HOME (1985)

GENERAL DESCRIPTION

The HOME poem cycle consists of three tracks. A track is the line of text that runs along the top, middle and bottom areas of the total text corpus.
Track 1 is the track that runs along the top third of the text corpus from left to right (NATURE). Track 2 is the track that runs along the bottom third of the text corpus from right to left (CULTURE). Track 3 is the track in the middle third, radiating from the centre outwards to left and right (SPIRIT).
Each track consists of 8 sequences and each sequence consists of 10 sections. It should be noted that the first and last sequence of each track only consists of 3 sections.
Each section consists of 9 texts. It should be noted that the first and last sequence's three sections of each track consist of 3, 3 and 9 texts.
In the middle of the cycle are 24 texts that function as a centre outside the overall structure. The poem cycle thus consists of:
((9 x 10 x 6) x 3) + (15 x 2) x 3 + 24 = 1,734 texts.
To explain the structure of the cycle I would like to use an image which is perhaps not completely adequate, but which gives a good impression of the inner cohesion of the text.
The initial text can be thought of as a seed. A seed is characterised, among other things, by a code of information that contains data concerning how the seed is to develop, grow and propagate – a code that determines that this seed becomes precisely this or that plant. If we call this initial text a seed, then – to stick to the same image – the subsequent text mass will develop and grow out of this seed, since a transfer of information from part to part determines how the 'plant', the 'text' grows.
This happens in the poem cycle. An important information code is continued from section to section, from sequence to sequence, from track to track – an information code that ensures the inner cohesion of the cycle.
The seed unfolds in ever large contexts, becomes a plant with stem and leaves, flowers and finally withers, but by then has produced new seed. The text unfolds in every larger structures, more and more layers of the linguistic structure are included in the text, all the time in such a way that an important piece of information is transferred from the previous section and the previous sequence to the next section and the next sequence. And in such a way that the texts semantically relate this inner story in the deeper structural layers. In other words, the text relates its own structural and genetic history.
Let Track 1 be one plant that grows from a seed, flowers and withers; Track 2 a second plant that grows from a seed, flowers and withers; and Track 3 be the new seed that comes about via a 'mating', a 'fertilisation', between the two plants. The final development of this new seed (the outermost texts in Track 3) is then precisely the seed out of which both plants (Track 1 and Track 2) develop. The circle is completed.

A new development is conceivable via Track 1 and Track 2, which together produce the new seed in Track 3, which in turn develops precisely the seed that once more sets the circle in motion. For that is, broadly speaking, the inner structure of the poem cycle. And throughout, an important code of information ensures that the inner cohesion of the structure is guaranteed. There is also room for 'mutations', random changes in this code, but only within certain limits, since the plant, the text, would otherwise perish. The random 'mutations' ensure a certain innovation in the structures.
Tracks 1 and 2, then, could be said to bite their own tails and form a wheel of text, while Track 3 forms the spokes of that wheel. That is another way of putting it.

SPECIAL DESCRIPTION

The idea underlying the poetry cycle HOME is, on the basis of the atoms of language (letters), to develop a text corpus in which every larger areas of the structures of language are included. A fully predetermined combination of letters is initially used (the letter combination made up of the formula system for the chemical composition of the Danish underground). This letter combination has a fixed quantity of signs of various categories (a, b, c, etc.) and a definite sequence of these signs reciprocally. Each sign combination has what is called an information measurement, an entropy $H = \Sigma p \log l/p$ that indicates which order is dominant in the combination partly with regard to the reciprocal quantitative ratio of the signs and partly with regard to their reciprocal sequential relationship. (The formula for the latter is not the formula listed above. It is much more complex and will not be reproduced here. I only mention this because the two formulas are often confused.) More generally: each sign combination has an entropy that indicates the order that predominates in it. Our first sign combination is now subjected to two transformations: one in which the same quantity of signs of each category is grouped into a random order, and one in which the same quantity of signs of each category is grouped into a free order. We now have three texts, each of which has the same quantity of signs of each category, but grouped in various orders. The entropy that has to do with the quantitative ratio of the signs is transferred from the first text to the others, while the entropy that has to do with the order of the signs is not transferred. More generally: an essential information code is transferred from the first text to the others. The words that (randomly) can be extracted from the three texts (of the order of the letters) form three new texts. Now something of the sequential code has been transferred, while the quantitative code has not. From each of these last three texts three new texts are formed, i.e. a total of nine. In such a way that only the words that were included in the three texts may be used in the nine texts. Once again, a sequential code, an essential piece of information has been transferred. The linguistic category structures of these nine texts R, D, r and d (i.e. there is a leap to a higher level in the linguistic structure) is now transferred to the nine first texts in the next sequence. Here then a completely information code is transferred, both when it comes to the entropy of the sign set and the entropy for the reciprocal order of the signs. So and so many bits/signs have been

transferred. The linguistic category structure is determined in the sequence that is called Beta's first section. Now, from section to section, a transformation takes place in the linguistic category structure, in such a way that essential information codes still guarantee the structural cohesion of the texts. We are dealing with free, aleatoric, probability-determined and statistical groupings of the quantity of signs. The word-class structure of the final sequence of this section is now transferred into the first section of the next sequence, determining this section. In this sequence as a whole a transformation process takes place in a similar way, one that guarantees the structural cohesion of the texts. An essential information code relating to the word-class structures is transferred from section to section. A transformation sequence takes place in the next sequence in a similar way to the preceding sequences, now only with regard to the morphological structures in the texts. In the next sequence it is the structures of the parts of speech that are subjected to a transformation. In the next sequence it is the types of sentence structure that are subject to a transformation. And after that, simply sentences in general, i.e. the number of clauses, that are transferred from section to section. Generally speaking, one could say that an essential information code from a preceding section of the previous sequence is transferred to the first section of the next sequence. So all the time care is taken to ensure that this information code is retained inside more precisely defined limits.

In the final sequence of track 1 (i.e. the line of text that is at the top of the total text-mass from left to right) there is an aleatoric breaking down in the last section of the penultimate sequence, in such a way that, via various transformations, there are finally three texts, the letter combinations of which in terms of quantity retain the information code from the penultimate sequence, but whose sequential code is aleatoric. This code (for the final text) now forms the starting point for track 2 (the text line that is at the bottom of the total text-mass from right to left), though in such a way that the letter combination is ordered alphabetically.

In precisely the same way as in all of track 1, the essential information codes are now transformed from section to section and from sequence to sequence, until track 2 in a similar way to track 1 breaks down into three aleatoric letter combinations. The very last text (the letter combination) in track 2 is in terms of quantity identical with the very first text of track 1 (the letter combination), In that way, the two tracks bite each other, so to speak, in the tail. The coupling takes place via track 3's (the text line that runs along the middle of the total text-mass, radiating out from the middle towards the left and right respectively) very last texts (the letter combinations) at each end, in such a way that these letter combinations are identical as regards quantity with the very first text of track 1 and the very last of track 2, and the very last text of track 1 and the very first of track 2 respectively.

A circular transformation process has taken place. The radiuses (or spokes) of this circle are now formed by track 3. The radiuses come into existence when words that are part of the texts in tracks 1 and track 2 that are above/beneath each other are the only ones allowed in the texts of track 3, which stands between the texts of track 1 and track 2. In the entire poem cycle both a

horizontal and a vertical structuring thus takes place, holding the text-mass in an interlocking structure.
At the external level the poems of the poem cycle have to do with the processes of growth and decay in 'the world', and at the internal level with their own structuring's growth and decay. They tell the history of their own structure.

TECHNICAL DESCRIPTION

Calculation (for tracks 1 and 2)

SYMBOLS:
ABCDEFGHIJKLMNOPQRSTUVWXYZ [ÆØÅ]
abcdefghijklmnopqrstuvwxyz [æøå]
1 2 3 4 5 6 7 8 9 10...n
. , : ; ! ? ( )

FORMAL RULES
Term-strings formed by the above-mentioned symbols are permitted strings.

DEFINITIONS
Words are defined as term-strings that are listed in *Det naturlige Sprogs retskrivningsordbøger*. Words may be used in all genders, inflections, declensions, conjugations, numerus, casus, modus and tempus as stipulated in *Det naturlige Sprogs grammatiker*.
Words may shift from one word-class to another.
Words may be divided and joined with other divided words.
The smallest units words may be divided into must, however, themselves constitute words.
The linguistic categories: R, D, r, d are defined as in Viggo Brøndal's book: *Ordklasserne* (1928).
Word-classes, inflections, parts of speech, clauses are defined as in *Det naturlige Sprogs grammatiker*.
Texts are defined as any term and word-string formed according to the above formal rules.
Sections are defined as 3 or 9 texts in a row.
Sequences are defined as 15 or 90 texts in a row.
Tracks are defined as 270 or 270 x 2 texts in a row.

AXIOMS
The initial position of the symbols is as the formula overview on pages 12-13 in Vol. I of *Danmarks Natur* (publ. 1979. Pol. Forl.). This formula overview reproduces the chemical structure of the Danish underground.

TRANSFORMATIONAL RULES
I. (for sequences Alpha and Jota)

The first text is predetermined since the order of the symbols is determined as described (axioms).
The second text contains precisely as many symbols of each type as the first text, but now in an aleatoric distribution.
The third text contains precisely as many symbols of each type as the first and the second, but now in free distribution.

From each of the three texts described above all the various words are extracted (term-strings listed in *Det naturlige Sprogs retskrivningsordbøger*). The order of the words in the three new texts it determined by the order in which they were extracted.

From each of the three word-texts described above three new texts are formed in which only these words are permitted. The order of the words is free. Nine new texts have been formed.

II. (for sequences Beta up to and including Eta and the sequences Kappa up to and including Omikron)
a. The words that made up the nine last texts (last section of the previous sequence) now form the starting point for the further formal structuring. In this way: the nine texts are written down in XX-notation. This gives rise to nine XX-structures, i.e. both the quantity of the elements and the distribution of the elements in the first section of this sequence are predetermined. Nine texts are formed with precisely the same XX-structure as the last section of the previous sequence. One can also say that an information code as regards both quantity and quality (order) is transferred from the last section of the previous sequence to the first section of the next sequence.
Permitted deviation: QQ.

b. The nine XX-structures from the first section of this sequence are now reformed in this way: the elements within each of the nine structures are distributed aleatorically. Nine new texts are formed whose XX-structures are determined by a predetermined element quantity and an aleatoric distribution.
Permitted deviation: QQ.

c. The nine XX-structures from the second section of this sequence are now reformed in this way: the elements within each of the nine structures are distributed freely. Nine new texts are formed whose XX-structures are determined by a predetermined element quantity and a free distribution.
Permitted deviation: QQ.

d. The nine XX-structures from the third section of this sequence are now reformed in this way: the elements within each of the nine structures are distributed according to a probability matrix (derived from the nine structures in the third section of this sequence). Nine new texts are formed whose XX-structures are determined by a probable element quantity and a probable distribution.

Permitted deviation: QQ.

e. The nine XX-structures from the fourth section of this sequence are now reformed in this way: nine structures are now formed whose element quantity is statistically determined (by dividing 9 up into the total number of elements of each XX-structure, the total number of elements from the whole of the fourth section of this sequence). The element distribution within the nine XX-structures is free as regards each of the structures. Nine new texts are formed whose XX-structures are determined by a statistical element quantity and a free element distribution.
Permitted deviation: QQ.

f. The nine XX-structures from the fifth section of this sequence are now reformed in this way: as determined under a. Nine new texts are formed on the basis of this structural scheme that have precisely the same XX-structure as that of the fifth section. I.e. with predetermined element quantity and a predetermined element distribution.
Permitted deviation: QQ.

g. The nine XX-structures from the sixth section of this sequence are now reformed in this way: as determined under b. Nine new texts are formed on the basis of this structural scheme, whose XX-structures are determined by a predetermined element quantity and an aleatoric element distribution.
Permitted deviation: QQ.

h. The nine XX-structures from the seventh section of this sequence are now reformed in this way: as determined under c. Nine new texts are formed on the basis of this structural scheme, whose XX-structures are determined by a predetermined element quantity and a free element distribution.
Permitted deviation: QQ.

i. The nine XX-structures from the eighth section of this sequence are now reformed in this way: as determined under d. Nine new texts are formed on the basis of this structural scheme, whose XX-structures are determined by a probability element quantity and a probability element distribution.
Permitted deviation: QQ.

j. The nine XX-structures from the ninth section of this sequence are now reformed in this way: as determined under e. Nine new texts are formed on the basis of this structural scheme, whose XX-structures are determined by a statistical element quantity and a free element distribution.
Permitted deviation: QQ.

III. (For sequences Theta and Pi)
The nine texts from the preceding sequence's last section form the first section of this sequence, in such a way that the texts are identical with the exception that the lines stand in an aleatoric order. Three and three, these texts are joined

together to form three new texts. The first three together, the next three and then the last three. These three texts form the second section of this sequence. From the three texts of the preceding section three new texts are formed. The first text in this section is identical with the first text in the previous section, except that the lines stand in an aleatoric order. The second text in this section is identical with the second text in the previous section, except that the words stand in an aleatoric order. The third text in this section is identical with the third text in the preceding section, except that the letters stand in an aleatoric order.

SUBSTITUTIONS AND ADDITIONS

Insertion in the sequences Beta and Kappa: R, D, r, d for XX in the above-described transformational rules II, where R means Relatum, D means Descriptum, r means relator and d means descriptor. These are the linguistic categories defined by Brøndal. Generally, 'linguistic category' can be inserted for XX.

Insertion for QQ from section to section (a-j): none – none – each category must quantitively not diverge by more than one element – the one indicated by the probability matrix – each category must quantitively not diverge by more than one element – none – none – each category must not diverge by more than one element – that indicated by the probability matrix – each category must not diverge by more than one element.

Insertion in the sequences Gamma and Lambda: N, v, p, s, a, A, P, n, c for XX in the above-described transformational rules II, where N means noun, v means verb, p means preposition, s means pronoun, a means adjective, A means adverb, P means proper noun, n means numeralium, c means conjunction. Generally, 'word class' can be inserted for XX.

Insertion for QQ from section to section (a-j): k, k, l, m, l, k, k, l, m, l, where k means: none, l means: not more than half the classes may quantitatively diverge by one element, m means: that indicated by the probability matrix.

Insertion in the sequences Delta and My: E, e, F, fb, inf, pr, prp, pp, im, Im, 1pe, 3pe, 1pfl, 2pfl, 3pfl, alm for XX in the above-described transformational rules II, where E means indefinite singular, e means definite singular, F means indefinite plural, fb means definite plural, inf means inifinitive, pr means present tense, prp means present participle, im means past tense, Im means imperative, 1pe means 1st person singular, 1pf means 1st person plural, alm means the remaining pronouns (interrogative, indefinite, demonstrative, reflexive, relative). Generally, 'inflectional case' can be inserted for XX.

Insertion for QQ from section to section (a-j): k, k, l, m, l, k, k, l, m, l, where k means: none, l means: not more than one third of the classes may diverge by one element, m means: that indicated by the probability matrix.

Insertion in the sequences Epsilon and Ny: G, u, f, g, d for XX in the above-described transformational rules II, where G means subject, u means verbal, f means prepositional, g means object, d means sentence members:

conjunctionals, verbals, indirect objects. Generally, ‘sentence members’ can be inserted for XX. Insertion for QQ from section to section (a-j): k, k, l, m, l, k, k, l, m, l, where k means: none, l means: only one quarter of the classes may diverge by one element, m means: that indicated by the probability matrix.

