

ESF Exploratory Workshop on

The Future of Research in Renaissance Festivals: Resources and Collaboration

Venice (Italy), 20-22 March 2010

Convened by:

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SCIENTIFIC REPORT

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1. EXECUTIVE SUMMARY

The Workshop and its participants

This Exploratory Workshop enabled 16 contributors to meet for two days (21st and 22nd March 2010) at the Palazzo Pesaro Papafava in Venice. The contributors, ten women and six men, came from a range of disciplines and seven countries: the UK, France, Italy, Spain, Germany, Sweden and the USA. Their professional backgrounds spanned academic, library and archive, museum and gallery specialisms.

Practical Arrangements

The first floor of the Palazzo Pesaro Papafava houses the University of Warwick's research and teaching base in Venice. Located in the Cannaregio *sestiere*, it overlooks the Misericordia Canal and is within a short distance of excellent hotel accommodation and attractive restaurants. The Workshop was held in a large meeting room, with views over the Palazzo's garden. This room was equipped with a laptop and projection facilities. Refreshments for the morning and afternoon breaks were served in the grand salon of the Palazzo, immediately adjacent to the meeting room. Warwick's administrator in Venice, Chiara Farnea Croff, took care of day-to-day arrangements as well as booking hotel accommodation (at the Giorgione, the Ai Mori d'Oriente and the Domus Ciliota) and meals in local restaurants. Lunch and dinner arrangements allowed the Workshop participants to continue their discussions in a less formal environment.

Aims and objectives

Recent years have seen marked progress in the scientific study of Renaissance Festival. It was, therefore, timely to bring together leading experts in the area with early and mid-career researchers, to explore initiatives for the future, taking in manuscript, printed, digital and material resources.

The aim of the Workshop was to encourage and facilitate effective collaboration with a view to making accessible the material resources, and identifying the opportunities, to take forward Renaissance Festivals research on an interdisciplinary and pan-European basis.

As a relatively new and multi-disciplinary scientific area, the study of Renaissance Festival needs a well-understood common discourse that will permit new and established scholars to communicate successfully, and to develop a theoretical language that will make possible productive case-studies as well as wide-ranging analytical assessments across disciplinary boundaries, drawing on cultural, social, political and economic history, through languages and literatures, to studies in the fields of theatre, scenography, dance, musicology, architecture, heritage and the visual arts.

Outcomes

The Workshop provided an opportunity to achieve a measure of agreement among international participants on the most effective ways of disseminating current and future research to a wider public by way of exhibitions and printed and visual media together with electronic means including websites, CDs and DVDs, pod-casts, radio and television. These would be supplemented by funded translation, in particular with a view to making Festival texts in the less familiar European languages available to the generality of researchers across Europe (Polish is an important example). Agreement was reached on future collaboration and the publication of research (see below pp. 5-7).

2. SCIENTIFIC CONTENT OF THE WORKSHOP

The programme for the two-day Workshop allowed for extensive discussion of all aspects of Festivals research and involved the active contribution of all members.

Following an introduction from the Convenor that confirmed the focus of the discussions as the 'long Renaissance' (from approximately 1450-1750) and a presentation of the European Science Foundation and its programmes, the Workshop consisted of eight sessions.

Each session addressed aspects of current research and considered future possibilities. Topics included:

- the current state of Festivals research,
- documentary and visual archives,
- digital resources, the translation and dissemination of source materials,
- future developments in galleries, museums and collections, including curating, conservation and heritage developments,
- performance research including musicology and dance,
- research and the broadcast media,
- future plans for interdisciplinary and trans-European research collaboration,
- funding opportunities for future projects.

Individual contributors offered short, pre-prepared contributions to help to focus the discussion in each session. Abstracts of a number of these contributions can be found in the Appendices to this report.

Discussion was informed by written information relating to existing research initiatives and ESF funding opportunities.

Members of the Workshop considered the present state of European Festivals research (see Appendix B) and proposed its amplification and extension in new, intellectually-current directions.

Recent scholarship has seen a flourishing of research projects and publications in printed and electronic form providing a means of accessing previously barely-accessible texts with varying levels of searchability.

Work is required to make available appropriate resources in printed and digital form, building on existing publications.

Festivals research, now established as an international, multi-disciplinary area of academic study, should more actively embrace the work of archivists, museum curators and musicologists.

