

Gnoetry is the name of a software application initially conceived by Eric Elshtain and Jon Trowbridge, built by Trowbridge, which also became the name chosen to represent a small collective of creative researchers pursuing the craft of creating processed poems with computers. Works presented in the anthology establish these individuals as serious, skillful technicians and artists. Comparing it to the first major print anthology of computer poetry, R.W. Bailey's 1973 *Computer Poems* one can really detect how methodologies and aesthetic intentions have come to differ. This anthology in many ways provides amazing evidence as to both the progression of digitally processed poetry as well as to the positive attributes of unified research exploration. The variety of approach by each author and on the whole is impressive, as is their overall emphasis on divulging processing involved with their compositions (in a way that few authors in Bailey's anthology partake). Knowing the interior substance and machinery of the poems inherently demystifies the end result and provides further substance upon which to build literary analysis.

At the outset of *Gnoetry Daily*, Vol. 1., edde addad presents "Methodological Notes" in which he describes how programs used by individuals involved with Gnoetry, "often work by reading an existing text (such as a set of poems, novels, news articles, etc.), building a representation of the text's word use, and using that representation to generate poems" (iii). Specific attributes and capabilities of the primary programs used by the collective are introduced, without addressing any sense of limitation (leaving it to users of the programs to discover the confines of each). Addad informs us that *Gnoetry* reads input texts to build word "n-gram" models: "a representation if the text's adjacent words", from which it produces poems, and *charNG*, does the same with a text's adjacent characters (iii).¹ Users of these programs are able to make selections from the output and rearrange them. addad writes how another program, *Infinite Monkeys*, "lets the poet define templates into which words are randomly placed," but never discusses the implications or intentions of the process—leaving these deliberations to this anthology's readers [and to critics like us] (iv). Reading the "Methodological Notes" is enticing in its suggestiveness; for example, without a full introduction to the mechanism we are informed that the program *ePoGeeS* generates lines ("from word bigram models") and selects "which best matches the phonemic sound" desired by the user (iv). Reading this, one might if nothing else be curious as to ways in which a machine goes about making nonsense into lyrical poetry. Concluding these notes addad writes, "Generally, we just want to write good poetry," and so once again the question is raised: can humans and computers can work together to produce compelling verse? (iv). As the following readings from the anthology show, the answer is a resounding "Yes"...

Eric Elshtain offers a telling introduction to his work, christening the anthology with a piece entitled, "Executing Poetry Politically: Using a Machine to Comment on the States of the World". Elshtain describes how his non-dogmatic politics involve, "an aesthetic engagement with the social world told in a communal voice," in which his choice of text enables "contemporary voices told in poetic time" (1). Therefore he selects political and social texts (e.g., Wikileaks documents) with which to make haiku, and mixes various poetically (thoughtfully) linked texts into [open form] poetry. "The Debt Ceiling Haiku Blues" is an unusual call and response song, which begins each of its ten stanzas with a singular refrain ("Whoever says no/to this?"), which are followed by an answer crafted by the program (*Gnoetry*) and its user (Elshtain). The clear, short stanzas in "Cuba Renga, or Cuba Is A State on the Take" and "The Flowers of Qadhafi" paint pictures untold by

¹). An n-gram "is a contiguous sequence of n items from a given sequence of text or speech. The items in question can be phonemes, syllables, letters, words or base pairs according to the application" (<http://en.wikipedia.org/wiki/N-gram>).

the article and which the poet may not have been able to tell on his own. What we see in “The Debt Ceiling Haiku Blues” is an author imposing a singular refrain, and then working cooperatively with *Gnoetry* to flesh out the poem. In “The Flowers of Qadhafi”, in addition to Wikileaks and “Qadhafi cables” the author also add Baudelaire’s “The Flowers of Evil” into his mixture, creating a short poem that features a clever rhyme blunt yet speculative ending:

A flash then the night,
suspend the
censer like

an acolyte,
corrupted, full
of insults and

of tears. To
study, he stressed
that he is over (5).

While the Williams-esque triads do not reflect Objectivist aesthetics, per se, the brevity, force, and compactness of the poem proceed directly, and surprisingly capture the finality of a current event while managing to get the reader inside the mind of a tyrant while using sparse phrases and few words. The poet and program collide to make this happen.

In the last of his poems in *Gnoetry Daily*, Vol. 1, “Wuthering Spectacle”, Elshtain eschews direct political content, but in this mix of Bronte’s *Wuthering Heights* and DeBord’s *The Society of the Spectacle* the lines conceive an imagination addressing personal and cultural realities, finally introducing the idea that we all may see things differently: “My walk/on the same as your head?” The poem reaches out of the machine, attempting to create an alignment between reader and other.

Elshtain in addition to contributing his own poems, also includes a few works “by my fellow end users and programmers” (1). This gesture of generosity is in keeping—if not indicative—of the collective spirit of those involved with *Gnoetry*; further, Elshtain’s selections reveal the great variety of semantic approaches and modes of interpretation practiced. For example, “HIS ARM WAS MISSING, AND HE NEEDED HELP”, composed by Chad Hardy using *Gnoetry* and “Random, Katrina Sources, Various Authors, Birth Source Text”, are fragmentary and almost funny like an irreverent Flarf (i.e., culturally extracted mash-up) poem. The constraint of having a limited number of input channels, however, enables the author(s) to focus on delivering a poignant and grotesquely rendered articulation, in which the poem’s persona ultimately fails to send the “blame” for misfortune “into these animals” (ostensibly victims of Katrina) (7). Alternatively, eRoGK7 and *Gnoetry*’s condensation, “Why Do You Have to Work for the Rich?”, equally political, is much wilder in its confrontation with fact, beginning “Three way fuck me in a/vividness of angry/black wasps.” (8). This slant, of course, completely results from what the program produces and how the author chooses to select and reshape the digital output. Anger and sarcasm are the chosen tone in a polemical rant (“Slaves in the same little/house over and over,/the houses in Holland,/Russia and the police/do have intelligence”) that emerges from random then shaped collisions between the author, program, and multiple (6) textual inputs, including ASSTR (i.e., Alt.Sex.Stories) Texts, Howard Zinn’s *A People’s History of the United States*, and W.S. Burrough’s *Cities of the Red Night* (8).