Insertion in the sequences Zeta and Xi: h, B, U, for XX in the above-described transformational rules, where h means main clause, B means subsidiary clause, U means incomplete sentence. Generally, ‘clause’ can be inserted for XX. Insertion for QQ from section to section (a-j): k, k, l, m, l, k, k, l, m, l, where k means: none, l means: in at least half of the texts the types of clause must agree quantitatively and may otherwise diverge by one element, m means: that indicated by the probability matrix.

Insertion in the sequences Eta and Omikron: H for XX in the above-described transformational rules, where H means any kind of sentence whatsoever. Insertion for QQ from section to section (a-j): k, k, k, k, k, k, k, k, k, k, where k means: none.

Track 1 (NATURE): the 15 + (270 x 2) + 15 texts that run horizontally in the top third of the page from left to right in the total text corpus as the sequences: Alpha, Beta, Gamma, Delta, Epsilon, Zeta, Eta, Theta.

Track 2 (CULTURE): the 15 + (270 x 2) + 15 texts that run horizontally in the bottom third of the page from right to left in the total text corpus as the sequences: Jota, Kappa, Lambda, My, Ny, Xi, Omikron, Pi.

Track 3 (SPIRIT): the (270 x 2) + 15 + 15 texts that run horizontally in the middle third of the page to the left and the right in the total text corpus as the sequences: Rho, Sima, Tau, Ypsilon, Phi, Chi, Psi, Omega.

At the transition from Track 1 to Track 2, the following changes occur in the calculation:
AXIOM is changed to: the initial quantity for each individual symbol is identical with the final quantity (the final text) in Track 1. The initial position is alphabetical.

In transformational rules III the following is added: the symbol quantity for each individual symbol in the final text of Track 2 is identical with the symbol quantity for each individual symbol in the first text of Track 1.

Calculation (for Track 3)

SYMBOLS
ABCDEFGHIJKLMNOPQRSTUVXYZ [ÆØÅ]
abcdefghijklmnopqrstuvxyz [æøå]
1 2 3 4 5 6 7 8 9
? ( )

FORMAL RULES
Term strings formed by the above-mentioned symbols are permitted strings.

DEFINITIONS
Words are called term strings if they are included in Track 1 and Track 2. Words may be used in any gender, inflection, number, case, mode or tense.
Words may change from one class to another.
Words may be separated and compounded with other separations.
Nevertheless, the smallest units into which words may be divided must themselves constitute words.
Words may be broadened semantically to the point of incomprehensibility.
Texts are called word strings and term strings that have 17, 34 and 51 syllables.
Exception: the last three texts in, respectively, the sequences Psi and Omega, where the number of syllable is ad libitum.
Syllables are defined as in *Det naturlige Sprogs grammatikker*.
A text may only be generated out of words that appear in Track 1 and Track 2 immediately above or below it.

AXIOM
The initial position of the symbols is ad libitum.

TRANSFORMATIONAL RULES
The texts are generated in the following order:
Rho, Sigma, Ypsilon, Phi, Chi, Psi, Omega.

Concerning the 24 texts that form the exact centre of the total word corpus nothing will be stated.

INFORMATION CODES

ALPHA
Element quantity (EQ) and element distribution (ED) can be read directly from the texts.

BETA
EQ: determined (identical with the last section in the sequence Alpha).
Permitted deviation (PD): none.

1 tekst: R = 26, D = 15, r = 17, d = 32
2 tekst: R = 26, D = 15, r = 17, d = 32
3 tekst: R = 26, D = 15, r = 17, d = 32
4 tekst: R = 24, D = 16, r = 19, d = 25
5 tekst: R = 26, D = 14, r = 19, d = 30
6 tekst: R = 24, D = 16, r = 19, d = 25
7 tekst: R = 26, D = 13, r = 25, d = 32
8 tekst: R = 19, D = 13, r = 27, d = 26
9 tekst: R = 25, D = 18, r = 24, d = 33

2nd section
EQ: determined (identical with that of the 1st section)
ED: aleatoric.
PD: none.

3rd section
EQ: determined (identical with that of the 2nd section)
ED: free
PD: each category may quantitively not deviate by more than 1 element.

4th section
EQ: determined by the matrix (calculated from the texts of the 3rd section).
ED: determined by the matrix
PD: as indicated by the matrix.

↓	R	D	r	d
R	0	37	57	120
D	19	19	43	54
r	22	52	14	90
d	168	31	66	3

5th section
EQ: statistically determined by the table (calculated from the texts of the 4th section).
ED: free
PD: each category may quantitively not deviate by more than 1 element.

R:	27,	25,	30,	19,	23,	26,	27,	23,	29	=	25,44	25
D:	16,	14,	8,	16,	13,	10,	15,	12,	13	=	13,00	13
r:	17,	20,	20,	21,	15,	16,	20,	16,	23	=	18,66	19
d:	30,	31,	32,	28,	33,	32,	35,	34,	35	=	32,222	32
												89

6th section
EQ: determined (identical with that of the 5th section)
ED: determined (identical with that of the 5th section)
PD: none.

1: R = 26, D = 13, r = 20, d = 31
2: R = 26, D = 13, r = 18, d = 33
3: R = 24, D = 14, r = 19, d = 32
4: R = 25, D = 13, r = 20, d = 32
5: R = 25, D = 13, r = 20, d = 32
6: R = 24, D = 14, r = 20, d = 31
7: R = 25, D = 13, r = 20, d = 31
8: R = 24, D = 14, r = 20, d = 31
9. R = 24, D = 13, r = 20, d = 32

7th section
EQ: determined (identical with that of the 6th section)
ED: aleatoric.
PD: none.

8th section
EQ: determined (identical with that of the 7th section)
ED: free.
PD: each category may quantitively not deviate by more than 1 element.

9th section
EQ: determined by the matrix (calculated from the texts of the 8th section).
ED: determined by the matrix.
PD: as indicated by the matrix.

↓	R	D	r	d
R	7	28	43	137
D	19	11	36	56
r	14	59	14	87
d	176	21	84	6

10th section
EQ: statistically determined (calculated from the texts of the 9th section).
ED: free.
PD: each category may quantitively not deviate by more than 1 element.

R:	26,	27,	22,	25,	23,	25,	20,	17,	28	=	23.66				24
D:	14,	13,	11,	9,	18,	11,	22,	12,	10	=	13.33				13
r:	18,	25,	24,	21,	22,	25,	26,	29,	21	=	23.44				23
d:	31,	25,	33,	35,	27,	29,	22,	32,	31	=	29.44				30
															90

GAMMA

1st section
EQ: determined (identical with the last section in the sequence Beta).
ED: determined (identical with the last section in the sequence Beta).
PD: none.

1: N = 14, v = 5, s = 2, p = 6, A = 4, c = 4, P = 1
2: N = 14, v = 6, s = 6, p = 4, A = 5, c = 4, n = 1
3: N = 12, v = 7, s = 6, p = 7, A = 4, a = 1, c = 4, P = 1
4: N = 13, v = 6, s = 10, p = 2, A = 2, a = 1, c = 5, P = 1
5: N = 16, v = 5, s = 5, p = 8, A = 3, a = 1, c = 3, n = 1
6: N = 15, v = 6, s = 7, p = 6, A = 1, a = 3, c = 4, P = 1
7: N = 14, v = 6, s = 7, p = 4, A = 3, c = 2, n = 1
8: N = 14, v = 5, s = 3, p = 6, A = 4, a = 1, c = 5
9: N = 14, v = 6, s = 8, p = 4, A = 2, c = 6, P = 1

2nd section
EQ: determined (identical with that of the 1st section)
ED: aleatoric.
PD: none.

3rd section
EQ: determined (identical with that of the 2nd section).
ED: free.

PD: not more than half of the classes may quantitively deviate by 1 element.

4th section
EQ: determined by the matrix (calculated from the texts of the 3rd section).
ED: determined by the matrix.
PD: as indicated by the matrix.

↓	N	v	p	s	a	A	P	n	c
N	36	11	30	14	16	2	0	3	15
v	17	2	2	21	3	0	1	0	6
p	27	9	1	1	2	3	0	0	3
s	8	16	9	4	1	0	4	0	10
a	11	4	3	6	2	0	0	0	1
A	1	2	0	3	1	0	0	0	0
P	2	0	2	1	0	0	0	0	0
n	0	0	0	1	0	0	0	0	1
c	21	7	0	4	2	0	0	0	3

5th section
EQ: statistically determined by the table (calculated from the texts of the 4th section).
ED: free.
PD: not more than half of the classes may quantitively deviate by 1 element.

N:	15,	13,	13,	10,	12,	14,	13,	9,	13	=	12,4	12
v:	4,	7,	7,	8,	6,	7,	5,	6,	7	=	6,3	6
p:	7,	6,	5,	6,	5,	7,	6,	5,	6	=	5,8	6
s:	2,	8,	7,	8,	5,	5,	6,	5,	4	=	5,55	6
a:	5,	2,	4,	4,	4,	6,	3,	5,	4	=	4,1	4
A:	1,	0,	0,	1,	0,	0,	0,	0,	4	=	0,6	1
P:	0,	0,	1,	0,	1,	0,	1,	0,	1	=	0,4	0
n:	0,	0,	0,	0,	0,	0,	1,	0,	0	=	0,1	0
c:	2,	5,	7,	5,	8,	5,	1,	7,	3	=	4,7	5
												40

6th section
EQ: determined (identical with that of the 5th section).
ED: determined (identical with that of the 5th section).
PD: none.

1: N = 12, v = 6, s = 7, p = 6, A = 3, a = 1, c = 5
2: N = 12, v = 6, s = 7, p = 5, A = 4, a = 1, c = 6
3: N = 12, v = 6, s = 7, p = 7, A = 5, a = 1, c = 5
4: N = 12, v = 7, s = 6, p = 6, A = 4, a = 2, c = 6
5: N = 13, v = 6, s = 6, p = 5, A = 4, a = 1, c = 5
6: N = 12, v = 7, s = 7, p = 6, A = 4, a = 2, c = 5
7: N = 12, v = 7, s = 6, p = 7, A = 4, a = 1, c = 6
8: N = 12, v = 7, s = 6, p = 6, A = 4, a = 2, c = 6
9: N = 11, v = 6, s = 6, p = 7, A = 4, a = 1, c = 5

7th section
EQ: determined (identical with that of the 6th section).
ED: aleatoric.
PD: none.

8th section
EQ: determined (identical with that of the 7th section)
ED: free.
PD: not more than half of the classes may quantitively deviate by 1 element.

9th section
EQ: determined by the matrix.
ED: determined by the matrix.
PD: as indicated by the matrix.

↓	N	v	p	s	a	A	c
N	26	9	18	14	29	2	9
v	15	3	7	15	1	5	12
p	19	14	5	4	0	1	9
s	13	14	15	4	0	4	5
a	7	4	8	9	1	1	5
A	2	6	0	4	0	0	0
c	27	7	0	2	3	0	5

10th section
EQ: statistically determined by the table (calculated from the texts of the 9th section).
ED: free.
PD: not more than half of the classes may quantitively deviate by 1 element.

N:	13,	13,	10,	11,	13,	14,	12,	14,	12	= 12.4	12
v:	7,	5,	10,	7,	9,	8,	7,	8,	9	= 7.7	8
p:	5,	8,	3,	7,	3,	3,	1,	5,	3	= 4.2	4
s:	7,	5,	7,	7,	7,	7,	11,	7,	8	= 7.3	7
a:	1,	4,	3,	4,	2,	3,	5,	3,	5	= 3.3	3
A:	2,	1,	2,	1,	0,	2,	0,	3,	2	= 1.4	1
c:	4,	6,	7,	5,	8,	4,	4,	2,	4	= 4.8	5
											40

DELTA

1st section
EQ: determined (identical with that last section of the sequence Gamma).
ED: determined (identical with that last section of the sequence Gamma).
PD: none.

1: E = 5, e = 3, F = 4, fb = 1, pr = 4, inf = 1, pp = 2, 2pe = 2, 3pfl = 3, alm = 2
2: E = 7, e = 2, F = 3, pr = 4, pp = 1, prp = 1, im = 2, 2pe = 4, 3pe = 4
3: E = 4, e = 1, F = 6, fb = 2, pr = 3, inf = 1, prp = 1, im = 1, 3pf = 1, alm = 6
4: E = 5, e = 2, F = 5, fb = 1, pr = 3, pp = 2, prp = 1, inf = 2, 2pe = 4, 3pfl = 1, alm = 1
5: E = 6, e = 4, F = 2, pr = 4, inf = 3, prp = 1, alm = 8
6: E = 5, e = 2, F = 4, fb = 2, pr = 4, inf = 1, prp = 1, Im = 1, 1pfl = 5, 3pe = 1, 3pfl = 2
7: E = 5, e = 3, F = 3, fb = 1, pr = 3, inf = 2, prp = 1, pp = 1, 1pfl = 3, alm = 3
8: E = 4, e = 4, F = 2, fb = 2, pr = 6, inf = 1, 3pe = 1, 1pf = 2, alm = 2
9: E = 8, e = 2, F = 1, fb = 1, inf = 4, im = 4, 3pe = 2, 3pf = 2, alm = 3

2nd section
EQ: determined (identical with that of the 1st section).
ED: aleatoric.
PD: none.

3rd section
EQ: determined (identical with that of the 2nd section).
ED: free.
PD: only one third of the instances may deviate by 1 element.

4th section
EQ: determined by the matrix (calculated from the texts of the 3rd section).
ED: determined by the matrix.
PD: as indicated by the matrix.

↓	E	e	F	fb
E	18	11	15	4
e	15	2	3	1
F	14	6	3	2
fb	2	2	3	0

↓	pr	inf	prp	pp	im	Im
pr	10	4	4	5	0	1
inf	8	0	0	0	3	0
prp	4	1	1	0	1	0
pp	2	2	0	0	0	0
im	2	3	0	0	0	0
Im	0	0	0	0	0	0

↓	1pfl	2pe	3pe	3pfl	alm
1pfl	4	0	0	3	1
2pe	0	1	2	1	2
3pe	0	2	2	0	1
3pfl	3	2	0	1	2
alm	1	1	1	3	13

5th section
EQ: statistically determined (calculated from the texts of the 4th section).
ED: free.
PD: only one third of the instances may deviate by 1 element.

E:	11, 5, 3, 3, 7, 5, 5, 6, 4	= 5.44	5
e:	2, 4, 4, 3, 2, 6, 5, 3, 4	= 3.66	4
F:	2, 1, 2, 3, 3, 1, 2, 1, 0	= 1.66	2
fb:	1, 1, 0, 1, 0, 0, 0, 0, 0	= 0.33	0
pr:	4, 6, 5, 4, 6, 5, 6, 4, 6	= 5.11	5
prp:	2, 0, 1, 0, 0, 1, 0, 0, 1	= 0.55	1
pp:	0, 0, 0, 0, 1, 0, 1, 0, 3	= 0.55	1
im:	1, 0, 0, 2, 0, 0, 0, 0, 1	= 0.44	0
inf:	0, 1, 2, 2, 0, 0, 0, 2, 0	= 0.77	1
Im:	0, 0, 1, 0, 0, 0, 0, 0, 0	= 0.11	0
1pfl:	0, 0, 0, 5, 0, 0, 2, 0, 0	= 0.77	1
2pe:	1, 4, 4, 0, 1, 2, 1, 2, 1	= 1.77	2
3pe:	2, 3, 2, 0, 0, 2, 0, 0, 1	= 1.11	1
3pfl:	0, 0, 0, 0, 1, 0, 1, 0, 0	= 0.22	0
alm:	0, 0, 1, 4, 5, 3, 0, 5, 3	= 2.33	2
			25

6th section
EQ: determined (identical with that of the 5th section).
ED: determined (identical with that of the 5th section).