The members of the Workshop discussed several related initiatives including the HERLA project, the PALATIUM initiative and the 'Re-creating Renaissance and Baroque Spectacle' project, presently hosted at Edinburgh.

Revitalised research will come about through the introduction of early-career scholars and doctoral and post-doctoral students. (See Appendix D.)

Increased digital resources are key to the development of the discipline. It is of the greatest importance to engage the most skilled technical support for this area.

Digital resources currently available via the internet were listed (Appendix G), together with present-day research projects. Some initial collaboration has taken place to secure common standards and common keyword search terms.

Digital resources must be universally accessible without fee.

Research resources should be subject to critical and thematic analysis across disciplinary, national and linguistic boundaries.

A printed and on-line Handbook would facilitate the expansion of research. An on-line, incrementally-compiled guide to collections in libraries, archives, museums and heritage sources would complement and enhance the Handbook. Support may be available from the FP7 framework, with its emphasis on research infrastructures.

Translation and dissemination of research resources remains of high importance (Appendix C). Major libraries should be called upon to support this work through the provision of expertise and through making available research materials, as in the case of the British Library digitisation project.

Exhibitions and media exposure would encourage interest in Festivals research.

Annual conferences linked with publications would promote interdisciplinary and international collaborative research. The ESF initiative referring to European Networks may be able to support this development.

A Society for European Festivals Research, with membership open to all and freedom to appoint Fellows and Associates, would stimulate research and printed and on-line publication (see Appendix A).

These discussions resulted in the numerous outcomes listed below (pp.5-7)

3. ASSESSMENT OF THE RESULTS OF THE WORKSHOP AND CONTRIBUTION TO THE FUTURE DIRECTION OF THE FIELD

Results included the following:

- Recognising that a critical opportunity had arisen to take forward research on Renaissance Festivals, on a transnational and interdisciplinary basis, members of the Workshop agreed to set up a Society for European Festivals Research. An outline proposal is attached as Appendix A.

It was agreed that:

- A **publications programme** will be established in partnership with Ashgate Publishing Ltd.. This will incorporate:
- an annual series of monograph-length collaborative volumes (100,000 - 140,000 words). The first of these, *Waterborne Pageants and Festivities of the Renaissance*, edited by Margaret Shewring, will appear in Autumn 2011 (contract issued, and work now advanced); the second, edited by Margaret McGowan, will focus on *French/Spanish dynastic weddings 1612/15* (publication Autumn 2012); a third, edited by Mårten Snickare under the working title *New Approaches to Renaissance Festival* will concern the negotiation of Cultural Identities, Postcolonial Theory, Europe and the Other and Performativity, Identity and Gender, and will appear in Autumn 2013. A volume on *Music and Musicology in Relation to Festivals* is under discussion.
- a multi-author *Companion to European Festivals Research*, of up to 400 pages in length, edited by Margaret McGowan, Ronnie Mulryne and Margaret Shewring, and based on a comprehensive 'map' of existing research publications together with printed, electronic, musical, scenographic and material resources, will be published in the Ashgate Research Companions series (target date, 2012-14).
- All publications will be issued simultaneously in printed and e-book form.

It was further agreed:

- to hold follow-up annual interdisciplinary and transnational conferences related to the publications programme, to be held in different European cities, with the participation of invited experts from academic, library, museum and musical backgrounds.
- to set up a dedicated web-site, hosted initially by the University of Warwick with support from Ashgate Publishers, to permit scholars to pose and answer research questions, exchange information, and report on research progress including publications and conferences
- to enhance existing digital resources, including those on the British Library website, by providing summaries of the 253 festival books hosted there, and by seeking funding to add further volumes from major archives world-wide. A Workshop sub-group will assume responsibility for taking this initiative forward.
- to take further steps to promote the translation of festival texts, including the provision of appropriate scholarly apparatus relevant to translation and an international glossary of specialist terms, accessible on line (see Appendix C)

- to develop the documentation of festivals for which published festival books have not survived and to disseminate knowledge of collections of material objects relevant to festivals scholarship in such collections as the Royal Armoury, Stockholm, the Kupferstich Kabinett, Dresden, and Schloss Ambras, Innsbruck
- to promote further awareness of digital resources such as the Medici Archive, *Europeana* and the Internet Archive
- to make better known the range of printed resources such as the *Handbuch der historischen Buchbestände in Deutschland, Österreich und Europa* (ed. Bernard Fabian), together with manuscript resources in local and national archives and drawings of costumes, scenography etc
- to promote wider public awareness of festivals by encouraging and where possible facilitating exhibitions and related catalogues, together with broadcast programmes on radio and television and in podcast form
- to establish contact with organisations with similar scholarly interests such as the HERLA project (Mantua), the ESF-supported PALATIUM initiative and the Re-creating Renaissance and Baroque Festivals programme currently hosted at Edinburgh (several Workshop members are enrolled for the programme's July conference)