“FREE GRASS”, also by eRoGK7 and *Gnoetry*, returns to gentler triads, which are in fact a series of ten haikus that integrate Lawrence Lessing’s *Free Culture* and Whitman’s *Leaves of Grass*. A humour emerges in what begins as an erotic homage (“Song of manhood, in/my hand, Walt Whitman! My right/hand, florid with foam!”) and then proceeds to incorporate repetition of a scripted refrain (as seen in

Elshtain) (9). Its conditional and devotional tenor perpetrates Whitman's style and Lessing's language to propel its spirit in passages such as

I would love to be
Wrong and misguided in your
Room. We can go down!

and

I would love to be
used. O God my opening!
Anything but safe! (9)

We know nothing of eRoGK7's sexual orientation, but the partly present homoeroticism is hardly veiled. These poems can be read from different angles, of course, and here we see terrific models of techniques (and cyborgian) voices that, besides being poets, are "Anything but safe!", an axiom we must consider important to members of the group, since it is repeated when eRoGK7 includes this same excerpt amongst his contributions to the anthology (9).

Elshtain's final selection, addad's "dictators in failing (Decline and Fall: May 2011)" topically returns to geopolitics, but suddenly coded messages, akin to those found in Mary Anne Breeze's (mez's) *mezangelle* language, emerge—as seen in formations such as "Os:a.ma[zed] bin Laden" (10).² The text in brackets results from using *JanusNode* to process *Heart of Darkness*. addad fuses "codework pseudohaiku" with output generated with an exterior program and processes (10). As in *mezangelle*, words run together, to be fused by the reader in the moment. This compositional strategy succeeds on multiple levels, for in the end its lines, while capacious and extending in multiple directions (e.g. "germ][any][m][ore][g][on][e"]"), are also capable of transmitting clear messages in their simplest iteration, as in "Times escape peace" emerging from "tim][es][ca][pe][ace", which alternatively could be read "Times cape peace ace" and in other ways (10).

It's a tumultuous time for language, and poets corroborating with computer programs are not helping matters. What kind of poet surrenders control to algorithms (or a series of them)? Not traditional ones, but certainly some fortuitous ones—who in their chosen modality begin to question their own identity as well as the fundamental identity of poetry. The section of poems presented by eRoGK7 (a.k.a. Eric Goddard-Scovel) is preceded by bountiful explanatory consideration, in which the core of working with *Gnoetry* is partially revealed. After opining on how his (and by extension the collective's) approach, disrupts "the author-ego complex" and makes "the activity of writing into something less self-involved than more 'traditional' ways of writing, eRoGK7 explains how working with *Gnoetry*, "is more like playing a game called 'What is the best poem you can sculpt from these words here?'" (11). This ontological stance has the effect of making him, "much freer and less anxious about engaging in political writing"—and, as a result of the author's input choices and choice(s) of output, it is political writing (11).

"Why is there a prison" employs a "chatbot", or a "type of conversational agent" programmed to "simulate an intelligent conversation with one or more human users via auditory or textual methods".³ Naming his device "**gertbot**," eRoGK7 instructs it with "lesson plans" that combine lines from Gertrude Stein's writing with lines made by *Gnoetry* with Stein's work as source, and

² *mezangelle* is a hybridized vernacular invented by Mez, which "employs text and text format manipulation to give an organized set of letters multiple constructions and meaningful dimensions" (*New Directions in Digital Poetry*, 157).

³ <http://en.wikipedia.org/wiki/Chatbot>

eRoGK7's own "Stein-influenced dialogues"; the aim is to engineer a poetic voice, that "speaks" using syntax and diction similar to Stein's.⁴ In this example, because the first line declares, "Why is there a prison", the accumulating lines seem to elucidate, without interference and with poetic charge, confines humanity builds to legislate its people.

As discussed in *New Directions in Digital Poetry*, among the developments that has arisen with text generators involves programming into an application grammatical and stylistic traits of a known writer, as seen in Jim Carpenter's *Erika* and Millie Niss's *The Electronic Muse*. Stein's unique form of diction and verbal construction has been mimicked previously by Jackson Mac Low's "PFR-3 Poems" (see *Prehistoric Digital Poetry: An Archaeology of Forms, 1959-1995*, 45) and by *Erika* (see *New Directions in Digital Poetry*, 124), but eRoGK7's direct and thorough implementation of Stein as verbal and conceptual influence, not to mention his own rhythmic understanding and interpretation of her sense of verse, takes the results to a new level. This poem appears to embrace, but is also uncertain of, fear:

I believe in terror.
This is not the same thing that is all.
There is no arrangement.
It is very likely to me (13).

In the end, the lyrical back and forth, its multidimensional address from a supposed personal ("I" formation), almost seems stoical as its lyricism levels the perils of the identified subject into something not insurmountable.

From there, eRoGK7 changes course with a poem titled "**Why People Like Caddyshack**", which directly lashes out at human inequities based on disparities in wealth. He references the comedic movie, whose plotline involves men hunting down small animals, but none of its source texts are related to the movie. Thus the poem itself is minimally (if at all) "about" the film but rather looks at the global culture that supports its success. The persona in eRoGK7's poem views this "convergence of/nihilism and the/death star" as racist, and its lines conversationally, if peripatetically, work their way to declare the scale of suffering caused by conflict resulting from systemic economic inequity (14). This persona divulges thought and observation without allowing distraction, to the point of realizing a need for the type of escape that entertainment affords. His next poem, "Fucking Get Over It", in turn, as a pornographic offering, indulges in escape through a type of guarded fantasy:

Funky town, no
one is free, producing
a piece of music can
motivate us to piss
on each other (15).

Obscene or not, the in-your-face colloquial vulgarity (e.g., "good to rape the inside/out of my ass") presents a serious formal contrast to the tenor of the previous poem in its use of blunt imagery (15). The language and thus verbal dimension of these poems nearly completely differ because only one out of 6 source texts used in these examples is common to both. The author desires to write a different kind of poem, and loads up a largely different set of verbal ammunition, allowing a minimal amount of (serial) crossover between the works.

The subject, and approach to lyricism in the next subject is even more drastic. "Grasping, as in an Umbrella" is a prosaic explication of thought containing five long lines in all, presenting what emerges as

⁴ <http://gnoetrydaily.wordpress.com/2010/11/30/three-gertbot-lesson-plans/>

gospel from stemming from writings by Wittgenstein, Nagarjuna,⁵ Stein, and others. The words emit the sense of Buddhist, and other philosophical, emptiness:

How a buddha has the same nothingness striking the pose of an umbrella, hoist it by calculating the logical syntax of cessation of grasping (16).

