

De Materie

Libretto

PART I

Koor

DOEN TE WETENE, dat wy 't ghene voorseyt overghemerckt, ende door den uutersten noot, als vore ghedronghen zijnde, by gherneynen accoorde, deliberatie ende overgraghe, den Coninck van Spaegnen verclaert hebben, ende verclaren midts desen, *ipso jure*, vervallen van sijne Heerschappije, gherechticheyt, ende erffenisse van de voorseyde Landen; ende voortaeue van egheene meyninghe te zijne den selven te kennen in eenighe saken den Prince, sijne Hoocheyt, Jurisdictione, ende Domeynen van dese voorseyde Landen raeckende, sijnen naem als Overheer [meer] te ghebruycken, oft by yemanden toelaten ghebruyct te worden. Verclarende oock dien volghende alle Officiers, Justiciers, Smale Heeren, Vassalen, ende alle andere Inghesetene vanden voorseyden Lande, van wat conditie oft qualiteyt de zijn, voortaeue onslaghen vanden eede die sy den Coninck can Spaegnen, als Heere van dese voorseyde Landen gheweest hebbende, moghen eenichsins ghedaen hebben, oft in hem ghehouden wesen.

Ordonneren ende bevelen allen Justiciers, Officiers, ende andere die 't selfde eenichsins aengaen ende raken mach, dat sy voortaeue den naem, titele, groote ende cleyne zeghelen, contrazeghelen, ende cachetten vanden Coninck van Spaegnen verlaten, ende niet meer en ghebruycken; Ende dat in plaeste van dien, so lange de Hoocheit vanden voorseyde Landen rakende, noch van hier absent is, ende andersins d'andere by maniere van voorraet ende provisie sullen aennemen ende ghebruycken den tijtele ende naem van 't Hooft ende Lantraet. Ende middeler tijdt dat 't selfde Hooft ende Raeden volcomelick ende in oeffeninghe van hennen staet ghetreden sullen zij, onsen voorseyden name. Wel verstaende datmen in Hollandt ende Zeelandt sal gebruycken den naem vanden hoogh gheboren Vorst den Prince van Oraengien, ende de Staeten vande selve Landedn, totter tijdt toe den voorschreven Landtraet datelick sal inghestelt wesen, ende sullen hun alsdan reguleren achtervolghende de consenten by hunlieden opde Instructie vanden Landraet ende contract met sijne Hoocheyt aenghegaen.

Volght nu hoe men de Scheeps-deelen t'amen zet. Zoo begint het timmeren met de Achter-steven, om dat het besnoeijen der Kiel mede uit de zelve werdt gehaalt, en de evenmaat der meeste Scheeps-deelen it de Voor-steven volght.

1. Ten eersten maakt men de Kiel.
Daar na
2. De Voor-steven.
3. De Achter-steven.
4. De Hek-balk.
De Rantzoen-houten.
De Klos.

Choir

LET IT BE KNOWN that we, forced by extreme distress, after deliberation and with general consensus, have declared the King of Spain, and now declare on the basis of this, *ipso jure*, the foreswearing of his Rule, jurisdiction and his inherited claims to these Lands; and henceforth no longer recognize the Prince, as Lord in any matter relating to his Sovereignty, Jurisdiction and Domains in the aforementioned Lands; that we shall no longer use his name as Lord nor allow anyone else to use it. We also declare the following, namely, that all Officers, Judges, Tradesmen, Vassals and all other Inhabitants of the aforementioned Lands, of whatever position or quality they may be, are henceforth discharged from their oaths of allegiance, sworn or intended to be sworn to the King of Spain have been Lord of the aforementioned Lands.

Therefore we command all Judges, Civil Officers, and others to which the same relates and applies to, henceforth to renounce the name, title, great and small seals and contra seals, and signets of the King of Spain and never use them again. Instead, as long as his Highness, the aforementioned Duke of Anjou, is still absent on urgent business to do with the welfare of the Provinces, they must for the time being accept and use the title and name of Lord and Landraad. Until the Lord and Council have actually been appointed and assumed their functions, our name must be used. With this understanding, that in Holland and Zeeland men shall use the name of the high born Sovereign, the Prince of Orange and the States of these Provinces, until such time as the Landraad shall truly be established and shall thereafter abide by the Instructions approved by the Landraad and the agreement entered into with his Highness.

