

Dislocations: Practices of Cultural Transfer in the Early Modern Period

I. The project and its objectives: an overview

- In the increasingly globalised modern world, the transfer of cultural knowledge (ideas, concepts, imaginative forms and techniques) is a focus not only for creative encounters but also for cross-cultural tensions and misunderstandings. The **principal objective** of the project is to examine analogous practices of cultural transfer characterising the *early* modern world. The research group, consisting of scholars competent in several European languages and cultures, will explore carefully chosen micro-examples and produce a series of comparative case-studies of these practices. Rather than considering them as simple “borrowings”, asserting the continuity of traditions and genres, the group will analyse them as instances of *discontinuity*, of cultural conflict and mutation: in short, as “dislocations”.
- The **historical scope** of the project is broad, following the phases of assimilation and modification of textual practices from fourteenth-century Italy to sixteenth-century France and England, and thence to the Spanish Golden Age and to mutations from Renaissance to baroque in France, Germany, the Netherlands and Scandinavia. The aim is not to produce an overall conspectus of this vast terrain, but to undertake a study of thematically or generically grouped clusters of texts that, while belonging to different historical moments and national cultures, exemplify the period’s practices of cultural transfer.
- The **types of transfer** that will be considered include those that fall within the early modern concepts of imitation and translation; interpretative strategies and the obstacles they encounter; changes of orientation as made explicit in paratextual materials of all kinds; and the cultural and linguistic consequences of concrete transfers such as the journeys of Renaissance humanists and voyages of pilgrimage, discovery and colonisation. Although the group’s primary object of research is in all cases the text itself, its collective aim is the uncovering of wider relationships and contexts: hence the use of the phrase “cultural transfer” in the project’s title. The *Utopia* sub-project (described below) shows, for example, that a detailed and systematic study of the paratexts of translations of a single work can provide important information not only about its textual character but also about its historical, ideological and aesthetic positioning.
- The **outcome** of the project will take the form of both individual and collective publications. The collective publications, exemplified by the *Utopia* project, will be the result of careful planning and collaborative work between members of the group over a period of time; the themes of these volumes will be chosen in such a way as to take advantage of the particular range of knowledge and skills available in the group, but each will also contain invited contributions by internationally recognised specialists. The project aims to establish strong and lasting connections with an international network of leading scholars in early modern studies.
- The **professional aims** of the project are: (a) to draw together in a collective enterprise the various kinds of competence in early modern studies that the Faculty of Humanities of the University of Oslo can currently offer; (b) to ensure that those competences are preserved and that replacements can be made as scholars come to the end of their career; (c) to attract new researchers into the field at both doctoral and postdoctoral level. In these ways, the project aims to lay the foundations for a continuing and thriving programme of early modern studies in the Faculty, both as a research discipline and as a resource for teaching at all levels. Thus cultural transfer is not only a phenomenon to be studied, but also an ideal to be realised: the project brings together veteran researchers with those who will have to succeed them if scientific work in this field of study is not to stagnate, and it also provides a vital link between specialists in different forms of expression and linguistic fields. The aim is to ensure that the University of Oslo will come to be recognised as a focus for research in this key area of European culture.

II. The Research Group

The project's central focus will be provided by a group (the "Primary Research Group") consisting of permanent faculty members and postdoctoral fellows. The latter will be expected to work full-time on project-related topics, whereas the faculty members will devote significant proportions of their research time either to the research aims or to the administration of the project. The postdoctoral members of the group include candidates for postdoctoral scholarships who are already closely associated with the project's activities; their contribution will be reinforced and enhanced by four new postdoctoral fellowships which are included in the proposed budget and will be publicly advertised soon after the official starting date of the project.

A further group of researchers who are working on their doctorates, or are currently applying for doctoral scholarships, will participate in the project as actively as is compatible with the demands of their doctoral work. In this way, a research culture will progressively be built up that will have productive effects well beyond the lifetime of the project itself.

