

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 axiom 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 (N = 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)

gu
gge gge gge gge gge gge gge gge gge
uge uge uge uge uge uge uge uge uge
gf gf gf gf gf gf gf gf gf
uf
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

hh-
hhhhhhhhhhhhhhhh
bb-
bbbbbbbbbbbbbb
UU-
UU
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
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