PD: none.

1: E = 6, e = 3, F = 2, pr = 4, prp = 1, pp = 1, inf = 1, 2pe = 2, 3pe = 1, 1pfl = 1, alm = 1
2: E = 4, e = 3, F = 2, pr = 5, prp = 1, pp = 1, inf = 1, 2pe = 2, 3pe = 2, alm = 2
3: E = 6, e = 5, F = 2, pr = 5, prp = 1, pp = 1, inf = 1, 2pe = 1, 3pe = 1, 1pfl = 1, alm = 2
4: E = 5, e = 3, F = 2, pr = 6, prp = 1, pp = 1, inf = 1, 2pe = 2, 3pe = 1, 1pfl = 1, alm = 2
5: E = 5, e = 3, F = 2, pr = 4, prp = 1, pp = 1, inf = 1, 2pe = 2, 3pe = 1, 1pfl = 1, alm = 2
6: E = 5, e = 5, F = 2, pr = 6, prp = 1, pp = 1, inf = 1, 2pe = 1, 3pe = 1, 1pfl = 1, alm = 2
7: E = 4, e = 4, F = 2, pr = 6, prp = 1, pp = 1, inf = 2, 2pe = 2, 3pe = 1, 1pfl = 1, alm = 3
8: E = 5, e = 3, F = 3, pr = 6, prp = 1, pp = 1, inf = 2, 2pe = 2, 3pe = 1, 1pfl = 1, alm = 2
9: E = 5, e = 4, F = 2, pr = 5, prp = 1, pp = 1, inf = 1, 2pe = 1, 3pe = 2, alm = 2

7th section
EQ: determined (identical with that of the 6th section).
ED: aleatoric.
PD: none.

8th section
EQ: determined (identical with that of the 7th section).
ED: free.
PD: only one third of the instances may deviate by 1 element.

9th section
EQ: determined by the matrix (calculated from the texts of the 8th section).
ED: determined by the matrix.
PD: as indicated by the matrix.

↓	E	e	F
E	20	13	11
e	19	7	5
F	6	8	4

↓	pr	prp	pp	inf
pr	24	6	4	6
prp	6	0	2	1
pp	7	0	0	1
inf	7	0	1	0

↓	1pfl	2pe	3pe	alm
1pfl	0	2	0	4
2pe	1	2	5	4
3pe	1	4	2	5
alm	4	6	2	2

10th section
EQ: statistically determined by the table (calculated from the texts of the 9th section).
ED: free.
PD: only one third of the instances may deviate by 1 element.

E:	6,	6,	7,	11,	9,	3,	9,	12,	3	= 7.33	7
e:	4,	2,	3,	3,	2,	4,	3,	2,	3	= 2.88	3
F:	2,	4,	6,	3,	2,	3,	3,	4,	1	= 3.11	3
pr:	4,	4,	3,	3,	5,	7,	6,	3,	5	= 4.44	4
prp:	1,	0,	0,	1,	0,	0,	0,	1,	0	= 0.33	0
pp:	1,	0,	3,	2,	2,	0,	2,	0,	2	= 1.33	1
inf:	0,	2,	0,	0,	0,	0,	0,	1,	1	= 0.44	0
1pfl:	0,	0,	0,	0,	0,	0,	0,	1,	0	= 0.11	0
2pe:	3,	3,	3,	2,	1,	3,	3,	0,	2	= 2.22	2
3pe:	1,	0,	0,	0,	1,	2,	2,	0,	3	= 1.00	1
alm:	3,	3,	0,	1,	3,	4,	2,	3,	3	= 2.44	2
											23

EPSILON

1st section
EQ: determined (identical with that of the last section in the sequence Delta).
ED: determined (identical with that of the last section in the sequence Delta).
PD: none.

1: G = 5, u = 4, f = 5, g = 2
2: G = 5, u = 5, f = 4, g = 3
3: G = 4, u = 5, f = 3, g = 2, d = 1
4: G = 5, u = 4, f = 6, g = 2, d = 1
5: G = 5, u = 5, f = 4, g = 4, d = 1
6: G = 4, u = 4, f = 6, g = 2, d = 1
7: G = 5, u = 5, f = 4, g = 3
8: G = 4, u = 4, f = 6, g = 2
9: G = 6, u = 5, f = 3, g = 1, d = 1

2nd section
EQ: determined (identical with that of the 1st section).
ED: aleatoric.
PD: none.

3rd section
EQ: determined (identical with that of the 2nd section).
ED: free.
PD: only one quarter of the sentence members by deviate by 1 element.

4th section
EQ: determined by the matrix.
ED: determined by the matrix.
PD: as indicated by the matrix.

↓	G	u	f	g	d
G	4	15	11	6	1
u	24	1	8	4	1
f	10	7	11	11	1
g	2	14	5	1	1
d	0	3	1	1	0

5th section
EQ: statistically determined by the table (calculated from the texts of the 4th section).
ED: free.
PD: only one quarter of the sentence members by deviate by 1 element.

G:	4,	7,	4,	5,	6,	4,	5,	6,	4	=	5.00	5
u:	4,	5,	3,	5,	6,	4,	4,	6,	4	=	4.55	5
f:	4,	3,	5,	4,	3,	4,	6,	3,	4	=	4.00	4
g:	3,	2,	3,	1,	4,	4,	1,	0,	3	=	2.33	2
d:	0,	0,	0,	3,	0,	0,	1,	2,	1	=	0.77	1
												17

6th section
EQ: determined (identical with that of the 5th section).
ED: determined (identical with that of the 5th section).
PD: none.

1:	G = 5, u = 5, f = 3, g = 2, d = 1
2:	G = 5, u = 5, f = 3, g = 2, d = 1
3:	G = 4, u = 5, f = 4, g = 2, d = 1
4:	G = 5, u = 5, f = 4, g = 2, d = 2
5:	G = 5, u = 5, f = 4, g = 3, d = 1
6:	G = 5, u = 5, f = 4, g = 2, d = 0
7:	G = 5, u = 5, f = 4, g = 2, d = 1
8:	G = 5, u = 5, f = 4, g = 3, d = 1
9:	G = 5, u = 5, f = 4, g = 2, d = 1

7th section
EQ: determined (identical with that of the 6th section).
ED: aleatoric.
PD: none.

8th section
EQ: determined (identical with that of the 7th section).
ED: free.
PD: only one quarter of the sentence members may deviate by 1 element.

9th section
EQ: determined by the matrix.
ED: determined by the matrix.
PD: as indicated by the matrix.

↓	G	u	f	g	d
G	4	16	9	7	2
u	25	3	7	2	3
f	2	10	8	11	4
g	7	10	2	0	0
d	2	5	3	0	1

10th section
EQ: statistically determined by the table (calculated from the texts of the 9th section).
ED: free.
PD: only one quarter of the sentence members may deviate by 1 element.

G:	5, 4, 4, 3, 4, 4, 4, 6, 5 = 4.33	4
u:	4, 4, 4, 6, 4, 4, 5, 7, 5 = 4.77	5
f:	4, 6, 3, 5, 4, 4, 5, 2, 4 = 4.11	4
g:	2, 1, 1, 3, 2, 2, 2, 2, 3 = 2.00	2
d:	2, 0, 3, 0, 3, 1, 2, 2, 1 = 1.55	2
		17

ZETA

1st section
EQ: determined (identical with the last section of the sequence Epsilon).
ED: determined (identical with the last section of the sequence Epsilon).
PD: none.

1: h = 2, B = 2
2: h = 3, B = 1
3: h = 3, B = 1, U = 1
4: h = 4
5: h = 3, B = 1, U = 1
6: h = 3, B = 1
7: h = 3, B = 1, U = 1
8: h = 2, B = 2, U = 1
9: h = 2, B = 2, U = 1

2nd section
EQ: determined (identical with that of the 1st section).
ED: aleatoric.
PD: none.

3rd section
EQ: determined (identical with that of the 2nd section).
ED: free.
PD: in at least half of the texts the types of clause must correspond quantitively and may otherwise deviate by 1 element.

4th section
EQ: determined by the matrix (calculated from the texts of the 3rd section).
ED: determined by the matrix.
PD: as indicated by the matrix.

↓	h	B	U
h	8	7	2
B	9	1	3
U	2	2	0

5th section

EQ: statistically determined by the table (calculated from the texts of the 4th section).
ED: free.
PD: in at least half of the texts the types of clause must correspond quantitively and may otherwise deviate by 1 element.

h: 3, 4, 4, 3, 1, 1, 2, 3, 3 = 2.66		3
B: 0, 1, 0, 1, 2, 4, 3, 2, 1 = 1.55		2
U: 1, 0, 0, 0, 1, 0, 0, 1, 1 = 0.44		0
		5

6th section
EQ: determined (identical with that of the 5th section).
ED: determined (identical with that of the 5th section).
PD: none.

1: h = 3, B = 2
2: h = 3, B = 2
3: h = 3, b = 2
4: h = 3, B = 2
5: h = 3, B = 2
6: h = 3, B = 2
7: h = 3, B = 2
8: h = 3, B = 2
9: h = 3, B = 2

7th section
EQ: determined (identical with that of the 6th section).
ED: aleatoric.
PD: none.

8th section
EQ: determined (identical with that of the 7th section).
ED: free.
PD: in at least half of the texts the types of clause must correspond quantitively and may otherwise deviate by 1 element.

9th section
EQ: determined by the matrix (calculated from the texts of the 8th section).
ED: determined by the matrix.
PD: as indicated by the matrix.

↓	h	B
h	11	7
B	13	6

10th section

EQ: statistically determined by the table (calculated from the texts of the 9th section).
ED: free.
PD: in at least half of the texts the types of clause must correspond quantitively and may otherwise deviate by 1 element.

h: 5, 3, 4, 4, 4, 3, 2, 5, 5 = 3.88	4
B: 0, 1, 1, 2, 1, 2, 3, 1, 0 = 1.22	1
	5

ETA

EQ: determined in all 10 sections (identical with the last section of the sequence Zeta).
ED: free in all 10 sections.
PD: none of all 10 sections.

1: 5 sentences
2: 6 sentences
3: 6 sentences
4: 6 sentences
5: 5 sentences
6: 5 sentences
7: 5 sentences
8: 5 sentences
9: 6 sentences

} for all 10 sections

THETA
EA and ED can be read directly from the texts.

JOTA
EA and ED can be read directly from the texts.

KAPPA

1st section
EQ: determined (identical with the last section of the sequence Jota).
ED: determined (identical with the last section of the sequence Jota).
PD: none.

1: R = 27, D = 15, r = 17, d = 37
2: R = 27, D = 15, r = 17, d = 37
3: R = 27, D = 15, r = 17, d = 37
4: R = 23, D = 12, r = 21, d = 32
5: R = 18, D = 16, r = 23, d = 31
6: R = 23, D = 12, r = 21, d = 32
7: R = 20, D = 17, r = 17, d = 31
8: R = 21, D = 15, r = 18, d = 32
9: R = 19, D = 14, r = 19, d = 28

2nd section
EQ: determined (identical with that of the 1st section).
ED: aleatoric.
PD: none.

3rd section
EQ: determined (identical with that of the 2nd section).
ED: free.
PD: each category may quantitively not deviate by more than 1 element.

4th section
EQ: determined by the matrix (calculated from the texts of the 3rd section).
ED: determined by the matrix.
PD: as indicated by the matrix.

↓	R	D	r	d
R	2	30	49	120
D	20	12	33	64
r	4	64	6	106
d	179	20	29	4

5th section
EQ: statistically determined by the table (calculated from the texts of the 4th section).
ED: free.
PD: each category may quantitively not deviate by more than 1 element.

R:	26, 23, 26, 26, 25, 15, 20, 18, 22 = 22.33	22
D:	17, 16, 17, 15, 13, 18, 14, 15, 14 = 15.44	15
r:	22, 22, 24, 19, 17, 27, 22, 28, 20 = 22.33	22
d:	29, 34, 29, 30, 34, 29, 30, 25, 26 = 29.55	30
		89

6th section
EQ: determined (identical with that of the 5th section).
ED: determined (identical with that of the 5th section).
PD: none.

1: R = 23, D = 14, r = 22, d = 30
2: R = 22, D = 16, r = 22, d = 29
3: R = 23, D = 14, r = 22, d = 32
4: R = 21, D = 16, r = 23, d = 32
5: R = 21, D = 15, r = 22, d = 30
6: R = 22, D = 14, r = 23, d = 31
7: R = 22, D = 14, r = 21, d = 31
8: R = 22, D = 15, r = 23, d = 31
9: R = 21, D = 15, r = 23, d = 31

7th section
EQ: determined (identical with that of the 6th section).
ED: aleatoric.
PD: none.

8th section
EQ: determined (identical with that of the 7th section).
ED: free.
PD: each category may quantitively not deviate by more than 1 element.

9th section
EQ: determined by the matrix (calculated from the text of the 8th section).
ED: determined by the matrix.
PD: as indicated by the matrix.

↓	R	D	r	d
R	3	28	53	115
D	21	14	39	57
r	17	50	13	107
d	163	35	84	9

10th section
EQ: statistically determined by the table (calculated from the texts of the 9th section).
ED: free.
PD: each category may quantitively not deviate by more than 1 element.

R:	20,	22,	23,	24,	19,	23,	22,	23,	24	= 22.22	22
D:	18,	16,	14,	12,	17,	13,	19,	16,	15	= 14.44	14
r:	22,	23,	21,	22,	24,	19,	19,	25,	21	= 21.77	22
d:	29,	27,	33,	31,	30,	35,	28,	29,	28	= 30.00	30
											88

LAMBDA

1st section
EQ: determined (identical with the last section of the sequence Kappa).
ED: determined (identical with the last section of the sequence Kappa).
PD: none.

1:	N = 12,	v = 7,	s = 9,	p = 5,	A = 2,	a = 3,	c = 3,	P = 1			
2:	N = 11,	v = 6,	s = 8,	p = 5,	A = 1,	a = 1,	c = 5,	P = 1			
3:	N = 11,	v = 7,	s = 3,	p = 5,	A = 3,	a = 2,	c = 4,	P = 2			
4:	N = 11,	v = 8,	s = 6,	p = 5,	A = 1,	a = 2,	c = 5,	P = 1			
5:	N = 10,	v = 5,	s = 6,	p = 6,	A = 2,	a = 1,	c = 4,	P = 1			
6:	N = 11,	v = 11,	s = 5,	p = 4,	A = 1,	a = 0,	c = 2,	P = 1,	In	= 1	
7:	N = 10,	v = 4,	s = 6,	p = 7,	A = 4,	a = 2,	c = 4,	P = 1,	n	= 1	
8:	N = 17,	v = 7,	s = 5,	p = 8,	A = 3,	a = 1,	c = 1,	P = 1,	n	= 2	
9:	N = 9,	v = 6,	s = 6,	p = 8,	A = 1,	a = 2,	c = 4,	P = 1,	n	= 1	

2nd section
EQ: determined (identical with that of the 1st section).
ED: aleatoric.
PD: none.

3rd section
EQ: determined (identical with that of the 2nd section).
ED: free.
PD: not more than half of the classes may quantitively deviate by 1 element.