The Associate Members are those who, while not currently in a position to participate fully in the project, will make contributions as circumstances allow.

III. International connections

The project has been granted support from the University's fund to promote international research cooperation. Its principal advisor and research consultant, Professor Terence Cave, joins the research group in Oslo frequently and is thus able to play a full part in its activities. He has given papers at four of the group's colloquia and chaired a key discussion session at a fourth. His role includes establishing contacts with leading early modern specialists in the UK, France and North America; advice on forward planning and development of the project; participation in publishing strategy, editing and quality control of group publications; and advice to doctoral and postdoctoral students who are actual or potential members of the group. He will also sponsor the final colloquium at St John's College, Oxford. He reads Norwegian fluently and has a good mastery of spoken Norwegian.

The other international collaborators and members of the Advisory Panel are all distinguished specialists in early modern studies and represent several national cultures (see the separate attached document "List of participants"). They play an active role in one or more of the following ways: sponsoring a major colloquium; giving a keynote lecture at one of the project's colloquia or a paper in its running seminar; advising on international contacts and research strategies. Other internationally known specialists working in areas and with methodologies relevant to the project have given lectures and have participated in the project's workshops and colloquia. As the occasion arises (see below, section VI) further specialists will be invited to participate in these activities.

In these ways, the project is already establishing strong and lasting connections with an international network of leading early modern specialists who will set a benchmark for scholarly excellence, add diversity to the group's methodological discussions and enrich the project's collective publications.

IV. Modes of participation

The "frames of reference" for the project, outlined below (section V), have been agreed by all participants after extensive discussion and are the primary means by which a group identity has been forged. They also provide themes for the project's running seminars, colloquia and sub-projects. All participants have played an active role in the development of the project and many have already given papers in its seminars or colloquia. Periodic methodological workshops such as the seminar held in May 2005 (see below, section VI) provide a forum in which a progressive convergence of working methods within the group may be achieved.

It is the responsibility of the Primary Research Group to provide the intellectual momentum for the project, to ensure that it results in outcomes (conferences, publications, etc.) of international quality, and to mediate the project's aims, ongoing work and achievements via the wider project group to the community as a whole. A preliminary example of this activity is provided by the "*Utopia* sub-project", currently nearing completion as a volume on the early modern reception of Thomas More's *Utopia* that will mainly be dedicated to the prefaces of the vernacular versions (see below, VI). The next phase will include work in preparation for the proposed conference in Tours in 2007 on the topic of "Imitation and Plagiarism in the early modern Period". In our days plagiarism, particularly in non-literary prose, has become a subject of frequent dispute among publishers, journalists and text-book writers. The aim of the planned colloquium is both to historicize and to theorize the pressing contemporary problem of plagiarism by looking closely at various practices of textual transfer among some sixteenth-century writers. What exactly was going on when a text was digested, or not so well digested, and recycled in a new text? What were the reasons for and nature of the high degree of literary borrowing and reuse in early modern writing? Where did the aesthetics of imitation end and the act of stealing another writer's words begin? Publication of the proceedings of this conference has already been discussed in outline with Professor Demonet, one of our leading International Advisors.

The Primary Research Group has identified other key areas of research in accordance with their own research interests and skills, but always bearing in mind the needs of the wider group. One such area which is already under discussion is the specifically geographical aspect of cultural transfer in the period as a whole: examples are provided by the culture of the Papal court at Avignon in the fourteenth century and the transfer of Petrarchism to the New World. It is also proposed that the Primary Research Group study the way in which the geographical axis intersects with the temporal. Problematic issues of "period shift" will be raised here in relation to cultural milieus from Papal court at Avignon to the court of Louis XIV: these two moments provide test-cases for the very notion of the "early modern" (where it begins, where it ends). These issues, involving methodological reflection as well as scholarly specialization, are of the kind that lends themselves to discussion in the group as a whole. Each of the postdoctoral fellows will therefore be asked to plan and chair one semester of the project's running seminar series; they will select a topic which corresponds to their own interests but which will lend itself to comparative and / or methodological study.