Now follows how one puts together the parts of a ship. Begin with the making of the sternpost, because the cutting of the keel is made of the same, and the proportion of most of the ship's parts follow from the stem post.

1. First one makes the keel.
Thereafter
2. The stem post
3. The sternpost
4. The transom timber
The fashion frame.
The chock.

Het Broek-stuk.
De Worpen.
De Hek-stutten. Als dan
Stapelt men de Kiel.
Neemt de Hek-stuten af, en de Worpen daar uit.
Ryst de Voor-steven
Ryst de Achter-steven om hoog, left daar de Worpen in,
en zet daar dan de Hek-stutten aan.
Maakt een Knie op de Kiel, en tegen de Achter-steven aan.
Hier na maakt het Huit-dicht.
Maakt het voort klaar.
Laat het Schip op zyde vallen.
Zet het recht.

Maakt het alom klaar, om't Schip te doen gaan,
en als het klaar is zoo laat het afloopen.
En als het Schip te water is gegaan,
zoo maakt dan de Stellingen buiten en achter aan.
Maakt de Klossen boven de Poorten buitern om.
En de Vullingen in 't Ruim.
Dan de bovenste Lyfhouten.

Gorlaeus

De ondervindinghe bewijst dat de stoffe geen deel is van het wezen.

Koor

Met de Wager daar op.
De Ribben op den Overloop.
De Karviel-houten daar onder.
Het Spoor van de Spil, en van de Bezaans mast.
De Uitlegger.
De Hoofden van de Tralie-luiken op 't Verdek.
Leght de Balken van de Kajuit op de Klampen,
als ook die in de Bak.
De Balk-wager daar onder, met de andere Wagers.
De Ribben op 't Verdek
Maakt de Knechten klaar in de Bak.
Kajuit-houten in de Bak, en onder de Ribben.
Zetde Speenen.
De Groote en Fokke Knecht.
Strykt den Overloop dicht.
Daar na maakt het Kruis van de Kajuit,
en het Schot.
Het Galjoen.
De Galdery.
De Poorten.
Kluizen.
De Beting-knies.
Het Schan-dek.
De Beting-balk.
Strykt de Bak.
Maakt het Water-bordt op de Bak.
Als ook het Water-bordt in de Hut.
Leght de Balken daar aan, met de Ribben.
Maakt de Balk-wagers, met d'andere Wagers daar onder.
Strykt het daar op, en maakt de Rusten.
Beschiet de Kajuit, en maakt daar Kooijen in.
Maakt de Visschers klaar.
Zet de Masten in.
En de Boegspriet.

The lower transom.
The transoms.
The side counter timber. And then
one stacks the keel.
Take off the side counter timber, and the transoms out.
Build the stem post.
Build the sternpost high, insert the transoms,
and add thereto the side counter timber.
Make a knee on the keel and against the sternpost.
Thereafter make the skin tight.
finish it quickly.
Let the ship fall on its side.
Put it right.

Finish it fully, to let it glide into the water,
and when it is finished launch it.
And when the ship is in the water,
make then the stages on both sides and at the back.
Make the chocks above the outside ports.
And the limber holes in the hold.
Then the nibbing planks.

Gorlaeus

Experience proves that matter is not a part of the essence.

Choir

With the ceiling on that.
The ledges on the deck horse.
Carling under that.
The step for the cabstan, and for mizzen mast.
The knee of the head.
The grated headledge on the deck.
Lay the balks of the cabin on the cleats,
as those in the forecastle.
The balk ceiling under that with the other ceilings.
The ledges on the deck.
Finish the knighthead in the forecastle.
Cabin balks in the forecastle, and under the ledges.
Set the bitt standards.
The main knighthead and fore knighthead.
Strike the deck shut.
After that one makes the cross beam of the cabin,
and the chamber bulkhead.
The beak.
The gallery.
The ports.
Hawse pipes.
The standard knees.
The gunwale.
The cross beam.
Strike the forecastle.
Make the washboard on the forecastle.
And also the washboard in the cabin.
Lay the balks there, with the ledges.
Make the balk ceilings, with the other ceiling planks underneath.
Strike it and make the channels.
Close off the cabin, and make bunks in there.
Finish the bulwark fairleads.
Put the masts in.
And the bowsprit.