This poem offers nonsense koans that remain slightly beyond reach of complete cognitive grasp, and it is here that for the first-time a sense of cut-up method being used becomes perceptible in phrases such as “suggesting a pin is simultaneous as a lecture” which is grammatically correct but does not at follow any rational train of formation—a trait reminiscent of Charles O. Hartman’s *PyProse* (16). eRoGK7 alternates between lucidity and abstraction, ultimately using nonsense to arrive at cohesion, or arrive at clarity, and in the end bring unity to the poem and its message. “The Reason” (2009) mixes selections from texts by Charles Darwin, Wittgenstein, and Jules Verne to cobble together a Cubist apparition—and, finally, the disappearance—of a likeness of a dog. Replacing Verne with H.G. Wells, eRoGK7 also uses a similar approach to construct “The Only”, a poem whose lyric is not as dynamic due to its minimization of poetic language. One of the curious authorial decisions eRoGK7 makes in both these works (which come from a series titled *The Same*), is to include a copious amount of non-poetic words; he chooses to employ articles excessively—as well as other small words (e.g., “the”, “of”, “in” and “a”) without particularly positioning them to illuminate ideas directly or have glaring musical effect, traits which could be considered vital in any approach to writing poetry. In several of “The Only”’s short lines, these words appear as many as five times, and appear overall a total of more than fifty times in this twenty-four line piece. This choice has the effect of tempering poetic potency in a way that words used in “The Reason” (a poem of similar length in which these words appear ten fewer times) resist because its composed language is more expansive. Excessive use of articles and short words is clearly intentional, but to what purpose? eRoGK7 uses a stylistic paradox (using articles to propel poetry) in order to explore contradictions both of human and artistic forms, reflected in these lines from its final stanza:

organs of the most diverse
conditions · would succeed in making so
perfect a contradiction · any one
adapted to express the same result ·
the nature of a formal concept · is
a contradiction · is articulate (18).

“The Only” does, in its unspectacular but effective stance, articulate a poem that is very similar to another poem, yet also presents a radically different agenda. Stylistic techniques involving the use of many non-vivid words are similar in both pieces, whose outcomes completely vary—most likely because Verne’s elements combined with Darwin and Wittgenstein, brings something alternative to Wells’ text in this equation. These poems share a common general approach to composition, but the important point illustrated by eRoGK7 in these examples that now using technology, the same software and (poetic) mindset, using different verbal filters, will ultimately create dissimilar poems. A poet legislating the output, being able to pick and choose what goes in and what is left out, absolutely has the power to modulate content to her/his liking, and to different thematic effect.

Excerpts from eRoGK7’s “Free Grass: Haiku by Lawrence Lessig & Walt Whitman” are presented in 5-7-5 form. Instead of one author, or many, we are explicitly given two, and given Whitman’s sensibilities and style it is relatively easy to dissect these classically organized pieces.

⁵ “Often referred to as “the second Buddha” by Tibetan and East Asian Mahayana (Great Vehicle) traditions of Buddhism, Nagarjuna offered sharp criticisms of Brahminical and Buddhist substantialist philosophy, theory of knowledge, and approaches to practice”. (<http://www.iep.utm.edu/nagarjun/>)

Lessig, the Stanford Law School professor with liberal ideas about copyright and trademark with regard to technological application, is not at all known as being humorous—nor is this a trait ostensibly reflected in Whitman's work. However, the way eRoGK7 fuses their voices is at times comedic, as when he refers to the Marx Brothers within the context of a typical Whitmanic brotherly invocation

O my brothers and
Warner Brothers, and the Marx
Brothers and sisters (19).

This example may not accomplish the type of illumination reached via the processes of archetypal haiku, and there is no pretense of doing so in this segment. These haiku, nonetheless, arrive at poignant conclusions, as in

On average, we
must be a violation
of democracy (19).

Through them he perhaps even emulates what Whitman might have ecstatically written about today's technological society:

I love the world. No
doubt I have the Internet.
Sparkles from the world! (19)

While difficult to read this example without sensing tongue-in-cheek humor, beyond the point that is made in many mashups—that different works of art can be productively synthesized—eRoGK7 fuses his sources two and make something genuinely new and heretofore unimaginable hearing from either author's voice. Other segments of "Free Grass" speak in seemingly original contemporary terms to the processes of both digital composition and ego-driven authorship as well as to cultural predicament:

I find it very
hard disk. O to disengage
myself from my life (19);

In all, fifteen haiku appear, one of which has already been seen amongst Elshtain's selections. In sum, messages they project use external texts to address the introspective concerns of a virtual author, as in the passage:

My life: Some of what
was a human, with links to
pictures and writings (20).

At the series' conclusion, eRoGK7 offers a sober self-evaluation that indicates the intention of his actions, at least from one perspective:

This is piracy,
to exchange content on the
surface of poems.

No mistake can be made about this point: what is being put forth in these poems is a type of poetic piracy. Fortunately, words are not only stolen from the original author but are returned as reshaped, provocative entities.

The last of eRoGK7's poems appearing in the anthology, "[It is not what I had judged.]" has a single source, Conrad's *Heart of Darkness*. Instead of presenting a bleak picture, or series of images, this work takes shape as a love poem. Here eRoGK7 at very least suggests alternative possibilities held by the language used in Conrad's work, veering from common interpretation of the novel's overall message. It is a sensational recasting, or transformation of the connotations of images laden with heaviness in (or within) their original context. The fear that accompanies Conrad's tone is all but absent; eRoGK7 reclaims "darkness" as something to be enjoyed with a lover. Instead of terror, readers encounter a sweet sensibility, without triteness, in "smell of the first/time, the tall grass and the starred darkness" (22). The smell of mud is "inviting", and the river is something to enjoy ("to drink") and to co-exist with (22).

Following eRoGK7, Matthew [Lafferty]'s work includes the first shapely poems in the anthology, in which left-hand margins are not vertically aligned. The poem, achieved as a result of applying *charNG*, 5-gram,

and Markov chaining processes to eRoGK7's "Introduction" in the anthology, appears as stitched together fragments that slice apart, providing poetics angle to both the composition and the impetus behind the composition in which "my/author names" are "an/awkward sentence" (23). The construct "I/can't real?" raises issues behind the scenes, perhaps indicating insecurity on the part of the author, leery of a poetic conceit of realism, or poem as a vehicle for description. Like his colleague, Matthew explores the premise of poem as a shape-shifting prospect, where programs and texts are tools to be used in a synthesis of thought and expression. This is a poem of discovery, in which the author realizes, "What I've been/I've/been writing/to since" (23). Staggered lines supply a sense of broken utterance, of stuttered rambling that conclude precisely in realization.