V. Frames of reference

1. Period terminology; historical and geographical scope

The project has chosen as its historical frame of reference the "early modern". This term is now standard in the English-speaking world, where cultural historians use it to refer to a period of gradual and by no means uniform transition towards recognisably modern forms of political and social organisation, beginning in the fifteenth century and ending in the eighteenth (Clossey 2005). For historians, it has the advantage that it does not compartmentalise the past into a series of distinct periods or centuries, that it is not confined to any particular cultural domain, and that it is a relatively neutral term. The Renaissance, by contrast, is largely perceived as a high-culture phenomenon, and the term has commonly been assigned a positive aesthetic value, reflecting the belief of many major figures of that period that they were participating in a wholesale and much-needed renewal of culture after a semi-barbarous "middle age".

The term "Renaissance" continues to be widely used, however, in particular by specialists working on high-culture materials (literature, the visual arts, music, the history of ideas). The project will therefore retain it as a secondary periodising notion within the overall frame of the early modern, while insisting that, at every point, its implications be subject to scrutiny. In particular, the metaphor of dislocation, applied at the historiographical level, will ensure that facile assumptions about the nature of the period are not perpetuated. The work of

early modernists such as Natalie Zemon Davis (1975) and Peter Burke (1998) will be used as a point of reference here: thus, for example, Burke has shown that what appears at first sight to be a single cultural movement is in fact a composite mosaic of activities by small groups of scholars, writers and artists in different parts of Europe. These different activities, which may be thought of as scholarly or cultural fashions, progressively penetrated the consciousness of European elites and contributed to the transformation of central beliefs and values, eventually also affecting populations at a wider level.

The project will therefore seek to contextualise in historical time and geographical space the specific textual conjunctures it examines. The areas of competence of the project's participants are primarily focused in Western Europe, but will also allow the repercussions of the European early modern to be followed out from Europe to other parts of the world and back again. Voyages of discovery and colonisation, which introduce entirely new forms of cultural displacement in the course of the period, may themselves be understood as a process of transfer beyond the borders of Europe: see for example the importation into America of a Latin-based alphabetical script and the art of printing (Mignolo 1995). Cultural transfer between Europe and the Muslim world, in particular relations with the Ottoman Empire and Arab North Africa, is also being explored by inviting qualified guest speakers to the project's seminars and colloquia. Very successful contributions of this kind were presented during the seminar in Vicenza (see below, VI).

2. Cultural transfer

The professional skills necessary for the project are in the broadest sense philological: the members of the group are primarily specialists in language and literature (Latin, Italian, Spanish, Portuguese, French, English, German, Scandinavian). Although some members of the group are already competent in several of these languages, it will be desirable to strengthen and widen the competence available.

The group's primary object is the early modern *text*. This word has been chosen in preference to "literature", partly because early modern research in the last 30 years or so has been significantly inflected by text theory (see Moss 2003), but above all because the concept of literature in the modern sense did not exist before the eighteenth century: the notion of *litterae* covered much more than we would include in that category (e.g. works of history and moral philosophy), while "poetry" excluded genres that we would consider essentially literary (especially prose fiction). Thus, while literary texts in the modern sense will certainly feature centrally in the project's activities, the group will also study a wide range of non-canonic and non-literary texts where pertinent (collections of correspondence, Amerindian manuscripts, travel diaries, etc.). Such texts will be examined both in a contextual and comparative perspective, and through techniques of formal analysis, including the position of the enunciator, dialogue, parody, types of textual borrowing (quotation, etc.), and the use of rhetorical figures: some of the most important research of the last quarter of a century has arisen from a re-examination and reassessment of the role of rhetoric in early modern writing (see Fumaroli 1980, Vickers 1988, Skinner 1996 and many others). Placed at the focal point of these different analytic techniques, the text offers itself as a primary means of access to the way individuals thought and felt about the world and themselves in the early modern period. In order to understand a culture dominated by texts, an understanding of these texts is essential.