Met de Spil.
Maakt de Puttingen vast.
Ook het Schot voor de Stuur-plecht.
Met het Schot voor de Bak.
En de Tralie-luiken.
Maakt hier na de Stulp-luiken.
De bossen en 't Gemak.
Het Schot voor de Hut.
Bos-banken.
Kruis-houten.
Het Schot voor de Konstapels karnier.
De Bottelarye.
De Kombuis.

Gorlaeus

Geen geheel is verscheiden van de delen, wanneer men deze te zamen heeft gevoegd. Zo het wel daarvan verscheiden zou zijn, zou dit verschil in enige zake blijken. Deze zake zou of wel een deel van het geheel zijn of wel het enig wezen van hetzelfde. Is het date het een deel is, zo was de tellinge der delen, welke tevoren geschiedde, niet volkomen. Is het daarentegen enig eigen wezen van het geheel, dan vrage it: wat moge dit wezen zijn, waardoor mogge het zijn voortgebracht? Daartoe komt dat hetgeen in iets onderscheiden is, ook gescheiden kan worden. Maar het geheel kan niet gescheiden worden van alle de delen, wanneer deze zijn ook noodzakelijk het geheel is, Van deze wordt het derhalve niet onderscheiden. Om gelijke redene wordt ook de grotte van een lichaam niet en onderscheiden van het gehele lichaam. Deze grootte is toch onscheidelijk van hetzelfde. Ware zij hiervan wel scheidelijk, dit zou een tegenspraak in zich dragen, vermits het dan een lichaam aan grootte zou ontbreken, waar hetzelfde nochtans een grootte zou zijn. Het zou het lichaam aan grootte ontbreken, vermits deze grootte van hetzelfde weggenomen zou zijn; het zou evenwel een grootte zijn, vermits het deelbaar zou zijn, en alle het deelbare ene grootte is. Het zou deelbaar zijn, vermits het toch deen zou bezitten. Want als het seze niet zou bezitten, zo moesten de delen zich te zamengevoegd hebben tot één ondeelbare punte. Maare dan zouden de lichamen doordringbaar zijn.

Gorlaeus

De Peripatetici zeggen dat een ieder lichaam tot in oneindelijkheid delbaar is, en dat men deshalve nimmer tot het alderkleinste deel en kan geraken. Dit en is in genen dele mijne mening, vermits ik zegge dat, indien een lichaam gedeeld wordt en daarna dedelen van hetzelfde en wederom de delen der delen ende zo voorts gedeeld worden, men even wel noodzakelijk tot de kleinste delen zal komen, dewelke niet meer gedeeld en kunnen worden.

Koor

Want indien een ieder deel tot in het oneindelijke deelbaar zou zijn, zo zou de geringste zandkorle in honderdduizend delen, ja, meer, nog, duizend maal in honderdduizend delen gedeeld kunnen worden, en nog meer in zovele delen, welke niet gedacht och geteld en kunnen worden.

With the cabstan.
Make the chain plates fixed.
Also the bulkhead for the steering stand.
With the bulkhead of the forecastle.
And the grated headledges
Make here after the hatch covers.
The pump boxes and the head.
The bulkhead of the cabin.
Racks.
Range cleats.
The bulkhead for the gunroom.
The buttery.
The galley.