Most of Matthew's poems resist overtly portraying this fractured characteristic in favor of a more conventional appearance—at least presenting fragments with aligned margins. "Testimonies", for example, is much more direct and oriented toward narration and exclamation. The lines are looser, but intact and flowing; its sources are indicated simply as "The Words" and the author admits he is unable to remember which generators were employed. Encountering the title, we instinctively wonder what is being offered testimony, and the poems' capitalized "Son", "Father", "Him", and "Son of Man" point us in a clear direction—"The Words" becoming revealed after a bit of research as the "modern presentation of the words by the teacher from Nazareth" which "departs from the traditional layout of the four gospels" (24-5).⁶ While illuminating the power of devotion to an idea, Matthew reorients the narrative, with a selective processes enabling him to alter and shape, if not refine (or at least personalize) its original messages to divulge how this power is compromised when driving ideology. His "Testimonials", which pay testimony to those who become victimized by such conditions, begin generally enough. The poem-as-sermon offers a glimpse into the devotions and sufferings of humankind, and the rewards and value of offering, of making an effort to live passionately for a cause—the most enriching types of devotion. Readers expecting discussion may be surprised by the didactic voice of the poem, which intensifies to reach the brink of dogmatism in its second half. In the end, however, the poem is a call to follow one's own passions towards creating a better existence for all, its voice reclaiming a position as a "Son of Man" from those who co-opt sacred practices with nefarious purpose:

We the laborers are few;
they know not what we worship.
Refrain from death unto life,
as the Son! (25).

"The Words" claims to enliven Biblical passages, which are now molded further by a processing author in the present.

The program *gnoetry*'s compositional interface, lurking as a conceptual background throughout the anthology thus far, explicitly comes to mind while reading Matthew's "Walden Couples".



Diag. 1 detail of Gnoetry 0.2 Interface

⁶ See, <http://thewords.com/index.htm>.

In Diag.1 we see how *Gnoetry* is operable on a word-by-word basis, allowing the user/composer an opportunity to select or remove words. The shifts in lines and phrases in “Walden Couplets” may be perceived as patchwork compositions, this one beginning:

night woodlot
settled
what makes perceive themselves
rather hags aliment
force and blow firm (26).

These couplets, which read both as pairs and in series, jaggedly set a scene, skewing syntax to activate quickly thought speech and resolve action. I see them as flowing with immediacy and freshness compounded. Patchwork qualities are present, bringing poetic results through its variance and arc of lines. The work does not recall a Thoreau-ian sensibility, unless the lesson learned by Thoreau’s protagonist was to embrace, somewhat enthusiastically, natural decay over self-reliance, as in the conclusion of this poem:

Having saving living still
crave
melting (32).

“Walden Couplets” were made with edde addad’s program *eDiastic*.⁷ This program uses a “seed” text to read through an input text and produce output based on the diastic technique developed by Jackson Mac Low. In diastics, “a phrase (or even a word) from a text is chosen, and then words in a source text that share the same verbal or letter pattern are extracted” (Funkhouser 2007). Here Matthew appears to apply a text of his own (“NaPoWriMo 2011 | 20. a haiku for my oven”) to Thoreau, a haiku that reads: “not a warm rain/from today’s wind :: my oven/brings *this* spring’s heat”.⁸ This seed gives, through its analytical computation of letters in *Walden*, life to an entirely new poem that appears to contain an episode of spiritual discovery that forges an altogether different type of message. Introspection has “fruits”, though if transcendence is reached in these fourteen lines, contemplation leads one toward immaterialism in non-existence. If one perceives any ambiguity at all in Thoreau’s observations and conclusions, this is a trait clearly magnified by Matthew’s scrambled iteration, in which the finite components of *Walden*’s language are re-presented from a calculated point of view.

“keep snow about” is also an *eDiastic* text made with *Walden* (and the seed text “know a tree”), and the word crave happens to appear in the final line (27). Otherwise, a different sensibility altogether emerges from this composition. Thoreau’s forest is in the forefront from the title onward

keep snow about. drowned
as
are the twenty taken,
known, as a thousand midwinters
are
or are. make
known.
wrapped trees names
known
a prey inherited
kernel in woods notwithstanding
and
that grew the benefit.
kept ends thought grown
are

⁷ See, <http://www.eddeaddad.net/eDiastic>

⁸ <http://latovp.wordpress.com/2011/04/20/napowrimo-2011-20-a-haiku-for-my-oven/>

to crave the same (27).

A craving is present, yet the object of desire is something altogether different. Instead of seeking an endpoint, the voice here strives to grow, to sustain and build knowledge ("thought grown"); within loss ("the twenty taken"), awareness extends "wrapped trees names/known/a prey inherited" (27). The word "crave" enters these poems because of commonalities shared by the letters that comprise the seed text (a homonym of gnoetry) and those appearing in *Walden*; the word becomes thematic to the poems shaped by Matthew, a single point of axis to writings with roots in the same text that are very dissimilar in form and content.

In "five from Walden" Matthew presents shorter poems reflecting various sorts of transcendentalist (independent) thought and naturalistic contexts. The seed texts for two of the passages are a long quote by Goethe (congruous to *Walden* with harmonious declaration) and the rest stem from one of his own haiku—"toddling she goes/across the gray-brown berber –/step step, foomp!"—which is playful and seemingly unrelated.⁹ An extremer degree of fragmentation enters into these examples, which bring *almost* absurd qualities to the lines and require a large degree of suspension of normal diction from the reader. The fourth segment is most mysterious and difficult to decipher:

the board redeemers
paid myself stealing,
sang who them
go
and actually for into grass tropes
to whole freedom (29).

Lines (verbal constructions) such as "sang who them" require the reader to make connections or add connective tissue to the work in order to assemble sensibility, and encountering formations such as these presents obvious challenges. For me a pro-nature decree or celebration is apparent in the final phrasing ("for into grass tropes/to whole freedom"); those who sing admirably arrive at liberation for taking something that does not belong to them. These works, like many works of postmodern open-form poetry, require readers to decode written projections, which are words once or twice reassembled already. With effort, it can be done. Syntactical leaps characterize segments of "five from Walden" in a manner previously known to experimental poetry, but which have not as yet dominated the examples of Gnoetry previously explored. Only the final example here ("the surprising/finds fog flower forms/trumpetry") is straightforward, which is extremely interesting because of the disparities we see between text that use the same seed and source text in these last two examples (29). This indicates the radical flexibility the process offers, as well as the fact that subjective selection and authorship play no small part in it.