4th section
EQ: determined by the matrix (calculated from the texts of the 3rd section).
ED: determined by the matrix.
PD: as indicated by the matrix.

↓	N	v	s	p	a	A	c	P	n	In
N	22	11	21	20	8	2	11	1	2	0
v	16	5	17	4	2	6	5	2	0	1
s	15	14	3	16	2	0	8	0	0	0
p	18	13	8	3	0	1	4	0	0	0
a	5	2	1	1	0	3	1	0	0	0
A	4	1	8	0	2	0	1	0	0	0
c	15	10	2	0	1	4	5	1	0	0
P	0	1	0	2	0	0	2	0	0	0
n	0	1	0	1	0	0	0	0	0	0
In	0	0	0	0	0	0	1	0	0	0

5th section
EQ: statistically determined by the table (calculated from the texts of the 4th section).
ED: free.
PD: not more than half of the classes may quantitively deviate by 1 element.

N:	9,	9,	9,	7,	10,	8,	7,	15,	11	=	9.44	9
s:	8,	6,	7,	9,	6,	8,	11,	8,	7	=	7.77	8
v:	8,	3,	6,	5,	3,	5,	7,	6,	4	=	5.22	5
p:	3,	7,	4,	5,	6,	5,	6,	6,	3	=	5.00	5
a:	3,	4,	2,	0,	1,	4,	1,	1,	5	=	2.33	2
A:	0,	0,	1,	1,	0,	0,	0,	2,	1	=	0.55	1
c:	6,	5,	6,	7,	5,	6,	1,	3,	6	=	5.00	5
P:	0,	1,	1,	1,	1,	2,	1,	2,	0	=	1.00	1
												36

6th section
EQ: determined (identical with that of the 5th section).
ED: determined (identical with that of the 5th section).
PD: none.

1: N = 9, v = 6, s = 7, p = 6, A = 2, a = 1, c = 4
2: N = 10, v = 5, s = 7, p = 6, A = 2, c = 5, P = 2
3: N = 9, v = 6, s = 7, p = 5, A = 3, a = 1, c = 5, P = 1
4: N = 10, v = 6, s = 7, p = 4, A = 2, a = 1, c = 5, P = 1
5: N = 10, v = 5, s = 7, p = 5, A = 2, a = 2, P = 1, n = 1
6: N = 10, v = 6, s = 8, p = 5, A = 2, a = 1, c = 5
7: N = 9, v = 7, s = 7, p = 5, A = 2, a = 1, c = 5, P = 1, n = 1
8: N = 10, v = 6, s = 8, p = 6, A = 2, a = 0, c = 5, P = 1
9: N = 10, v = 5, s = 8, p = 6, A = 3, c = 5, P = 2

7th section
EQ: determined (identical with that of the 6th section).
ED: aleatoric.
PD: none.

8th section
EQ: determined (identical with that of the 7th section).
ED: free.
PD: not more than half of the classes may quantitively deviate by 1 element.

9th section
EQ: determined by the matrix (calculated from the texts of the 8th section).
ED: determined by the matrix.
PD: as indicated by the matrix.

↓	N	s	v	p	a	A	c	P	n
N	15	18	10	22	13	2	7	5	0
s	8	3	16	10	1	4	12	1	0
v	20	16	2	0	2	3	8	1	0
p	16	6	9	4	1	2	7	2	0
a	4	7	6	1	1	1	1	2	1
A	5	1	3	1	0	0	1	0	0
c	19	2	6	2	2	0	3	0	0
P	0	2	1	9	0	1	0	0	0
n	0	1	0	0	0	0	0	0	0

10th section
EQ: statistically determined by the table (calculated from the texts of the 9th section).
ED: free.
PD: not more than half of the classes may quantitively deviate by 1 element.

N:	17,	16,	9,	14,	13,	11,	11,	12,	6	=	12.1	12
s:	7,	4,	6,	4,	2,	6,	2,	10,	6	=	5.2	5
v:	5,	5,	7,	5,	8,	6,	7,	7,	9	=	6.55	7
p:	4,	4,	8,	4,	8,	5,	5,	2,	3	=	4.7	5
a:	2,	5,	2,	5,	2,	4,	3,	2,	2	=	3.0	3
A:	1,	3,	0,	2,	1,	0,	1,	1,	2	=	1.2	1
c:	3,	3,	4,	4,	3,	4,	5,	4,	8	=	4.2	4
P:	1,	0,	1,	0,	1,	2,	2,	0,	3	=	1.1	1
n:	0,	0,	0,	0,	0,	0,	0,	0,	0	=	0.0	0
												38

MY

1st section
EQ: determined (identical with the last section in the sequence Lambda).
ED: determined (identical with the last section in the sequence Lambda).
PD: none.

1: E = 8, e = 1, F = 2, fb = 1, pr = 3, prp = 1, im = 2, 2pe = 2, alm = 2
2: E = 7, e = 2, F = 1, fb = 2, pr = 1, im = 3, inf = 2, 2pe = 3, alm = 3
3: E = 8, e = 2, F = 2, pr = 3, prp = 1, im = 2, pp = 1, 2pe = 1, 3pe = 3, alm = 3
4: E = 9, e = 1, F = 1, fb = 1, pr = 2, prp = 1, inf = 1, pp = 2, 2pe = 1, 3pe = 1, 3pfl = 1, alm = 2
5: E = 7, e = 4, fb = 2, pr = 5, inf = 1, 2pe = 2, alm = 3
6: E = 7, e = 2, F = 2, fb = 1, pr = 5, inf = 1, pp = 1, 2pe = 3, alm = 3
7: E = 6, e = 3, F = 2, fb = 2, pr = 4, prp = 1, inf = 1, 3pe = 1, alm = 3
8: E = 8, e = 1, F = 2, pr = 4, im = 1, inf = 2, pp = 1, 2pe = 1, 3pe = 3, alm = 1
9: E = 7, e = 4, F = 1, pr = 5, im = 1, inf = 2, 2pe = 3, alm = 2

2nd section
EQ: determined (identical with that of the 1st section).
ED: aleatoric.

PD: none.

3rd section
EQ: determined (identical with that of the 2nd section).
ED: free.
PD: only one third of the instances may deviate by 1 element.

4th section
EQ: determined by the matrix (calculated from the texts in the 3rd section).
ED: determined by the matrix.
PD: as indicated by the matrix.

↓	E	e	F	fb
E	42	13	5	7
e	11	3	2	1
F	5	2	0	1
fb	5	3	1	0

↓	pr	im	inf	pp	prp
pr	16	2	3	2	3
im	4	0	1	1	0
inf	3	4	1	0	0
pp	4	0	0	1	0
prp	2	0	2	1	0

↓	2pe	alm	3pe
2pe	3	10	2
alm	8	8	3
3pe	2	3	1

5th section
EQ: statistically determined by the table (calculated from the texts of the 4th section).
ED: free.
PD: only one third of the instances may deviate by 1 element.

E:	8,	10,	9,	10,	7,	10,	4,	11,	12	=	9.00	9
e:	4,	2,	1,	3,	1,	2,	3,	2,	3	=	2.33	2
F:	3,	1,	2,	3,	2,	1,	0,	4,	1	=	1.88	2
fb:	1,	1,	1,	2,	0,	4,	1,	1,	0	=	1.22	1
pr:	3,	4,	2,	2,	6,	3,	8,	4,	3	=	3.88	4
im:	0,	0,	2,	0,	0,	0,	1,	0,	0	=	0.33	0
inf:	0,	2,	1,	0,	0,	0,	0,	1,	1	=	0.55	1
pp:	1,	0,	0,	1,	0,	0,	0,	0,	0	=	0.22	0
prp:	0,	0,	0,	1,	0,	1,	0,	0,	0	=	0.22	0
2pe:	2,	1,	2,	1,	2,	1,	2,	2,	1	=	1.55	2
alm:	0,	2,	4,	1,	3,	2,	2,	2,	2	=	2.00	2
3pe:	1,	1,	1,	0,	3,	1,	3,	0,	1	=	1.22	1
												24

6th section
EQ: determined (identical with that of the 5th section).
ED: determined (identical with that of the 5th section).
PD: none.

1: E = 8, e = 2, F = 3, fb = 1, pr = 5, inf = 1, 2pe = 2, 3pe = 1, alm = 2
2: E = 9, e = 1, F = 2, fb = 1, pr = 3, inf = 1, 2pe = 2, 3pe = 1, pp = 1, alm = 2
3: E = 9, e = 2, F = 1, fb = 1, pr = 5, inf = 1, pp = 1, 2pe = 2, alm = 2
4: E = 9, e = 2, F = 2, fb = 1, pr = 3, inf = 1, im = 1, 2pe = 3, 3pe = 1, alm = 2
5: E = 9, e = 3, F = 2, fb = 1, pr = 4, inf = 1, 2pe = 3, 3pe = 1, alm = 1
6: E = 9, e = 2, F = 2, fb = 1, pr = 5, inf = 1, 2pe = 2, 3pe = 1, alm = 1
7: E = 9, e = 2, F = 2, fb = 1, pr = 4, inf = 1, 2pe = 2, 3pe = 2, alm = 1
8: E = 8, e = 3, F = 2, fb = 1, pr = 4, inf = 1, 2pe = 2, alm = 2
9: E = 8, e = 3, F = 2, fb = 1, pr = 4, inf = 1, 2pe = 1, 3pe = 1, alm = 2

7th section
EQ: determined (identical with that of the 6th section).
ED: aleatoric.
PD: none.

8th section
EQ: determined (identical with that of the 7th section).
ED: free.
PD: only one third of the instances may deviate by 1 element.

9th section
EQ: determined by the matrix (calculated from the texts in the 8th section).
ED: determined by the matrix.
PD: as indicated by the matrix.

↓	E	e	F	fb
E	45	17	7	4
e	12	3	6	2
F	11	3	2	0
fb	2	2	1	0

↓	pr	inf	pp	im
pr	23	6	2	1
inf	6	0	0	0
pp	2	0	0	0
im	0	0	0	0

↓	2pe	alm	3pe
2pe	3	7	2
alm	7	2	3
3pe	3	1	1

10th section
EQ: statistically determined by the table (calculated from the texts in the 9th section).
ED: free.
PD: only one third of the instances may deviate by 1 element.

E:	11,	5,	9,	12,	8,	5,	10,	7,	5	= 8.00	8
e:	2,	3,	4,	3,	4,	3,	4,	1,	5	= 3.22	3
F:	1,	0,	0,	1,	2,	2,	0,	2,	1	= 1.00	1
fb:	0,	1,	3,	0,	0,	0,	1,	1,	0	= 0.66	1
pr:	4,	4,	4,	5,	4,	6,	3,	6,	5	= 4.55	5
inf:	2,	2,	0,	0	2,	3,	1,	0,	3	= 1.44	1
im:	0,	0,	0,	0,	0,	0,	1,	0,	0	= 0.11	0
pp:	0,	1,	0,	0,	0,	0,	0,	0,	1	= 0.22	0
2pe:	3,	7,	4,	2,	0,	6,	2,	2,	3	= 3.22	3
alm:	1,	3,	1,	0,	1,	3,	0,	2,	0	= 1.22	1
3pe:	0,	0,	0,	1,	3,	0,	1,	2,	3	= 1.11	1
											24

NY

1st section
EQ: determined (identical with the last section in the sequence My).
ED: determined (identical with the last section in the sequence My).
PD: none.

1: G = 5, u = 6, g = 4, f = 5, d = 1
2: G = 6, u = 6, g = 2, f = 2, d = 3
3: G = 3, u = 4, g = 4, f = 5
4: G = 3, u = 5, g = 3, f = 4
5: G = 5, u = 5, g = 2, f = 4, d = 1
6: G = 4, u = 5, g = 3, f = 4
7: G = 4, u = 4, g = 0, f = 6, d = 1
8: G = 7, u = 7, g = 3, f = 2, d = 3
9: G = 4, u = 5, g = 3, f = 5, d = 2

2nd section
EQ: determined (identical with that of the 1st section).
ED: aleatoric.
PD: none.

3rd section
EQ: determined (identical with that of the 2nd section).
ED: free.
PD: only one quarter of the sentence members may deviate by 1 element.

4th section
EQ: determined by the matrix (calculated from the texts of the 3rd section).
ED: determined by the matrix.
PD: as indicated by the matrix.

↓	G	u	f	g	d
G	1	5	17	8	3
u	40	2	3	1	1
f	1	18	7	11	3
g	1	15	5	2	0
d	1	5	1	0	0

5th section
EQ: statistically determined by the table (calculated from the texts of the 4th section).
ED: free.
PD: only one quarter of the sentence members may deviate by 1 element.

G: 6, 4, 6, 3, 4, 5, 5, 5, 5 = 4.77	5
u: 5, 6, 6, 3, 3, 4, 5, 8, 5 = 5.00	5
f: 5, 4, 3, 4, 6, 3, 1, 2, 5 = 3.66	4
g: 2, 3, 3, 3, 1, 5, 4, 2, 2 = 2.77	3
d: 1, 0, 2, 1, 1, 0, 1, 5, 1 = 1.33	1
	18

6th section
EQ: determined (identical with that of the 5th section).
ED: determined (identical with that of the 5th section).
PD: none.

1: G = 5, u = 5, f = 4, g = 4, d = 1
2: G = 5, u = 5, f = 5, g = 3, d = 1
3: G = 5, u = 5, f = 5, g = 3, d = 1
4: G = 5, u = 5, f = 4, g = 3, d = 1
5: G = 5, u = 5, f = 4, g = 2, d = 1
6: G = 5, u = 5, f = 4, g = 2, d = 1
7: G = 5, u = 5, f = 4, g = 3, d = 0
8: G = 4, u = 5, f = 4, g = 3, d = 1
9: G = 5, u = 6, f = 4, g = 3, d = 1

7th section
EQ: determined (identical with that of the 6th section).
ED: aleatoric.
PD: none.

8th section
EQ: determined (identical with that of the 7th section).
ED: free.
PD: only one quarter of the sentence members may deviate by 1 element.

9th section
EQ: determined by the matrix (calculated from the texts of the 8th section).
ED: determined by the matrix.
PD: as indicated by the matrix.

↓	G	u	f	g	d
G	0	11	23	4	3
u	36	2	5	3	1
f	8	10	4	12	4
g	1	20	2	1	1
d	1	4	0	4	0

10th section
EQ: statistically determined by the table (calculated from the texts of the 9th section).
ED: free.
PD: only one quarter of the sentence members may deviate by 1 element.

G:	7,	6,	4,	4,	6,	6,	5,	6,	5	=	5.44	5
u:	7,	5,	5,	6,	5,	5,	5,	5,	5	=	5.33	5
f:	4,	2,	5,	4,	4,	2,	5,	4,	5	=	3.88	4
g:	2,	6,	3,	2,	3,	4,	3,	2,	2	=	3.00	3
d:	1,	0,	3,	3,	1,	1,	1,	1,	1	=	1.33	1
												18

XI

1st section
EQ: determined (identical with the last section of the sequence Ny).
ED: determined (identical with the last section of the sequence Ny).
PD: none.

1: h = 4, B = 1
2: h = 2, B = 3
3: h = 4, U = 1
4: h = 4, B = 1
5: h = 2, B = 3, U = 1
6: h = 4, B = 1
7: h = 3, B = 2
8: h = 4, B = 1, U = 1
9: h = 2, B = 3

2nd section
EQ: determined (identical with that of the 1st section).
ED: aleatoric.
PD: none.