Gorlaeus

No whole is distinguishable from the parts, when one has joined these together. If this were the case then this difference would become apparent in some thing. This thing would either be a part of the whole, or the unique essence of the same. Should it be a part, then the previous tally of the parts would not be complete. If, on the other hand, it is a particular essence of the whole, then I ask, what may this essence be and how may it have been brought into existence? Thus, that which is distinguishable from something else can also be separated. But the whole cannot be separated from all of the parts when these are combined and united because, there where all the parts are present, so is the whole also necessary. Also, from this it is not to be distinguished. For the same reason the size of a body cannot be distinguished from the whole body. This size is, after all, inseparable from itself. If they were separable, this would constitute a contradiction, because if a body did not have size, it still would be a size. A body without size, should this size be taken away from it, would nonetheless still be a size, provided it were divisible, and all that is divisible is one size. It would be divisible, since it still would possess parts. Because if it did not possess these, so therefore the parts would have joined together to one indivisible point. But then the bodies would be penetrable.

Gorlaeus

The Peripatetici say that each body infinitely divisible, and that because of this one can never reach the smallest part. I do not share this opinion because I say, when a body is divided and afterwards the parts of the same and once again the parts of the parts and so forth are divided, one shall inevitably arrive at the smallest part which may no longer be divided.

Choir

Because should every part be infinitely divisible, so the most miniscule grain of sand would be divisible into a hundred thousand parts, yes, even more, a thousand times a hundred thousand parts could be divided, and yet again in so many parts, which is incomprehensible and uncountable

Gorlaeus

Dit is geheel onredelijk dat een lichaam...

Gorlaeus, Koor

...hetwelk zelve enen einde heft...

Gorlaeus

...te zamenesteld zou zijn uit delen zonder einde.

Koor

Want waarin iets gedeeld kan worden...

Gorlaeus, Koor

...daaruit wordt hetzelfde te zamengeseld.

Gorlaeus

Daarom stellen wij dat een lichaam is te zamengesteld uit ondeelbare kleinste delen, wij zeggen ook: deze delen hebben een grootte. Wij ontkennen een grootte. Wij ontkennen dus dat alle grootte deelbaar is.

Koor

Zaagh, of Steek-zaagh.

Domme-kraght.

Mokers.

Yzere Wiggen.

Brandt-yzer.

Hout-haak.

Spaander-haak.

Een KlaasJacobzen.

Tange.

Nagel-hamer.

Wigge.

Oor-houten.

Kluften.

Hellen.

Hevels en Klein-touwen.

Een Koe-voet.

Schot-bouten.

Yzere ram.

Avegaar.

Een houten Ram.

Een grootte Wigge daar toe.

Teer-ketel.

Slyp-steen.

Een Mal.

Rye.

Hout-blok.

Schraagh.

Viotten.

Een Slee.

Dward-slee.

Kaap-stander.

Bytels.

Klavaats-hamer.

Rabat-yzer.

Klavaats-yzer

Spyker-yzer.

Werk-bytel.

Duim-stok.

Schraper.

Een Moker.

Gorlaeus

It is completely unreasonable...

Gorlaeus, Choir

... that a body, which of itself is finite...

Gorlaeus

...should consist of infinite parts.

Choir

Because that which can be divided...

Gorlaeus, Choir

...may be put back together again.

Gorlaeus

Therefore we state that a body consists of indivisible small parts; we also say: these parts have size. We deny therefore that all size is divisible.

Choir

Saw, or hand-saw.

Jackscrew.

Sledgehammers.

Iron wedges.

Branding iron.

Wood ax.

Chip pick.

A wooden pincer.

Tongs.

Nail hammer.

Wedge.

Cheeks.

Tongues.

Hold balks.

Stem and stem hooks.

A crowbar.

Bulkhead ragbolts.

Iron hammer.

Augur.

A wooden rammer.

And a big wedge.

Tar boiler.

Grind stone.

A template.

Rye.

Wood block.

Saw horse.

Rafts.

A sled.

Transverse sled.

Capstan.

Chisels.

Claw hammer.

Rabat iron.

Claw iron

Nail iron.

Work chisel.

Folding ruler.

Scraper.

A sledgehammer.

Spyker-hamertje.
Een Roffel.
Gerf-schaaf.
Odief.
Ploegen.
Handt-zaagh.
Klamp-spykers-boor, tien duims Boor.
Dissel.
Byl.