Matthew's final three poems in the anthology, composed with combinations of generators processing Biblical passages, contain religious overtones. The first two, "fragments from James chapter 6", generated with "charNG, 7-gram (high, I know), Markov chaining", and "Genesis chapter one" ["charNG (part i.), eDiastic (part ii.)"] read fluidly—possibly due to the author's respect for the Bible (30-1). Whereas the previous (*Walden*-based) poems take on a more personalized, fragmentary shape, clearly reignited messages, enlivened by surprising (or sudden) juxtapositions, are implanted from Matthew's epigraph to "fragments from James chapter 6" onward. Interestingly, the epigraph itself, which is in quotes, mimes a Biblical passage ("bear olives, or you face of suffering")—presumably this is a fragment he has generated elsewhere, which he uses cleverly to reminds us that the Bible itself uses unordinary language (30). Nonetheless, the selected fragments are somewhat preachy (e.g., "7. Be patient,/then,/to God"), but also poetically intone corporeal realities, as in this pairing:

- 14c. and each person wants evidence that comes into them.
- 24b. after desires (30).

⁹ <http://latovp.wordpress.com/2011/04/13/napowrimo-2011-13-a-haiku/>

The poem's final utterance, like the epigraph, blends heretofore disconnected phrases to propel a new sensibility to the words:

“Go in peace; keep a tight rein on
the scribes” (30).

The suggestion here, that writers must be watched and controlled in order to sustain peace, is curious, and perhaps self-reflexively speaks to the potential chaos of generative processing. Matthew, recalibrating gospel texts, makes something meaningful in a divergent context. “Genesis chapter one” more straightforwardly addresses the “good” of God, of what God saw (“moves, and evening/fruitful”) and did (“called/their kind after the earth”), exhorting readers to embrace the same in its conclusion:

seasons
creatures see
deep light divided
greater of and over (31-2).

We have illumination and transcendence in spite of any other possibility, spoken with poetic language, form and sensibility. In “Revelation chapter twenty two”, God’s communication is made personal: “Come! He said/to/me”; in turn, “I am they” and prophecy is propelled. “The Book of Revelation”’s messages are bluntly distilled, and in fact become expansively gritty in part ii’s oratory:

testify, name prophets
bearing filthy
righteousness (32).

Encouraging such action curbs a potential dogmatism from pervading the poem, opening new dimensions into what God asks for. At the end, Matthew seemingly (somewhat ambiguously) even goes as far to transform the word (or concept) Christ into a verb, providing an inventive (if instructive) twist to the poem:

river still proceeding
Christ them away ::
take the book (32).

Coherence and narrative partially result from the processes employed. “fragments from James chapter 6” is practically a narrative poem because few verbal distortions will occur in a 7-gram analysis (in which the program selects output in which 7 sequential characters appear). *eDiastic*, used in “Genesis chapter one” and his last poem, “Revelation chapter twenty two”, tends to jumble texts in unconventional ways. As Matthew shows here, however, its output is also controllable—certainly through human editorial intervention—with fragmentation masked in the process of shaping artful diction. These methods lead to the production of enlivened texts that are minimally skewed and distorted; their readability exists within the boundaries of poetically acceptable material.

edde addad’s section begins with an Introduction, titled “Five Ways to Approach Poetry Generation (as a Natural Language Researcher)”. This screed is not only instructive, but its tone portends knowledge so it nears the force of a manifesto, and thus contains insight into the values embraced in addad’s practice, which may be useful for anyone who seeks to explore similar expressive terrain. Four of the five of addad’s approaches I believe to be absolute truths:

- 1.) See poetry in all research,
- 2.) Integrate the human, and instantiate,
- 3.) Know the Ways of all Practices, ...
- 5.) Write explanations for those you might want to know (33).

Integrating the human would seem to be impossible to avoid, until a computer learns to program itself. addad’s debatable “approach”, “4) Understand the true nature of poetry generation” is the weakest decree, mainly because establishing the “true nature” of the craft can be seen from many different perspectives. Each of these points speaks basic truths regarding the creativity, depth, and passion required for effective communication through poetic algorithm. Aesthetic horizons continually broaden, and must be considered from a span of viewpoints. To succeed, one must, as any artist must, be saturated in her/his craft; as addad writes, “Every time you encounter a research artifact (algorithm, toolkit, corpus, result, ...), ask yourself how it might be used to generate poetry. If you do only this, you will benefit” (33) His advice is practical, inspired, idealistic. Charting the “Ways of all Practices” addad’s

outlines precisely four types of Practices (Research, Procedural, Resource, Aesthetic), each corresponding to its own objective (e.g., “*Research Practice* investigates issues in language, meaning, and computation”, “*Resource Development Practice* develops tools for generating poetry”) and “Way” (e.g., “Way of the Scientist”, “Way of Oulipo”, “Way of the Hacker”, “Way of the Digital Poet” (33). If there is a flaw in his presentation of these ideas, it is only that he neglects to consider the possibility of crossover between Practices. addad celebrates the freedom one achieves by embodying the characteristics he outlines, stating, in conclusion that in his view “your knowledge and abilities are constrained only by your will” (33).

What do the poems of a contemporary writer who embraces such a stance look like? To the eye, half of his selections are typically formatted, justified at the left. Others take shape in visual form as lines made up single words or short phrases contoured down the page; one, titled “! #0p3”, uses “leetspeak”, resembling examples of codework and mezangelle, and appears to blend SMS, alphanumeric type, and symbols instead of using conventional language. Unsurprisingly, addad uses a variety of programmatic methods, and a range of seed texts, to achieve myriad results. In “so small the man”, the first three stanzas gradually accumulate in their intensity of “breath”, weaving long, powerful lines, addressed to “gentlemen of repellent aspect remotely connected with blood” (34). addad’s poem seeks, very economically, to locate mankind’s suffering and some of its causes:

the rich in science this favor
the gods uniting this is plain and all places mysterious
and boasted high ambition from life and their properties (34).

Its critical, cosmological schemes particularly recall the twisted litanies of Will Alexander (without the ornate vocabulary), lengthening increasingly before dropping its heavy bottom line (“mysteriously pronounces the wretched creature”), which abruptly shifts the reader’s perspective (34). Using *ePoGeeS* to generate “bigram language models” in this work—thereby blending antiquated texts (Goethe’s *Faust* and Oscar Wilde’s *The Importance of Being Ernest*)—the program identifies sequence of two adjacent elements in a string of letters, using these patterns to construct lines from output results (34). The grave tone of the work may indeed compare to its counterpart in *Faust*, and certain themes present in Wilde’s text are intimated, but this fusion serves to invent from historical texts, making something succinctly relevant to readers in the present.

