Containment and Articulation:
Media, Cultural Production, and the Perception of the Material World

Tom Pettitt

Gutenberg Parenthesis Research Forum,
Institute of Literature, Media and Cultural Studies,
University of Southern Denmark

0. The Gutenberg Parenthesis

The theme of MiT5, 'Creativity, Ownership and Collaboration in the Digital Age', proved a suitable opportunity for recommending the concept of the 'Gutenberg Parenthesis' as a useful way of thinking about the long-term history of the media by which verbal culture is preserved and transmitted over time, together with changes in attitudes to cultural production associated with these developments in media technology (Pettitt 2007a & 2007b). The main points of the model may be reiterated here, partly by way of introduction to the further explorations, responding to the theme of MiT6, that follow, partly to signal adjustments developed in the interim.[1]

Elaborating on the striking title of his *From Gutenberg to Google*, Peter Shillingsburg observes, '… we are in the infancy of a textual revolution comparable to the one initiated by the invention of printing from movable type in the fifteenth century' (Shillingsburg 2006: 4). There was a period before the Gutenberg revolution dominated by the direct, face-to-face (mouth-to-ear) *oral/aural* mediation of verbal cultural production, supplemented by writing for a literate minority; then a period between the Gutenberg and 'Google' revolutions in which oral communication was culturally subordinate to *textual* mediation, and within the latter writing was subordinate to *print*; we now are moving into a period after the Google revolution in which textual mediation is challenged by electronically transmitted spoken communication, and in which as a medium for the preservation of textual material, print is increasingly subordinate to digital technology and the internet.

But as this second media revolution has gathered pace it has been appreciated from several perspectives that rather than merely the next in the sequence, the third period it heralds is in many ways a reversion, at a higher level of technology, to the first. Mourning the demise of book culture in his eloquent *Gutenberg Elegies*, Sven Birkets suggests that 'Looking from the larger historical vantage, it almost appears as if we are returning to the verbal[2] orientation that preceded the triumph of print' (Birkets 1994; 2nd edn. 2006: 160). He was anticipated by Walter Ong, who at an earlier stage in the process perceived that with the telephone, radio and television we were entering a period of 'secondary orality' -- a high-tech return to an earlier, low-tech 'primary orality' after an intervening period dominated by literacy and reading (Ong 1977: 285-303; Ong 1982: 136). John Miles Foley has established a 'Pathways' project at the University of Missouri exploring precisely the thesis that 'our oldest and newest thought-

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[1] Some adjustments are prompted by responses, gratefully acknowledged, both to the MiT5 papers (invoked in e.g. Rettberg 2008, Batson 2008) and to subsequent presentations in Denmark, Sweden and California. This circumstance also explains the length of this contribution: new ground is covered as of section I. 3, 'Perception'.

[2] 'Verbal' here clearly implying the spoken as opposed to the printed word: in my own text 'verbal' is taken to designate any kind of communication in words, whatever the medium.

technologies – oral tradition and the Internet – work in strikingly similar ways'. Neatly juxtaposed as 'OT' and 'IT', they both:

> depend upon multidimensional networks and active navigation by users, mirror one another in their fundamental structure and dynamics. Notwithstanding the chronological tale that history tells, OT and IT amount to matched bookends to the radically different technology of the book and page. (Foley 2009:9; see also Foley 2008).

Marshall McLuhan famously characterized this intervening period as the 'Gutenberg Galaxy' (McLuhan 1982), and some years ago now my colleague Professor Lars Ole Sauerberg hit upon the felicitous term, the 'Gutenberg Parenthesis', and together with Professor Marianne Børch established the 'Gutenberg Parenthesis Research Forum' which has organized this session (see Sauerberg 2008).

'Parenthesis' is an effective and thought-provoking way of signalling that the new period is in some ways a return to the one before last, just as a sentence resumes the line of thought interrupted by the parenthesis, while acknowledging that things have none the less moved on in the mean time and that the intervening parenthesis has influenced the direction in which they are moving. The 'pre-parenthetical' and 'post-parenthetical' phases (which I shall sometimes lump together as 'extra-parenthetical') accordingly have as much in common with each other as either has with the 'parenthetical' period in between, and this has interesting scholarly perspectives. In a stock-taking review in 1990, Lee Patterson agonized over how Medieval Studies might counter their damaging marginalization in relation to the 'human sciences' as a whole, and urged a dismantling of 'the master narrative first put in place by the Renaissance' ('the cause of all our woe as medievalists'), which in claiming that the Renaissance effected a return to classical Graeco-Roman civilization demoted the intervening period to a dark 'Middle Age' and emphasized its discontinuity with the present (Patterson 1990). The 'Gutenberg Parenthesis' is an alternative strategy of historical rescheduling which beats the Renaissance at its own game, discerning in our post-modern times a re-birth of something pre-modern, enabling a Mad-Hatter's Tea-Party at which we all move forward one place, so that it is the modern, 'Gutenberg', period that now occupies the position of an intervening, 'middle, age. Despite the chronological distance between their respective centres of interest, therefore, post-parenthetical Media Studies and pre-parenthetical Mediaeval Studies should increasingly have more to say to each other: this was certainly the case at MiT5, and may be so again here at MiT6.

'Parenthesis' is also historically appropriate in that the significance of the parenthesis as a discursive phenomenon, 'a different utterance ... introduced into an as yet incomplete utterance' (Sulpitius, *Opus Grammaticum*, 1494, cited in Lennard 1991: 7), needing to be signalled by punctuation, was first appreciated in humanist circles contemporaneous with the introduction of printing, and reflects the increasingly textual mode of formal rhetoric (Parkes, 1992: 84). And the familiar round brackets by which a parenthesis is opened and closed seem to have been developed or at least standardized and disseminated by the craft of printing itself (Parkes 1992: 87; Lennard 1991: 3-5):[3] A Cambridge play from the early 17th century, *Heteroclitanomalonomia*, designed to provide a dramatic introduction to grammar, has a character called 'Parenthesis' who wields a pair of curved brackets as scimitar-like weapons (Mazzio 2000: 206).

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[3] Some English usage confuses the situation by referring to the brackets themselves as 'parentheses'.

The main drawback of the image is of course the absoluteness of the distinctions signalled by the brackets, whereas in this as in many aspects of cultural history the dominant mode in a given phase will have existed alongside residual features from the preceding phase and emergent features from the next. Likewise the thin lines of the brackets convey an inappropriate sense of abruptness, since both the opening and the closing of the Gutenberg parenthesis may each encompass many decades or even centuries: the opening at least from the invention of printing (or the emergence of whatever need it was the invention of printing responded to) to its widespread cultural deployment in the early seventeenth century; the closing from the introduction of electronic recording & communication to our Google revolution and doubtless beyond. We should rather imagine the parenthesis enclosed within fuzzy, laminated or even multiple brackets, and the association with Gutenberg may ultimately prove more *symbolically* appropriate than a definitive aspect or an ultimate and exclusive prime cause. Grand narratives of technological determinism like the 'brash generalizations' of McLuhan's generation ('the social-science fictions crafted by Walter Ong and Marshall McLuhan') are currently out of favour (Price 2006: 14; 9; but see also Meyrowitz 2001), and too much may have been made in the past of the impact of print alone (Andersen & Sauer 2002b: 7; Gillespie 2006; Woolf 1986), just as recent predictions of the demise of the book have clearly been premature. On the other hand printing was seen as a sufficiently revolutionary development in the early modern period for its invention to be attributed to divine intervention in aid of the Protestant cause, or conversely to the diabolical arts of Doctor Faustus (Wall-Randell 2008), and the recent emergence of Book History as an academic discipline is itself an unmistakable symptom that the book is in trouble (see also Gioia 2004: vii for recent statistics).

And the brackets represent complex, as well as gradual, change. The 'Gutenberg' parenthesis is constituted by the *cumulative* impact of the development and interaction of two processes – writing and printing – and two products -- the dedicated, two-dimensional surface (sheet/'page') and the book (sheets stitched or glued together into a codex). In each pair the second takes the first a step further, and the processes and products can combine in several permutations at increasing levels on a 'Gutenberg scale': writing on a non-dedicated surface (from runic inscriptions to urban graffiti) or on a dedicated surface (sheet); a printed sheet; a book of bound sheets with writing on them; a book of bound printed sheets. And the effect in a given culture will be *additive*, none of the 'lower' permutations disappearing as the 'higher' emerge, any more than does oral communication (for a balanced review of these questions see Crick & Walsham 2004). And superseded technologies can persist not merely alongside new ones, but within them: both scribes and printers memorized a line of text from the copy in front of them before writing the words down or placing the letters in the forme (Bristol & Marotti 2000: 7). The place of a given culture at a given moment in relation to the opening of this complex parenthesis will therefore depend both on how far the individual aspects and permutations listed have been introduced, and on the balance in the mix of lower and higher permutations, their significance and function in relation to each other and to the oral culture they were supplanting. Analogous considerations will apply to the place of a given culture at a given moment in relation to the cumulative process of the closing of this complex parenthesis.

And at least for the time being, the most appropriate and illuminating correspondences are not between the pre-parenthetical phase and a yet-to-be-achieved post-parenthetical phase of media development, but between our current transitional phase on the way *out* of the Gutenberg Parenthesis, and the process by which most European mainstream cultures *entered* the parenthesis in the late-medieval and early-modern periods (or the process by which many western sub-cultures, not least African American, entered the parenthesis in more recent

centuries). The point was effectively made by Arthur Marotti and Michael Bristol, introducing their 2000 collection of essays on *Print, Manuscript and Performanc*e *in Renaissance England*, which would 'explore the complex interactions between a technologically advanced culture of the printed book and a still powerful traditional culture based on the spoken word, spectacle and manuscript', and do it from a particularly privileged vantage point: 'Looking back from our own transitional moment as we attempt to negotiate the shift from typographic to electronic and visual media' (Bristol & Marotti 2000: 7).

Interesting aspects of the transitional phases and the similarities between the extended entry and exit processes are illustrated by two recent studies of the overlap between the written and the oral at the respective extremes. Noting the many 'disconcerting properties' of French vernacular texts in medieval manuscripts, 'their extraordinary parataxis, mystery particles, conspicuous anaphora and repetitions, ... and jarring alternations of tenses', Suzanne Fleischman concludes that this is because, while written, the texts still 'structure information the way a spoken language does', and are formulated in a discourse 'as yet not a codified, written idiom', but 'from the standpoint of its grammar and discourse structure ... very much a spoken language, the communicative instrument of a fundamentally oral culture'. (Fleischman 1990: 22 & 21). Meanwhile in a study of *The Linguistic Creativity of Asynchronous Discourse in the New Media Age*, Carmen Frehner diagnoses the new registers in the syntax of electronic text messages as related to a movement in the opposite direction: 'while being composed in a written medium, gradually shifting towards (or even beyond) the spoken medium. Being in midst of this process, however, the rules and conventions of these registers are still evolving' (Frehner 2008: 16). These are also useful illustrations of links between shifts in media technology and modulations in the material mediated.

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I. Parenthetical Containment

The remainder of this paper explores cultural changes which may be associated with the Gutenberg Parenthesis, ultimately into fields relevant for this sixth conference on Media in Transition, whose mission statement invites examination of how 'shifts in distribution and circulation [affect] the stories we tell, the art we produce, the social structures and policies we construct'. It will offer the thesis that within the Gutenberg Parenthesis:

>   # the dominant media,
>   # the cultural products preserved in and transmitted by those media,
> and   # contemporary perceptions of the material world
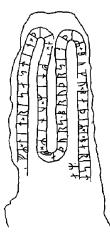>   (including the way it is represented in those cultural products),

share characteristics which are forms of *containment*, and that there may be a connection between these synchronous containments of media, product and perception, perhaps even reflecting broader and deeper developments in what here (to avoid pretention to expertise in Cognition Studies) will be termed 'mindwork'. The likelihood of a relationship will of course be strengthened if *extra-parenthetical* media, cultural production and perception all share some quite different distinctive feature.

1. Media
a. verbal culture

Within the Gutenberg parenthesis, verbal production is subjected to quite tangible containment at several levels. A simple physical containment is enabled by the fact that writing and printing transform discourse from an activity into an artefact, but there is evidently more than this, for a text can wander almost at will over any artefact it is inscribed on, as say in Scandinavian rune-stones (the sketch below is based on a memorial stone from Orkesta, Sweden).