As matters of policy it was agreed:

- to continue to press for clarification of, and consistency in, copyright law, Europe-wide, as it relates to permission to reproduce visual material held by archives, museums and galleries, and as it affects the costs of academic research on, and publication of, this material
- to identify and draw on high-level expertise in on-line and digital technology, in order to secure the highest standards of scholarly output in digital and on-line form and to seek to establish common practices in, for example, the use of search terms
- to encourage further study of music and musicology as they relate to festival performance, from music by well-known composers to non-written traditions and the informal 'soundscapes' of outdoor events (see Appendix F)
- to foster the cartography of cities including ephemeral architecture as elements of festival research (see Appendix E)
- as a matter of urgency to draw postgraduate students and early-career researchers into the study of festivals

It was agreed to take urgent steps:

- to pursue funding opportunities in support of international and interdisciplinary festivals research
- in this regard to follow up the opportunities provided by the ESF portfolio of programmes, in particular the Research Networking Programme (deadline 14th October 2010); the Research Conferences Programme (deadline 15th September 2010) and when available and if applicable the EUROCORES Collaborative Research Funding programme
- to explore the potential support of national funding agencies under the FP7 programme as it may relate to archival curation and conservation, especially in regard to the support of doctoral and immediately post-doctoral students linked to members of the festivals research group.

Follow-up actions since the Workshop include:

- discussions with Ashgate Publishers to confirm the company's interest in the publications programme as outlined. A formal contract has been issued for the *Waterborne Festivals* volume, detailed plans have been agreed for the *Companion* volume (authors are being contacted) and the *Dynastic Weddings* volume is agreed at the level of chapter break-down and assigned authors
- Ashgate Publishers have confirmed an interest in research exhibition catalogues through their Lund Humphries imprint
- a 'constitution' for the Society for European Festivals Research has been drawn up and is under discussion with Workshop members and other scholars (Appendix A)
- contact has been established with the 'Re-creating' group (Edinburgh; Laura Fernandez Gonzalez), with the HERLA project (Cristina Grazioli, Mantua) with the Director and senior staff at the Centre d'Etudes Supérieures sur la Renaissance (Philippe Vendrix, Camilla Cavicchi, Tours) and with the University of Dresden (Evelyn Korsch). Email contact has been initiated with the Director of the PALATIUM project (via Monique Chatenet)
- steps have been taken to establish a website at the University of Warwick, with a url assigned in readiness for sharing access with Workshop members and others:
www.go.warwick.ac.uk/festivalsresearch
- a network of email contacts has been established and detailed discussions have taken place between Workshop members (and with Arianna Ciula) concerning ways to take the project forward
- further discussions will be held with Workshop members attending the Edinburgh conference (6-7 July; Evelyn Korsch, David Sanchez-Cano, Ines Aliverti, Lucia Nuti, Ronnie Mulryne, Margaret Shewring). A session has been set aside to report on the ESF Workshop and its outcomes, including the establishment of a Society.
- A representative of PALATIUM will be in attendance at the Edinburgh Conference.
- a proposal for an ESF Research Networking Programme will be developed for submission by the deadline in October
- discussions will be held concerning the feasibility of an application for funding under the ESF Framework Programme
- discussion of potential exhibitions have taken place, including with Pieter van der Meuwe of the Maritime Museum, Greenwich, UK

4. FINAL EXPLORATORY WORKSHOP PROGRAMME

Sunday 21st March 2010

10.30-11.00	<i>Registration and Coffee</i>
11.00-11.10	1) Welcome by Convenor, Dr. Margaret Shewring.
11.10-11.30	2) Presentation of the European Science Foundation (ESF), Dr. Arianna Ciula, Standing Committee for the Humanities (SCH)
11.30-12.30	3) Introductory Session: including a series of brief introductions outlining the topics to be discussed during the workshop and the questions to be addressed about the content and scope of future research and related developments. Professor Ronnie Mulryne.
12.30-14.00	<i>Lunch</i>
14.00-15.30	4) Afternoon Session: Documentary and Visual Archives Brief presentations followed by whole group discussion led by Professor Ronnie Mulryne and Dr. Margaret Shewring.
15.30-16.00	<i>Coffee / tea break</i>
16.00-17.30	5) Digital Resources: Brief presentations followed by whole-group discussion on Ways Forward led by Professor Margaret McGowan.
19.00	<i>Dinner</i>