3rd section
EQ: determined (identical with that of the 2nd section).
ED: free.
PD: in at least one half of the texts the types of sentences have to agree quantitively and may otherwise deviate by 1 element.

4th section
EQ: determined by the matrix (calculated from the texts of the 3rd section).
ED: determine by the matrix.
PD: as indicated by the matrix.

↓	h	B	U
h	13	3	2
B	9	5	0
U	1	2	0

5th section
EQ: statistically determined by the table (calculated from the texts of the 4th section).
ED: free.
PD: in at least one half of the texts the types of sentences have to agree quantitively and may otherwise deviate by 1 element.

h = 26	h = 2.88	3
U = 8	U = 0.88	1
B = 10	B = 1.11	1

6th section
EQ: determined (identical with that of the 5th section).
ED: determined (identical with that of the 5th section).
PD: none.

1: h = 3, B = 1, U = 1
2: h = 4, B = 1, U = 1
3: h = 4, U = 1
4: h = 3, B = 2, U = 1
5: h = 3, U = 1
6: h = 3, B = 2, U = 1
7: h = 3, B = 1, U = 1
8: h = 3, B = 1, U = 1
9: h = 3, B = 1, U = 1

7th section
EQ: determined (identical with that of the 6th section).
ED: aleatoric.
PD: none.

8th section
EQ: determined (identical with that of the 7th section).
ED: free.
PD: in at least one half of the texts the types of sentences have to agree quantitively and may otherwise deviate by 1 element.

9th element
EQ: determined by the matrix (calculated from the texts in the 8th section)
ED: determined by the matrix.

PD: as indicated by the matrix.

↓	h	U	B
h	14	5	3
U	3	0	0
B	6	2	1

10th element
EQ: statistically determined by the table (calculated from the texts in the 9th section).
ED: free.
PD: in at least one half of the texts the types of sentences have to agree quantitively and may otherwise deviate by 1 element.

h:	4, 2, 3, 4, 4, 4, 4, 4, 3 = 3.55	4
U:	0, 1, 0, 0, 0, 0, 0, 0 0 = 0.1	0
B:	1, 2, 2, 1, 1, 1, 1, 1, 2 = 1.33	1
		5

OMIKRON

EQ: determined in all 10 sections (identical with the last section of the sequence Zeta).
ED: free in all 10 sections.
PD: none in all 10 sections.

1: 5 sentences
2: 5 sentences
3: 4 sentences
4: 4 sentences
5: 5 sentences
6: 5 sentences
7: 4 sentences
8: 5 sentences
9: 6 sentences

all 10 sections

PI
EA and ED can be read directly from the texts.

PHI to OMEGA
The carrying out of the calculation can be read directly from the texts.

Written July 1980 to September 1983

Abbreviations

R	= relatum
D	= descriptum
r	= relator
d	= descriptor
N	= noun
v	= verb
p	= preposition
s	= pronoun
a	= adjective
A	= adverb
P	= proper noun
n	= numeralium
c	= conjunction
In	= interjection
E	= singular indefinite
e	= singular definite
F	= plural indefinite
fb	= plural definite
inf	= infinitive
pr	= present tense
prp	= present participle
pp	= past participle
im	= past tense
1pe	= 1st person singular
1pfl	= 1st person plural
alm	= the remaining pronouns
G	= subject
u	= verbal
f	= prepositional
g	= direct object
d	= remaining sentence members
h	= main clause
B	= subsidiary clause
U	= incomplete sentence
H	= any other type of sentence

I NATURE

Alpha: Ground

1. Atoms
2. Molecules
3. Elements

Beta: Geology

4. Metals
5. Minerals
6. Sand, clay, gravel
7. Stone
8. Landscape, terrain
9. Rivers, streams, sources
10. Lakes, bogs
11 Beaches, dunes
12. Islands
13. Regions

Gamma: Oceanology, meteorology

14. Seas
15. Reefs, grounds
16. Fjords, bays, sounds
17. Waves, foam, current
18. The sea
19. Clouds
20. Winds
21. Weather
22. Sky
23. Stars

Delta: Flora

24. Seeds, germs, shoots
25. Mosses, lichens, grasses, ferns
26. Rushes, reeds, algae
27. Fungi
28. Wild flowers
29. Wild flowers
30. Shrubs, scrub, thickets
31. Trees
32. Woods
33. Fruit

Epsilon: Fauna

34. Cells
35. Protozoa, flagellates, polyps
36. Spiders
37. Insects
38. Ants, snails
39. Beetles
40. Butterflies
41. Moths
42. Flies, bees, mosquitoes
43. Crayfish, lobster

Zeta: Fauna

44. Fish
45. Fish
46. Fish
47. Reptiles, amphibians
48. Birds
49. Birds
50. Birds
51. Birds
52. Mammals
53. Mammals

Eta: Man

54. Homo sapiens
55. Children
56. Young people
57. Adults

Old people

59. Existence
60. Fear, flight
61. Nothing
62. The self
63. Death

Theta: Termination

64. Dissolution
65. Remains, bones, ashes
66. Disappearance

II CULTURE

Jota: Start
67. Signs
68. Words
69. Sentences

Kappa: City
70. Languages
71. Advertisements
72. Graffiti
73. Street names, streets
74. Houses
75. Buildings
76. Apartments
77. Restaurants, cafés
78. Shops
79. Roads

Lambda: City
80. Factories, shipyards
81. Hospitals
82. Squares, open spaces
83. Parks, gardens
84. Suburbs
85. Harbours
86. Cemeteries
87. Castles
88. Gas- and waterworks, landfills
89. Museums

My: Technology, transport
90. City districts
91. Research stations
92. Institutes, ministries
93. Motorways
94. Country roads, highways and byways
95. Motorcycles
96. Cars
97. Ferries
98. Railways
99. Bridges

Ny: Country
100. Farms
101. Corn
102. Nurseries, cultivated flowers
103. Fields
104. Crops
105. Slaughterhouses
106. Farm animals
107. Churches
108. Machines
109. Farming, estates

Xi: Country

111. Plantations
111. Manor houses
112. The miracle
113. Planes, airports
114. Buses
115. Villages
116. Summer cottage area
117. Market towns
118. Major cities
119. Counties and municipalities

Omikron: Production

120. Brands
121. Consumer goods
122. Export goods
123. Furnishings
124. Industry
125. The Judiciary
126. The Executive
127. The Legislature
128. Freedom, Equality, Brotherhood
129. Art

Pi: End

130. Decay
131. Trash, shredding
132. Annihilation

III SPIRIT

Rho: Love
133. Re-collection
134. Ab-sence
135. Af-fection
136. In-visibility
137. Inter-cession
138. Dis-cernment
139. De-dication
140. For-giving
141. Be-coming
142. Re-liance

Sigma: Love
143. In-timacy
144. In-stant
145. A-ground
146. Up-lift
147. In-motion
148. Pro-vidence
149. Ap-proach
150. Con-firmation
151. Con-trivance
152. Con-fidence

Tau: Hope
153. Ful-filment
154. In-timacy
155. E-ternalisation
156. En-lightenment
157. De-termination
158. Wor-ship
159. Re-surrection
160. Merci-fulness
161. Being-there
162. Con-summation

Ypsilon: Hope
163. Trans-figuration
164. De-cision
165. Con-version
166. A-mazement
167. For-warding
168. Up-liftingness
169. Re-searching
170. Trans-formation
171. In-being
172. Be-merciment

Phi: Faith
173. A-bandonment
174. Re-solution
175. Re-liance

176. Ad-venting
177. In-vocation
178. Ap-praising
179. Con-fession
180. Con-struction
181. Re-lease
182. Trans-formation

Chi: Faith

183. A-waiting
184. Ex-pectation
185. Over-coming
186. For-giveness
187. In-vocation
188. Nam-ing
189. Con-fiding
190. An-nunciation
191. Re-conciliation
192. Pre-sence

Psi: Be-ginning

193. Trans-ition
194. Re-petition
195. Be-grounding

Omega: De-termination

196. An-nulment
197. Domi-nation
198. Stand-still

Heptameron (1989)

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 corpus 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

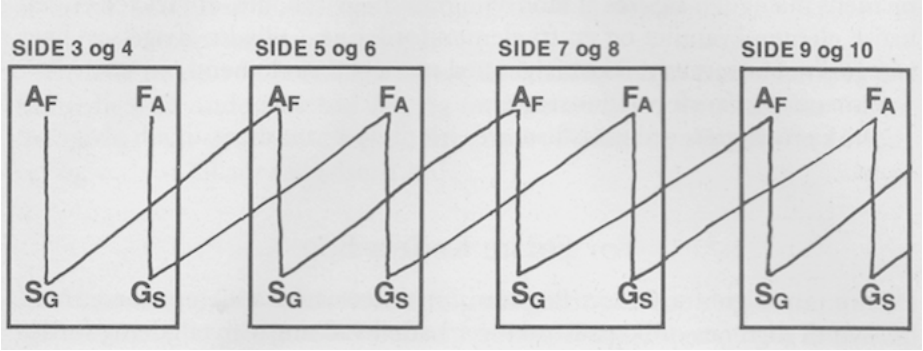
Flesh. So The Second Book of the Flesh consists of 4^3 + (the sixteen original poems) = 80 poems. Each of the sixty-four new cells now divides again into four new cells in The Book of the Soul. So The Book of the Soul consists of 4^4 + (the sixty-four original poems) = 320 poems. Each of the 256 new 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.

Special description

The idea underlying the poem collection Heptameron is, on the basis of a single poem (the axiom) to develop a text corpus in which increasingly larger areas of the linguistic structures are involved. The initial axiom starts with the beginning of St John's Gospel. This poem consists of a defined quantity of various kinds of sign (letters, linguistic categories, inflections, word classes, sentence members, clauses) and a defined reciprocal sequence of these signs. Every sign combination has what is called an information measurement, an entropy $H = \Sigma p \log 1/_p$, which indicates which order governs the combination, partly with regard to the reciprocal quantitative ratio and partly with regard to their reciprocal sequential ratio (the formula for the reciprocal sequential ratio of the signs is not the above-mentioned formula. It is much more complicated and will not be reproduced here. I only mention this because the two formulae are so often confused.) More generally: every sign combination has an entropy that indicates which order governs it.
The first poem, the axiom, the poem with the code name O is transferred unaltered with regard to the quantity and order of the letters to the next page and is now given the code name OP, which indicates that the transformation that has taken place is predetermined. The linguistic category structure of this poem (OP) is transferred to the four surrounding poems via an aleatoric distribution of the elements of the poem (OA) via a free distribution of the elements of the structure (the poem OF), via a probability distribution of the elements of the structure (OS) and via a statistical, average distribution of the elements of the structure (OG). These five poems constitute The Book of the Word. An important item of information has been transferred from the poem O to the four surrounding poems. The code for the nature of the information transfer is indicated above each poem. This code could be referred to as the genetic code. Each of the four corner poems in The Book of the Word are now transformed as regards their word-class structure to form The First Book of the Flesh (e.g. OFP) and this structure undergoes, as far as each poem is concerned, a similar transformation as described

above, first an aleatoric (e.g. OF_pA, then a free (Of_pF), then one determined by probability (Of_pS) and one by statistics (Of_pG). The First Book of the Flesh will then consist of 16 poems plus the four 'core poems' transferred from The Book of the Word = a total of 20 poems. The 16 corner poems from The First Book of the Flesh are now transformed with regard to their inflectional structure to The Second Book of the Flesh (e.g. OF_pFP) and this structure undergoes, as far as each poem is concerned, a similar transformation as described above, first an aleatoric (e.g. OF_pF_pA), then a free (e.g. OF_pF_pF), then one determined by probability (e.g. OF_pF_pS) and one by statistics (e.g. OF_pF_pG). The Second Book of the Flesh will then consist of 64 poems plus the 16 'core poems' transferred from The First Book of the Flesh = 80 poems.
The 64 corner poems from The Second Book of the Flesh are now transformed with regard to their syntactical structure to The Book of the Soul (e.g. OF_pF_pFP) and this structure undergoes, as far as each poem is concerned, a similar transformation as described above, first an aleatoric (e.g. $OF_pF_pF_pA$), then a free (e.g. $OF_pF_pF_pF$), then one determined by probability (e.g. $OF_pF_pF_pS$) and one by statistics (e.g. $OF_pF_pF_pG$). The Book of the Soul will then consist of 256 poems plus the 64 'core poems' transferred from The Second Book of the Flesh = 320 poems. The 256 corner poems from The Book of the Soul are now transformed with regard to their clausal structure to The Book of the Spirit (e.g. $OF_pF_pF_pFP$) and this structure undergoes, as far as each poem is concerned, a similar transformation as described above, first an aleatoric (e.g. $OF_pF_pF_pF_pA$), then a free (e.g. $OF_pF_pF_pF_pF$), then one determined by probability (e.g. $OF_pF_pF_pF_pS$) and one by statistics (e.g. $OF_pF_pF_pF_pG$). The Book of the Spirit will then consist of 1,024 poems plus the 256 'core poems' transferred from The Book of the Soul = 1,280 poems. But, as mentioned, the structure is either exceeded or restricted or broken here in The Book of the Spirit in accordance with the content of the whole of Heptameron, which means that in the structure of The Book of the Spirit 305 poems are lacking.
Generally speaking, one can express the above as follows: that an important code from a previous book is transferred to the next book. It is constantly ensured that the code of this information is preserved within fairly precisely determined limits. When these limits are exceeded (see the technical description) or are kept completely precisely, correction and rewarding takes place with poems for respectively The Book of Punishment and Reward. The codes of the individual poems in this book indicate which poem the correction is related to (e.g. $OF_pF_pF_pF_pG$-X), and which poem the reward is related to (e.g. $OF_pF_pF_pF_pG$-1), with X, Y, Z indicating correction, and 1, 2, 3 indicating reward.
The genetic code of each individual poem in Heptameron can now be read in such a way that it indicates the origin of the poem (the series of signs) and the level in the structure (p = 0, the category structures; p = 1, the word-class structures; p = 2, the syntactical structures – where p indicates the process; and also indicate what transformation we are dealing with (A = aleatoric, F = free, S = probable, G = static, average, P = predetermined, X Y Z = corrections, 1 2 3 = rewards). Let us take an example. The code OF_pF_pA indicates that the poem derives from the poem OF_pFP, which in turn derives from the poem OF_pF, which in turn derives from the poem OP, which in turn derives from the poem O – and it indicates that we are at the inflectional structural level (p = 2) and it further indicates that the transformation that takes place in this particular structure is aleatoric (the final A).

The inner structure of the Heptameron collection is also held together by a semantic regulation, in that the concrete vocabulary of all the 'core poems', the central poems, is transferred according to precisely laid-down rules to the respective corner poems (the four poems surrounding the core poem). See under the technical description.
As a curiosity, it can be mentioned that the graphic model of the structure of Heptameron has a certain similarity with the graphic model of the so-called double helix as depicted in James D. Watson's book *The Double Helix*. The double helix model expresses graphically one of the most important connections in genetics. It portrays graphically the way in which the genes are linked together structurally.
If we look at a random page in Heptameron, for example pages 3 and 4, an A poem on page 3 will be linked to an F poem on page 4, and an F poem on page 3 to an A poem on page 4. Similarly, an S poem on page 3 will be linked to a G poem on page 4, and a G poem on page 3 to an S poem on page 4. The AF poems, in order to complement themselves, will 'search' for SG poems, and FA poems will 'search' for GS poems for the same reason. Graphically, this can be expressed as follows:



(side = page)

Every individual page in Heptameron also has a certain structural similarity as seen in the X-ray of the double helix, namely the famous X.
Finally, I would like to more than just imply that the poem collection Heptameron and the poem collection Home belong together. One could say that they are two editions of the same book. Or that Heptameron is the 'inner' Home, while Home is the 'outer' Heptameron. Heptameron could begin there at the centre of Home where certain poems are lacking, and Home could begin there in the periphery of Heptameron where likewise certain poems are lacking.