Writing is physically contained when inscribed on a dedicated, two dimensional, surface, and while with a scroll the restriction is limited to the one dimension, with almost unlimited capability for extension in the other (partly compensated for by storage as a roll), containment is imposed on both dimensions with the sheet of vellum or paper (for the scroll vs. the codex, see Stallybrass 2002). It is reinforced when, as with early missives, the sheet is folded (with the writing on the inside) and sealed, and as artefacts such sheets can themselves be subject to containment, singly or in groups, in folders and envelopes (allowing 'enclosure' to emerge as a term for other documents contained with a letter). And while some early forms of textual production, say personal letters, tend to respect only the material confinement of the medium, filling up the entire sheet with writing of various sizes in many directions, others regiment the textual material into parallel lines of uniform height and length, containing the words within a block of text with a gap or 'margin' between its limits and the physical edges of the sheet. This quite arbitrary and so culturally significant procedure for technical reasons became emphatically the norm for printed materials. Several such sheets, written or printed, could be stitched together into a small 'book' or gathering, several gatherings could be glued together to form a codex, which could then be bound with say boards and cloth, the containment effectively extended to the third dimension. Its containment of textual material, much more powerful than that of individual, unbound pages (Wall-Randell 2008: 270), and signalled by the technical vocabulary ('gathering'; 'bound'; 'contents'), this object could itself be subjected to further physical containment: tied with leather thongs or inserted for further protection into a slip-case; stored with others on a shelf in a book-case (literally a box or chest in earlier times); the book-cases often confined in a room or building ('library') specifically set aside for this purpose.

Printing, which 'encloses thought in thousands of copies of a work of exactly the same visual and physical consistency' (Ong 1982: 132), emphatically reinforced these factors, and as Walter Ong pointed out the physical enclosure of the text actually starts in the manufacturing process with the confining of the metal letters in the forme by the compositors, and the

containment aspect continues in what follows: it is not merely that the apparatus is called a 'press' (with the implication of squeezing something into a confined space), but that it was adapted from a device hitherto used for pressing juice out of natural containers, grapes and olives, into manufactured ones, the sheet and the book now taking over from barrels and bottles the role of container for the press's production (Birkets 2006: 1).

b. visual and performance culture

But the link with Gutenberg is diluted by the circumstance that there were analogous and roughly contemporaneous (late-medieval, early-modern) moves in the direction of containment in both visual and performance culture. The construction of a dedicated surface (canvas, boards) for a picture, rather than painting it onto an existing surface constructed to some other end is a relatively recent development, and this spatial restriction is overtly signalled as containment with the picture frame, which makes its first appearance in the fifteenth century (Camille 1994: 66), becomes increasingly the norm, in due course extended to a third dimension with the picture further confined behind glass. As a written or printed score music is subjected to the same artefactual confinement in sheets and books as textual production, and on the page the notes are not merely regimented into lines but visually fenced in by the lines of the stave (and indeed behind bars). But the same applies to performance: Musicians are increasingly confined to a concert-platform or even an orchestra pit, which in turn is within a dedicated venue such as a concert hall (unless it is 'chamber music' whose physical confinement is registered in the designation). Correspondingly dancing is assigned to dedicated ballrooms, sports to arenas, and from the 1570's plays are contained within theatres. After 1660 the latter are no longer roofless amphitheatres but totally enclosed halls, the performance now confined to a stage which is itself steadily separated from the auditorium horizontally, vertically, by lighting, and ultimately by a proscenium arch, from behind which the players no longer, as they did in medieval theatre-in-the-round and on Shakespeare's projecting stage, address the audience directly. Containment is completed by the curtain which totally cuts the stage off from the auditorium between performances and between scenes within a performance. At the other chronological extreme, whatever other changes it may represent, the first irruption of mechanical and electronic technology into performance culture for a while maintained the physical containment: music and song within the 'three-minute record'; films to a screen within a cinema; television programmes to what in several languages is colloquially known as 'the box'.

2. Cultural Products

The increasing media containment resulting from these developments is accompanied by a roughly contemporaneous containment, from various perspectives, of the cultural production designed for, stored in and transmitted by those media. Some containment of production is manifestly influenced or even determined by media developments, in other instances the latter may merely enable a containment whose cause is to be found in other factors, such as changes in attitude and perception.

a. integrity
i. verbal culture

Technology and attitudes are both factors in one of the major characteristics of verbal culture within the Gutenberg parenthesis, its textual stability, which also illustrates the graduated opening and closing of the parenthesis. In practical terms scribal transmission *can* be more stable than oral thanks to the durability of writing over time, but technological potential is not automatically exploited to the full, and manuscript copying was often almost as interventionist as oral tradition:

the copying of medieval works [was] an adventure in supplementation rather than faithful imitation. … In the act of copying a text, the scribe supplants the original poet, often changing words or narrative order, suppressing or shortening some sections, while interpolating new material in others. (Nichols 1990: 8; 3; cf. Lerer, 1993: 12-13)

Printed reproduction is infinitely more accurate and uniform than written, and the expectation has generally been that one printed copy of a book will closely resemble another, i.e. that the transmitter does not interfere with what is transmitted (although the earliest printers were given to introducing corrections in the course of a print-run), but newer technology is dismantling this distinction and the verbal stability it entails:

In a hypertext environment it makes little sense to hold on to a notion of the strict division of labour between creating a text, reproducing it and distributing it, a division which came about only with the industrialization of the printing press (Littau 2006: 35)

So again the current closing of the Gutenberg parenthesis enables greater insight into the literature and culture of the period when it was opening, as Leah Marcus put it in her strikingly titled 'Cyberspace Renaissance', new technology is now

eroding the distinction between manuscript and printed book, thereby giving our own era special access to a Renaissance state of mind in which the distinction had not yet been clearly established' (Marcus 1995: 390)

The fluidity and negotiable quality of digital texts make us better able to appreciate the unstable textuality of Renaissance poetry and drama than all those editors in between who, trapped in the Gutenberg Parenthesis, have sought to establish *the* text of a given work produced at a time when neither the notion of a single, authoritative text for a given work nor the technical ability to achieve it had as yet fully matured.

Contributing to this verbal stability is the *one-way mediation* encouraged by print. Outside the parenthesis live oral communication enables intervention by the auditors/audience. On the way into the parenthesis a manuscript text can be manipulated with directly only while it is being transcribed, but later marginal or interlinear changes or additions are less authoritative only *in degree* to the original handwritten script -- and may even be canonized into the main text in later transcripts. Within the parenthesis the authority of any corrections or additions written on the page will differ *in kind* from the printed text of the original. This development too will be (is being) reversed as we exit the parenthesis and literally word-*processing* technology facilitates textual intervention in reception (Littau 2006: 14), while the modern electronic media are increasingly characterized by an 'interactivity' in which 'the interaction between "audience", "producers" and "participants" is essential', and 'the demarcation lines between 'producers' and 'consumers', between contexts of production and consumption, are problematised' (Jansson & Falkheimer 2006: 13).

'Containment' is a valid designation for many aspects of this textual stability, as the latter effectively resists penetration of the text's integrity by an outside agency which by definition would involve textual subtraction (the extraction of material from within), addition (the introduction of material from without) or substitution (which is subtraction and addition together). Print confines a text behind a conceptual protective carapace almost as effective as the material glass protecting a painting. Both the containment and fixity encouraged by printing discourage in Walter Ong's words, 'dialogue with the world *outside their own borders*' (Ong 1982: 132).

ii. visual and performance culture

But such containment in the form of protection from or resistance to outside interference is also characteristic of cultural production in other modes. With technological advances from engraving onwards pictorial products could be and were reproduced in accurate copies (and the accuracy was increasingly sought after and appreciated). The printed score allowed or even determined the exact adherence of a musical performance to the original composition, variation increasingly restricted to stylistic niceties. Drama classic like the plays of Shakespeare could still be subject to massive revision, but once achieved the adaptation is stable for a given run or even for several generations, and there was a discernible reduction of tolerance for deviations from the script by actors who were imperfect in their parts and resorted to 'fribbling'.

b. isolation and autonomy

Other significant aspects of containment characteristic of cultural production within the Gutenberg Parenthesis are usefully signalled by John Foley's felicitous designation of its typical product as 'the free-standing complete-in-itself item'. Technically the reference is in the first instance to the medium (the book or the separately published single sheet), but as Walter Ong has pointed out, this material separateness tends to be associated with what we might term the isolation ('free-standing') and autonomy ('complete in itself') of the cultural production it contains.

i. verbal culture

Printing is the culmination of processes transforming a verbal performance, which can emerge out of social discourse and merge back into it or modulate into another performance, into a clearly demarcated textual artefact which is effectively separated from the world around it, including other textual artefacts. And this isolation is closely associated with the conceptual autonomy of the cultural product it contains: a clearer demarcation from other products or activities in contrast to the functional embedding within larger activities characteristic of medieval cultural production; an individual identity distinguishing it from other products of the same kind, in contrast to the pre-parenthetic exchangeability of similar items (as Walter Ong pointed out the currently fashionable notion of 'intertextuality' only has critical interest when texts are clearly distinguished from each other); originality in relation to possible sources, in contrast to traditional re-use of existing materials familiar in material culture as quilting; significant independence from tradition and convention. There is altogether a sense that a literary work is a world apart, encouraging critical approaches like New Criticism which neglect context (Ong 1977: 229), culminating perhaps in Derrida's containment-based mantra that there is 'nothing outside the text'. And to these we may add more specific matters such as attribution to a particular author (with an individual, recognizable style), and ownership of the work by that author or someone to whom he has passed on his rights, with associated concepts of copyright and plagiarism (Bruster 2000b), in contrast to what John Foley calls the 'open sharing' common to (pre-parenthetical) oral tradition and (post-parenthetical) internet technology. While the terminology of the MiT5 call for papers, 'sampling and remixing existing materials … reshaping media content … appropriating and recontextualizing' described post-parenthetical media (what Knobel & Lankshear 2008 call 'Endless Hybridization'), it proved readily applicable to pre-parenthetical media, including Shakespeare's plays (Pettitt 2007b).

And as Ong also perceived, in a chapter significantly titled 'Print, space and closure', this isolation and autonomy also had implications for the internal integrity of the cultural products thus mediated, not least in terms of unity and completeness, and therefore containment: 'Print

makes for *more tightly closed* verbal art forms' … 'Print culture … tends to feel a work as "closed", set off from other works, a unit in itself' (Ong 1982: 133). Within the Gutenberg parenthesis a book tends to contain a complete work (or a big book can contain the 'complete works' of an author); a complete work tends to appear in a single book and works anyway have a greater tendency to be complete. Within the book this can be repeated at the local level with new sections or chapters starting on a new page, or an anthology of short items, like a sonnet sequence, printed one item per page (Hutchinson 2006).

Pre-parenthetical cultural production has in contrast a greater tolerance -- or even a predilection – for 'incomplete' works which can be extended as desired by later generations; 'compound' works which seem to incorporate materials from others; 'miscellanies' of diverse items; 'fragments' of what may or may not survive as a whole somewhere else -- as is increasingly being understood in the study of folklore. What we (from within the parenthesis) see as a fragment is not necessarily a symptom of decay in the tradition or decrepitude in the performer: a pre-parenthetic aesthetic could be fully satisfied with the part of a whole, perhaps because the whole was known by everyone and literally went without saying or because completeness was not a pre-requisite for achievement (Constantine & Porter 2003). There could hardly be a greater contrast than with the sixteenth-century commentator E.K.'s praise for Spenser's *Shepheardes Calendar* in relation to its antecedents in terms highly redolent of containment: 'For what in most English writers used to be *loose ends*, as it were *ungirt*, in this author is well framed and strongly *trussed up together* (Spenser 1989: 17, emphasis supplied).