Nail hammer, little one.
A jack plane.
Gerf plane.
Carver.
Plows.
Hand-saw.
Cleat nails bit, ten thumbs bit.
Adze.
Axe.

excerpts from the decree of Dutch independence from Spain. *Plakkaat van Verlatinge* (Act of Abjuration), 1581.
descriptions of ship-building by Nicolaas Witsen (1690).
descriptions of atomic theory by David Gorlaeus (1651) from *Idea Physicae*.

PART II—Hadewijch

Hadewijch

...ic wart met dien wederbracht jamerleke in mi selven.

Te enen cinxendage wart mi vertoont inde dageraat, ende men sanc mettenen inde kerke ende ic was daar; ende mijn herte ende mijn aderen ende alle mine lede schudden ende beveden van begerten; ende mi was alst dicke heeft geweest, so verwoedeleke ende so vreseleke te moede, dat mi dochte, ic en ware minen Lieve genoech ende mijn Lief en vervulde minen nied, dat ic sterven soude ende al verwoedende sterven. Doen was mi van begerliker Minnen so vreseleke te moede ende so wee, dat mi alle die lede die ic hadde sonderlinge waanden breken ende alle minne aderen waren sonderlinge in arbeiden. Die begerte daar ic doen in was die es onsegeleke eneger redennen ocht iemens die ic kinne; ende dat selve dat icker af seggen mochte ware ongehoort vore alle die die Minne nie en bekinden met begerten werken ende die vore Minne nie bekint en waren. Aldus magicker af seggen: ic begerde mijns Liefs te vollen te gebrukene ende te bekinnenne ende te gesmakene in allen vollen gereke: sine menscheit gebrukeleke metter miere ende de mine...

Koor

...daar in te gestane.

Hadewijch

ende starc te wesene in ongebrekelecheden te valne dat ic Hern weder dat ongebrekeleke genoech ware suver ende enech ende in allen te vollen gereke genoech te dogene in elker doger. Ende daartoe woudic van binnen dat Hi mi met siere godheit in enege geeste genoech ende al ware dat Hi es, sonder ontbliven. Want die gichte cosic meest boven alle gichten die ic ie gecoos, dat ic genoech ware in allen groten dogene; want dat es dat volcomenste genoech doen te wassene God met Gode te sine. Want dats dogen ende pine ellende ende in groten nuwen vernooie te sine ende dat al laten comen ende gaan sonder vernooien ende el engenens smake daaraf te hebbene dan soete minne ende helsen ende cussen. Aldus bgerdic dat mi God ware Hem mede genoech te sine.

Hadewijch

...thereupon I was hopelessly thrown upon my own poor resources.

One early morning at Pentecost, attending matins sung in church, I received a vision. My heart, my veins, and all my body shook and trembled with desire. As so often before, I felt intensely and frightfully touched, and I was afraid that I would not satisfy my Love, but my Love did not allow me to die, to die grieving. Gradually, my passion became so terrible and painful that all my bones seemed to break one by one, and my blood, and my blood flowed more swiftly than ever. My desire is inexpressible, both words and people fail, and what I could tell about it would be absurd to anyone who never learned Love's effects and who was by Love neglected. This at least I can say: I longed to enjoy my Love to the fullest, to know and taste Him through and through; His human nature united with mine, and mine...

Choir

...received in His.

Hadewijch

I did hope I would have the strength to let myself fall into completeness, so as to prove in turn to be inexhaustible for Him, pure; I alone, would be satisfactorily virtuous in all virtues. Therefore I wished deep inside that He, with His divinity, would elevate me into a unity of our minds, without withholding anything from me. For this gift I prefer above all other gifts I ever chose: to satisfy in unending submission. For this is the most perfect thing: to grow enough to become God with God—because it is endurance and pain, misery and unprecedented sorrow, and one has to let all this come and go without succumbing, and without feeling anything but marvelous love, embraces and kisses. Thus I wished God would be for me, as I for him.

Koor

Doen mi Aldus vreseleke te moede was, doen versagic vanden outare comen gevlogen te mi enen are die groot was; ende hi seide mi: Wiltu een werden, so gereide di. Ende ic stont op mijn knien, ende mijne herte geberde vreseleke dat enechleke te anebedene na sine werde werdeheit dat doch mi ongereet ware, dat wetic wel, wet God, altoos te minen wee ende te minen sware.