In other examples made with *ePoGeeS*, addad’s work retains its conventional appearance but otherwise diverges in style. In “deepest gorges deep”, characters are named (e.g., “Margaret” and “mephistopheles”) and a story is constructed in its twenty lines. “day by day” uses a different poetic technique, which involves repeating the words “impossible” and a line consisting of the unconventionally phrased “you to ____ cope” (e.g., “you to humble cope”), which accomplish the commendable task of transforming nouns to verb forms in the last two lines of each of its three stanzas (39).

The more lyrically-oriented language of “rock out”, made with charNG (with 4-character n-gram Markov chaining) may be discerned as unsurprising because its seed text is a hip-hop song by Redman, and the poem reaches its most interesting heights are its first two (of four) brief stanzas, the language of which, in spite of its echoic repetition (rooted in the original lyric), do not recall anything I have ever heard in a hip-hop song, as in the opening stanza,

Shake
testing
your
witch
unbuck
out (35).

Here the poem seems to pronounce orders, to actively explore mischief and proceed without fetters. The condensation of language—of finding a way to say a lot with few words, as well as using fragments of words (e.g., “unbuck” above, “pract” below) which retain expressive value—

is especially notable and enable refreshing tone in the poem. “rock out”’s second stanza begins with a word that combines fragments of Redman’s words “Proclimator” and “cockeyed”:

Prockeyes for
pract
thing
out (35).

Although in the end parameters addad establishes, as well as any editing he does to the poem in miniature, mirrors the vigorous inclinations pronounced in its seed text, doing so while shaping alternative orientations. Rather than present a pro-sex anthem, as does Redman, we read in “rock out” potentially *both* a violent poem (depending on how “kill” is interpreted in the lines “Shake to/kill/Right/up”) or as something containing more innocent and youthful energies (“Palm in/Palm”) with its sense of what it is to “rock/out” (35).

“Crowning the blood” also utilizes Markov chaining, but with a larger n-gram number (i.e., 6), so that fragmented words are absent. Language from the seed text, Shakespeare’s sonnets, is overt, but represented with new gusto, as seen in the opening stanza:

With murderously
with flatter’d with
disdaineth (36).

The condensed, preposition-driven version of the Bard’s speech *rolls* differently in its mashed-up, processed tongue. Here, addad creates passages that emulate Shakespearian tone, but point the sentiment in alternative directions. Compiled anew, the fragments,

So am

I
as thy
fingers of
sweet smell of
betraying
to
kiss

are beautiful but do not celebrate love the way Shakespeare’s poems did; Addad’s processing darkens the mood of the original (36).

A similar effect is found in addad’s “Unthinkable”, which implements *eGnoetry* to produce a conventional-looking, discursive, story-telling poem. In this example a deep contrast in tone familiarly stems from the disparities of its sources: Lewis Carroll’s *Alice in Wonderland* and *Through the Looking Glass* are blended with Orwell’s *1984*. The juxtaposition of sources is extreme, and clearly leads to the poem to embody two distinct voices. The fantastic elements of Carroll’s texts are absent altogether, and the selection or editing particularly shapes the sensibility contained in the work into something grim. An initially unexplained conflict emotionally erupts until its conclusion divulges, “Punishment/was merely a child’s death” (38). The remix results in the reader confronting human agony, unobstructed by abstraction. Through the remix, pathos develops in a non-mawkish way, leading us along an engaging, somewhat unexpected path.

As previously mentioned, lines of “! #0p3” (“I Hope”) appear in the online jargon known as leetspeak, a form known for replacing letters with similarly shaped numbers (e.g., “means” becomes “me4ns”); words are rendered as graphi-phonetical representations.¹⁰ Here addad ups the ante with regard to transcreation. In addition to processing original texts by Goethe, Prince, Joy Division, and an NSF Grant Proposal Guide, addad ’s notes acknowledge, the work is “post-processed with leet charfont and codework insertion mappings using JanusNode“ (40). Did the original output compel addad to re-process the text? On one register poem’s opening lines, which ask the question, “How deeply am I

¹⁰ As noted in *netlingo*, leetspeak was originally used by hackers and gamers but is moving into the Internet mainstream (<http://www.netlingo.com/word/leetspeak.php>).

too conscious of the primary means/of hate identified below. Future days have power”, seem to declare necessity for altered forms of speech (40). In this example, a contemporary lexicon addresses an old issue. Not all passages are as easy to “translate”, and “! #0p3” points back to corporeal and romantic matters as rueful, and untangling oblique speech such as

Cur53d, 70 y0ur m4n Of :f.l!3[w0rk5] y0ur 80dy,

7h47

10v3,

70 :c.ru[c!fy]5h m3 10v3r

takes some effort (40). In addition to mezangelle-esque splits, decoding the letters involves obstructs the flow of the task, and piece the lines and stanzas together bit-by-bit. These lines expand in new poetic ways, blossoming gradually to readers. The poem’s concluding lines, “I hope, to wander the/crowd”, indicate an explicit need to be part of a larger contemporary *whole*, especially since leet is not typical compositional rhetoric in literature. With the addition of this component, addad bestows, beyond poetic feeling and sensibility, a type of present-day semiotic relevance through his poem.

nathanielksmith introduces his poems by noting his belief that “cut-up” works, which he creates with his own software programs (e.g., *Weltanschauung* and *Spoke Words*), are “an act of divination that reveals to the reader (and poet) connections, themes, ideas, and imagery that only algorithms--guided by no emotion or bias--can unlock”; he also explains his preference for online text as primary source material (41). Although he never cites specific sources for his works, we presume his “automated cut-up” process involves, “the spam-laden and the profit-gearred content waiting at the tail end of every Google search” (41). Defining the aesthetics of his work, publications by members of the Flarf collective would be a certain touchstone. As in Flarf, smith fuses vernacular from online advertising, chatrooms, and other webpages, to achieve surprising juxtapositions and humorous affect. Furthermore, his first example, “After the Bomb #1”—in part due to its brevity—is a not-at-all distant echo from one of the original anthropophagic poems, Oswald de Andrade’s “Advertisement” (written in the 1920s):

PUBLISHERS NEW YORK

A FIGHT WITH TWO WILDCATS

No, he was all right!

Symertoerton

LOS ANGELEYajima

abilityists

Harry's son nodded.

Three columns and two arches.

GLORY MAY NOT LAST (42).¹¹

This poem is a mechanical composition, manufactured centrifugally: smith’s collection of detritus at the end of the information tube comes to shape in blunt, sculptured lines.