In the specific case of narratives the characteristic form within the parenthesis will accordingly be the unified, rounded narrative, the achievement, precisely, of narrative 'closure' (cf. Ong. 1982: 147ff.: 'Closure of plot'), and even apparent exceptions may be symptomatic of containment. Narrative digressions can only achieve the status of digressions (as opposed to changes of direction) when indeed (like a parenthesis in a sentence) interrupting a main, complete narrative which will resume thereafter.

ii. pictorial and performance culture
Nor is this form of containment restricted to verbal culture. The material isolation of a picture by its painting on a dedicated surface of canvas or boards imposes or encourages a completeness in the composition itself, as does the separation of a play, a song or a symphony from a continuum of pastimes and entertainments under domestic, social, or ceremonial auspices, accompanied by a clearer demarcation both between performers and spectators and in the case of drama between the 'second' world constructed in the performance and the 'first' world in which the performance takes place, resulting in the sixteenth-century emergence of what Anne Righter called 'the idea of a play': 'No idea could be more foreign to medieval dramatists than the Renaissance conception of the essentially *self-contained* play' (Righter 1967: 20, emphasis supplied). As Walter Ong has noted, this is one of many aspects in which the 'closed system' he associates with printing is now being dismantled (Ong 1977: 312).

There is doubtless a connection with the emergence on a broader scale of theatre as a distinct, self-contained cultural system separate from religion, education or festival, and an exactly parallel development is the performance of music for its own sake rather than as an accompaniment to something else (dancing; marching; dining) -- the word 'concert' shifting in meaning from a group of musicians who might play under a variety of occasions to a distinct and purposeful musical event. Another striking parallel development is the containment of ball games in their various international manifestations within fields limited by touchlines, the participants to limited teams, the game to a restricted time: their common

ancestor is a customary Shrovetide contest in which unlimited numbers of young men attempted to kick, carry or throw a trophy across their own parish boundary, the fray ranging without restriction throughout the day and across the fields and wasteland between the settlements.

Here too material isolation is accompanied by various kinds of conceptual autonomy -- the notion that a given musical or visual product is distinct from others of the same kind; original; independent of convention and tradition; attributed to a specified individual; owned by this individual or another -- which in turn had an impact on internal integrity in terms of the unity and completeness of the individual work, in contrast to the medieval, pre-parenthetical attitudes and practice, which, as Noah Guynn puts it (citing and translating Daniel Poirion) treated both a building and a text as a 'work in progress, pursued as need be from one generation to the next' (Guynn 2008: 53-5; it is no coincidence that John Foley should have chosen as the vehicle for communicating the results of his very post-parenthetical study of extra-parenthetical media, a 'book-in-progress'). We might also see a connection with the increasing popularity of unified, self-contained visual representation: a picture seen as a 'snapshot' of one moment in the existence of whatever was depicted as seen from a single perspective. The equivalent in drama is adherence (in addition to 'unity of action') to a unity of time (which ideally restricted the time period covered in the play to the time it took to perform it) and to a unity of place (which confined the action one location).

iii. self-refentiality
Perhaps the ultimate manifestation of containment in the form of isolation and autonomy, in both verbal and visual culture, is the self-referentiality of the self-contained cultural product: a writerly 'meta-poetry' or 'meta-drama', a painterly 'meta-painting', in which the artwork draws attention to – or even comments on -- its own medium and its own process of creation, or is effectively 'about' itself, at its extreme the play-within-the-play or the picture within the picture, an internal autonomy *within* the artwork drawing attention to the external autonomy *of* the artwork.

iv. the arts
Indeed within the Gutenberg Parenthesis the containment (integrity isolation, and autonomy) discernible for verbal, visual and performance cultures individually, with the emergence of 'music', 'theatre', 'literature' and 'art' as distinct cultural systems (and under all of them the emergence of 'works' as separate products), could be said to be valid for culture as a whole, and as more than the sum of its parts. Its culmination explored in Raymond Williams' classic *Culture and Society*, culture in a narrower sense ('with a capital C'; 'the arts') was from the sixteenth century onwards increasingly recognized as an autonomous category of activity distinct from domestic, social and economic life as a whole. Containment is effectively complete with the shibboleth of 'art for art's sake'.

The process is intelligently and perceptively analysed and lamented in William Hogarth's engraving of 1741, 'The Enraged Musician', which depicts the isolation of the arts (in this case musical and verbal) in physical terms: the composer and practitioner of art music (identified as the musical director of Covent Garden) separated and protected from the brash energies of popular traditions of the real world – the cries of street vendors; the street band; the ballad peddler -- by fence and wall, and aware of them only through a window, which will soon be closed, preventing the healthy interaction and exchange between high and low culture characteristic of extra-parenthetical conditions.

The withdrawal of culture into its own space (where one notices the music is mediated as a book) is a powerful symbol of the opening of the Gutenberg Parenthesis, whose closing, accordingly, will in part be a return of the arts to the street (symbolized perhaps in the increasing respect attributed to graffiti).

This separation of culture can also be manifested in more specific forms of containment, for example inclusion within a fixed and restricted corpus: a canon of scriptures; a curriculum of studies; a cultural canon for 'literature', 'art', or 'music'; or even the 'collected works' of a given author. In some of these, as we have seen, conceptual containment has a material manifestation, as when an author's works are contained within the covers of a single book, and further 'the physical, artifactual nature of the book has made the canonizing of the literary work into an act of space management' (Lerer 2006: 232).

3. Perception
This line of thought may be taken a step further, for during the period occupied by the Gutenberg Parenthesis, 'containment' is as valid and appropriate a characterisation for the dominant perception of the material world as it is for cultural productions and media. This is not least the case with regard to the human body and the material environment (landscape and buildings), both as represented in those cultural products and as treated in the real world in which the media transmitting them operated.

o. general
Recent, 'New Historicist' studies of English literature and culture in the Renaissance period formulate the growth of perception in terms of containment as an increasing concern with *boundaries*, associated with a growing sense of individual identity:

> The epistemological crises that marked the emergence of early modern modes of subjectivity were accompanied by a vigorous renegotiation of the boundaries between inner and outer (Mazzio & Trevor, 2000b: 11)

This might be reformulated to suggest that individuals (in a period already notorious for the rise of 'individualism') were acquiring a sense of independent and autonomous selfhood ('subjectivity') analogous (and related) to the increasing independence and autonomy of the media and their cultural products. Indeed Celia Daileader sees a close connection between

this concern with boundaries and the containment of the media, as represented by the enclosed playhouses discussed above:

> ... the proximity of developments theatrical, cartographical, epistemological, and theological draws attention to an early modern phenomenon I will call *boundary confusion*. ... The drama of the age opens a window into this boundary confusion, and does so -- perhaps not accidentally -- by way of an architectural structure more or less defined by its circular frame, by its boundaries. At this time, in fact, these structures were becoming more tightly enclosed, and more firmly controlled, as open-air amateur performances in inn-yards and fair-grounds were replaced -- thanks to government action -- by walled-in commercial theaters like Shakespeare's Globe. It's as if the walls themselves provided the sense of security necessary for the culture to confront its demons. (Daileader 1998: 6)

Except that one might argue that those 'demons' of boundary confusion were conjured up precisely by the increasing emphasis on containment of which the enclosed theatres themselves are a symptom (or even cause).

And the development was both wider and more concrete, as signalled in the title of a 1994 collection of studies, *Enclosure Acts: Sexuality, Property and Culture in Early Modern England*. It explores, more specifically 'two ways in which critics of early English culture currently employ the discourse of enclosure, closure and containment in their work on the sixteenth and seventeenth centuries', and these are firstly 'the enclosure and consolidations of land, which constituted an important stage in the transition from feudalism to capitalism', and secondly 'the redefinition and enclosure of sexuality and the body within the symbolic order which accompanied this process'. (Burt & Archer, 1994b: 1) Both of these – environmental enclosure and corporal confinement -- will be explored more closely in what follows.

a. the body as envelope
A particular, not to say obsessive, focus for Renaissance concern about boundaries was the human body (not least the female body). The treatment, perception and representation of the body has been studied with some vigour recently following what Keir Elam has termed a 'corporeal turn' in literary and cultural studies (cited in Grantley & Taunton 2000: 1), reflected in titles such as *The Body in Late Medieval and Early Modern Culture* (Grantley, & Taunton 2000), *Bodies and Disciplines: Intersections of Literature and History in Fifteenth-Century England* (Hanawalt 1996), *Framing Medieval Bodies* (Kay & Rubin 1994), *Fragments for a History of the Human Body* (Feher *et al.* 1990), the trend prompting 'Why All the Fuss about the Body? …' (Bynum 1995; see also Smith 2001, introducing an issue of *Shakespeare Studies* devoted to a forum on the topic). There has been a parallel interest in folkloristics in 'how the body is constituted by its discourses' dubbed 'bodylore' by Katharine Young (Young 1994: 4; see also Young 1993). Such studies have detected that 'modalities of conceptualizing corporeality shifted dramatically in the early modern period' (Hillman & Mazzio 1997: xxii), and more specifically Margaret E. Owens, in a study of stage violence, has discerned that

> The rise of the commercial theater coincided with a period in which the body's meanings had been called into doubt, and age situated uneasily between two distinct epistemologies of the body: ... In this period of uncertainty, the theater provided a cultural site in where it was possible to explore – to revisit, test, challenge, and transform – the body's role in signification. (Owens 2005: 23).

For many centuries now the default mode in treatment, perception and representation has been what Guillemette Bolens, in a study of decisive significance for what follows, calls the body as 'envelope' (Bolens 2000: 9). In this model the body is essentially constituted as a container, its well-being dependent on the integrity and proper functioning of the envelope retaining what is inside and excluding what is outside (in both instances of course with specific, controlled exceptions). This contained body is vulnerable to penetrations or ruptures which lead to inappropriate or uncontrolled ingress (weapons, poison, disease) or egress (e.g. blood, which 'served to confirm the view of the body as a bounded entity' [Bildhauer 2006: 1; cf. 57]). Thus when Dympna Callaghan observes that 'The meaning of the body that has come to dominate literary criticism [concerning Renaissance literature] over the past few years is ... the body as viscera – heart, lungs, entrails' and muses, 'Why should it be we are all rushing to examine the multifarious meanings of early modern innards?' (Callaghan 2001: 68), it could be that in this modern criticism is merely falling into line with dominant Renaissance perceptions.

Actually the containment of bodies is often perceived or represented as multiple, the corporeal envelope containing the body's 'innards' supplemented by one or more enveloping layers of clothing, of protection (the craftsman's apron; the soldier's armour), or of disguise (the mummer's mask), and the body can be harmed, distressed or dishonoured by the malfunctioning of any of them. And these envelopes too functioned in both preventing inappropriate and permitting appropriate ingress and egress: 'Pray fervently to God, before you sleep ... to defend you from al perilles & subtleties of wicked fiends ... & let your night cappe have a hole in the toppe, through which the vapour may go out' (William Vaughan, *Directions for Health*, 1600, cited in Healy 2002: 63). In addition, Renaissance anatomical investigation effectively established a further inner containment by envisaging the rib-cage as a cavity, following on from late-medieval art which depicted the body with 'a black gaping emptiness in the hollow of the belly (Camille 1994: 87), while at the opposite extreme the spheres of action circumscribed by the reach of the arms, or as supplemented by a weapon (discussed, for example, in fencing manuals), could delineate additional, external envelopes:

> Speculation concerning the center of the body and the circles it might rule led to a hierarchy of circular movements from which attack and defense would be organized. … the dominant image is 'roundness' (Vigarello 1990: 158)

Correspondingly Shakespeare saw even the elbow as essentially a supplement to the corporal carapace, a means of establishing control over space – literally 'elbow-room' -- contiguous to the body (Garber 1997).

The evident early-modern obsession with the body as envelope may have been prompted by some kind of 'moral panic' perceiving an increased threat to its integrity or, as we shall see, by the emergence of the containment model itself as a substitute for earlier alternatives in which effective containment was less of an issue. The emergence of a popular theatre in which the enveloping clothing could simultaneously function as an identity- (including gender-, age-, and class-)changing costume will not have made the situation less fraught (Daileader 1998: 18-19).