Hadewijch

Doen quam Hi vanden outare hem selven tonende also een kint; ende dat kint was van dier selver gedane dat hi was in sinen iersten drien jaren ende Hi Keerde hem te mi waert ende nam uter ciborien sinen lichame in sine rechte hant ende in sine slinke hant nam Hi enen kelc die scheen vanden outare comende, maar ic en weet wanen hi quam. Daarmede quam Hi indie gedane des cleeds ende des mans dat Hi was op dien dach doen Hi ons sinen lichame iersten gaf, also gedane mensche ende man, soete ende schone ende verweent gelaat tonende, ende also onderdanechleke te mi comende also een die eens anders al es. Doen gaf Hi mi hem selven inspecien des sacraments in figuren also men pleget; ende daama gaf Hi mi drinken uten kelc gedane ende smake also men pleget.

Daama quam Hi selve te mi, ende nam mi altemale in sine arme ende dwanc mi ane Hem; ende alle die lede die ic hadde gevoelden der siere in alle hare genoegen na miere herten begerten na miere menscheit. Doen werd ic genoeged van buten in allen vollen sade. Ooc haddic doen ene corte wile cracht dat te dragene; maar saan in corten uren verlosic dien schonen man van buten in siene in vomen, ende ic sachen al niet te werdene ende also sere verdooiende werden ende al smelten in een, sodat icken buten mi niet en conste bekinnen noch vernemen, ende binnen mi niet bescheden. Mi was op die ure ochte wi een waren sonder difference. Dit was al van buten in siene, in smakene, in gevoelne, also men smaken mach van ontfane inden sacramente van buten, in siene ende in gevoelne van buten, also lief met lieve ontfaan mach in aller voller genoechten van siene ende van hoome, van vervaarne in mijn Lief, dat ic al versmalt in Hem, ende mi mijns salves niet en blee; ende ic wart verwandelt ende opgenomen inden geeste ende mi wart daar vertoont van selkerhande uren.

text taken from Hadewijch's *Zevende Visioen* (Seventh Vision) (English translation by Jacques Kruithof)

Choir

While it became unbearable to me, I saw a giant eagle flying towards me from the altar, and he said to me: "If you desire to be one with God, prepare yourself." I kneeled, and my heart beat in my throat, worshipping his greatness. I know very well that I was not ready for this, and God knows it too, always to my grief and sorrow.

Hadewijch

Then He came from the altar, showing Himself in the shape of a child, such as He looked in the first three years of His life. He turned to me and out of the ciborium He took His body with His right hand, and with His left hand He took a goblet that seemed to come from the altar, but I do not know that for certain. Then He came to me, now in the clothes and in the form of the man He was the day when He first gave us His body, enchanting and beautiful, with a ravishing face, and with the humble attitude of someone who already belongs to another. Then He gave Himself to me in the form of the Sacrament, and afterwards He gave me to drink from the goblet; it seemed and tasted as usual.

Then He came very close to me, took me in His arms, and pressed me to His chest. All my limbs felt His, to their total satisfaction as my hart and my humanness longed. I felt truly satisfied and saturated. Also, I had just the power to bear this for a while, but soon, I lost sight of this handsome man, and I saw Him fading and melting away, until I could no longer feel Him next to me, or perceive Him within myself. At that very moment I felt that we were one together, without any difference. All this was real, tastable and tangible—like one really sees and feels the Sacrament, or the way lovers, taking pleasure in seeing and hearing each other, can get lost. After this I stayed one with my Love, melting with Him, until nothing was left of me. I was beside myself, in exaltation, and in my mind I was raised up to a place where many different Hours were shown to me.

PART III—De Stijl

Koor

Een volstreekte cirkellijn (is) geen volstrekteid van eerste orde. Een volstreekte cirkellijn is volstrekt als *lijn*. Maar zij is niet volstrekt zonder eenige beperking, zij is niet volstrekt als oneindige *lijn*, zij is geen volstrekteid van eerste orde, zij is niet de volstreekte lijn.

