

General description

The poetry collection Heptameron consists of seven books: five main books and two subsidiary books. The basic books each comprise poems the number of which is determined by a power four. The Book of the Word, for example, contains $4^1 + 1$ poems. The First Book of the Flesh contains $4^2 + 4$ poems. The Second Book of the Flesh contains $4^3 + 16$ poems. The Book of the Soul contains $4^4 + 64$ poems and the Book of the Spirit contains $4^5 + 256$ poems. This makes a total of 1,705 poems. The last two books The Books of Punishment and Reward (called, for the sake of convenience, The Book of Punishment and Reward) each contain a random number of poems, determined by the degree to which the system in the five basic books has been adhered to or not. In this particular case, this resulted in 194 poems. So the entire Heptameron collection was to consist of $1,705 + 194$ poems = 1,899 poems. However, the system is not adhered to in the second half of the Book of the Spirit – it exceeds itself or restricts itself in accordance with the content or the book itself, which claims that no system can be faultless and perfect. For that reason, 305 poems have been removed from the Book of the Spirit. So Heptameron consists of a total of $1,899$ poems – 305 poems = $1,594$ poems.

To describe the structural cohesion of the collection of poetry, I would like to use an image that perhaps is not completely adequate but that gives a good impression of the inner cohesion of the collection. The first poem we can refer to as a cell. A cell is characterised i.a. by an information code that contains information as to how that cell is to develop, grow and divide in order to become a larger organism. A code that determines that this cell becomes precisely this or that organism. If we call this point of departure the starting poem a cell, then – to stick to the image – the subsequent mass of poems must develop and grow out of this cell, since a transfer from part to part determines how the ‘organism’ the poetry collection grows. This takes place in the poetry collection. An important information code is transferred from poem to poem, from page to page, from book to book – an information code which ensures the inner cohesion of the poetry collection.

The cell unfolds, divides into ever larger contexts, acquires ‘body’ and ‘soul’ and ‘spirit’. The poem cycle unfolds into ever larger linguistic structures, more and more layers of the linguistic structure are included in the text and always in such a way that an important piece of information is transferred from the previous poem and the previous book to the next poem and the next book. And in such a way that the poems semantically (i.a. because a semantic code is transferred) tell this inner story in the deeper structural layers. The poetry collection narrates, you could say, its own structural and genetic story.

Let poem O in The Book of the Word be a cell that grows and divides into four new cells. Then The Book of the Word consists of 4 poems + the initial poem = 5 poems. Each of the four new cells divides once more into four new cells in The First Book of the Flesh. So The First Book of the Flesh consists of 4^2 + (the four initial poems) = 20 poems. Each of the new 16 cells now divides once more into four new cells in The Second Book of the Flesh. So The Second Book of the Flesh consists of 4^3 + (the sixteen original poems) = 80 poems. Each of the sixty-four new cells now divides again into four new cells in The Book of the Soul. So The Book of the Soul consists of 4^4 + (the sixty-four original poems) = 320 poems. Each of the 256 new cells now divides again into four new cells in The Book of the Spirit. So The Book of the Spirit consists of 4^5 + (the original 256 poems) = 1,280 poems.

As can be seen, the original cell divides into more and more cells, which in turn divide until the organism has been formed. And always in such a way that an important information code ensures and governs the process, the division, the course of growth. In such a way that the inner cohesion of the structure of the poetry collection is guaranteed. There is also room for 'mutations', random changes in this control code, but only within certain limits. If these limits are exceeded, a correction takes place. The result of this correction can be seen in such poems as The Book of Punishment and Reward: The random mutations ensure a certain neo-formation of the structures. The correction ensures that these neo-formations do not get out of control and break down the structures. A cell has grown via a controlled information process into an organism.