Late-medieval devotional art increasingly emphasized the construction of the crucified Christ's body as a vulnerable container: the blood gushing and spouting from wounds (duly collected in goblets) reflecting a cult amounting to what Caroline Walker Bynum has characterised as a 'blood frenzy (Bynum 2007), 'an eroticised, gender-bending and penetrable

body open to flows and fluid desires", including a wound depicted as 'a vast vagina-like object of desire, a transference of the dangerously open body of a woman' from which flowed blood mixed with water (Camille 1994: 77). And at the same time the bodies of female saints were increasingly constructed as containers: miraculously closed in those who neither ate, excreted nor menstruated; miraculously uncontained in miraculous bleeding, lactation and exuding of sweet-smelling oils (Bynum 1990:165). The focus on containment is carried over into Renaissance drama, not least in the tragedies of blood and poetry where the emphasis is on the breaching of an individual's corporal envelope: 'Tamburlaine ... punctures, perforates, ... breaches, cleaves bowels, lances, spears and brings opened foes to his feet', or its penetration of another: 'Tamburlaine takes pleasure in imagining his opponents being consumed by a ... hungry orifice' (Burnett 1991: 35). A particular aspect of corporal containment endemic to Renaissance society, and massively displayed in the theatres, was the anxiety at the potential breaching of the envelope around the female body, be it sexual ingression or verbal egression, be the cause male penetration or female 'incontinence'. The response was a control which included spatial containment as well (West-Pavlov 2006: ch. 7). Accordingly, Othello displays an intense and unhealthy obsession with one of the orifices of Desdemona's body, and kills her by blocking another (Parker 1996: 249-51).

That this trend in the cultural representation of the body reflects a change in perception is suggested by the way it was accompanied by an increasing insistence on the *actual* containment of real bodies: *mechanical containment* by stays and other constricting garments first introduced in the sixteenth century (Kunzle 2004: 45-50; Vigarello 1990: 154-5); *muscular containment* and other constricting postures (stomach in, mouth closed, legs crossed, don't spit; cover your face when you cough or sneeze; don't eat or breathe with your mouth open) recommended in courtesy books deployed in the enculturation of young people in nice families from the Renaissance until quite recently. Symptomatically, that archetypal contraption of corporal containment, the chastity belt, which literally locked up the virtue of the absent crusader's wife, was not a medieval (pre-parenthetical) invention at all but a fantasy concocted deep within the Gutenberg Parenthesis by those same uptight Victorians who themselves introduced containing female under-drawers and confined even the upper legs of furniture within concealing draperies (Classen 2007).

The early-modern period 'witnessed the rise of a culture in which the opening of the human body was considered a central act in the obtainment of knowledge' (Hillman 1997: 83, citing Jonathan Sawday), and not just through the growing science of anatomy. Bodies in Shakespeare's plays are overwhelmingly constructed in terms of envelopes, a container inviting opening up and anatomizing, to the extent David Hillman (who appeals to impressive instances in *Hamlet*) is tempted to dub the whole period from the early sixteenth century to the early seventeenth 'the visceral century' (Hillman 1997: 83). In a sustained exploration of the cognitive perspectives of Shakespeare's delineation of the observed world, including bodies, Mary Thomas Crane sees a reciprocal relationship with the medium in which he was working: starting with *The Comedy of Errors*, 'Shakespeare traces linkages and analogies among homes, bodies, and the theatre as containers for different forms of subjective interiority'(Crane 2001: 37), and the project climaxes in *The Tempest* where these 'subterranean cognitive structuring principles' can manifest themselves to an almost claustrophobic degree: 'The play emphasizes three material spaces in which Prospero is trapped: the island, his body, and the stage' (Crane 2001: 190): not surprisingly his treatment of the people around him is very much a matter of incarceration, corporal confinement and penetration, the latter aimed for in the case of Caliban, avoided at all costs in the case of Miranda.

b. the environment as enclosure

As already touched on in passing, much of this can be extended to encompass perception and representation beyond the body, which was of course readily available as a metaphor for wider concerns, as David Hillman notes:

> the English Renaissance can be seen to be a period during which the always-anxious relation between inside and outside was especially fraught and the recourse to the body's visceral or symbolic interior [is] evident in many different fields of both praxis and discourse" (Hillman 2000: 308).

This is of course a local manifestation of the general trend identified by Mary Douglas for a concern with bodily containment to reflect a given culture's concern with boundaries in other fields, particularly social (cited in Healy 2002: 66).

The parallel is particularly striking with regard to perception of the material environment, a topic which is coming to the fore in a more recent 'spatial turn' both in media studies (Falkheimer & Jansson, 2006) and archaeology and architectural history. Here indeed it seems possible to discern two distinct revolutions chronologically close to the opening and closing respectively of the Gutenberg Parenthesis: '*pre-modern* concepts of visuality and space differ in important and subtle ways from our own, *modern* ways of thinking about these issues' (Giles 2007: 106); 'post-positivist notions of space and place, labelled as a relational turn in Human Geography ... [which] indicates a paradigmatic departure from the traditional notions of space and place ...' (Ek 2006: 46).

By analogy with the body, as culture moved into the Gutenberg Parenthesis we would expect perception of the environment to tend more to the form of enclosures, strictly distinguishing inside and outside, the proper functioning of an environmental unit, as with the body, conditional on the integrity and effectiveness of a boundary or barrier which prevents both ingress and egress (here too with specific, controlled exceptions). Such contained environments are equally vulnerable to breach or penetration and the inappropriate or uncontrolled inward or outward movement of people or material. And here too containment can be multiple, the material environment conceived as a series of superimposed environmental enclosures from the bed (in earlier times a curtained box or alcove), through the chamber, residence, and landholding to various degrees of community and territory and further to nation or even Christendom.

Body as envelope and environment as enclosure on two scales function together in late-medieval and early-modern responses to the plague: in order to prevent the disease penetrating the bodies of the healthy, the infected should be kept outside the city walls, or, if denizens, shut up in their homes (Healy 2002: 69). Accordingly, as Hillman notes in his survey of Renaissance containments (which includes some corporal aspects), environmental containment can appear on the large scale:

> In a wide variety of areas -- including nation building, land and property enclosure, architecture, anatomy, medicine, and religious and legal discourse -- the metaphor ["The inward/outward binary"] acquired newly intense resonances during this period" (Hillman 2000: 300)

and on the smaller:

> ... this privileging of the inner was matched by a growing separation of interior spaces from exterior ones. Social historians have described the simultaneous rise of a newly important idea of intimacy and privacy and an architecture that increasingly allowed for the creation of new kinds of private space – 'closets', inner 'cabinets', studies, or intimate libraries. (Hillman 2000: 309)

The list includes a link to media in the 'libraries', but omits the early-modern parcelling-out of church naves as family pews (Gough 1981: 77) which will have had as visible and practical consequences at a local level – weekly church attendance being compulsory – as the enclosure of the open fields. And it can be added that establishing these new enclosures was accompanied by efforts to emphasize the difference between inside and outside, like the building of chimneys and the improvement of privies to cleanse the air in domestic living space (Yates 2003: ch. 3).

These practical developments reflect broader changes in perception. The early-modern period saw 'a shift in spatial awareness' which Bernhard Klein has characterized as 'the "cartographic transaction": a mental and material renegotiation of the lived space of experience' (Klein 2001: 5) closely associated with developments in map-making and the availability of printed maps, which precisely represented the world (estates, nations, spheres of influence, the globe) as enclosures – a development also manifest in the narrative representation of place.

It may not be a coincidence that the early-modern period sees the rise of the 'country house' poems, which offer 'set-piece descriptions of the architecture of mansions and their surrounding gardens and parks. They define and focus on borders, or what are often called "thresholds", spaces where art or culture (the building) and nature (the park or garden) meet' (Hattaway 2005: 141) – a particular manifestation of the newly significant 'enclosed world of pastoral and topographical poetry' (Burt & Archer 1994b: 7). Significantly too, Renaissance architecture revived the Classical method of representing space in plan form, that is, as comprising spaces enclosed by boundaries (Giles 2007: 109). Which in turn may be related to the drift in the meaning of 'room' from the space available for movement to 'an interior portion of a building' (Gillies 2001: 61), by chance (or not) first recorded in 1457, within two years of Gutenberg's first production.

Medieval cities might have been physically encircled by a protective wall, but the boundary of the city, and hence the sense of containment, was much vaguer in both material and conceptual terms. There were built up areas belonging to the city outside the walls, and empty green spaces within them; the city's authority and rights extended beyond the wall while there were 'liberties' within it over which its governors did not have jurisdiction; the wall itself was more of a transitional area than a frontier, extended on the inside by gardens and fields and on the outside by a ditch or moat, and itself comprising an inner and outer wall far enough apart to accommodate homes and churches between them. Correspondingly, medieval world-maps, in a manner not feasible with a post-Copernican globe, sometimes showed countries athwart or even beyond the apparent 'edge' of the world (Mittman 2006: 19-20, fig. 1.4).

The modern suburban sprawl is in many ways a return – as usual at a higher level of technology – to the blurred edges of the medieval community. The intervening period saw the emergence of the city space as a distinct topographical, social and even cognitive realm (Newman 2000: 73). In the literate, bookish world of Boccaccio's *Decameron*, the edges of cities are assigned special, sinister or magical significance: in the oral world of the Danish ballads, adventures occur in a broader environment (the rose-grove or *rosenlund*) which is

seen rather as a no man's land between two households (Pettitt 2009b). On a national scale this pre-parenthetical, gradual border was reproduced in the broad marches which, rather than borderlines, divided England from neighbouring nations, and with royal possessions beyond and regions and jurisdictions virtually independent of the crown within. The shift to a containment image is eloquently initiated in Henry VIII's declaration, repudiating the power of the Pope in his country, that 'this England is an Empire, entire of itself', and culminates in Shakespeare's 'sceptred isle' or map-maker John Norden's more prosaic, 'this our famous Britannia' constitutes 'of it selfe another world' (Klein 2001: 134). In the new view, as Peter Stallybrass puts it, 'The state, like the virgin, was a *hortus conclusus*, an enclosed garden walled off from enemies' (Stallybrass 1986: 127), which made the campaign to encompass Ireland a source of vulnerability, its sexual connotations (the state as body) explored in Marlowe's *Edward II* (Bianco 2007). The political integrity of the nation also had to be struggled for out of a medieval kaleidoscope of ethnic groups and a hybridity as qualified as monstrous as the fabled beasts reportedly denizens of the region (Cohen 2006). Lisa Hopkins has charted the increasing importance of borders (and the crossing of borders) in the Elizabethan perception of the cosmos, the world, and England (including the latter's construction as an island), not least as represented in the plays of Shakespeare (Hopkins 2005).

4. Connections and Connotations
That within the Gutenberg Parenthesis there may be a connection between on the one hand the containments of media and cultural products, and on the other the perception of bodies and environment in terms of containment may be further suggested by the way the one was readily associated with, or deployed metaphorically in reference to, the other. Cultural products and media tended to have connections with or connotations of contained bodies and environments; bodies and environments tended to have connections with or connotations of contained cultural products and media, witness the reciprocal correlations implied in the title of a recent collection of studies, *The Flesh Made Text Made Flesh: Cultural and Theoretical Returns to the Body* (Detsi-Diamanti *et al*. 2007).

a. corporal
Correlation is particularly discernible in the corporal connotations of verbal culture, where we regularly speak of the 'body' of the text (with 'head'ings and 'foot'notes and a 'corpus' of texts), manifestly as something contained. In this phase of culture the text 'written in blood' (or bile, or gall or tears) is a powerful corporal image, the fluid egressing from the body and entering the book, but a text can acquire materially corporal features if it is written on vellum (i.e. animal skin, the smooth inner and rough outer sides readily discernible to the touch), or the sheets stuck together with animal glue. The sense of containment is reinforced when it is recalled that the 'punctuation' of this corporal text, as the term implies, once involved literally making holes in the hide it was inscribed on, and this textual body literally acquires an enveloping skin when the book is bound in leather. Not surprisingly this somewhat fleshly product attracts the attention of bookworms, who literally or metaphorically 'digest' the text in another contained body, and even more disturbingly, of bibliophiles: in a study of 'The Book as Flesh and Fetish' Michael Camille has remarked that in the late-medieval period 'the very act of reading was a libidinal experience, of penetrating the bound volume, that dangerously ductile opening and shutting thing' (Camille 1997: 41). The fetishism persists in the plethora of modern editions of Shakespeare's complete works advertised as 'Exquisite … bound in dark green leather' (Shakespeare Birthday Trust), 'in exquisite blue calfskin' (OUP compact edition), 'bound in genuine maroon leather' (Arden at an American bookshop), 'in genuine maroon leather … for Shakespeare lovers' (Norton), evidently designed more to be stroked than read.

