poems looks like this:

The first poem (which is not the first poem of the book) is the axiom for the structure. The categorical structure of this poem (Relatum, relator, Descriptum, descriptor) is transferred to the next poem. And the morphological structure of this poem (nouns, verbs, adjectives, proper nouns) is transferred to the next poem. And the syntactic structure of his poem (subject, verbal, prepositional, object) is transferred to the next poem. And the clause structure of this poem (main clause, subsidiary clause, incomplete clause) is transferred to the next poem. The clause structure of this poem is transferred to the next poem, and the syntactical structure of this poem is transferred to the next poem, and the morphological structure of his poem is transferred to the next poem, and the categorical structure of this poems is transferred to the next poem, and the categorical structure of this poem is transferred to the next poem, and the morphological structure of this poem is transferred to the next poem, and... *ad infinitum*. This means that the main structure can be said to consist of an endless chain of information, the basic form of which looks like this: category—morphology—syntax—clause—clause—syntax—morphology—category... *ad infinitum*. In abbreviated form: c, m, s, cl, cl, s, m, c, c, m, s, cl, cl... ∞ . This means that the poems of the collection are constantly interconnected via a rigorous structure (governed by and information code) that, in principle, can continue endlessly. This chain of information can, however, be broken in various ways. Partly, aleatorically, i.e. with the aid of a probability generator that is connected to the system. The probability of such a break (catastrophe) taking place is 1/10. If the break (catastrophe) takes place, it can from every link in the structure to every second link. E.g. the chain could look like this after a break (catastrophe): category—morphology—syntax—category—morphology—syntax... *ad infinitum*. Schematically: c, m, s, **c**, m, s, cl, cl... ∞ , where the break occurs at **c**. It is important to add that the chain of information continues its basic structure again after the break (catastrophe) and regains its stability. The information chain can also be broken freely. This, however, can only occur 365 times, since the poem in that case must be placed in the middle field of the page. Such a free break means that one starts again from the very beginning of the chain from the category structure of the new poem, and that the preceding chain is definitively broken (stopped) since the structure of the free poem forms a new axiom for the continuation of the chain. Such a free break in the chain can also occur using a probability generator connected to the system. The probability of such a break taking place is 1/20. When such a break takes place, the free poem is not placed in the middle field, but in an aleatorically chosen field.

The positioning of the individual poems on each page is determined aleatorically by drawing lots. If a field is already occupied, lots are drawn until a free field is found. Only for the central field (of the nine) are there special rules. In this field, a poem can be freely place at any time. And from this a new chain of information derives, which, however, continues with its usual basic structure.

The structures of the poem collection now assume, as can be seen, an increasingly complex nature the further one advances in the sequence, developing into an increasingly incalculable network of variables and parameters that intertwine. The complexity increases further since linked to the structures are also both 'remember' and 'forget' mechanisms that ensure that certain sequences are respectively 'remembered' and repeated later in the chain, while other

sequences are 'forgotten' and erased. Other parameters determine that certain rectangular 'fields' on certain pages are blocked and may not be used. Other parameters in turn determine that entire pages of the collection are blocked and may not be used. Other parameters determine where the so-called 'word-cuts' are to be placed in the collection. Other parameters determine that certain pages are completely free and can be used *ad libitum*, i.e. that the chain of information is abolished on these pages. The blank pages in the book can therefore be due to these mentioned parameters, or be due to my not having written any poem on that day in four years. After four years have passed, the structural network is so complex and intricate that it is reminiscent of one of the blackberry thickets represented so plentifully in the poems of the collection. I have therefore given up the idea of trying to reproduce this network schematically, as I have often done for earlier collections.

To recapitulate: the informational structures of the 1001 poems in the collection are made up of a complex network of predetermined, aleatoric, probability-determined and free variables and parameters which, with the aid of 'catastrophes' and regularities intertwine in a way that could make it seem as if this network generated itself and its own changes, which it perhaps does even so in certain respects.

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