However, as its title indicates, the project will explore the individual text primarily as a site of *cultural transfer*. Although this is of course a modern expression, the word "transfer" derives from the Latin verb *transferre*, and is thence linked to the noun *translatio*. The notion of *translatio studii*, as Curtius showed long ago (1948), is fundamental to post-classical European culture, and the most intense and sustained period of such textual and cultural transference was undoubtedly the early modern period. This period saw a proliferation of editions and translations of ancient works (and some modern ones, especially from Italy) conceived both as a repertory of literary forms and styles and as a storehouse of knowledge and wisdom. The project considers

transfer not simply as “tradition”, a canonic handing over of materials, but above all as *dislocation*, which entails a possible estrangement or alienation of those materials; this word too points back towards an ancient notion that plays a central role in early modern culture, the *locus*, *topos*, or commonplace (it is no accident that this is the era of the rise of the commonplace-book; Moss 1996). But these *topoi* undergo shifts as they move from one cultural context to another. The group proposes to re-examine early modern theories of the imitation of past authors as a matrix in which *difference* surfaces at every point; it explores tensions, rivalry and dissonance between texts and their more or less fully appropriated “subtexts” (see Greene 1982); and it considers the theory and practice of translation itself as a field of productive difference. Equally, it broadens the scope of such enquiries by drawing into its orbit the often violent and traumatic modes of transfer, such as colonisation and evangelisation, brought about by travel to increasingly distant parts of the globe and by increasingly frequent contact with non-European cultures, remembering also that travellers return, bringing with them texts that have been inflected and defamiliarised by encounters with the other (Columbus’ diaries are a striking example). It will be clear from this account that the study of cultural transfer is above all a *comparative* study, in which the members of the group pool their various linguistic skills and their specialist knowledge of the national cultures concerned.

3. Paratexts

The term “paratext”, coined by late twentieth-century textual theorists (Genette 1982, 1987), provides a frame within which to explore the complex ways in which texts present themselves to their readers in an age of transition from manuscript to print culture. The paratext is a vehicle of communication between high-culture or canonic texts and the wider environment in which they move; indeed, many paratexts are themselves in a sense *outside* the canon, and demand an analytic approach of their own. Dedications, prefaces, prologues, epigraphs, textual glosses (whether placed in the margins, at the foot of the page or between the lines of the text), epilogues, indexes and the like reveal the intentions according to which a text was situated, contextualised, and made accessible to the reader. They are thus a privileged site of dislocation and cultural transfer and will be a major focus for both individual research and group activity within the project. Paratexts have the advantage of relative brevity and density: they convey a great deal of information in a few pages of print. At the same time, they make acute hermeneutic demands. An author’s preface cannot be taken at face value to deliver the meaning of the work as a whole, and various forms of overt and covert censorship may often be detectable in such texts. In short, the paratext provides an ideal object of discussion in a group where linguistic and historical competences are very broad and varied: all members of the group can have the full primary evidence in front of them, and the pooling of their different skills and perspectives makes it possible to arrive at a many-sided and nuanced interpretation of the text. The *Utopia* sub-project (below, VI) is a model for this approach.

4. Genre

One of the primary modes of cultural transfer in the early modern period is generic. Conceptions of genre imply a whole underlying classification of written texts and indeed of knowledge itself, so that dislocations and mutations at the generic level provide evidence of other forms of change: one instance is the role of genres such as the epic in evolving conceptions of national identity; another is the way in which the emergence of “new” genres (the romance, the picaresque novel, the essay) provoke a reflection on the relative continuity or discontinuity between ancient and modern cultures. In the case of fictional genres, questions such as the relation between fiction and reality (or truth) recur in ways that provide a marker for mutations in the epistemology of literature. Some members of the group will work primarily on generic issues or within specific genres and the group as a whole will use genre as a major point of reference in its exploration of cultural transfer. This also concerns the “missing links” sub-project, since the links in question will often be between texts belonging to widely differing genres.