Book and body could be equated metaphorically in many ways (Frese & O'Keefe 1997; Müller 1994), and Douglas Bruster includes printing among the factors which produced in sixteenth-century England 'a more sustained and graphic relation between book and body': late Elizabethan England saw the rise of what he calls 'embodied writing' in the sense of both the text containing the body (of the author and the persons represented), and the text being contained within the body of the book (Bruster 2000a: 49-50). The equation could include the conception of the book as tomb, containing the corpus/corpse of an author's works (Lerer 1993: 156-8), an equation that may have been reinforced with print (Lerer 1997), or perhaps as implied in the inscription-like dedication page of Shakespeare's *Sonnets*, the book is proffered as equivalent to a funeral monument in preserving the memory of the dedicatee.

The equation was further reinforced by the currency of the reverse metaphor: in medieval bookish tradition 'While ... the trope of writing living words on the dead flesh of a book became a cliché, the image of writing (literally and metaphorically) on living bodies continued to have power' (Frese & O'Keefe 1997: xi). We encounter the body as a page to be written on or a book to be read and interpreted from the late-medieval religiosity which saw the scourged body of Christ (himself the word made flesh) as a book or charter with writing on it (Rubin 1996: 23; Bildhauer 2006: 40), or claimed to find Christ's name inscribed on the heart of the pious (Greenblatt 1997: 223-4), to Lady Capulet in *Romeo and Juliet*:

> Read o'er the volume of young Paris' face,
> And find delight writ there with beauty's pen (I.iii.81-2).

The equation of the body with the book as a containing artefact is explicit in an early sixteenth-century sermon by bishop of Rochester (and later Protestant martyr) John Fisher: '[the] two boards of this booke is the two partes of the crosse, for when the booke is opened & spread … the leaves of this booke be the armes, the handes, legges, and feete' (Greenblatt 1997: 223). This can be seen in the context of a general trend in which the media developments attending the opening of the Gutenberg Parenthesis prompted the increasing use of metaphors involving writing and printing to describe mental processes and human relationships (Kiefer 1996), and what Nina Taunton and Darryll Grantley call 'the propensity of the corporeal in early modern writing to collapse into the textual' (Grantley & Taunton 2000: 7). Body and book are almost literally equated in Johann Remmelin's *Catoptrum Microcosmicum* (1619), an anatomical work which one opens to find an illustration of a human body with a built-in flap, which one opens to see the internal organs (Hillman & Mazzio 1997: xxi).

b. environmental
Connections and connotations are also possible between media and the environment: the corporal book just invoked had an exact environmental analogue in *A Geographical Historie of Africa* from 1600, which 'literally enacts the experience of unfolding and exposing to the eye, including in its prefatory material a map of Africa folded and closed upon itself, which, when opened up, brings before the reader's gaze' what the text itself calls "the secrets and particularities of this African part of the world"' (Parker 1996: 241).

Not merely do media function within an environment, or represent the environment, the media themselves can legitimately be considered an environment for the cultural products they mediate, witness the emergence of 'media ecology' (see www.media-ecology.org) as a new scholarly field (pun intended). Environmental enclosure provides a ready simile for parenthetical attitudes to the ownership of texts, as Walter Ong put it, 'The old communal oral

world had split up into *privately claimed freeholdings*' (Ong 1982: 131), and a major modern author has famously opined that a prerequisite for literary composition is 'a room of one's own'. There is also a powerful image of environmental containment in the neo-classical notion that drama should, in Hamlet's words, 'hold … the mirror up to nature' (III.ii.21-22), and there was inevitably a degree of reciprocity between the stage as space and the representations of space on that stage:

> Thought, speech, communication, social identity, all appear to have been conceptualized by early modern thinkers and writers in strikingly spatial language. It comes as no surprise, then, to find that in a similar manner the theatre was also understood by contemporaries as a primarily spatial art-form. (West 2002: 12-13).

The equation noted above which makes a book a tomb for the body of the author or his characters has topographical connotations as well as corporal, and books could also be equated with larger buildings such as tabernacles or temples (Müller 1994: 35). It might also be suggested that in many ways a manuscript page can resemble a field, its regular lines of text analogous to the plough-furrows or the rows of drying hay or corn marking the march of the harvester with his scythe, the trees flowers and beasts of the margin analogous to the uncultivated balks and hedgerows: so much so indeed that it can sometimes be difficult to determine if a reference in a text to something 'in the margin' refers to the environment represented in the text or the page on which the text was written (Wenzel 1974: 71-72). Meanwhile the early printings of literary works, not least juxtaposed with the early printings of maps, gave a geographical connotation to the text, a kind of island on the otherwise empty sea of the page (Conley 2000).

Here too reverse equations appear, the environment attributed characteristics of the media, for example the notion of the landscape as a 'palimpsest', a page on which succeeding generations have inscribed new words, erasing or partially obscuring those inscribed by earlier generations. As we have seen the tendency for real world enclosure was reflected in the media in the enclosure of drama within playhouses, and the latter indeed proved a suitable arena for the exploration of characteristic early modern problems in relation to social and gendered space (West-Pavlov 2006). Shakespeare's reference (in the Prologue to *Henry V*) to the Globe playhouse as 'this wooden O' both reinforces the name's connotations of containment, and, in invoking the shape of a written or printed letter, underlines the increasingly textual basis of dramatic art.

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<div align="center">**II. Extra-Parenthetical Articulation**</div>

1. Perception
If the dominance of the perception of the material world in terms of containment was somehow related to the containment of media and cultural products characteristic of the Gutenberg parenthesis, we should except some alternative model to dominate perception (and media and cultural production) in extra-parenthetical periods. This does seem to be the case, the alternative model indeed involving characteristic features going beyond the mere absence of containment. But with the exception of post-parenthetical phenomena obvious to even the non-specialist, or learnt of in unsystematic encounters with modern Media Studies, what follows will focus on pre-parenthetical conditions: it is presented under 'Media in Transition'

auspices precisely to prompt, from a well qualified audience, comment on to what degree pre-parenthetical features are re-emerging under post-parenthetical circumstances.

a. the body
i. uncontained
With regard to the body, David Hillman's observation in his appropriately titled 'The Inside Story' that:

> Civilizing processes and technologies throughout the sixteenth and seventeenth centuries increasingly cordoned off the body's interior and its products, hiding away the grotesque body, with its orifices and protuberances ..." (Hillman 2000: 309)

is a reminder that New Historicist approaches tended to see corporal containment as characteristic of 'official' culture, in opposition to a presumably earlier 'folk' image of a 'grotesque body' which was *uncontained* ('orifices and protuberances'). In its irregular envelope and its constant exchange of material with the outside world, in both directions and through every orifice, this Rabelaisian, 'carnivalesque' body, eloquently and influentially celebrated by Mikhail Bakhtin (Bakhtin 1984), was effectively limitless.

Hillman cites Peter Stallybrass's characterization of the early modern development as an 'enclosure of the body' in his 'Patriarchal Territories: The Body Enclosed', implying that previously the body was unenclosed, while Stallybrass himself cites Bakhtin in emphasizing the differences between the 'grotesque' and 'classical' bodies:

> The grotesque body is 'unfinished, outgrows itself, transgresses its own limits'; it is 'not separated from the world by clearly defined boundaries'. The classical body is ... an image of 'finished, completed' man; ... 'the opaque surface and the body's "valleys" acquire an essential meaning as the border of a closed individuality that does not merge with other bodies and with the world'. The grotesque emphasizes those parts of the body 'that are open to the outside world...'. (Stallybrass 1986: 124).

But in achieving its subversive power precisely as a negation of containment, the uncontained body acknowledges as definitive the inside versus outside agenda of the official model, just as the carnivalesque 'world upside down' agrees that the world is a matter of up and down rather than espousing an egalitarian ideology. Bakhtin of course actually reconstructs his so-called 'folk' tradition out of the works of Rabelais himself and other literary (parenthetical) sources, and it is equally if not more likely that in its uncontainment as in much else this 'grotesque' body is an Other constructed by a restrictive and retentive official culture as part of its own self-fashioning rather than an independent alternative.

ii. articulated
However in a highly significant study of the way the human body is represented in narratives of the pre-parenthetical period, for example in the Greek, Irish and Anglo-Saxon epics, and in the earliest Arthurian romances, Guillemette Bolens has discerned a genuinely alternative model based on *articulation*, which constructs the body as a concatenation of limbs connected by joints (Bolens, *La Logique du Corps Articulaire*, 2000)[4]. Rather than penetration or rupture, this articulated body is vulnerable to the severance and or fracture of the limbs or the jamming of joints, inhibiting the movement and locomotion which are this body's *raison*

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[4] For a review in English see *Speculum*, 78 (2003): 1252-3.

d'être. Bolens offers the vulnerable heel of Achilles as an example, along with the fate of Grendel in his fight with Beowulf in the Anglo-Saxon epic: since the monster is impervious to weapons the hero grabs his arm so tightly that Grendel can only escape by wrenching it off at the shoulder.[5] In this model, a weapon would be seen as an extension of a limb, rather than defining a sphere of action, and be more likely to sever a limb than penetrate a chest or stomach (which we reach with Macbeth's 'unseeming' an opponent from abdomen to jaw).

The containment and articulation models have presumably existed side by side through many eras, but with the one or the other dominant under particular cultural auspices. If the discursive traditions in which the body is represented as contained are largely associated with writing and print, pages and books, those in which the body is represented as articulated are associated with, or closely derived from, oral performance tradition. Bolens' suggestion (Bolens 2000: 15; 217), invoking the insights of Walter Ong, that there is a link between the shift in dominance from the articulated to the contained body and the emergence of written composition and transmission, can in the present context be translated into an association with a preliminary stage in the opening of the Gutenberg Parenthesis.

But as with other features, the directness of the link with Gutenberg is qualified by parallel developments in non-verbal culture, which nonetheless suggest we are in the presence of a significant modulation in perception of the material world. For example in pictorial representation of the human body focus shifted from an aspect of articulation to an aspect of containment:

> at the end of the Middle Ages, a new image of the female nude spread through the Northern countries, ... While the dominant rhythm of the classical nude came from the curve of the hips, in the Northern nude this fundamental rhythm came from the curve of the belly (Perniola 1990: 246)

There is a parallel development in religious art, the late-medieval depiction of Christ's body as a punctured container described above replacing an earlier iconographical model emphasizing the limbs and joints – the figure, lacking the sagging abdomen, more upright, the legs and arms following more precisely the geometry of the cross, as if by an act of muscular will rather than constraint. It will accordingly be intriguing to determine whether post-parenthetical digital media tend to represent the body more on the basis of a 'matchstick man' model than a 'Humpty Dumpty' (with an unfortunate predilection for environmental boundaries).

b. environment
i. uncontained
On the analogy of their treatment of the body, we would expect New Historicist studies of Renaissance Culture to see official, environmental containment as disciplining, or as resisted by, an antecedent, traditional, celebration of environmental uncontainment. Bakhtin does not seem to have explored a grotesque, limitless environment in Rabelais, but ironically the challenging of environmental containment is easier to document in traditional culture than

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[5] For completeness' sake it might be noted that if the contained body has an opposite in the *un*contained body (the permeability of whose envelope is not considered destructive), then the same should apply to the alternative, articulated body: an antithetical form characterized perhaps by limitlessly pliable limbs and limitlessly flexible joints, as once encountered in popular entertainment as the 'rubber man' or contortionist. There may even be a link between the articulated body of early-medieval narrative and those beast-figures in Celtic and Viking decoration with grotesquely extended and interlaced extremities.

that of the body. And it is better qualified as 'carnivalesque': from the highly ritualized destruction of fences in enclosure riots to the licensed crossing, for the duration of a festive season, of normally closed boundaries -- not least the jealously monitored threshold of the home. At calendar feasts or life-cycle celebrations, households traditionally feasted visitors who had not been individually invited (the term is still 'open house'), or tolerated the visits, often quite mischievous and disrespectful, of customary disguised mummers. And of course such licensed environmental penetration came under increasing attack in the early modern period from precisely the official culture which was urging and enforcing containment of the body and busily enclosing the open fields and church naves.

ii. articulated
As with the body, such subversive denial of containment, in its festive exceptionalism, actually underlines the importance of those boundaries even as their integrity is breached, but here too it is possible, following a hint from Guillemette Bolens herself (Bolens 2000: 192), to identify a genuinely alternative system, parallel to her thesis on the body: the pre-parenthetical perception, representation and treatment of the material environment in terms of articulation -- that is as comprising essentially *avenues* (corridors, paths, roads, rivers; analogous to the articulated body's limbs), linked by *junctions* (doors, gates, crossroads, quays; analogous to the articulated body's joints).[6] Indeed the articulated environment looms somewhat larger in pre-parenthetical perception and representation than the articulated body: 'a ... processional, pedestrian experience ... is essential to understanding all medieval space and its uses' (Howes 2002: 197).