De volstrekt-rechte lijn is 'de' volstreekte lijn.

Waarom?

Omdat alléén zij als *lijn* een volstrekteid is van eerste orde. Ook haar straal, de volstrekt-oneindige straal, is volstrekteid van eerste orde. De volstrekt-oneindige straal is ook "de" volstreekte straal. Want alléén hij is *als straal* een volstrekteid van de eerste orde.

De kruisfiguur

De figuur, die de begripvoorstelling van het paar volstrekteden van eerste orde objectieveert, is de figuur der volstreekte rechtehoekigheid of: de kruisfiguur. 't Is de figuur, die straal-en-lijn voorstelt, herleid tot volstrekteid van eerste orde. Zij karakterizeert de verhouding der volstrekteden van eerste orde als een volstrekt rechtehoekige verhouding, een "kruis" verhouding. Deze figuur is wezenlijk "open".

M. van Domselaer-Middlekoop (spoken):

In those days, Piet Mondrian sent a message that he was in Holland and that he couldn't return to Paris. Mrs. Hannaert invited him to stay, and when one afternoon I came 'round, he was sitting with her at the table. He made a strange impression upon me because of his hesitating way of speaking and the nervous twitching of his mouth. In the summer of 1915 he stayed in Laren and rented a small atelier in the Noolsestraat. In the evenings we would go to Hamdorf because Piet loved dancing. Whenever he made a date (preferably with a very young girl) he was noticeably good-humored. He danced with a straight back, looking upwards, as he made his "stylized" dance-steps. The artists in Laren soon began to call him the "Dancing Madonna"!

One afternoon in 1929 I was with him in Paris and met the Hoyacks in his atelier. After a while, without saying anything, he put on a small gramophone (which stood as a black spot on a small white table under a painting of which it seemed to be the extension) and began quietly and stiffly, with Madame Hoyack, to step around the atelier! I invited him to dine with me as we used to do in the old days. Walking on the Boulevard Raspail suddenly I had the feeling that he had shrunk. It was a strange sensation. In the metro we said good-bye; when we heard the whistle he placed his hand on my arm and embraced me. I saw him slowly walking to the exit, his head slightly to one side, lost in himself, solitary and alone.

That was our last meeting.

Koor

Een "kruis"-verhouding.

Deze figuur is wezenlijk "open".

We kunnen haar trekken dóórtrekken naar alle zijden zoover we willwn, zonder haar wezenlijk karakter te veranderen, en hoe ver we de trekken dier figuur ook dóórtrekken, zij krijgt daardoor nooit een "omtrek", ze wordt daardoor nooit "gesloten", ze is geheel en wezenlijk onbegrensd, en daadwérkelijk onbegrensd: ze sluit alle begrenzing uit. Omdat die figuur geheel vanzelf uit onze begripvoorstelling geboren wordt, karakterizeert zij de begripvoorstelling van volstreekte tegendelen van eerste orde, als een begripvoorstelling van het wezenlijk "opene", het wezenlijk en daadwerkelijk "onbegrensd".

Choir: fragments from Dr. M.H.J. Schoenmaekers, *Beginselen der beeldende wiskunde (The Basic Principles of Expressive Mathematics)*, C.A.J. van Dischoeck, Bussum, (1916).

Speaker: fragment from M. van Domselaer-Middlekoop, *Herinneringen aan Mondrian (Memories of Mondrian)*, Maatstaf (1959/1960).

Choir

The line of a perfect circle is not perfection of the first order. The line of a perfect circle is perfect as a *line*. But it is not perfect without limitations, it is not perfect as an *unending* line, it is not perfection of *the first order*, it is not *the* perfect line.

The perfect straight line is "the" perfect line.

Why?

Because it is the only perfection of the first order. Likewise its ray, the perfect eternal ray, is perfection of the first order. The perfect-eternal ray is also "the" perfect ray. For only it is as ray a perfection of the first order.

The cross-figure

The figure which objectifies the concept of this pair of perfections of the first order is the figure of the perfect right-angledness: or, in other words, the cross-figure. This is the figure that represents a ray-and-line reduced to perfection of the first order. It characterizes the relationship between perfections of the first order as a perfect right-angled relationship, a "cross" relationship. This figure is actually "open."