Monday 22nd March 2010

09.30-11.00	6) Morning Session: Translation and Dissemination of Source Materials for Renaissance Festival Studies Dr. David Sánchez-Cano and Professor Helen Watanabe-O'Kelly.
11.00-11.30	<i>Coffee / Tea Break</i>
11.30-13.00	7a) Discussion: Future programmes of digital resource enhancement Future developments in galleries, museums, collections and heritage sites Dr. Lena Rangström.
12.30-14.00	<i>Lunch</i>
14.00-15.00	7b) Afternoon Session: Ways forward Discussion of plans for future interdisciplinary and trans-European collaborations 8) Discussion of funding possibilities for: documentary and digital archives; visual and performance research; curating, conservation and heritage developments; research and the broadcast media; dissemination of research and its accessibility beyond the academic community

15.00-16.00	9) Concluding Session including summary of future actions and follow-up activities/networking/collaboration
16.00-16.30	<i>End of Workshop and departure</i>

A poster display of recent and current research was available throughout the Workshop period. Digital resources for Festival Studies, including access to digitized texts from the British Library and the e-Book of *Europa Triumphans*, and access to the Internet, were available in the computer room at the conference venue.

5. FINAL LIST OF PARTICIPANTS *(in alphabetical order)*

Maria Ines Aliverti, Dipartimento di Storia delle Arti, University of Pisa
Sydney Anglo, Emeritus Professor of History, University of Wales
Camilla Cavicchi, Fellow, Centre d'Etudes Supérieures de la Renaissance, Tours
Monique Chatenet, Conservateur en chef du Patrimoine, CNRS, Paris
Arianna Ciula, ESF
Evelyn Korsch, Doctoral Researcher in History, Technische Universität, Dresden
Margaret McGowan, Research Professor of French, University of Sussex
Ronnie Mulryne, Emeritus Professor of English and Renaissance Studies, University of Warwick
Lucia Nuti, Dipartimento di Storia delle Arti, University of Pisa
Lena Rangström, First Keeper, Royal Armoury, Stockholm
Margaret Shewring, Associate Professor of Theatre Studies, University of Warwick
Mårten Snickare, Department of Art History, University of Stockholm
Mara Wade, Professor of Germanic Languages and Literatures, University of Illinois at Urbana-Champaign, U.S.A.
Helen Watanabe-O'Kelly, Professor of German, University of Oxford
Melanie Zefferino, Doctoral Student and Board Member (Consiglieri), Istituzione Musica Teatro, Turin.

Further scholars, including librarians, archivists and gallery curators, who had expressed a wish to attend the Workshop, were unable to attend the meeting. They have subsequently been kept informed by email of the proceedings of the Workshop and future actions.

Mara Wade attended the Workshop funded by the University of Warwick.

6. STATISTICAL INFORMATION: PARTICIPANTS

Gender: 10 female, 6 male

Age ranges:

Under 35: 3

36-50: 4

51-65: 6

Over 65: 3

Country of employment

UK: 5

France: 2

Italy: 3
Germany: 1
Spain: 1
Sweden: 2
USA: 1
(Plus ESF representative)

APPENDIX A

A Society for European Festivals Research

Aims

1 (a) The Society will draw together scholars engaged on Festivals research across Europe, the United States and globally, together with others with an interest in this subject. It will call on both traditional and electronic means in order to promote shared activities, including publication and the exchange of knowledge, and disseminate awareness of research developments and future plans. It will encourage cross-disciplinary and cross-national interchange and cooperation, together with an appreciation of national identities and the languages, verbal, visual and aural through which they are expressed.

Organisation

2 (a) **Membership** of the society will be open to all students and established scholars with an interest in Festivals research, including those engaged on relevant practical work, together with doctoral and post-doctoral researchers in the field and senior undergraduates.

2 (b) The Society will have at its core a limited number of **Fellows** appointed in recognition of published and/ or practical work of distinction in the field of Festival Studies. The work of librarians, archivists, curators, musicians and IT specialists will be recognised equally with that of scholars from a wide range of academic disciplines.