It is a perception which would consider a river as a means of communication (linking the territories along its banks) rather than a frontier. It may reflect the perspective of a pastoral (nomadic) culture as opposed to an agricultural (settled) one (and which may emerge in our digital culture), or in terms of early English regional environments appropriate to cheese (milk-producing) as opposed to chalk (corn-producing) country (cf. Underdown 1987, reproduced in the American stand-off between the cowboy and the farmer). And since a connection was made between the parenthetical containment of media and cultural production and the enclosure movement which gave England its characteristic patchwork rural landscape of hedged, individually owned, fields, it is worth noting that this agrarian revolution imposed containment on not merely 'open' fields and commons, but on a medieval field system in which the landholding of a given peasant comprised a sequence of narrow strips at separated locations in a common field, linked by uncultivated balks and runrigs, effectively articulating the route to be followed each year by his plough-team and reapers.

An articulated environment is vulnerable not so much to invasion or escape as to the blocking of avenues or dislocation of junctions preventing movement across it – factors of course providing the structure and momentum behind the classic medieval (will they get through?) narrative patterns such as the quest for adventure, knowledge or experience common to romance and fairytale, the pilgrimage of life, and the steps of love.

The transition in the representation of the material environment from articulation to containment is appropriately and strikingly illustrated in the art of navigation, with the medieval pilot book which reported (probably on the basis of oral memories) earlier journeys in terms of a series of stages between ports and landfalls, with indication of times and directions, superseded by printed charts showing oceans and land-masses as contiguous

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[6] This too must have an opposite on the same basis: say a terrain to be crossed (rather than entered or exited) but with no (or limitless) avenues or junctions, i.e. a literally 'trackless' desert, jungle or ocean across which the route is defined by the movement itself rather than vice-versa.

spaces. Geographical writing made an analogous shift from accounts of journeys (including pilgrimages) in the form of an itinerary, or a journey down a river (Hopkins 2005: 4) to depictions of the geography, society and culture of a given, delimited region, closely related to the emergence of systematic surveying and the publication of printed maps (Klein 2001). And it is symptomatic that when confronted with the task of defining a limited topographical area, the pre-modern solution was to express the border in terms of a journey <u>along</u> it: *literally*, as when a parish confirmed its boundaries with an annual perambulation or 'beating of the bounds', a religious procession stopping for ceremonies at major landmarks; *verbally*, as when Anglo-Saxon land-charters define a boundary as going from point A (say a house) to point B (a rock), from point B to point C (a tree) and from point C to point D following the route of a stream or pathway (Gough 1981: 39). An odd but revealing reflection of the shift from articulation to containment in topographical and architectural conceptions is the early modern self-deception that a 'conduit' was a contained body of water, often housed within a building, within a city, rather than a pipe leading water from sources without the city. In the teeth of both the material realities and the etymology of the term, the perception reflected 'an ideology of determinate or bounded space' which asserted the primacy of boundaries protecting the propertied from the claims of the 'commonweal', and with multiple analogues in literary representations (Harris 1994: 208).

iii. transitions: body and environment
The contrast between parenthetical and extra-parenthetical perceptions of both bodies and environments can be effectively illustrated by pursuing their changing representation in a cultural product which has persisted, in variant transformations, from pre-parenthetical oral transmission, through the printed books of the Gutenberg Parenthesis, to electronic media and the internet. Thus at the climactic moment of the familiar fairytale, Red Riding Hood (the redness of whose hood is confidently construed by psychoanalytical critics as symbolising a female body constructed as a container leaking at monthly intervals) finds herself corporally contained inside the belly of the wolf, who (wearing granny's nightdress) is in turn environmentally contained beneath the sheets behind the curtains in a bed, in a bedroom, in a cottage, in a forest. Most of this, from the red hood through the belly to the forest, is the invention of very bookish men, Charles Perrault and the Brothers Grimm, who adapted the original folk tale for publication in their printed collections. In that original tale, as recorded from French and Italian oral tradition, both bodies and environments are constructed more as articulated than contained (she meets the wolf at a crossroads; he ties her by the leg; she escapes through a gate and across a river) and the same is true of the tale's post-Gutenberg manifestations, which include a computer game called *The Path*, and a film called *Highway* in which the hood is replaced by Reese Witherspoon's limb-and-joint enhancing red miniskirt, and Granny lives in a mobile home (Pettitt 2009a).

2. Production
From here we may reverse the steps of the investigation within the Gutenberg Parenthesis to explore whether there is correspondingly an extra-parenthetical correlation (suggesting a connection) between the perception and representation of bodies and environments, the forms of cultural production, and significant characteristics of the dominant media, that is to what degree they all may be characterized in terms of articulation rather than containment.

a. verbal production
Before the parenthesis, verbal cultural production is indeed characterized by articulation – taking the form of a series of linked items -- in one respect or another. Bolens notes how appropriate it is not merely that bodies in the Homeric epics are articulated but that the epics

themselves are concatenations of linked episodes, and that etymology even suggests that 'Homer' means 'joiner of pieces' (Bolens 2000: 97). There is also a revealing contrast between the written or printed 'text', whose etymological links with 'textile' give connotations of a piece of cloth with bounded edges, and the equation in the metaphor 'to spin a yarn' between oral storytelling and the incremental extension of a length of thread. An oral performance can indeed be built up of sequences of formulaic units at various levels, from the single line, in the case of verbal narrative, through the narrative motif to the larger episode, their permutations sometimes changing from one performance, or one performer, to another. It is symptomatic of the difference between parenthetical and extra-parenthetical practices and attitudes that a characteristic trait of Gypsy balladry, which evidently involves strategic decisions at pivotal moments as to which narrative direction to follow, tends to be seen by (book and text oriented) scholarship as switching from one distinct 'song' to another (Yates 2006: 9). It has also been plausibly suggested that to meet changing requirements medieval minstrels fragmented and recombined what would conventionally (parenthetically) be considered distinct romances (Taylor 1991).
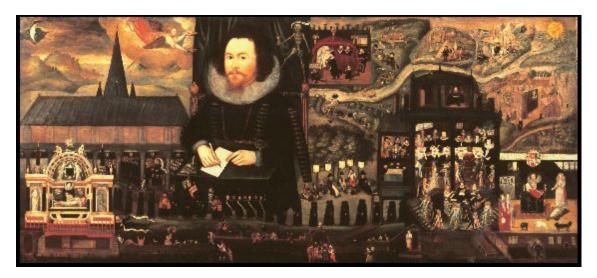
For if a characteristic feature of verbal culture within the Gutenberg parenthesis is a reliable, accurate transmission (which extra-parenthetical attitudes would characterize as passive and uncreative), and which repels external intervention, a characteristic feature of extra-parenthetical verbal culture, shared by both oral tradition and internet technology, is what John Foley designates as 'morphing', an active, re-creative transmission (which parenthetical attitudes would characterize as unreliable and inaccurate), and which welcomes external intervention. The notion of an original, contained work is replaced by an articulated series of versions. From another perspective, the notion of plagiarism, very much a characteristic, along with the associated notion of copyright, of the Gutenberg Parenthesis, is replaced outside the parenthesis by the notion of imitation, any one work seen as a link in a chain of works deploying the same material, exploiting its predecessors and in turn subject to later recycling (Bjornstad 2008).

It is equally symptomatic that the opening of the Gutenberg parenthesis is roughly contemporaneous with the emergence of the history book, which tells a limited, unified and rounded story from a particular perspective, and corresponding the decline of the chronicle, a sequence of loosely linked items with a purely chronological, and potentially endless, articulated structure (Woolf 2000). The adding style of the chronicle persisted in less formal genres such as the private diary and utilitarian discourses such as the ship's log, and it is tempting to speculate that this articulated form is currently staging a post-parenthetical renaissance in the web-log (blog) which combines the form of the one with the name of the other, plus a diffusion and status superior to either.

b. visual and (non-verbal) performance culture
And there are again parallels in non-verbal culture. The Catholic liturgy grew by a process of articulation in which musical tropes – sequences of non-verbal sounds extending a given syllable -- were added to the established chants, in due course new words composed to fit the additional notes. Sung performances with the function of accompanying dance, from Faroese folk ballads to blues, can string a sequence of lines or stanzas together, the length varying with the circumstances. Unconfined by a frame, the medieval picture can wander over the surface made available to it and in so doing, in contrast to the one-moment 'snapshot' of the framed picture, offer a chain of linked scenes, often involving the same people, selected from the narrative, say a parable or a saint's life.

An interesting transitional illustration is offered by the celebrated 'Unton Portrait' of 1596:

memorializing Sir Henry Unton's life and achievements. While not exactly framed, it is a limited, effectively free-standing artefact, but on the other hand the dimensions seem to have been determined by the representation rather than the reverse. Within the depiction, two representations of Sir Henry conform to 'parenthetical' containment. One is the large portrait of Sir Henry at his desk, visually confined by the black curtains behind him, curtains which are indeed being pulled apart to reveal him. The other is the reclining effigy on the depiction of Sir Henry's white neo-classical tomb, multiply confined on a couch in a theatre-like stage confined by pillars and an arch, the whole behind an iron fence (and as a picture of a sculpture this figure has the classic -- confining -- self-referentially of parenthetical artworks). These are striking but exceptional instances of visual containment it what is otherwise a typical example of late-medieval narrative art, a series of scenes from Sir Henry's life, from christening, through education, wedding and diplomatic missions, to the funeral, their articulation as linked items in a sequence underlined not merely by the absence of borders, but by the processions and other group movements crossing over between one scene and another.

High medieval dances were similarly articulated at various levels, the characteristic form being the chain of dancers winding a path (occasionally modulating into a circle) or a procession of couples through and around the venue. Courtly dancers may have stepped decorously rather than hopped or skipped, but as the term 'measures' indicates the performance comprised essentially a progression -- sideways or backwards or forwards -- comprising a sequence of steps by lines of dancers whose extent was determined only by the size of the venue. Contained patterns of movements by often symmetrical sets of dancers confined within a limited performance space -- in derivative American folk tradition appropriately designated 'square' dances -- emerge in the late Renaissance and Baroque periods (their complex figures duly preserved in printed dancing manuals)

3. Media
And what is true of pre-parenthetical cultural production applies equally to the media in which it was communicated (the distinction indeed somewhat arbitrary). Products within performance culture, including oral traditions of song and narrative, exist over time only by virtue of being mediated between a series of performers, and as a sequence of performances by the individual transmitter. Unlike a page or book or musical score, the memory from which

the sounds, movements or verbal material are retrieved is not a discernible artefact, so the emphasis is on transmission – an articulated series of movements -- rather than storage, a form of containment.

As artefacts rather than performances, the products of pre-parenthetical visual culture are less given to serially reproducing themselves in this way, although itinerant builders, carpenters and painters might reproduce the 'same' church building, misericords or wall-paintings -- with variations -- in a series of locations across Europe. Articulation may be characteristic of a visual medium more locally – and more concretely and uncompromisingly -- when the surface on which a representation is to be offered, say a window, wall or ceiling, already has structural divisions deriving from the architecture, imposing an articulation on the content with interesting results: a sequence of pictures can be articulated in terms of narrative (making it a matter of considerable interest which moments are selected for illustration) (Kemp 1997), or some other ordering principle, for example a series of saints whose feast-days form a liturgical 'calendar' (Giles 2007: 116). Verbal culture has an analogue to such articulation built in to the medium in the necessary division of the performed utterance at two levels into linked units, corresponding on the smaller scale to what can be said with a single breath (written or printed as lines in textual transcripts), and on the broader scale ('fitts' in Middle English) to what a performer can achieve (or his audience tolerate) without a pause for rest and refreshment.