5. Missing links

Any account of textual transfer (be it from antiquity to the early modern period or from the early modern to us) must grapple seriously with the fact that something will inevitably be lost in the *translatio*, as it were. The “missing link” sub-project is designed to emphasize more problematic and enigmatic aspects of textual transfer, and not only to study the explicit proliferation of ancient texts, sources and past cultures in the works of the early modern period, but also to focus on situations where information for different reasons is lost or not immediately accessible. In research on earlier texts, one often comes across cases where it is difficult to establish the status (philological, aesthetic, etc.) of a work because some crucial element is missing: usually a document providing definitive evidence of the circumstances we want to know about (like a missing clue or piece of evidence). Thus it is sometimes quite clear, for example, that even though a text must be ultimately based on classical sources, it is still very difficult to establish the exact nature of the connection. Problems of this kind are also related to the “plagiarism” issue, in so far as an act of plagiarism seeks to disguise or obscure the provenance of a text.

6. Methodologies

The members of the group bring a variety of methodological skills to the project. As indicated above, their primary competence is linguistic, philological and textual. These skills will be used within the comparative perspective of the project in such a way as to ensure that any conclusions reached at the comparative level will be grounded in expert knowledge of the source languages. The project will thus meet a palpable need in early modern cultural studies, where research tends in general to follow the dividing lines of national literatures and cultures (see Jeanneret 2003).

One member of the Primary Research Group is working on ways in which cognitive pragmatics may throw light on early modern practices of translation, philology and commentary. Cognitive pragmatics offers an empirical account of the inferential processes involved in the recovery of meaning and gives priority to contextual rather than purely linguistic premises. A cognitive perspective would thus also explain the notion of a “missing link” as a gap in the inferential chain, a contextual premise without which full recovery of the meaning of an utterance or a text cannot be achieved. This individual research project thus offers a methodological framework for many of the principal research areas of the “Dislocations” project.

However, it is also one of the central aims of the project to encourage its members to reflect on a common set of methodological preoccupations and terms. This aim has already been put into practice at its workshop entitled “Rethinking early modern methodologies” (see also section VI), where discussion focused on the following themes: textual and cultural transfer; textual repertoires and the way they mutate; the status of “micro-examples” in relation to wider frames of reference; context (how is one to identify the features of a context that are operative for hermeneutic purposes?); questions of intention, human agency, and “the return of the author”; politics and poetics, together with the concept of “negotiation”; the concept of the early modern; the relation (and distinction) between methodological and theoretical perspectives.

Guest speakers are invited with the express intention of enriching and extending this existing pool of methodological perspectives; they are asked to present samples of their own work in order to highlight their own methodologies, and the group discussion following the presentation is an essential feature of such occasions. A speaker the project has invited already is Georgia Brown (Cambridge), who is currently working on crossover texts on the boundary between Europe and the Islamic world (she has notably acquired a knowledge of Turkish, Arabic and Persian in order to carry out this work); among other scholars who have already contributed are Warren Boutcher (Queen Mary, London), whose “thick description” of the European reception of Montaigne’s *Essais* enables him to write a special kind of cultural history (Boutcher 2002); and Marie-Luce Demonet (University of Tours), who brings the very different perspective of a French historian of ideas to bear on the implied semiology of the sixteenth century (Demonet,

1992, 2002). Terence Cave will also continue to develop for the group his reflections on pre-histories and afterlives (see Cave 1999, 2001).

VI. The first phase: work in progress

The project has already been running for more than two years, thanks largely to generous support from the Faculty of Humanities, University of Oslo. A running seminar has been held throughout this period, providing the ongoing means of contact and continuity for members of the group, together with a forum in which they can present in draft form the results of their research. The series has also featured guest speakers both from Norway and overseas, including Gérard Ferreyrolles (Paris, Sorbonne), Brian Cummings (University of Sussex, UK) Mateo Ballester (Universidad Complutense de Madrid).