2 (c) Fellows will be appointed on the recommendation of those already in post. The first group of Fellows will be appointed on the recommendation of members of the ESF Exploratory Workshop (Venice, March 2010), and will include scholars and practitioners outside the Workshop who have made distinguished contributions to Festivals research.

2 (d) Early-career scholars who have embarked on Festivals research but who have not yet published widely will be invited on the recommendation of Fellows to become **Associates** of the Society.

Initial and subsequent management

3 (a) The Society will be managed initially by two or three Workshop members, ideally living in proximity to each other, so that face-to-face meeting and discussion is facilitated. After a period of two years commencing 1 September 2010, organisational responsibility will pass to a second group of two or three Fellows, again ideally based close to each other.

3 (b) The organising group will be known as **co-Convenors** of the Society. They should ideally be supported by a doctoral or post-doctoral research assistant, who would receive training in the relevant discipline(s). The initial co-Convenors will be Margaret McGowan, Ronnie Mulryne and Margaret Shewring.

3 (c) The second group of co-Convenors will be from a country other than the UK. Continuity should be ensured by one member of the incoming group of co-Convenors working closely with existing co-Convenors during their second year in office.

Activities

4 (a) Ashgate Publishers Ltd will publish an annual volume of studies related to Festivals research, subject to the publisher's assessment of academic quality. A first volume in the series will be *Waterborne Pageants and Festivities in the Renaissance*, edited by Margaret Shewring, with publication expected in Autumn 2011. A second volume will be edited by Margaret McGowan on the French/ Spanish dynastic weddings of 1612/ 15, with contributions by invited scholars. This volume is scheduled for Autumn 2012. Further volumes, including a volume edited by Mårten Snickare provisionally entitled *New Approaches to European Festival*, are under consideration.

4 (b) Ashgate's Research Companions series will include a volume called the *Ashgate Research Companion to European Festivals, 1480-1720*, edited by Margaret McGowan, Ronnie Mulryne and Margaret Shewring, with contributions from a wide range of colleagues.

4 (c) An Editorial Board drawn from Fellows of the Society will peer-review proposed publications. All volumes will be issued in simultaneous print and e-book form.

4 (d) An annual series of conferences is envisaged with, normally, a published volume based on each. Exhibitions, media events and podcasts will be stimulated by the Society's publications and conferences.

4 (e) A website, initially hosted by the University of Warwick, will provide Members, Associates and Fellows of the Society with opportunities to confer, ask and answer questions related to Festivals research, and keep fellow members informed about publications and material collections in the field.

Finance and Benefits

5 (a) Membership of the Society will not entail an annual or initial subscription. Efforts will be made to secure national and trans-European funding in support of the Society's activities.

5 (b) Benefits of membership will include access to the Society's website, together with opportunities to attend the Society's conferences and contribute as appropriate to its publications. A generous discount will apply to purchases of Ashgate books by members of the Society who contribute to the Society's publications.

RM/MS: May 2010.

APPENDIX B

ESF Workshop Abstract (David Sánchez-Cano)

David Sánchez-Cano outlined a number of points specifically related to translation:

- payment for translation should be based on 55 characters per line including empty spaces
- the cost should be calculated based on the original text, i.e. the text in the source language
- specialist translators should be used who are native speakers of the relevant target language and have a specialist knowledge of the subject
- there should be quality control in the form of an 'overseer' who checks the work particularly in regard to the specialist use of vocabulary
- as translations progress it would be valuable to build up specialist glossaries, specific to the topic and the period
- using historical dictionaries from the period can be invaluable
- it would be good to encourage annotation of translations by editors
- it would be helpful to compile a list of competent translators: the German Forum U-Jobs.com makes it possible to find translators, mainly into/from German but also several other languages (see www.techwriter.de/thema/u-jobs.htm [in German])
- Mara mentioned the importance of the iconclass resource as a tool for translation (this is a multi-lingual thesaurus specifically designed for the classification of art and iconography that also links to the Getty thesaurus)
- visual dictionaries can be helpful. Museums often accompany drawings/images with specialist words in several languages
- specialist glossaries exist – e.g. in the case of armour.

APPENDIX C

ESF Workshop Abstract (Mårten Snickare)

Mårten Snickare raised the topic of how best to engage students and younger scholars with festivals research. He pointed out that Festival scholars do not always make clear just what an exciting and interesting field this is, that it raises fundamental questions about national identity and that it is hospitable to various theoretical approaches.