Technical description

Axiom: The first poem (poem O), which is a slightly rephrased and shortened version of St John's Gospel, I, vv.1-24.

Transformation rules

For The Book of the Word

Poem O is transformed completely unaltered with regard to the quantity and sequence of the letters to the first core poem (the poem in the middle). The category structure of this poem is transformed to the surrounding four corner poems in this way: to the A poem via an aleatoric distribution of the category elements while the quantity remains unaltered, to the F poem via a distribution of the category elements, while as far as the quantity is concerned, a deviation of one element for each category, to the S poem via a probability distribution of the category elements while the quantity is determined by the probability matrix, to the G poem via a statistical element quantity and a free element distribution – permitted deviations: each category may quantitively not deviate by more than one element.

Semantic transformation rules:
All the words of the core poem are freely transformed to the four corner poems, permitted deviation: 1 word.

For The First Book of the Flesh

The four corner poems from The Book of the Word are transformed unaltered determined with regard to the word-class structure of the poems when it comes to quantity and distribution of the four core poems of The First Book of the Flesh (the poems in the middle). Each of the determined word-class structures of these poems is transformed to the respective four surrounding corner poems in this way: to the A poems via an aleatoric distribution of the word-class elements while the quantity remains unaltered, to the F poems via a free distribution of the word-class elements, while as far as the quantity is concerned, the following deviation is permitted: not more than half of the classes may deviate by one element, to the S poems via a probability distribution of the word-class elements while the quantity is indicated by the probability matrix, to the G poems via a statistical element quantity and a free element distribution – permitted deviation: not more than half the classes may quantitively deviate by one element.

Semantic transformation rules:
The words of the four corner poems in The Book of the Word accompany the respective core poems to The First Book of the Flesh and are now freely transformed over the five new poems (core poem plus the four corner poems). Only nouns, adjectives, verbs and pronouns are taken into account. Permitted deviation: 2 words.

For The Second Book of the Flesh

The 16 corner poems from The First Book of the Flesh are transformed unaltered determined with regard to the inflectional structures of the poems when it comes to quantity and distribution of the 16 core poems (the poems in the middle) of The Second Book of the Flesh. Each of the determined inflectional structures of these poems is transformed to the respective four surrounding corner poems in this way: to the A poems via an aleatoric distribution of the inflectional elements while the quantity remains unaltered, to the F poems via a free distribution of the inflectional elements, while as far as the quantity is concerned, the following deviation is permitted: only one third of the instances may deviate by one element, to the S poems via a probability distribution of the inflectional elements while the quantity is indicated by the probability matrix, to the G poems via a statistical element quantity and a free element distribution – permitted deviation: only one third of the instances may quantitively deviate by one element.

Semantic transformation rules:
The words of the 16 corner poems in The First Book of the Flesh accompany the respective core poems to The Second Book of the Flesh and are now freely transformed over the five new poems (core poem plus the four corner poems). Only nouns, adjectives and verbs are taken into account. Permitted deviation: 3 words.

For The Book of the Soul

The 64 corner poems from The Second Book of the Flesh are transformed unaltered determined with regard to the syntactic structures of the poems when it comes to quantity and distribution of the 64 core poems (the poems in the middle) of The Book of the Soul. Each of the determined syntactic structures of these poems is transformed to the respective four surrounding corner poems in this way: to the A poems via an aleatoric distribution of the syntactic elements while the quantity remains unaltered, to the F poems via a free distribution of the syntactic elements, while as far as the quantity is concerned, the following deviation is permitted: only one quarter of the sentence members may deviate by one element, to the S poems via a probability distribution of the syntactic elements, while the quantity is indicated by the probability matrix, to the G poems via a statistical element quantity and a free element distribution – permitted deviation: only one quarter of the sentence members may quantitively deviate by one element.

Semantic transformation rules:
The words of the 63 corner poems in The Second Book of the Flesh accompany the respective core poems to The Book of the Soul and are now freely transformed over the five new poems (core poem plus the four corner poems). Only nouns and adjectives are taken into account. Permitted deviation: 4 words.

For The Book of the Spirit

The 256 corner poems from The Book of the Soul are transformed unaltered determined with regard to the sentence structures of the poems when it comes to quantity and

distribution of the 256 core poems (the poems in the middle) of The Book of the Spirit. Each of the determined sentence structures of these poems is transformed to the respective four surrounding corner poems in this way: to the A poems via an aleatoric distribution of the sentence structure elements while as far as the quantity is concerned no deviation is permitted, to the F poems via a free distribution of the sentence structure elements, while as far as the quantity is concerned no deviation is permitted, to the S poems via a probability distribution of the sentence structure elements, while the quantity is indicated by the probability matrix, to the G poems via a statistical element quantity and a free element distribution – permitted deviation: none.

Semantic transformation rules:
The words of the 256 corner poems in The Book of the Soul accompany the respective core poems to The Book of the Spirit and are now freely transformed over the five new poems (core poem plus the four corner poems). Only nouns are taken into account. Permitted deviation: 5 words.

For The Book of Punishment and Reward

The poems in The Book of Punishment are 'correction poems' which indicate that the above-mentioned rules have not been observed. The correction consist in adding as many poems as the number of deviations by which the system has been overstepped. If the system has, for example, been overstepped by two deviations, two correction poems are added, etc. The structure of the correction poems must observe to the letter the system that has been overstepped – although the semantic transformation rules are not taken into account.
The genetic code is indicated precisely where the overstepping of the system has taken place.
The poems in The Book of Reward are 'surplus poems' which indicate that the above-mentioned transformation rules have not only been observed but observed even without the permitted deviations. The number of surplus poems is *ad libitum*. The structure of the poems is also *ad libitum*. The genetic code indicates precisely where in the system the precision has taken place.

Written February to April 1988.

Eventyr (1992)

Appendix

In the 'The woods' section 8 variables are operated with– the word classes: nouns, verbs, adjectives, pronouns, prepositions, conjunctions, adverbs and proper names. The numerical values of the 8 variables are determined by the first poem in the collection, which thus assumes the nature of an axiom. The values of the variables are as follows – for nouns: 12; for verbs: 8; for adjectives: 3; for pronouns: 4; for prepositions: 7; for conjunctions: 4; for adverbs: 3; and for proper names: 1. Permitted deviations from these values are ± 1.

The 8 variables do not all function in all the poems at the same time, but anything from one variable to 8 in a poem, in such a way that all the possible combinations are tried out.

According to the combination formula for a set *n* and a subset *p* which is: FORMULA

there are for a set of 8, when subsets of 1, 2, 3, 4, 5, 6, 7, 8 are extracted, 255 different subsets (here the number of the poems) + the first poem.

The section 'The woods' thus begins with the axiom = 1 poem, followed by 8 poems where only one variable is fixed (all combinations are tried out) while 7 are free; then come 28 poems where two variables are fixed (all combinations are tried out) while 6 are free; then 56 poems where three variables are fixed (all combinations are tried out) while 5 are free; then 70 poems where 4 variables are fixed (all combinations are tried out) while 4 are free; then 56 where 5 variables are fixed (all combinations are tried out) while 3 are free; then 28 poems where 6 variables are fixed (all combinations are tried out) while two are free; then 8 poems where 7 variables are fixed (all combinations are tried out) while 1 is free, then 1 poem where all 8 variables are fixed. Total = 256 poems.

In the section 'The skies' the same 8 variables are operated with as in 'The woods'. The numerical values of the 8 variables are determined by the first poem in the collection, which thus assumes the nature of an axiom. The values of the variables are as follows – for nouns: 9; for verbs: 6; for adjectives: 4; for pronouns: 3; for prepositions: 4; for conjunctions: 7; for adverbs: 1; and for proper names: 1. Permitted deviations from these values are ± 1. The combinations of the 8 variables function as in 'The woods', using the same combination formula. Unlike 'The woods', the number of variables functioning at the same time in each poem is random. The graphic form of the poems indicates how many variables are fixed and how many are free.

(Compare with the graphic form of 'The Woods'.) The number of poems is as in 'The woods' determined as 256 derived from the combination formula.

In the section 'The shores' the same 8 variables are operated with as in 'The woods' and 'The skies'. The numerical values of the 8 variables are determined by the first poem in the collection, which thus assumes the nature of an axiom. The values of the variables are as follows – for nouns: 8; for verbs: 5; for

adjectives: 6; for pronouns: 3; for prepositions: 4; for conjunctions: 7; for adverbs: 1; and for proper names: 1. Permitted deviations from these values are ± 1.
The section 'The shores begins with the axiom = 1 poem, followed by 8 poems where 7 variables are fixed while only 1 is free; then come 28 poems where 6 variables are fixed while 2 are free; then 56 poems where 5 variables are fixed while 3 are free; then 70 poems where 4 variables are fixed while 4 are free; then 56 where 3 variables are fixed while 5 are free; then 28 poems where 2 variables are fixed while 6 are free; then 8 poems where 1 variable is fixed while 7 are free, then 1 poem where all 8 variables are free. Total = 256 poems. As can be seen, structurally 'The shores' is a reversal of the section 'The woods'.

The movement in the section 'The woods' is from freedom of choice to an increasingly rigorous determination that finally only leaves one possibility remaining, while the movement in the section 'The skies' is characterised by randomness, and the movement in the section 'The shores' goes from determination towards absolute freedom of choice, structurally speaking.

Written August 1988 to December 1989.

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:	set up for 2nd year:	set up for 3rd year:	set up for 4th year:
xxxxx	xxxxx	xxxxx	xxxxx
xxxxx	xxxxxxxxx	xxxxxxxxx	xxxxx
xxxxxxxxx	xxxxx	xxxxx	xxxxxxxxx
xxxxx	xxxxx	xxxxx	xxxxxxxxx
xxxxx	xxxxx	xxxxxxxxx	xxxxx
xxxxxxxxx	xxxxxxxxx	xxxxx	xxxxx
xxxxxxxxx	xxxxxxxxx	xxxxx	xxxxx
xxxxx	xxxxx	xxxxxxxxx	xxxxx
xxxxx	xxxxx	xxxxx	xxxxxxxxx
xxxxxxxxx	xxxxx	xxxxx	xxxxxxxxx
xxxxx	xxxxxxxxx	xxxxxxxxx	xxxxx
xxxxx	xxxxx	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.

April 1994

In Nomine (2001)

General description

The collection of poems *In Nomine* has been worked out as a series of poetic variations based on my birth-name: Klaus Høeck Johnsen. In doing so, it follows an old tradition in art (especially in music). In terms of content, these variations will of course link up with recollections of my life to date. The collection of poems runs in eight series of variations (memory tracks):

1) A track dealing with the course of my life (LEVNEDSLØB)
2) A track dealing with the dwellings I have lived in (BOLIGER)
3) A track dealing with my family background (SLÆGT)
4) A track dealing with my character (the ten commandments) (KARAKTER)
5) A track dealing with deceased Danish poets (in gratitude) (DIGTERE)
6) A track dealing with Grundtvig's hymns and poems (track of the spirit) (GRUNDTVIG)
7) A track dealing with music I am fond of (the sound track) (MUSIK)
8) A track dealing with my first collection of poems (YGGDRASIL).

Each series of variations consists of approx. 100 poems (in sequences of approx. 10 x 10).
The 8 tracks' approx. 80 sequences run after each other and among each other in an almost random series, although in such a way that the sequence order of each track is adhered to. For example, the first sequence of track 1 will be first in the track (not necessarily first in the book) and not come after track 1's sequence 3, for example. The collection of poems *In Nomine* will thus be a work comprising variations that could almost resemble a fugue. When track and variations catch up with each other, stop and start up again, overtake each other in order to reach a sort of common conclusion. Each of the 8 tracks has its own graphical layout, which means that they can be read separately if one should so desire. Lastly (after about 1 year), I removed a number of poems as I saw fit. In such a way that freedom and necessity met in a happy union.

Special description

The formal set of variations begins with the seventeen letters of my birth-name: Klaus Høeck Johnsen. This is the axiom and makes up the first poem of the book. The second poem is made up of the words that can be formed of these seventeen letters (where J can also be used as I and U as V and repetitions are allowed): the axiom poem. I do not have a figure for how many words can be formed, but there are very many indeed. I reached about three hundred, which I used as my starting point (see some of them in appendix II). For aesthetic reasons, the axoim poem is at the end of the book. The category set of the axiom poem (R = relatum, D = descriptum, r = relator, d = descriptor) is fixed in such a way that 4 variables are operated with the values (see appendix I) of which are transferred to 100 of the book's poems in the following way. According to the combination formula for a set *n* and a subset *p* which is:

$$K_{n,p} = \frac{n!}{p!\,(n-p)!}$$

it is possible from a set of 4, when subsets of 1, 2, 3, 4 are extracted, to combined 15 different subsets. To loosen my grip slightly, I have decided that subsets of 1 occur in 60 (4x15) poems, subsets of 2 in 30 (6x5) poems, subsets of 3 in 8 (4x2) poems and subsets of 4 in 2 poems. – The word-class set of the axiom poem (No = Noun, v = verb, sted = pronoun, A = preposition + conjunction + adverb + adjective + proper name) is laid down in such a way that 4 variables are operated with (for the values of the variables see appendix I) and the values of these variables are transferred to the 100 poems in a similar way as described above. The conjugation instance set (p = present tense, i = infinitive) of the axiom poem is laid down in such a way that 2 variables are operated with (for the values of the variables see appendix I) and the values of these variables are transferred to the 100 poems in the following way. According to the combination formula (see above) from a set of 2, when subsets of 1, 2 are extracted, it is possible to combine 3 different subsets. To loosen my grip slightly, I have decided that subsets of 1 occur in 80 (40x2) poems, subsets of 2 in 20 poems. The parts of speech set of the axiom poem (g = subject, u = verbal, f = prepositional, ge = object) are laid down in such a way that 4 variables are operated with (for the values of the variables see appendix 1) and the values of these variables are transferred to 200 poems in a similar way as described above under sets with 4 variables. The types of clause in the axiom poem (h = main clause, b ? subsidiary clause, U = incomplete sentence) is laid down in such a way that 3 variables are operated with (for the values of the variables see appendix 1) and the values of these variables are transferred to 300 poems in the following way. According to the combination formula (see above) from a set of 3, when subsets of 1, 2, 3 are extracted, it is possible to combine 7 different subsets. To loosen my grip slightly, I have decided that subsets of 1 occur in 180 poems, subsets of 2 in 90 poems and subsets of 3 in 30 poems. The poetry collection *In Nomine* then consists of approx. 800 poems that are controlled by a complex network of free and bound variables. The extremes in the control will be a poem that is completely determined by the bound variables and a poem that is not determined at all, but where all the variables are free. Practically all the poems will lie somewhere between these two extremes, i.e. governed by bound and free variables.

A special variation technique is then employed in the track that relates to the Danish poets, in the track that relates to Grundtvig's hymns and poems, and the track that relates to my first poetry collection: Yggdrasil. I have transferred the crown of sonnets technique (*sonnet redoublé*) to these poem-tracks and sequences: I first made use of the crown of sonnets in the poetry collection *Ulrike Marie Meinhof* in 1977.

