PoemStar – The Original Finnish VerseMaker

An abridged introduction

The version 1.4 was published October, 1989;
the latest version 2.1 in June, 1991.

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Drop a fax! Mail a disc!

FEATURES

- The Finnish PoemGenerator – a major computer aided poetry [CAP] implement.
- Easy to use, hard to be without.
- Convertable, elastic, bountiful.
- Indispensable not only for poets, and other writers, but for all creative professionals.
- Make your very own files of verses, ideas, metaphors, associations, and seeds of innovation.
- Share your meme files within the ACEN and other Computer Integrated Art [CIA] networks.
- Write the best excerpts in a RUN-file, which you can further edit to a poem, ad, speech, short story et cetera.
- Esthetic integrity ensured by 16 bit Cyclic Redundancy Check.
- Supports the ISO AI 386 feature.
- Fully able to handle the extended ASCII.
- Superior file buffering.
- Not copy protected in the USA, or in Canada.
- Pay only if you find the poemgenerator useful.

GENERAL INFORMATION

PoemStar will run on any PC/XT/AT/386/486 whatever running MS-DOS 2.0 or higher with a minimum of 128K free RAM.

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MS-DOS is a registered trademark of Microsoft Inc.
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If you have any questions or comments about PoemStar, feel free to send them to:

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Our special thanks to Douglas R. Hofstadter, Shozo Shimamoto, Edward Dorn, Allen Ginsberg, Dick Higgins, John Cage, Hans Breder at The Univ. of Iowa/Multimedia Dept., Carl Loeffler at ARTCOM, The Whole Earth Review with Her Crew, and to Pekka Tolonen, the great AI-composer.

LICENSE

You are free to use, copy and distribute PoemStar providing that:

- no fee is charged for use, copying or distribution;
- the PoemStar is not modified in any way;
- the copy is not distributed outside of the USA and Canada.

See the detailed rules at the end of this documentation. We're not litigious, but the creedy Europeans don't understand the idea of shareware. Call Jim Button, and he tells You the story in details.

A SHORT HISTOTY OF POEMSTAR

The forerunner of PoemStar was a meme generator named Runeberg, which was planned and realized in the summer 1983 by Arto Kytohonka (1944),a Finnish writer, fluxist and multiartist, and Pekka Tolonen, the composer and AI expert.

The aim of Runeberg was straightout: the computer is a medium, and its message differs from the bardic tradition, as that voice-resident and era-active poetry diverses from the printed literature.

When Gutenberg & Co invented movable type they made the literature unmovable. They did more than spring the Bible.

Or their invention ultimately provided a meaning-proof shed, an opportunity for the consolidation of language. – Shakespeare jumped on that opportunity. He reconfigured poetry bringing together history, tragedy, and comedy under its roof.

Poetry in print became more permanent, less permutable: more visual, less aural. But at that time we didn't have a computer to free us from that mental and verbal stiffness.

The typewriter, produced by manufacturers of firearms since early 1870, made not only the poem, the scriptum, even more linear, but affected the process of writing, and reading by forcing even the reader to stay in the bullet-straight rows of letter.

The computer changes the linear message. It is a medium based on no kind of types.

The computer is a fundamentally new medium.

For the first time in the history of the written language since the disc-shaped Linear A 1600 B.C. at Crete the writer not only is able to write on disc, but he/she is now uncommitted from the discipline of rows and columns and circles.

– To defend typewriter against computer aided text processing would be as meaninful as arguing how the solo cello sounds greater than any chamber orchestra.

And the readers can feel safe: the computer poetry threatens the existence of printed book as remotely as the camera affected the fine arts.

The CAP-collections [< Computer Aided Poetry] SATUNAIS.RUN (1983, ISBN 951-9137-01-7) and SATUNAI2.RUN (1984, ISBN 951-9137-02-7), both by Arto Kytohonka, are among the first works of CAP in Finland. And they are the two guaranteed worstsellers: not a single copy sold, despite some honest marketing and a TV talk show. So be seated.

The computer is interactive. Even if the computer makes a fetish of typography, like the pen and typewriter aides poetry, the computer assisted poetry is much more permutable, absolutely labile, and always open to the participation of the readers.

The computer aided poetry is accessible to folk encountered in the networks, at the roadsides of the electronical ways of language, as well at is pleasurable to the people at the lyrical court, aomeday even in the church of literary criticism.

The CAP is objectifying the will in a disc or performance, and it it is the provoking or arousing of the will. As all the art. But the division between artist and reader and spectator fades: the work of art is both the objectifying of volition, and it is the creation of an décor for the will.

The CAP is founded on a certain distance from the represented reality. As in all aesthetical experiences, this distance, by definition, inhuman to a degree, and the distance is impersonal in its interpersonality.

The poetry in computer is but various modes of stylized, dehumanized representation, and interpersonal resensation. And so are all works of the CIA, of the Computer Integrated Art.

We still might say that the poets populate another extreme on the continuum of existence. Poets are fey unicorns, consumed by consumption before the age of forty, as computers are hard, unforgiving gadgets of steel and silicon, designed by the Big Blue to serve the Big Brother in exacting from us what little freedom we may have left.

The composers were avant-guarde, when the US Army brought over the computer to the less martial arts, followed by fluxus people, mail-artist and networkerks, screen writers and dancers and multiartists.

Runeberg was a small step, but a medium large leap for us as artists.

Any more is a meme generator like PoemStar so lonely. And the newness is not its primary quality. The CAP has found its place in the old bardic, and Gutenbergian tradition. Let us enjoy it.