4. connections and connotations
As with parenthetical containment, there are interesting connections and connotations between the articulation of cultural production and media and that of the material world as perceived and represented in extra-parenthetical periods.

a. environmental
With regard to the environment, recent developments effectively mean, Richard Ek suggests, that 'space IS media and communication technologies and media and communication technologies ARE space' (Ek 2006: 58, original emphasis). And just as post-parenthetical 'media' and 'communication' (not to mention optic fibre networks and expressions like the 'information superhighway', 'streaming', 'data stream' and 'knowledge flow') suggest the environment concerned is both uncontained and articulated, so media in the pre-parenthetic period could be equated with the environment-as-avenues-and-junctions in a quite literal sense, given that wandering minstrels, itinerant players and travelling mountebanks offered a series of performances linked by their travels, the venues a series of points on the landscape tracing the route of their travels. The same is true of the news and rumour-bearing tinkers and craftsmen who travelled for commercial reasons, and on the local scale, an analogous topographical pattern applies to amateur performers taking their festive guising, good-luck visit or carnival interlude from house to house in the community, sometimes parading through the streets between venues. In more elaborate community traditions like the York mystery play this articulation of the performances and their movement is so basic to the form, the pageant wagons wending their way through the city, halting for performances at a series of specified stations, that it is built into the plots and dramaturgy of the performance (Johnston 1985). But the articulation here is also doubled, a feature of the product as well as the medium, as what is performed at these multiple stations is not a single play, but an articulated sequence ('cycle') of dozens of individual episodes, each performed on its own pageant wagon by a separate group of performers. Spectators were therefore offered a choice of (articulated) viewing strategies: remaining at a given station and seeing a sequence of plays, or following a given play through a sequence of stations – uncannily analogous to the reading

of an internet blog, where the choice is between a 'horizontal' reading of all the entries in sequence, or a 'vertical' reading of one entry and all the comments it has prompted.

In pre-parenthetical culture the structural articulation of a verbal performance can equally be equated to movement across a terrain constructed of avenues and junctions in metaphorical terms, particularly with regard to narrative traditions. The oral performer, in traditions involving a degree of improvisation and re-creation, must chose between available options at various levels: to opt for this episode or that; to include this *topos* or that; to deploy this formula or that, etc. This can plausibly and usefully be compared to a journey which involves selecting a route by making a decision at each crossroads, prompting the name, 'Pathways', for John Foley's project exploring the compatibilities between Oral Tradition and Internet Technology. Here at least it is evident that the closing of the parenthesis is bringing us back, at a higher level of technology, to a medium whose articulation is readily expressed in environmental terms:

> Notwithstanding their superficial differences, both technologies operate by navigating pathways. ... The oral poet and the internet user chart singular pathways through multiple possibilities, in effect, both are surfing interconnected webs, actively producing their own reality as they go. (Foley 2007)

Except of course that Professor Foley's analogy is displaced: on the OT side *cultural production* is achieved by selecting pathways (the oral storyteller's narrative choices), while on the IT side is a *medium* whose pathways are selected (the internet user navigating his way across the articulated web making use of the links between its nodes). IT is closer to OT when the junctions of the pathways are specifically textual, as in the case of hypertexts: 'virtual texts which contain prompts in the form of hyperlinks, allowing users to navigate their own pathways through a given text or corpus of material to create networks with other texts of images, each link leading to another …' (Littau 2006: 55). But the most appropriate post-parenthetical representative to juxtapose with oral performance/composition would be a digital form of cultural production whose articulation is legitimately characterized in terms of navigating across a landscape (through a network of nodes and links), and an excellent instance is available in 'hypertext fiction', as perceptively described by Jenny Sundén:

> If pages of paper in a book are bound together in a determinate sequence, stories written in hypertext often have more than one point of entry, many of [sic] internal connections, and no clear ending. They might unfold differently each time, depending on which of all potential routes is actualized. Reading hypertext fiction is inherently intimate with notions and experiences of spatiality, mapping and navigation (Sundén 2006: 283)

There is also of course a close affinity with that classic of post-parenthetical cultural production, the computer game, in which the navigation metaphor takes on literal relevance, as the player ('steersman') traverses an environment defined very much as avenues and junctions, be it a race-track, an urban battlefield or interplanetary space, avoiding obstacles or zapping enemies barring progress, and navigating a pathway by choosing between the options offered -- effectively improvising a new plot at each session (Sundén 291ff. for a more sophisticated discussion).

There is a more tangible connection in the likelihood that pre-modern culture was generally more aware of the environment as comprising avenues and junctions thanks to the direct experience of travelling through it walking or on horseback: we may have travelled more in modern times, but it has increasingly been inside a vehicle, an enclosed container, from the

carriage (not widespread even among the aristocracy until the 16th century) to the automobile, train, bus and plane (not to mention the 'mobile home'), through whose windows the traveller sees the environment as a framed picture. This lends credence to the suggestion that some characteristic features of medieval narrative structure reflect precisely this experience of wending one's way through a terrain, negotiating its obstacles, exploiting its opportunities: 'many kinds of medieval narrative rely on movement through space as an organizational tool' (Howes 2002: 197). And as noted earlier, geographical and topographical works describing enclosed areas (nations, counties, estates) replaced an earlier genre of *itineraries*, describing what is seen during a journey along roads and rivers (Klein 2001: 141-142).

Characteristically, the oral epics in which Guillemette Bolens first noted the articulated body are stichic, with one line following another in an unbroken series, the term having connotations of marching, while more bookish verse narratives tend to be stanzaic, with appropriate spatial connotations since the word 'stanza', which we use for a contained unit of poetic discourse, in Italian means 'a room'.

The contrast between the contextual containment (and immobility) of parenthetical culture and the contextual articulation (and mobility) of extra-parenthetical culture is neatly presented in Hogarth's perceptive 'Enraged Musician', invoked in a different context earlier. The parenthetical culture of the Covent Garden musician is contained within the house behind the fence (just as his music is contained within a printed score); the pre-parenthetical popular music and street-cries are produced by performers moving along a street (actually down one avenue through a junction and along another) performing their show at regular intervals as they move along, in some cases pausing at a likely spot for a more sustained presentation: the ballad singer may be standing still at the moment, but lacking a permanent stall, she belonged to the class known as the 'running patterer'.

Hogarth's picture itself however is very much a parenthetical work, if not a framed painting then an engraving designed for reproduction – by a printing process -- in multiple, identical copies, in each of which the picture is contained within margins within the sheet of paper on which it was printed. It correspondingly offers a snapshot of what might feasibly have been seen at a given place at a specific time from a single perspective. Late-medieval, pre-parenthetical artists on the other hand, not subject to such confinement, could as already noted depict within the one picture a sequence of linked scenes set in different locations and occurring at different times, and the linkage would almost automatically take an explicitly topographical form, the scenes set in a contiguous landscape and joined by the avenues and junctions along which the characters in the scenes had presumably travelled between the scenes, and are indeed sometimes depicted as so doing -- this too illustrated by the Unton Portrait discussed above

b. corporal
Corporal connections and connotations seem to be less frequent in the pre-parenthetical world of media articulation, although 'articulation' itself, and 'syntax', seem both to have been transferred from describing the skeletal structure of the body to the structure of discourse (Garber 1997: 35). For the post-parenthetical phase Jenny Sundén has spotted an interesting equation between body and medium in a classic product of hypertext fiction, Shelley Jackson's *Patchwork Girl*, in which the protagonist, the female mate of Frankinstein's monster, is made up of bits like the narrative itself, so that 'the scars traversing the monster's body parallel, most cunningly, the meaning of hypertextual links between writing spaces' (Sundén 2006: 285).

Despite their manifest connotations of corporal containment (in referring to body orifices), 'oral' and aural' also register major transitions in a performance medium where the breath of the speaker travels through an environment made up of avenues (throat; mouth) linked by junctions (vocal cords; teeth and lips) which convert it into a pulse of shaped sound moving onward to and through the ears of the audience. In contrast the characteristic transmission form within the Gutenberg Parenthesis, silent reading from a text, significantly transfers the verbal material directly from the book to the head, effectively from one container to another. And of course all performance culture is by definition linked to the active body of the performer. This will accordingly be true both inside and outside the Gutenberg parenthesis, but as already noted in other contexts, the connection is stronger before the opening of the parenthesis when the performance aspect of verbal culture dominated the textual, when most music was performed to accompany movement (social or ceremonial), as indeed was much verbal performance (dance-songs; work-songs; marching songs).

The body metaphor is also useful in appreciating what happens to a text when it reverts from a parenthetical to a pre-parenthetical environment, say when a ballad or play, originally written or printed, enters oral tradition. The wearing down of the verbal material to the essentials, in the familiar idiom to 'the bare bones', or the 'narrative skeleton', suggests a 'de-composition' of the original composition in the manner of a corpse decomposing from the living (contained) body to an articulated skeleton in which any given bone, as the spiritual has it, is connected to the next bone (Pettitt 2006)

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III. Mindwork

Bodies and environments encompass much of the material world available for perception and representation, so it is tempting to speculate whether this pattern – parenthetical containment versus extra-parenthetical articulation – reflects more fundamental aspects of mindwork: as Karin Littau observes in her *Theories of Reading* (2006: 3): 'media technologies have altered not just our relation to writing and reading but our perception of the world, and perhaps even ... perception itself'.

1. Memory
The distinction between containment and articulation has interesting parallels for example to the debate within cognition studies on whether memory functions as *storage* or *process* (Rubin 2006: 288). At least at some level the two may be not so much mutually exclusive alternatives as variants which dominate at different cultural phases, and in accordance with the containment/articulation patterns established under other headings we might anticipate that memory during the period of the Gutenberg Parenthesis is characterized by the retrieval of material from a container, while extra- (pre- and post-)parenthetical memory is characterized by some form of articulation, say repeating a mental journey.

The topic is too complex to be pursued fully in the scope of the present enquiry, but with regard specifically to *verbal* memory this scenario would correspond to the quite empirical differences between on the one hand a visual memory process recalling words as text on a page, (an option restricted to the literate; for a medieval monastic instance see Carruthers

2004: 9), that is, contained, and on the other an aural, serial memory process recalling them as a sequence of linked sounds, that is, articulated (Rubin 2006: 287).

Renaissance theory seems indeed to have operated with an academic, intellectual, memory-training regime in which information is imagined as distributed in and retrieved from the rooms of a familiar building, very much a containment model, as formulated for example in John Willis's *The Art of Memory* of 1621:

> The Art of Memorie, so farre foorth as it dependeth upon Places & Idea's, consisteth of two parts: *Reposition,* and *Deposition* ... *A Repositorie* is an imaginary house or building [which] we prefixe before the eyes of our mind, as often as we intend to commit things to memory; ... A Place ... is a Roome determined in the *Repositorie* for receiuing the Idea's of formes of things thereinto. (cited in West 2002: 13).

As Peter Holland has noted (Holland 2006: 221), Shakespeare has Hamlet speak of memory very much in turns of containment when he promises his father's ghost that his message will be stored in a memory which is at home in a head which is a globe and (what may or may not be a coincidence) an enclosed playhouse:

> Remember thee?
> Ay, thou poor ghost, while memory holds a seat
> In this distracted globe (1.5.95-97)

The situation is complicated however by the fact that these mnemonic techniques, inherited from classical antiquity via medieval tradition (Carruthers 2004), are unlikely to be directly connected to the Gutenberg parenthesis, except insofar as its bookish aspects were anticipated by antecedent academic culture, or that printing made them available or useful for a wider segment of society.