But instead of the 14-line sonnet and the 15 resulting sonnets of the crown, I have used 10-line (sometimes 9-line) poems, so that the crown (the sequence) comprises 10 poems or 9 poems (in which the final line of each of the preceding poems forms the opening line of the following poem, and the last poem ends with the opening line of the first one, and the opening lines of the poems in the sequence form the 'master poem' – which I omit) – the master poem, which is either a poem of a deceased Danish poet or is made up of stanzas or lines from a poem of a deceased Danish poem, or, as an

exception, is made up of lines taken from an entire poetry collection (*Yggdrasil*).

The 'master poems' being varied on are:

A complete poem by:
Paul la Cour
Ole Sarvig
Ivan Malinowski
Michael Strunge

Whole stanzas by:
Thøger Larsen
Jeppe Aakjær

Lines from a poem by:
Johannes Ewald
Schack Staffeldt
Adam Oehlenschläger
Emil Aarestrup

The 'master poems' in the Grundtvig track consist of lines from one hymn or from one poem.

As far as the hymn 'Now gleams the sun' especially is concerned, it should be noted that it takes up 4 sequences of the 10 Grundtvig sequences. 4 variation repetitions (i.e. where the variation technique has reached its climax). These 4 sequences can be defined as follows: 1st sequence is normal as described, 2nd sequence is a reversal of the 1 sequence, i.e. the opening and final lines are now taken from the bottom upwards and up into the 'master poem' –, 3rd and 4th sequences are a mirroring of the 2nd and 1st sequences respectively with regard to the opening and final lines.

Appendix I

The values of the variables for the axiom poem:
R = 20, D = 17, r = 23, d = 37

No = 14, v = 8, sted = 4, A = 15 (prep = 6, c = 5, adv = 1, adj = e, propr = 1)

præs = 5, inf = 3

g = 5, u = 6, f = 6, ge = 3

Appendix II

A random and incomplete series of words that can be formed with the letters of my birth name: Klaus Høeck Johnsen (J can be used as I, and U as V, and repetitions are allowed)

visne vane vise valens vals villa vase vin al se hø
han hun nok sne ane en sol le os sø is hal hallo halløj
hals halv hank hav hel kul huske hvil jul juli juni kane
kanel klo klokke klosaks skov øke økse ønske ajle ask
hjul svale laks laksko lakmus lanse nakke løve skanse
have navn kone ikon ikke klan sejl skak skal skulle
kusse kalk skovl svin neon alun jakke elske hejre lut
okse invasion husleje chance kalkun konsol avance enklave
haiku knuse viol okker akeleje nonsens kviksølv ocean
lavine vinkel skjule kulisse kalkule essens alkohol
cyklus lokale knokkel kaos savne nikkel nuance sekvens ...

Appendix III

The set of the bound variables in the variation structures (the innermost network):

RRRRRRRRRRRRRRR
DDDDDDDDDDDDDDD rrrrrrrrrrrrrr ddddddddddddddd

RD RD RD RD RD Rd Rd Rd Rd Rd Dd Dd Dd Dd Dd
Rr Rr Rr Rr Rr rD rD rD rD rD rd rd rd rd rd

RDr RDr RDd RDd Rrd Rrd Drd Drd
RDrd RDrd

No No No No No No No No No No No No No No No
v v v v v v v v v v v v v v v
sted sted sted sted sted sted sted sted sted sted
sted sted sted sted sted
A A A A A A A A A A A A A A A
Nov Nov Nov Nov Nov NoA NoA NoA NoA NoA
vA vA vA vA vA Nosted Nosted Nosted Nosted
vsted vsted vsted vsted vsted
stedA stedA stedA stedA stedA
Novsted Novsted NovA NovA
NostedA NostedA vstedA vstedA
NovstedA NovstedA
pppppppppppppppppppppppppppppppppppppppppp
iiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiiii
pi pi pi pi pi pi pi pi pi pi pi pi pi pi pi pi pi pi pi pi

ggggggggggggggggggggggggggggggg
uuuuuuuuuuuuuuuuuuuuuuuuuuuuuu
fffffffffffffffffffffffffffff
ge ge ge ge ge ge ge ge ge ge ge ge ge ge ge ge
ge ge ge ge ge ge ge ge ge ge ge ge ge ge ge ge

gu gu gu gu gu gu gu gu gu gu
gge gge gge gge gge gge gge gge gge gge
uge uge uge uge uge uge uge uge uge uge
gf gf gf gf gf gf gf gf gf gf
uf uf uf uf uf uf uf uf uf uf
fge fge fge fge fge fge fge fge fge fge
guf guf guf guf
guge guge guge guge
gfge gfge gfge gfge
ufge ufge ufge ufge
gufge gufge gufge gufge

hhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhhh-
hhhhhhhhhhhhh
bbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbb-
bbbbbbbbbbbbbb
UUUUUUUUUUUUUUUUUUUUUUUUUUUUUUUUUUUUUUUUUUU-
UUUUUUUUUUUUUUUUUUUUUUU
hb hb hb hb hb hb hb hb hb hb hb hb hb hb hb
hb hb hb hb hb hb hb hb hb hb hb hb hb hb hb
hU hU hU hU hU hU hU hU hU hU hU hU hU hU hU
hU hU hU hU hU hU hU hU hU hU hU hU hU hU hU
bU bU bU bU bU bU bU bU bU bU bU bU bU bU bU
bU bU bU bU bU bU bU bU bU bU bU bU bU bU bU
hbU hbU hbU hbU hbU hbU hbU hbU hbU hbU
hbU hbU hbU hbU hbU hbU hbU hbU hbU hbU
hbU hbU hbU hbU hbU hbU hbU hbU hbU hbU

Hsieh (2004)

Appendix

Book of Elements

General description

The formal basis for the collection *Hsieh* is a prototype – a prototype consisting of diverse variables in the language. The variables included are the same as in my previous work *In Nomine*. The variable values of the prototype have been calculated as an average of all such values in the original number of poems included in *In Nomine* (777).

The poems in *Hsieh* attempt, formally speaking, to approach this (ideal) prototype. In such a way, however, that the variable values of the prototype can be spread out over 16 poems (a section), which guarantees at least one such value in each poem (since I operate with 15 variables, the 16th represents a poem where no such values agree), or in such a way that there are seamless transitions in the 16 poetic possibilities of a section (e.g. 3 poems where 2 variable values agree, 1 poem where 4variable values agree and 1 where 5 variable values agree). In each of the sections in the collection the prototype will thus be realised (and if 16 poems are not used to fulfil the values of the prototype, but only 4 or 5 for example, the surplus places where poems could have been placed are left empty). So the collection comprises 64 prototypes at the formal level. That *Hsieh* consists of 64 sections is due to the fact that the book is related in various ways to *I Ching* or *The Book of Changes*. This book contains 64 hexagrams.

Hsieh is related in other ways to *I Ching*, since every poem consists of 12 lines (partly short five-syllable lines and partly long seven-syllable lines) in various combinations. The short lines correspond to yang lines in *I Ching* and the long ones to ying lines. And, as the hexagrams result from the tossing of coins, I let the position of the lines and their length be determined in the same way. So a hexagram (a pattern of lines) is decidedly the tossing of a coin. Initially, six lines are determined from the bottom of the poem. The top six lines in each poem represent the transformation as it takes place according to *I Ching* (see appendix III). That the subtitle of the Appendix is 'Book of Elements' is due to the fact that the book also deals in a general sense with the fundamental elements – the linguistic, the physical and the metaphysical. When the book had been completed, I removed a number of poems as I saw fit, thereby allowing a happy blend of chance and necessity.

It should finally be mentioned that the book, in a certain sense, has chosen its own title – by the tossing of a coin – namely hexagram no. 40: Hsieh.

Appendix II

The values of formal variables in the poetry collection *In Nomine* in its original edition (777 poems).

R	(Relatum)	=	17013
D	(Descriptum)	=	12117
r	(relator)	=	16268
d	(descriptor)	=	23443
No	(Nomen)	=	9071
v	(verbum)	=	4570
sted	(pronoun)	=	3892
A	(preposition + conjunction + adverb + adjective + proper name	=	12908
g	(subject)	=	2786
u	(verbal)	=	3094
f	(prepositional)	=	3633
ge	(object)	=	1680
h	(main clause)	=	1414
b	(subsidiary clause)	=	1330
U	(Incomplete sentence)	=	511

Appendix III

The prototype for the formal variables in a poem in the poetry collection *Hsieh* calculated as an average of all variables in the poetry collection *In Nomine*. (See appendix I).

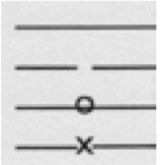
R	=	22
D	=	16
r	=	21
d	=	30
No	=	12
v	=	6
sted	=	5
A	=	17
g	=	4
u	=	4
f	=	5
ge	=	2
h	=	2
b	=	2
U	=	1

Appendix IV

The hexagrams of *I Ching* and line-patterns of *Hsieh* at the toss of a coin.

A hexagram consists of yang- and yin-lines

young yang
young yin
old yang
old yin



] fixed lines

] changeable lines
(yang changes to yin and yin to yang

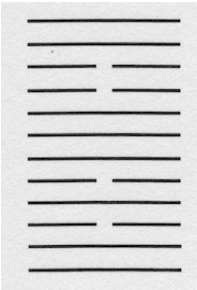
at the toss of a coin:

young yang	tails tails head
young yin	head head tails
old yang	heads heads heads
old yin	tails tails tails

Six tosses are tossed with three coins. The first line is the bottom one. After six tosses we have six lines, for example:

the hexagram k´uei:

The hexagram and its change are now formed by placing six lines above the six first ones with the change that takes places. This gives the result:



In *Hsieh's* 12-line poems yang represents five-syllable lines (the short ones) and yin seven-syllable lines (the long ones). Tossing the coin as described above determines the final appearance of the poem (how many lines of the total twelve are five- or seven-syllable lines). In the hexagram example the corresponding poem would look like this:

xxxxxxx
xxxxxxx
xxxxx
xxxxx
xxxxxxx
xxxxxxx
xxxxxxx
xxxxx
xxxxxxx
xxxxx
xxxxxxx
xxxxxxx

Heartland (2006)

General description

The poetry collection Heartland has been written in two directions – a horizontal and a more vertical, representing time that moves on and place that stands still. Varying from poem to poem every second time: now – here – now – here – tick – tock now – here – now – here. 100 poems of a whole day in the time direction and 100 poems of a magnolia tree as the place dimension.
Time place time place time place.
The formal basis for the poetry collection is made up of a prototype. A prototype consisting of diverse variables in the language. The variables involved are those of my previous poetry collection: Hsieh. The variable values have been computed as an average of all variable values of the number of poems in Hsieh (295).
The prototype has thus been rectified and tightened up in relation to the previous one in Hsieh, which was calculated on the basis of the variable values of the poetry collection In Nomine.
This tightening up consists in the variable values only been spread out over a maximum of 8 verses (in Hsieh it was over 16 verses), but a lesser number is also permitted. The graphic representation of the verses indicates how many are involved.

Appendix I

The values of formal variables in the poetry collection *Hsieh* in its original edition (295 poems).

R	(Relatum)	= 6495
D	(Descriptum)	= 4427
r	(relator)	= 5937
d	(descriptor)	= 9221
No	(Nomen)	= 3306
v	(verbum)	= 1864
sted	(pronoun)	= 1489
A	(preposition + conjunction + adverb + adjective + proper name	= 5078
g	(subject)	= 1248
u	(verbal)	= 1508
f	(prepositional)	= 1286
ge	(object)	= 743
h	(main clause)	= 739
b	(subsidiary clause)	= 362
U	(Incomplete sentence)	= 348

Appendix II

The rectified prototype in a poem in the poetry collection Heartland, calculated as an average of all variables in the poetry collection Hsieh.

R	= 22
D	= 15
r	= 20
d	= 31
No	= 11
v	= 6
sted	= 5
A	= 17
g	= 4
u	= 5
f	= 4
ge	= 3 – 2
h	= 3 – 2
b	= 1
U	= 1

Palimpsest (2008)

General description

The formal basis for the poetry collection *Palimpsest* consists of a prototype made up of diverse variables in the language. The variables included are the same as those of the previous collection *Heartland*.

The values of the variables in the prototype have been calculated as an average of all such values in the number of poems in *Heartland* (448).

The prototype has thus been rectified in relation to the earlier one in *Heartland*. The prototype is finite (permanent), which in this case means that the average of all the values of the variables in the number of poets in the entire collection *Palimpsest* (1,035) corresponds to the average of the values of the variables in the number of poems in *Heartland*.

The poetry collection *Palimpsest* has been written over works of art from a century and over its own prototype.

Appendix I

The values of the formal variables in the poetry collection *Heartland* in its original version (448)

R	(Relatum)	=	9832
D	(Descriptum)	=	7141
r	(relator)	=	8412
d	(descriptor)	=	13323
No	(Nomen)	=	4926
v	(verbum)	=	2139
sted	(pronoun)	=	1780
A	(preposition + conjunction + adverb + adjective + proper name	=	7636
g	(subject)	=	1559
u	(verbal)	=	1570
f	(prepositional)	=	2002
ge	(object)	=	902
h	(main clause)	=	887
b	(subsidiary clause)	=	512
U	(Incomplete sentence)	=	315

Appendix II

The permanent and rectified prototype in the poetry collection *Palimpsest*, such that the average of the values of the variables in the collected poems of *Palimpsest* corresponds to the prototype.

R	=	22
D	=	16
r	=	19
d	=	30
No	=	11
v	=	5
sted	=	4
A	=	17
g	=	3 – 4
u	=	4 – 3
f	=	4
ge	=	2
h	=	2
b	=	1
U	=	1

LIVE (2012)

General description

The formal basis for the collection of poems *live* is a hyperformula. Made up of:

1.
A prototype consisting of diverse variables in language. The variables taken into account are the same as in the previous collection of poems *Palimpsest*. The prototype is finite (permanent), i.e. the average of all the variable values in the entire collection *live*'s number of poems (900) corresponds to the average of the variable values in the number of poems in *Palimpsest* (1,036).

2.
A vocabulary of core words (100)
These core words are the 100 most used nouns in my previous collections of poems:
Home (approx. 70,000 words)
Heptameron (approx. 71,300 words)
Fairytale (approx. 39,000 words)
1000 *poems* (approx. 48,000 words)
In Nomine (approx. 23,900 words)
Hsieh (approx. 14,500 words)

[These collections are digitally available in English translation at the website: xxxxxxxxx]

Calculated by the Word Count Program WORDCOUNT v. 1.23 © clientsmile 2005 (see supplement).

The 100 nouns give the poems titles in three takes, which only means that the nouns occur in the poem in question – and nothing more than that.

hyperformula

1.

Prototype

The finite prototype in the collection of poems *live* – such that the average of variable values in *live*'s poems corresponds to the prototype.

R = 22
D = 16
r = 19
d = 30

No = 11

v = 5
place = 4
A = 17

g = 3-4
u = 4-3
f = 4
ge = 2

h = 2
b = 1
U = 1

R (Relat) – D (Descript) – r (relator) – d (descriptor)
N (Nomen) – v (verbum) – place (pronoun) – A (preposition+conjunction+adverb+adjective+proper name)
g (subject) – u (verbal) – f (prepositional) – ge (object)
h (main clause) – b (subordinate clause) – U (incomplete phrase).

[Translator's note: I have not observed this formula in translating the poems.]

2.