He highlighted issues including:

- Identity (both national and individual)
- How identities are constructed, negotiated, disseminated
- Post-colonial issues
- Gender issues
- The interplay between aesthetics and politics
- Multimedia aspects in contemporary art
- Performance elements and performativity

He proposed a publication that would focus on aspects of Festival studies that are of particular interest to today's students and young researchers. Mårten agreed to develop this line of thinking further.

APPENDIX D

ESF Workshop Abstract (Lena Rangström)

Lena Rangström observed that much manuscript material relating to Festivals research, including financial accounts and eyewitness reports, is not readily accessible, nor are costumes, paintings and objects of all kinds.

She drew attention to the importance of armour and costume collections in understanding and interpreting Festival culture.

She stressed the need to develop inventories focusing on the use of different fabrics.

She also emphasized the importance to Festival research of an understanding of the etiquette of costume appropriate to specific occasions and social ranks.

She noted the existence of collections in Dresden and Copenhagen comparable to those in the Royal Armoury, Stockholm.

APPENDIX E

ESF Workshop Abstract (Lucia Nuti)

Lucia Nuti extended the field of resources for study to include the development of cartography. As an urban historian and historian of architecture she drew attention to spatial effects achieved by the integration of ephemeral festival architecture and the built city.

Some of these effects can be identified by means of maps and panoramas.

Collections of maps are in existence ranging from large national archives to local archives relevant to local festivals.

Every city has its own physical/visual identity and a dialogue can come into being between the ephemeral and the actual city. Maps can be abstract, merely indicating routes, but can also be bi-dimensional, including an indication of building elevations (as used by military groups in the Renaissance). Renaissance cartography helps us to understand scale and detail, including three-dimensional representations of place.

The eye can reconstruct views across a map of this kind. This, in turn, can help with an understanding of entries and other Festival events. As an example, the entry of Charles V into Rome in 1536 led to the city being physically changed to bring it closer to its ancient structure, including the demolition of buildings to allow an approach to the ancient Forum. A comparison of earlier maps with those for the Entry permits something approaching a diary of the work of reconstruction.

APPENDIX F

ESF Workshop Abstract (Camilla Cavicchi)

Camilla Cavicchi outlined resources available for musicologists. Critical editions of masses, motets, chansons and other music for specific occasions exist but a good deal more needs to be done to document and to study this material. There is important material, for example, in the British Library, the Vatican Library and other institutions. Studies are needed of where certain music was used and how it contributed to the conception and realization of particular Festival events. More needs to be done drawing on the representation of musical events in painting, poetry and literature.

Musicologists are interested in the analysis of music written by famous composers, but more work is needed on other, less prestigious, repertoires of music in non-written traditions, such as the repertoire of bands of wind instruments, e.g. *pifferi e tromboni*, and their role in the representation of power, etc. Inventories of parts and of costs provide clues as to what music was performed. These inventories can often be incomplete or misleading but offer a good starting point.

The whole range of soundscapes associated with Festivals, from circumambient noise to elaborate compositions, needs to be studied, taking in singing and reciting, music for dancing, trumpets, drums and gun salutes. The social connotations, semantic associations, performance practices and metaphorical uses of music all form part of the Festival experience.

APPENDIX G

Some available **digital resources** were listed by Members of the Workshop as a way of clarifying what is currently accessible:

- research can be accessed on <http://134.76.163.162/fabian>
- literature in several languages available in libraries worldwide relating to festivities can be found in the “KVK Karlsruher Virtueller Katalog”: www.ubca.uni-karlsruhe.de/kvk.html Alenda y Mira’s *Bibliography of Spanish printed books and manuscripts (1903)* can be supplemented by using the on-line bibliography, *Catálogo Colectivo del Patrimonio Bibliográfico Español*
- valuable materials are available online via the British Library and the Herzog August Bibliothek sites
- reference was made to the HERLA Project directed by Cristina Grazioli (Umberto Artioli Foundation, Mantua).
- several smaller projects exist including the Renaissance Festivals Database (<http://go.warwick.ac.uk/theatre/research/festivals/>), developed by Margaret Shewring, a complementary resource to the British Library Renaissance Festivals website and the Re-Creating Early Modern European Festivals project led by Laura Fernandez-Gonzalez, hosted at Edinburgh <http://www.recreatingearlymodernfestivals.com>
- other on-line resources include *Europeana*, *The Medici Archive* and *The Internet Archive*.