The project group has also organized a number of colloquia, as follows:

- 14-16 November 2003: Workshop constituting the project: “Dislocations: Practices of Textual Transfer in the Renaissance” (Lysebu);
- 4 September 2004: “The Renaissance paratext: Thomas More’s *Utopia* and its vernacular translations”, with guest speaker Wes Williams (Oxford);
- 27-28 May 2005: “Rethinking early modern methodologies”, with guest speakers Kjersti Bale (Oslo), Stina Hansson (Gothenburg), Helge Jordheim (Oslo) and Richard Wilson (Lancaster, UK);
- 20 October 2005: “Dislocations: learned ignorance in early modern Europe”, with guest speakers Marie-Luce Demonet (Centre d’Etudes Supérieures de la Renaissance, Tours) Neville Davies (University of Birmingham) Michael Benskin (University of Oslo) and Terence Cave (St John’s College, Oxford), (this colloquium was held in collaboration with the Røstvig Foundation);
- 2-7 May 2006: “Early Modern Places and Displacements” (this colloquium was jointly organized with the “Urban Culture” project group, led by Roy Eriksen of Agder University College at Vicenza in Italy).

This seminar at Vicenza included a full-day presentation by members of the *Utopia* sub-project designed to carry their collective volume into its final phase of preparation. Warren Boutcher (Queen Mary, University of London) was invited to act as respondent on the *Utopia* theme; Paul Davies (Reading) and Georgia Brown (Cambridge) also presented guest lectures. The *Utopia* sub-project is now under contract for publication by Manchester University Press (UK). The deadline for submission of the definitive draft is 30 November 2006, and publication is expected in 2007. The result will be a book containing the paratexts of all translations of More’s work published before 1650. These paratexts will be presented both in their original form and in English translations. They will be accompanied by analytic and contextualizing essays (one for the Latin editions and one for each of the vernaculars concerned). The book will also contain an introduction by Terence Cave and a concluding essay by Warren Boutcher.

It will be a major aim of the project to fund new postdoctoral positions in early modern studies in order to assure the future of the field at the University of Oslo. It is proposed that such positions be reserved for candidates offering subjects in early modern studies, with competence in Latin (including Renaissance Latin), European vernaculars or History of Ideas.

VII. Major events and publications 2007-2009

The running seminar, which consists of 4-6 contributions per semester, will continue and be further developed, providing the ongoing means of contact and continuity for members of the

group, together with a forum in which they can present in draft form the results of their research. Other scholars, both from within Norway and from abroad, are invited from time to time to give papers in the series. This seminar has already proved fruitful, but in the future it will have a rather more structured form: a single theme will be chosen for each semester and individuals will be invited to present papers on that theme. The following outline plan is currently being discussed:

- 2007 (spring): imitation and plagiarism – preparation for the Tours conference
- 2007 (autumn): sonnet seminar
- 2008 (spring): power, places and culture
- 2008 (autumn): Missing Links – preparation for the Lysebu conference
- 2009 (spring): translation and context
- 2009 (autumn): dislocations – preparations for the final conference in Oxford

Further formal colloquia will be organised, one in each year of the project's life and marking key points in its development. – The seminar on “Early Modern Places and Displacements” that took place in Vicenza in May 2006 may be said to constitute a model for the project group's future plans on this point: a cooperation was established with another major scientific project in a related field and international experts were invited to give papers on fields important to the “dislocations” undertaking but not covered by any of the regular members of the group. The three colloquia that are planned are the following:

- Tours, May 2007: “Early modern theories of imitation and plagiarism”
- Lysebu, September 2008: “Missing Links”
- Oxford, September 2009: “Dislocations: practices of cultural transfer in the early modern period”

Distinguished specialists of early modern culture will be invited to give keynote papers at these colloquia.