Choir

...a "cross" relationship.

This figure is really "open."

We can prolong it on any side as long as we wish without changing its essential character, and however far we prolong this figure it never attains a perimeter, it never becomes "closed," it is thereby totally and utterly boundless: it excludes all boundaries. Because this figure is born from itself in our conception, it characterizes the concept of perfect opposites of the first order, as a concept of the essential "open," the actual and real "unbounded."

PART IV

Koor

Droom-schoone dood en onsterflijk verlangen,
Pracht van te vatte' en te voele' in vaste armen,
Schoonheid, gedrukt aan 't luid-bewongen harte,

Pracht van elkaar al vlammende te omvangen,
Zaligheid doende in sprakelóós erbarmen,
Zaligheid zelve in de opvlucht aller smarte.

O, lust! daar over mij de branding slaat,
Bij 't doffe bruisen der ontroerde baren,
Te zien hoe 't Leven om mij heen vergaat.

Maar Liefde niet, en midden in het staren
Op 't rustig stralen van uw klaaar gelaat,
Vereend met u, ter eeuwigheid te varen...

Choir

Dream of beautiful death and eternal desire,
Splendor of catching and feeling in steady arms,
Beauty, pressed to the lonely pounding heart,

Splendor of holding each other in a fiery embrace
Blessedness released in wordless compassion,
Blessedness itself in the lifting of all pain.

O, desire! the billow break over me,
By the dark spray of the thrilled waves,
To see how life perishes around me.

But not Love, while staring
At the quiet glow of your open face
United with you, journeying with you to eternity...

Madame Curie (spoken):

...Pierre, my Pierre. There you lie, like a wounded man with bandaged head resting in sleep.

...Your lips that I once called greedy are pale and discolored. Your little beard is turning grey.

...We placed you in your coffin on Saturday morning, and I supported your head as they carried you. We kissed your cold face for the last time. Then I placed some branches of periwinkle from the garden in the coffin, together with the little portrait of me that you called "the diligent student," and which you loved.

...Your coffin is closed and I will never see you again. I forbid them to cover it with the terrible black drapes. I cover it with flowers and sit near it.

The importance of radium from the point of view of theories in general has been decisive. The history of the discovery and isolation of this substance has delivered the proof for the hypothesis that I formulated according to which.... The chemical work needed to isolate the radium in the form of a pure salt, and to characterize it as a new element was above all my work.... And the substances which I have termed radioactive... I have used... I have accomplished... I have determined... I have obtained.... This work (...) is very closely related to the work which we performed together. I therefore believe that I correctly interpret the action of the Academy of Sciences when I conclude that the great distinction that they have bestowed upon me has been motivated by this collaborative work, and is therefore also an homage to the memory of Pierre Curie.

My dearest Pierre, you are never for one moment out of my thoughts, my head bursts, and my thoughts are muddled. I cannot comprehend that I must continue to live without seeing you, without smiling at the dear partner of my life.

My Pierre, I rose after sleeping quite well, relatively calm. It is scarcely a quarter of an hour later, and I wish to shout like a wild beast.

...The whole world is talking. But I see Pierre on his deathbed.

My little Pierre, I would like to be able to tell you that the golden rain is flowering, that the wisteria and the hawthorn and the irises are in bloom—you would have loved that. I would also like to tell you that I have been appointed to your chair, and that there were even some imbeciles who congratulated me.

I spend all of my time in the laboratory. I do not think that there is anything which I will be able to enjoy apart from perhaps scientific work—and no, not even that, for should I succeed, I could not bear it if you were not aware of it.

Choir: excerpts from Willem Kloos' sonnets published in *Verzen*. Wereldbibliotheek: Amsterdam, (1948).

Speaker: excerpts from the diary kept by Madame Curie shortly after the death of her husband. Part of Madame Curie's acceptance speech for the Nobel Prize in 1911 taken from Françoise Giroud's *Une Femme Honorable*. Librairie Arthème Fayard, Paris, (1981).