Smith’s “Bone Feather” is also a series of flashes, though more narratively focused than “After the Bomb #1”. The opening line introduces the elements of “a gruesome local case” and an “accident”, the repercussions of which are sensed by the poem’s persona, who by the end comes to terms with its consequences (43). A leap in locale to “some obscure Eastern temple”, which arrives unexpectedly at the conclusion, poetically delivers a condition of peace to the circumstance, a type of enlightened realization of perspective and oneness (43). This difference, from descriptive telling of story to transformed result, certainly seems connected to an alternative influx within the information stream; the source material shifts at a certain point, and between this and the author’s intent, so becomes the poem.

¹¹ De Andrade’s poem reads, ‘All women – deal with Mr. Fagundes/sole distributor/in the United States of Brazil’ (Bishop, Elizabeth, ed. *An Anthology of Twentieth-Century Brazilian Poetry*. Hanover, NH: Wesleyan UP, 1972: 13).

Perhaps more than any other work to have appeared in the anthology as yet, "In the Shadow of Lincoln Cathedral: An Elementary Textbook" seems to reflect a purely cut-up, exquisite corpse style poetry. Its lines veer, yet also embody a distinct theme despite being often disconnected on line-to-line basis. This type of concocted construction deviates from use of hidden elements favored by Tzara and the surrealists, but it works. The author uni-dimensionally draws from the network's multi-dimensional characteristics to synchronize his poem. Its juxtapositions flow oddly, never letting reader settle into a singular perspective—despite its repetition of the line "You had charge of the funeral arrangements" and the word "contest", at least one of which—particularly when considered in the setting established in the title—indicates a plausible scenario (44). Within this discursive context, the poem even further delivers internal diversions at its core in the bracketed line, "[Sidenote: Result of the contest.]" (44). Questions arise with the turn of every line: whose funeral?; what contest?; who's Renovales? A forceful conclusion,

"Did they tell you, Mariano?

She must stay at home and work for others"

is offered, yet appears randomly and not as any sort of logical progression (44). With an imaginative stretch, I come to read the poem, somehow, to be about a servant-worker who is prohibited from attending her own child's funeral, but I can only read it as such because I want to find a way to read it—other acceptable interpretations (which are not necessary in the first place) could be drawn. Lines contain vague reference and fleetingly progress, almost as a reminder that overheard conversation and internal thought can and do become poetry. Smith's process uses the network as a virtual sidewalk that spawns reflection and enables him to curate, textually, the discussions and how they transpire; without it these compositions would not blossom.

A more ambiguous inclination is seen in "Filipino Vinyl", in which a drama begins to unfold through the opening lines, but is never resolved. We read that some form of "cargo" is excavated from the sea, and then, without being given further information, that "Updated editions will replace the previous one-/the old editions will be renamed" (45). The last lines introduce a militaristic component, as well as a prisoner who is deprived of "bed, food, or drink" (45). The title offers few clues, besides possibly identifying a location (or regional object), further propelling the poem's mystery. Can a connection be made to the captive and what secrets he knows about the cargo, or the alterations made in the "editions"? How do these strands of the poem relate, beyond occupying some obscure node on the Web? The poem could be a fantasy about someone waking up and finding a long-lost LP record collection, only to discover it has fallen out of date and the event becomes a torturous predicament? In a work such as this, meaning becomes less of an intention—in favor of building a construct that ludically challenges readers to draw any conclusion. I suspect a complexly randomized process of selection could be at play here, in which case the meta-intent is an imposition of authorial experimentation rather than otherwise cognitively derived result.

Smith' final poem, "#32", is by ordinary standards verbally unconventional—and of his works is most overtly straightforward in its manifestation of cut-up. Which is not to intimate this piece is less interesting but rather that it is clear to see the splicing language within the construct. A few of the bytes of language are obvious, and somewhat serve to orient the poem: e.g., in "Dekipedia", perhaps "Wikipedia"; in "MySpacrg", "MySpace", and so on (46). Otherwise, smith's process produces some interesting neologisms—I particularly appreciate the re-setting of "Encyclopedia" as "Encyclopedrums", and words like "guniformations" and "plavement" are compelling, for example—and even when meaningless on the surface speak imaginatively and some, even if imprecisely, recall archaic tongues such as Latin (Rituare, covere) and old English (Infoubt) (46). Three of the first five lines "play" with the construction of the name of the poet William Butler Yeats, directly self-imposing a poetic spin on the work as it employs a new kind of lyric which allows a line such as, "Utleutler Yeats (utler Yeats Clive)" to be followed by "Permanent Yeats (-e Book Shop)"—which on the surface also acknowledges new forms of

literary transmission (even if e-book appears as “-e Book”) (46). Not everything is as conveniently understood; in fact the only sensibility to be praise in some of these lines an appreciation for the uncovered sonorous potentials of held by the language provided by the society, as in

MySpacrge Patent ApplPatents
Technolframes Male BannerAds
Netipuri, Ananthahe, Hinduld News

in which many of the world’s elements become blended into one by networks and machines (46). I know not why the poem is given the title “#32”, perhaps as one in a series of like-minded compositions? Such a collection, as a whole, might be difficult to digest cognitively in large doses, yet remains stimulating in its own microcosm, wherein we make effort to untangle a message within the music—whose obstructions will be too noisy for some readers but whose challenges will please those looking to make discoveries of their own through, and take delight in, unknown languages (or blends of those known) invented by others. The word “Penasquitos”, for instance, has no meaning of its own, but any reader upon considering the construction can envision a connotation if s/he is open to doing so.

[maybe this paragraph at start of ELO essay?] The final author featured in the collection, DaveTolkacz, uses JanusNode, GTR Workbench,¹² and Infinite Monkeys to produce his works. Without offering any other specifics regarding the parameters or sources of his work, his self-introduction publically thanks the Gnoetry collective for welcoming his into their “community” (47). His first poem, “The Collective”, therefore reads as testimony to community but at the same time foregrounds to the ephemerality of (its and our general) existence. The outset of “The Collective” establishes the “human heart” as “metaphysical, untranslatable” and that, “the sum of all things you can say about it/cancel out to nothing” (48). Even within a community, or any relationship, humans are “ghosts” (or, even more poetically, “neoplasm snacks”), who have, states the poet, “yearning to be heard”. A reference to “corners of the media” radiating “between the waves” precedes a second “run-thorough” of some of the previous verses, in which phrases are honed and prounounal identification is pluralized and “signals” are “yearning to be skin” [emphasis Funkhouser]. An empowering sense of the communal and efficient—an expansive contemplative poem wraps itself up (i.e., comes to its point) nicely. This example features no obvious indication of cut-up, and—like examples presented by Gnoetry and many others, reads more like a poet’s poem rather than mechanical or abstract contemporary/technological verse—its echoic refrain represents a literary refinement not accomplished by the machine but through authorial intention and comeraderie.