Vocabulary
(with frequency)

[Translator's note: A Danish word may have various corresponding words in English. The additional column lists these other meanings.]

ORIGINAL WORD	FREQUENCY	TRANSLATIONS
digt	(1501)	poem
ord	(904)	word
tid	(866)	time
liv	(645)	life
day	(640)	day
sjæl	(565)	soul
død	(512)	death
lys	(485)	light
virkelighed	(482)	reality
sol	(465)	sun
hjerte	(441)	heart
kærlighed	(423)	love
vej	(431)	road, way, path
gud	(366)	god
nat	(348)	night
eventyr	(343)	fairytale, adventure
intet	(308)	nothing
skov	(281)	wood(s), forest
himmel	(278)	heaven(s), sky

alt	(266)	all, everything
sprog	(261)	language
år	(257)	year
træ	(257)	tree, wood (material)
sind	(243)	mind
stjerne	(224)	star
sted	(224)	place, location, spot
verden	(222)	world
drøm	(213)	dream
mor	(206)	mother
rose	(204)	rose
sten	(203)	stone
vinter	(194)	winter
øje	(193)	eye
ånd	(182)	spirit
ting	(180)	thing
øjeblik	(171)	moment, instant
ild	(168)	fire
sekund	(168)	second
hav	(165)	sea, ocean
spejl	(163)	mirror
erindring	(162)	memory
navn	(156)	name
billede	(151)	image, picture, photo
helhed	(151)	whole, totality
sommer	(144)	summer
side	(143)	page, side, hand (e.g. on the one hand...)
elskede	(141)	beloved
papir	(139)	paper
stilhed	(136)	silence, stillness
sne	(135)	snow
regn	(130)	rain
salt	(128)	salt
sky	(128)	cloud
digtning	(128)	poetry
morgen	(127)	morning, tomorrow
måne	(125)	moon
aften	(125)	evening
sølv	(122)	silver
hånd	(119)	hand
menneske	(112)	mankind, human being, person, people
eksempel	(112)	example
sandhed	(111)	truth
mørke	(111)	dark(ness)
hus	(110)	house
orden	(109)	order
hoved	(107)	head
mark	(106)	field
fortid	(105)	past
fornuft	(103)	reason
vand	(101)	water

frihed	(100)	freedom, liberty
smerte	(98)	pain
spørgsmål	(93)	question, issue
mening	(90)	meaning, opinion
vind	(86)	wind
fugl	(84)	bird
græs	(83)	grass
glas	(82)	glass
digter	(81)	poet
legeme	(80)	body
evighed	(79)	eternity, infinity
jord	(78)	earth
tanke	(78)	thought
svar	(78)	answer, reply
have	(78)	garden
kirke	(76)	church
kendsgerning	(72)	fact
sonate	(70)	sonata
kunst	(70)	art
blomst	(70)	flower
bog	(69)	book
vinge	(69)	wing
skygge	(69)	shadow, shade
punkt	(69)	point
sti	(69)	path
forår	(64)	spring(time)
eksistens	(64)	existence
paradoks	(63)	paradox
blod	(62)	blood
søndag	(58)	sunday

Translator's note on syllable counting

Words in English in the collection itself are indicated by italics. Klaus Høeck sometimes counts mute -E in English as a syllable, e.g. *paradise* as having four syllables. Where there are several words in English I have tried to respect this, but when translating, I often find that the normal way of counting syllables in English is necessary for me to arrive at the correct total for the entire poem.

Software word-count program

```
<HTML>
<HEAD>
<TITLE>WordCount</TITLE>
<SCRIPT>

// WORDCOUNT v 1.23
// (c) Clientsmile 2005, programming: Thomas Frank

// ---------------------------- USER DEFINABLE PARAMETERS -----------------
------------
delimiters="[lf]().,;:!\?-"
filters="+'s=,+s'=,the=,and=,or="
case_sensitivity="no"
sort_order="desc"
number_of_words="100"
thetext=""
user_params="delimiters,filters,case_sensitivity,sort_order,number_of_wor
ds,thetext".split(",")
// ---------------------------------------------------------------------------------


menu="Main input|main,Latest result|result,Save settings|save,Revision
history|revhist"
div_mem=[]

function init_div_mem(){
	loader()
	var x=menu.split(",")
	var m=""
	for (var i=0;i<x.length;i++){
		var y=x[i].split("|")
		m+='<A ONFOCUS="this.blur()"
HREF="javascript:menu_choice(\"+y[1]+'\')">'+y[0]+'</A>'
		if (i<(x.length-1)){m+="  |  "}
		div_mem[y[1]]=getdiv(y[1]).innerHTML
		getdiv(y[1]).innerHTML=""
	}
	div_mem["menu"]=m
	menu_choice("main")
}
```

```
function menu_choice(x){
	getdiv("menu").innerHTML=div_mem["menu"]
	for (var i=0;i<document.links.length;i++){
		var j=document.links[i]
		if(j.href.indexOf("""+x+""")>=0){j.style.color="#000000"}
	}
	if(x!="main" && lastmenu=="main"){get_user_params()}
	getdiv("content").innerHTML=div_mem[x]
	if(x=="main"){up_set=false;set_user_params()}
	if (x=="save"){saver()}
	lastmenu=x
}
lastmenu=""


function new_count(){
	getdiv("form").innerHTML=form_mem
	up_set=false; set_user_params()
}

function get_user_params(){
	for (var i=0;i<user_params.length;i++){

	window[user_params[i]]=document.forms[0].elements[user_params[i
]].value
	}
}

function set_user_params(){
	if (document.forms.length>0 && !up_set){
		for (var i=0;i<user_params.length;i++){

	document.forms[0].elements[user_params[i]].value=eval(user_param
s[i])
		}
		up_set=true
	}
	else {setTimeout("set_user_params()",500)}
}
filters=filters.replace(/\,/g,"\n")
delimiters=delimiters.replace(/\n/g,"\\n")
up_set=false

function filter_it(x){
	var y=filters.replace(/\r/g,"").split("\n")
	for (var i=0;i<y.length;i++){
		var z=y[i].split("=")
		if (z.length<2){z.push("")}
		if (z[0].substring(0,1)=="+"){z[0]=z[0].substring(1)+"
";z[1]=z[1]+" "}
		else {z[0]=" "+z[0]+" ";z[1]=" "+z[1]+" "}
```

```
		if (z[1]==""){z[1]=" "}
		x=x.split(z[0]).join(z[1])
	}
	return x
}

function countwords(){
	getdiv("docount").innerHTML="Please wait! Counting..."
	setTimeout("countwords2()",500)
}

function countwords2(){
	get_user_params()
	var x=document.forms[0].elements[0].value
	x=x.replace(/\r/g,"")
	if(case_sensitivity=="no"){x=x.toLowerCase()}
	var many=number_of_words/1+1
	if (number_of_words=="All"){many=1000000}
	wordsep=delimiters.replace(/\[lf\]/g,"\n").split("")
	for (var i=0;i<wordsep.length;i++){
		x=x.split(wordsep[i]).join(" ")
	}
	x=" "+x+" "
	x=filter_it(x)
	x=x.split(" ")
	var y=" "
	var co=[]
	for (var i=0;i<x.length;i++){
		if (x[i].replace(/\t/g,"").replace(/ /g,"")!=""){
			if (y.indexOf(" "+x[i]+" ")<0){
				y+=x[i]+" "
				co[x[i]+"a"]=1

			}
			else {
				co[x[i]+"a"]++
			}
		}
	}
	y=y.split(" ")
	var z=[]

	for (var i=0;i<y.length-1;i++){
		z[i]=co[y[i]+"a"]+""
		while (z[i].length<6){z[i]="0"+z[i]}
		z[i]+=" "+y[i]
	}
	z=z.sort()

	if(sort_order=="desc"){z=z.reverse()}
```

```
	if (z.length<many){many=z.length}
	var a="<TABLE CELLSPACING=1 CELLPADDING=3 BORDER=0>"
	a+='<TR
BGCOLOR="#AAAAAA"><TD> </TD><TD>Word</TD><TD>Count
</TD></TR>'
	var colo=""
	for (var i=1;i<many;i++){
		var k=z[i].split(" ")
		var l=k[0]
		while (l.length>1 && l.substring(0,1)=="0"){l=l.substring(1)}
		if (colo=="#FFFFFF"){colo="#EEEEEE"} else
{colo="#FFFFFF"}
		a+='<TR
BGCOLOR="'+colo+'"><TD>'+(i)+'.</TD><TD>'+k[1]+'</TD>'+
				'<TD ALIGN="right">'+l+'</TD></TR>'
	}
	a+='</TABLE>'
	//a+='<BR><BR><A STYLE="font-weight:bold;color:#333333"
HREF="javascript:new_count()">New count</A>'
	div_mem["result"]=a;menu_choice("result")
}

function getdiv(x){
	var y=null
	if (document.getElementById){y=document.getElementById(x)}
	else if (document.all){y=eval('document.all.' + x)}
	else if (document.layers){var y=document.layers[x]}
	return y
}

function saver(){
	var x=''
	for (var i=0;i<user_params.length-1;i++){

	x+=user_params[i]+'='+eval(user_params[i]).replace(/\r/g,"").replac
e(/"/g,'\\"').replace(/\n/g,",")+'";'
	}
	var y=location.href.split("?")[0]
	var z=document.title
	if(z=="WordCount"){z+=" - settings"}
	z=prompt("Save as:",z)
	if (z){
		x+='document.title='+z+''
		var sd=""
		sd+="WordCount has now prepared your settings - '"+z
		sd+="' - to be saved as a bookmark\n\in your web
browser.\n\n"
		sd+="Please bookmark this page to complete the save
operation."
		alert(sd)
		location.replace(y+"?"+escape(x))
```

```
        }
}


function loader(){
        var x=location.href.split("?")
        if (x.length>1){eval(unescape(x[1]));filters=filters.replace(/\,/g,"\n")}
}


</SCRIPT>

<STYLE>
body,p,td {
        color: #444444;
        font-family: verdana, arial, helvetica, sans-serif;
        font-size: 11px;
        line-height: 16px;
}

.h1 {color: #000000; font-size: 14px; font-weight:bold}

A:link, A:visited, A:active, A:hover {
        color: #666666;
        text-decoration: none;
        font-weight: bold
}
A:hover {color: #AAAAAA}

div {visibility:hidden}
</STYLE>

</HEAD>

<BODY BGCOLOR="#000066" ONLOAD="init_div_mem()">
<TABLE CELLSPACING=0 CELLPADDING=0 BORDER=0 WIDTH=100%
HEIGHT=90%>
<TR VALIGN="middle"><TD ALIGN="center">
<TABLE CELLSPACING=0 CELLPADDING=10 BORDER=0 WIDTH=900
HEIGHT=550 BGCOLOR="#DDDDDD">
<TR VALIGN="MIDDLE" BGCOLOR="#999999" STYLE="font-
weight:bold"><TD HEIGHT=40 STYLE="font-size:
24px">WordCount</TD>
<TD  STYLE="font-size:11px" ALIGN="right">version 1.23,
&copy;ClientSmile 2005 </TD>
</TR>
<TR VALIGN="top"><TD COLSPAN=2>
<DIV ID="menu" STYLE="visibility:visible"></DIV><BR><BR>
<DIV ID="content" STYLE="visibility:visible"></DIV>
<DIV ID="result">Haven't counted anything yet.</DIV>
<DIV ID="main">
```

```
<FORM METHOD="post" ACTION="javascript:countwords()">
<TABLE WIDTH=900 CELLSPACING=0 CELLPADDING=3 BORDER=0>
<TR VALIGN="top">
<TD>Text:<BR><TEXTAREA NAME="thetext" COLS=50
ROWS=20></TEXTAREA>
  <BR>
  <BR>
  <DIV ID="docount" STYLE="visibility:visible"><INPUT TYPE="submit"
NAME="Submit" VALUE="Count >>>"></DIV></TD>
<TD><P>Sort order<BR>
     <SELECT NAME="sort_order">
       <OPTION VALUE="desc">Descending</OPTION>
       <OPTION VALUE="asc">Ascending</OPTION>
     </SELECT>
     <BR>
     <BR>
   Number of words<BR>
   <SELECT NAME="number_of_words">
     <OPTION VALUE="10">10</OPTION>
     <OPTION VALUE="30">30</OPTION>
     <OPTION VALUE="50">50</OPTION>
     <OPTION VALUE="100">100</OPTION>
     <OPTION VALUE="500">500</OPTION>
     <OPTION VALUE="1000">1000</OPTION>
     <OPTION VALUE="All">All</OPTION>
   </SELECT>
   <BR>
   <BR>
  Word delimiters<BR>
  <INPUT NAME="delimiters" TYPE="text" SIZE="20">
  <BR>
  [lf]=linefeed<BR>
  <BR>
  Case sensitivity<BR>
  <SELECT NAME="case_sensitivity">
    <OPTION VALUE="no">Case insensitive</OPTION>
    <OPTION VALUE="yes">Case sensitive</OPTION>
       </SELECT>
  <BR>
  <BR>
     Filters<BR>
     <TEXTAREA NAME="filters" COLS="20" ROWS="5"></TEXTAREA>
  </P>
  </TD>
</TR>
</TABLE>
</FORM>
</DIV>
<DIV ID="revhist">
  <P><SPAN CLASS="h1">Revision history</SPAN><BR>
     <BR>
```

<STRONG>2005-05-10
Version 1.0 (time spent: 2-3 h)

2005-05-11
Version 1.1 (time spent: 1 h)</STRONG>
+ Removed ['] from the standard delimiters... added "-"
+ Fixed a bug so that "Filters" only filters whole words by default (instead of any part of a word).
+ Added the option to filter word-ends by using "+"
+ Added +'s= and +s'= to standard filters - this takes care of genitive -'S, -S' of nouns.
+ Experimental: Added +est=er,+ely=e,+er= to filters - this makes finer,finer,finest,finely count as one word (but prime and primer as well...)
- Did not cater for weak verbs with "+ed=" as this would destroy words as "red","wed" etc.
  We need a more intelligent "fuzzy" set of rules for this and other tasks (idea: only filter if you already found a similiar word)
  but this would considerably slow down the engine...

+ Menu system added
+ Revision history added

<STRONG>2005-05-11 Version 1.2 (time spent: 1/2 h)</STRONG>
+ Removed experimental filters from default config. Kept +'s, +s', the, and, or
+ Added save and load function using browser bookmarks.
<STRONG>
2005-05-11 Version 1.21</STRONG> Minor bugfix - using quotation marks (") in filters caused save to dysfunction. Fixed it.

<STRONG>2005-05-13 Version 1.22</STRONG> Important bugfix - if a word like "lion" preceeded a word like "on", "on" wasn't counted. Fixed it.

<STRONG>2005-05-13 Version 1.23</STRONG> Previous bugfix introduced a new bug in the "number of words"-selector. Fixed it.

<STRONG>Wish list</STRONG>
- More "fuzzy logic" for verbs etc.
- Help page describing the options

</P>
</DIV>
<DIV ID="save">
<P><SPAN CLASS="h1">Save settings
</SPAN>To save your current settings:
1. Enter a unique name for them.
2. Create a bookmark in your web browser when told to do so.

Please note:
The current text you're working with will be lost when you save your settings.
(You will have to repaste it into the text field.)

<SPAN CLASS="h1">Load settings</SPAN>

- Choose the appropriate bookmark in your web browser to reload your settings.

</P>
</DIV>
</TD></TR>
</TABLE>
</TD></TR>
</TABLE>
</BODY>
</HTML>