It is also significant that while this system saw commitment to memory and retention in the memory in terms of spatial containment, the process of recollection is sometimes referred to as a journey between the containers (Balzoni 2001), that is an articulated process, also sometimes equated with hunting or tracking down prey (Carruthers 2004: 247). The bodily images associated with memory are also ambiguous: on the one hand re-membering literally involves re-assembling a body evidently construed as articulated, but the memory could also be equated with the stomach or bowels (Carruthers 1997). It would of course be highly compatible with the theories offered here if the balance in this mixed process shifted in favour of storage in association with the Gutenberg Parenthesis period, but the implications would be limited, as would the comparison with post-parenthetical developments, as this is a highly specialized technique, recently confined to entertainers who use it for displays of mnemonic capacity, or to courses offering, at a price, astounding improvements in memory power. A more appropriate juxtaposition would therefore be between say the text-based memory of modern actors, some of whom indeed do memorize the script visualized as text on a page (Rutter 2006: 176-9), and that of performers in what might be characterised as an aural-mem-oral, pre-parenthetical tradition, involving the oral performance of verbal material received through the ear, and maintained by some process in the memory in the interim. While they deploy oral material such as folk ballads, and achieve insights valid for memory processes in general, the detailed studies of David C. Rubin and his associates on verbal recall do not resolve this issue, as they in one way or another straddle parenthetical and pre-parenthetical conditions. Inevitably in a modern American context the singers, while 'folk', were literate, and more importantly the students involved in the systematic recall experiments received the

material under pre-parenthetical auspices (listening to the ballads sung) but recollected it under parenthetical conditions (writing down what they remembered) (for the latter specifically, Rubin, Wallace & Houston 1993; more generally Rubin 1995: ch. 11).

2. Order
Containment and articulation may also be a viable and useful means of describing the bases for ordering perceived phenomena in parenthetical and extra-parenthetical perception respectively. Cognition Studies discuss the way people learn categories -- whether it is from prototypical examples rather than abstract rules or qualities (Sinding 2002), but one might wonder if the whole notion of category itself, as a container in which some things belong and others do not, is a symptom of the manifestly containment-oriented mindwork within the Gutenberg parenthesis, with an ordering system somehow related to articulation dominant in the pre- and extra-parenthetical phases.

a. parenthetical containment: categories
Parenthetical mindwork, we might postulate, is obsessive that everything, from natural species to literary genres, should belong within a particular box (categorical container), witness Sir Philip Sidney's scorn for the 'mongrel' tragic-comedy of the Elizabethan stage which was neither 'right tragedy' nor 'right comedy' (Greenblatt & Abrams 2006: 971). And modern culture (from the 16th century onwards) does seem to have been quite paranoid about categorical transgression and about anything ambivalent, interstitial or liminal which undermines the categories by which people identify and orient themselves: human vs. non-human; edible vs. inedible (raw vs. cooked); male vs. female; civilized vs. savage; culture vs. nature. Shakespeare's *Macbeth*, observes Susan Zimmerman, 'is pervaded – one might say obsessed – with the *un*categorizable, the marginal, the in-between', and 'dramatizes "a series of taboo border crossings"' (Zimmerman 2000: 320 & 323 [citing M. Garber]). The aggressive response of conventionally educated generations to the syntax of e-mails and text messages touched on above is probably provoked by their hybrid character, which questions the boundaries between written and spoken, formal and colloquial communication (and so devalues others' investment in learning to write 'proper').

Categorical anxiety and containment reinforced each other in what seems to have been an early-modern moral panic about women who challenged gender distinctions by 'scolding' and disobeying their husbands (Underdown 1987), perhaps compounding their transgression by 'gadding' beyond the spatial and social confines assigned to them, and compromising the integrity of their corporal envelope – the current term for the sexually errant woman was 'incontinent'. The contemporary witchcraze may have been a variant, the categorical transgression additionally encompassing the acquisition of supernatural powers and the suckling of animal imps, the latter also involving an improper egress of blood through an undesignated conduit (the witch's give-away 'extra' nipple).

b. extraparenthetical articulation: graduations
Remarking on a fifteenth-century female visionary to whom Christ appeared in the form of chopped meat in a dish, and a fourteenth-century Dominican vouchsafed a vision of the crucifixion in which the body of Christ was replaced by that of a nun of his acquaintance, Caroline Walker Bynum observes that this unashamed violation of boundaries ('between spiritual and physical, male and female, self and matter') was characteristic of '*the ease with which medieval people mixed categories*' (Bynum 1990: 161-2, emphasis supplied). Thus the witch-prosecutions just mentioned seem to have reflected a collision between alternative perceptions of human relationships with the supernatural – an essentially pre-parenthetical, popular acceptance of ambivalence colliding with the categorical, parenthetical approach of

the authorities that magic could only be diabolical (Wilby 2000: 301). Similarly in the pre-parenthetical period 'classifications of sexual types regularly claimed that there were men and women, but also hermaphrodites. This discussion is made without difficulty or moral condemnation …' (Rubin 1996: 20).

But as with the other aspects covered, we should expect not merely that extra-parenthetical mindwork was less given to categorization, but that it operated with an alternative model which perceives the created world rather in terms of articulation, a graduated series of linked items. For the post-parenthetical period there is a sense of an articulation shared by media and mindwork in George P. Landow's comment (cited Littau 2006: 56) that 'the emphasis upon linking materials in hypermedia stimulates and encourages habits of relational thinking in the reader', linked by Karin Littau to Sadie Plant's equation between the 'connectionism' of hypermedia to that of the brain itself (Littau 2006: 56), the junctions of the one equivalent to the synapses of the other. Meanwhile a pre-parenthetical vision of the created world in terms of articulation is readily available of course in the medieval concept of the 'Great Chain of Being' -- a graduated hierarchy descending from the divine, through the human, to the animal, the vegetable and the mineral, each phase having sub-hierarchies within it (orders of angels; social orders; ranking within families, animals, metals). The early modern imposition of the 'inside versus outside' containment system on perceived space similarly replaced what was essentially a hierarchical system of stages between a holy centre (Jerusalem) and the wilderness and wildness of the periphery (Klein 2001: 6).

In a world seen as made of gradations rather than categories, emphasis is on the *order* in the sequence rather than the barriers between the units: this articulated system had room for, or was even held together by, overlaps between the links in the chain, a situation for which the fashionable critical term 'imbricated' is for once literally appropriate, the elements in the graduated series overlapping like tiles on a roof. This may be reflected in popular medieval acceptance of a graduated transition between the living and the dead, in which the revenant had a natural place. The evil returned to harass the living, the good danced in the churchyard at festive seasons, as did the living: it is an intriguing thought that their joining ranks may have been appropriated to homiletic ends in the image dance of death (Caciola 1996; see also Bennett 1986). The Reformation denial of Purgatory and transitional phases between this world and the next made the status of the revenant – most notoriously in the form of Hamlet's father, extraordinarily problematic

3. Species
Perhaps not surprisingly, the contrast between extra-parenthetical gradation and parenthetical categorization is most intense in relation to the matter of the human species. Distinguishing the human from the non-human is presumably common to most cultures, but at the period the Gutenberg Parenthesis was opening seems to have focussed increasingly on the border between the human and the animal, which rapidly became a source of categorical anxiety (Fudge 2002; Fudge *et al*, 2002; Salisbury 1994: 138). Indeed it is strange that the substantial corpus of literary studies on early modern categorical anxiety with regard to gender is not matched by equal focus on species. The topic has however been spotted by occasional historians of culture and mentalities (e.g. Fudge 2002; 2006). Manfred Pfister has noted that 'drawing a line between the human and non-human became increasingly a problem from the late fifteenth-century onwards' (Pfister 1992: 29), and Keith Thomas reports that 'wherever we look in early modern England, we find anxiety. latent or explicit, about any form of behaviour which threatened to transgress the fragile boundaries between man and animal creation'. This included both bestiality, which became a capital offence, and the wearing of

animal masks in seasonal customs, which was prohibited (Thomas 1983: 38-39); female pet-keeping was also a matter for concern (Fudge 2002: 134).

The progressive modern exclusion of animals from human space and consciousness which is symptomatic of this categorical mindwork has had its price in an endemic categorical anxiety bout real or potential resurgences of animality (Senior & Ham, 1997). Categorical anxiety about species within the Gutenberg Parenthesis is shared by forms of discourse as generically and chronologically distant as Renaissance tragedy and urban legends, both well qualified as registers of current anxieties, and which both seem to need to depict humans (with generally contained bodies) subjected to treatment more appropriate to beasts (Brunvand 1989; Pettitt forthcoming; Pettitt 2008), or manifesting beastly qualities: 'Elizabethan and Jacobean tragedy is much preoccupied with "the borders of the human", with depicting the type of behaviour ... which aligned man with the beast ...', reflecting the circumstance that 'by the early seventeenth century, the borders of the human – the ramparts of the castle – were imagined as vulnerable places …' (Healy 2002: 51; 64).

This categorical anxiety may have reflected loss of confidence in old categories, but in the present context it may rather be that the need to categorize, in some complex relationship with the Gutenberg parenthesis, was becoming more insistent. This 'special' categorical anxiety might even offer a useful perspective on Reformation controversies about the eucharist, given that the doctrines of transubstantiation and consubstantiation involved categorical transgression or liminality, respectively, in relation to the boundaries between vegetable and animal (bread and wine turned to flesh and blood) and animal and human (the flesh and blood are consumed: in medieval legend the host sometimes transformed visibly into the body of a child before being cut up and eaten [Camporesi 1990]).

In a world of articulated gradations rather than contained categories such imbrications were less threatening to the system. There were miracle-working saints between human and divine; the wild man of the woods between man and beast. Hybrids like satyrs and centaurs were technically monsters, and a medieval traveller meeting one on a dark night would be duly terrified, but the encounter would not necessarily shatter his world-view – it was acknowledged that man himself was something of a hybrid, encompassing both the reason he shared with the angels and the senses he shared with the beasts. Monsters were an inevitable aspect of creation, and like other creatures had their proper environment, in many cases on the periphery of the mappa mundi.

But specific hybrids or species conglomerates could also be encountered closer to home, the German and French terms for 'knight' – *Ritter*; *chevalier* – acknowledging that the figure was effectively seen as having both human and animal components, each trained and developed to be part of the composite, neither being effective in the function concerned on its own:

> In medieval culture, the horse, its rider, the bridle and saddle and armor form a Deleuzian 'circuit' or 'assemblage', a dispersive network of identity that admixes the inanimate and the inhuman. Manuals of chivalry, *chansons de geste*, and romances were fascinated by the commingling of man and horse, describing at length the bonds of desire that pulled one body toward the other to find in their union new possibilities of becoming. (Cohen, 2003: xxiv-v; see also ch. 2, 'Chevalerie').

That our increasingly post-parenthetical culture is reverting to pre-parenthetical attitudes in regard to categorical anxiety is suggested most emphatically by the relaxing of tension on the human/animal border. We have long accepted the application of medicines and vaccines

grown in animal tissue, and have even begun to contemplate the transplantation of organs from animals, perhaps even from beasts genetically engineered to increase compatibility with the human body.

But since the closing of the parenthesis returns us to pre-parenthetical conditions at a higher level of technology, the reversal of the early-modern imposition of categorical distinctions between man and beast is likely to be supplemented by a post-modern dismantling of categorical distinctions between man and machine (the two borders are examined together in Sheehan and Sosna 1991, although not from this perspective). We increasingly accept that the failings of the human body be compensated for by increasingly complex mechanical devices, from the artificial limb to the heart pacemaker and the hearing aid (and many of these categorical transgressions of the human/machine border also involve, as Guillemette Bolens notes in a concluding remark [Bolens 2000: 222], a compromising of the body-as-envelope). Conversely robotic machines are acquiring increasingly humanoid physical competences, artificial forms of at least some kinds of intelligence are within reach, and both robotic and digital prosthetic compensations for human disability can be contemplated without horror. This virtual acceptance of the man-machine hybrid in the context of disability (Cohen 2003: xiii) is taken to an extreme in our popular culture with the cyborg figure in its many mutations (Haraway 1991): that they may be coming increasingly plausible may be less significant than that they are perceived as a threat to life and limb rather than to our identity or world-view. Even the pre-parenthetical man-and-beast *chevalier* now has post-parenthetical counterparts at a higher level of technology on the man/machine border: Jeffrey Jerome Cohen suggests the feasibility in our times of conceiving the wheelchair not as 'an enabling supplement to a defective form', but rather part of a viable hybrid in which 'hands, wheels, metal, plastic, and muscle [are] seen to form a loose, mutable, but powerful alliance that calls into being new possibilities for embodiment' (Cohen 2003: xiii). This status has already been achieved (and an appropriate new term developed) in the case of the 'biker' who would be incomplete without his bike (and it without him).

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