Tolkacz’s poem “God is the Polar Coordinate Plane” is one of the collection’s longest, densest poems. With its epigraph from St. Augustine (“God is a circle whose center is everywhere, and whose circumference is nowhere”) onward, his focus remains on holistic, spiritual and spiral planes, emanating in personal and assertive overtones (49). An more expansive dimension is offered than in “The Collective” as the poem directly embraces “love” and introduces the “infinite” (or at least, “infinity minus 6) among our rhythms and “dialog/with nature” (49). One does not receive dogma here, but rather a call and some direction toward finding unity. Despite cultural differences and discrepancies, the poem imagines a type of oneness within our pluralistic circumstances. Within it is love,
an alternating power
alternating power series
circle binary by truth table
but translatable (49).

“God is the Polar Coordinate Plane” addresses intimacy (“perhaps public”), repetition, and remarks on even the most difficult or even impossible structural problems having fluid solutions. Halfway through the

¹² The GTR Language Workbench, designed and programmed by David Ayre and Andrew Klobucar (2004-06) is a language processor available via <http://web.njit.edu/~newrev/3.0//workbench/Workbench.html>

poem, the concepts of “programming” and “writing” enter into the cerebral mix; “programming becomes the machine” and,
writing has a way of reading itself
a way of repeating itself
of coming undone (50).

Nothing is permanent. Values held at the collective center (or on the fringes) are forever in flux, and are not something that can be simplified on human registers—emotionally or spiritually. A yearning for something better to be discovered amidst these circumstances emerges as the poem proceeds. Following the unexpected (though sensible) arrival of Nietzsche’s “eternal return” and other pertinent iconography (i.e., ring, “tail in mouth” symbolism), Tolkacz concludes interestingly. He re-inscribes in its last stanza, as in the previous poem, the urgency or active need to interpret information that has been presented: “where patterns/could be translated” (50). This is a call to make sense out of something that is originally not understood. Yet, a second awareness is also presented by the previous lines, “in a breath/in a heartbeat” (50). “God is the Polar Coordinate Plane”, at least in part, seems to suggest that our bodies and bodily interactions are the only location that we can completely comprehend. The heart beats, at various rates, for some period of time, and then it does not. Everything else may be essentially too enormous and ungraspable to translate. In the end, the poem layers or synthesizes philosophies with purpose. The author, whatever processes and sources he employs, crafts; he has something to say, and uses the poem as vehicle to do so. The algorithms somehow help him accomplish the task—as do the chosen source texts—but clearly human sensitivities and intellect come to the fore as a result of authorial intent. **[something about the necessity of support here--& maybe this goes at end of ELO?]** The entity of code, within the machine, is acknowledged as an influence on the composition, but as much as our existence may be eternalized somehow it is not a ghost who compiles and structures these lines. Despite the poem’s cosmic axis, anything mystical occurring here operates on an “Oz” (as in *Wizard of Oz*) register, where a person, hiding nearby the machine, makes many if not all of the decisions that result in what we read on the page or screen.

The anthology concludes with Tolkacz’s poem “Father’s Eye”, which reads as a psychological debate regarding genetic inheritance that insists “n=n”. Curiously, following some preliminary rumination, at the center of this final poem (both in his sequence and the overall collection), readers encounter some shocking, violent imagery:

Babylon see body
translatable indeterminacies die sheep oil-jesus congregation
you’re in and
who the fuck
are you
your father’s cock
has closed its eye (51).

Apart from its sexually graphic imagery, absent from this poem is the type of spiritual reverence and respect seen in the previous two works. As the poem continues, the “Second vapor Lord”

be money in meat sacrifices
crucify their
power myer freedom
revolution
fall in language (51).

“Father’s Eye” attacks a way of being which, presumably, enables son to break paternal bonds, with language active in its succession of poetic flashes. Whether the poem is literal, or seeks to address any type of influence, in the end Tolkacz projects triumphant breaking of powerful chains stating sudden and final realization:

i was you and now i’m
dreamlets of your money
dreamlets speciation

and i'm not (52).

The spiritual journey launched previously veers back to a self, capable of maintaining control despite expected inevitabilities. This trajectory reads as being parallel to the plight of someone who struggles to surrender control over expression to an external source, such as software, but then discovers that it is the human (author and reader) who has power to establish meaning and closure.

It is, at this historical stage, not particularly necessary to argue for the potential viability of a collection of poems issued by authors practicing with a computer's assistance. Previous examples, dating back to output and dialog engineered by communities that developed around the TRAVESTY program, as well as the journal *Aire* in the 80s, have proven value. The forms (formations of language) we are asked to consider here might seem to some as an awkward, if not counterintuitive, task—that reading transpires at the wrong place—but since the verbal product is engaging and stimulating, it's logical for Gnoetry to bring it forward more statically in order to expand its audience.

Amidst a collective sharing the same (or similar) tools, these representative works portray such versatility, abundant means and memes. In the databases mined by Gnoetry's processors **diversity and** high quality poetic substance shine on display. There's no disguise to what they are doing, and healthy attributes to their pretense and its applications. Knowing what texts the author privileges helps readers comprehend these programmatic mash-ups, and hopefully this valuable trait (and, gladly, trend)—the generosity of sharing process—will be passed along and found in the works of future researchers.

Who's going to argue against the power of group formation, and intensive collective exploration of digital authorship. In the network (i.e., Internet) era, this possibility takes on new dimensions as instantaneous textual (and/or media) exchanges from afar propel discourse and energy in ways that happened face-to-face in the past. With shared interest in collective authorship and performance of text, authors involved with Gnoetry produce together *and* apart with their chosen programs, and the resultant generated texts reflect poetic fortitude and effort, with elements of surprise and scripted focus that stem precisely from their unusual and largely contemporary mode of composition. Process-based and appropriation-based "mash-up" writings can no longer be considered as a new approach, but these authors make themselves contemporary and vital due to their use of relevant documents (new and old) as source materials. Most importantly, works represented in *Gnoetry Daily*, Vol. 1 do not simply restate given texts but in their juxtapositions enable the best type of remix because new sensibilities emerge. Disparate texts are threaded within one another, synthesizing so that individual parts may or may not retain something of their definition, and in which a whole new emerges—an attribute of Gnoetry witnessed perfectly clearly in eRoGK7's fusing of Whitman and Lessig.

To envision an asynchronous digital programming and writing collective that embraces spiritual themes, yet simultaneously remains unopposed to employing experimental language formations and occasional life-like violent and sexually explicit imagery to convey messages through mash-up techniques is no longer necessary: Gnoetry has it covered.