The group's research activities will lead to various kinds of publication. The first collective publishing venture, is the *Utopia* volume (see above, VI), which will be published in early 2007. A selection of the papers given at the Tours and Lysebu conferences will be published in one or more collective volumes. The exact form such volumes will take will depend on two criteria: the degree of thematic and / or methodological coherence that can be achieved, and the quality of the individual contributions. Papers not so published will be considered for publication on the project's website. The deadline for completing the work of editing these materials is the end of the calendar year 2009.

In addition, a central – and symbolic – aim of the project is to produce one major collective publication, bearing the same title as the project itself, and consisting of high-quality refereed contributions written specifically for this purpose by participants. It will be structured in such a way as to reflect the different levels of activity of the group, beginning with an extended introduction along the lines of this project description (although of course developed and modified by the experience of working on the project). The first part will consist of a series of essays on issues arising under the heading “Frames of reference” above; in particular, they will seek to sketch out, then to problematise, the enduring theories and practices of cultural transfer that characterise the period (*imitatio*, translation, plagiarism paratextual materials, “missing links”, generic transformations and the like) and to provide reflections on the key methodological issues. This section of the volume could be described as focusing on the meta-level of the project's work. A series of micro-studies would then follow, reflecting the individual research of members of the group. These would need to be chosen so that they can be placed in relation to the general frame while adopting specific perspectives appropriate to their materials. One of the project's distinguished guest speakers or contributors will be invited to read the

completed volume and write a concluding essay drawing out its major themes and indicating ways in which the work of the group opens up new lines of enquiry in early modern studies. The volume, to be written in English, would be offered for publication to a major publishing house. The Oxford conference will provide a forum in which papers intended for inclusion in the volume may be presented and discussed in draft form; it will thus be a prelude to the work of writing up and editing the volume.

Finally, the project will also provide a general frame of reference for individual articles, seminar and conference papers, monographs and other projects which participants may wish to publish on their own account; academic support (and, where necessary, advice) will be provided for those in the earlier stages of their career who have little experience of the process leading from research to publication.

VIII. Summary of aims and outcomes

The project thus has a number of different but entirely compatible aims:

- to make a significant contribution to knowledge and understanding of early modern culture, both in general terms and through a series of micro-studies;
- to disseminate the central core of the project's work in the form of a volume of high-quality refereed studies, entitled *Dislocations: Practices of Cultural Transfer in the Early Modern Period*, one or more collections of conference papers, and one or more collections on the model of the *Utopia* volume described above;
- to nourish, support and facilitate publication, by those participating in the project, of the results of their individual researches, in the form of papers, articles, monographs and other book-length projects;
- to develop an already established website which will publicise the ongoing work of the project, establish a corpus of electronic texts relevant to the group's work, and make available seminar papers and other scholarly contributions not published elsewhere;
- to fund scholarships for the recruitment of new postdoctoral researchers in order to ensure that this field of study will continue to develop in the future, and to attract students to doctoral research and to master's programmes in early modern studies;
- to create a thriving and open research community, embracing all levels from doctoral to professorial, and an overall framework of research activities that will provide strong methodological orientations, opportunities for comparison and contrast with adjacent areas of the field, and above all the habit of communicating with other scholars facing common problems;
- to establish in these ways a research culture that will have beneficial effects well beyond the temporal and institutional limits of this particular project and give the University of Oslo a significant place in international research on early modern culture.

Finally, it should be emphasised that *Dislocations: Practices of Cultural Transfer in the Early Modern Period* has been conceived and designed in order to achieve a balance between broad historical and disciplinary scope on the one hand and sharp focus on the other. Breadth of scope allows the establishing of a scholarly community as described above; the emphasis of the project on local difference and on particular kinds or moments of transfer will encourage participants to study micro-phenomena falling within this broad perspective and thus subject it to constant but productive dislocation. – One may also note that historical research of the type this project exemplifies should contribute to our *general* understanding of how different cultures interact. In a world where such interaction is constantly increasing the importance of such studies cannot be doubted.

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