Conclusions

The Lyon printing industry not only printed the first book in French, but introduced the illustrated book to France. The quantity of books published in Lyon during the Renaissance is lower only than that of books published in Paris, and differs from Parisian production by the importance given from the beginning to the role of the image. The production of illustrated books was characterised by the variety of literary genres, including religious works, scientific treatises, books of poetry, and works of classical literature.

Printers often collaborated with artists and printmakers to create quality illustrations, as we have seen for the cases of Jean de Tournes employing Bernard Salomon and Guillaume Roville employing Pierre Eskrich for the making of illustrations. These collaborations helped to visually enrich books, making the works more appealing and informative, providing a high standard of quality for illustrated publications, and allowing the city to become an important centre of publishing and culture during the Renaissance.

To advance further in the knowledge and study of illustrated books in the city, the project *Biblissima* constituted and analysed a corpus of these images underlining the importance of illustrations in printed books. The project's objective was to constitute this corpus of editions, using the new and still incomplete surveys launched several years ago in Lyon by the history of art group within the Institute of the History of Classical Thought, and completing them by examining the records of existing Lyon bibliographies.

The digital collection created in the Warburg Institute is an instrument of knowledge that allows users to locate editions already digitized and to insert links to the digitization programs already in place. In the first part of the book, I outlined the work and the results achieved during the project, discussing the methods of indexation in the Warburg Institute Iconographic

Database and underlining the crucial role of early modern matrices in the study of this precious material. In the second chapter, I presented the work on image recognition which was developed in collaboration with the Visual Geometry Group in Oxford. In the third and final chapter, I gave an overview of the corpus of printed illustrations in Lyon: from the context of the city in the sixteenth century to the role of matrices, and a comparison between the production of two main printers of the time.

The research could be expanded in two different complementary directions: a further survey of illustrated editions, expanding the scope chronologically and focusing on incunabula (such as the substantial illustrated production of the early printers Barthélemy Buyer and Jean Syber) as well as on the illustrated production toward the end of the sixteenth century, which still requires significant inquiry. The other direction concerns the digital side of the project, that is the indexing and analysis of the digitized collection, and it would be implemented thanks to the inclusion of more digitized illustrated books in the Lyon16ci and 1516 databases for the automatic image retrieval of this corpus.

Being inherently linked to the digital advancements of libraries, the project itself will continue following the developments of on-going digitization works. In creating the files in the Warburg databases, we tried to be as systematic as possible while inserting useful information, such as links to catalogue entries, to the digitized entire work, and to the existing parallel projects. Currently, we are also discussing the possibility of integrating the Iconclass number into the Lyon16ci, to make the base as interoperable as possible with other iconographic indexing systems in use.[1]

Research projects involving the Digital Humanities thrive only when they are – and keep on being – collaborative projects, such as many past and contemporary case studies have shown. *Le livre illustré à Lyon* project will be inherently linked to the future developments of the three main actors involved: the project *Biblissima* in France, the Warburg Iconographic Database in London, and the Visual Geometry Group in Oxford.[2]

As Filippo Diara and others have discussed in the past (Diara 2020), the innovative ways in which we can expand our research on cultural heritage artifacts, as well as on their conservation and analysis, produce a substantial amount of data, which need to be managed and kept in the best possible way: issues of long-term maintenance and future of digital resources include data storage, redundancy and sustainability of these resources in the long run.[3]

While we open new horizons thanks to new technologies (e.g. the Imagematching software discussed here, which is an academic and authoritative tool for image recognition among many existing tools), we always need to be careful about whether and what we are losing along the way. Many research projects utilise digital methodologies along with more traditional art historical research on early modern illustrated books to obtain the most of the two worlds without the risk of losing any part of the precious work done. This 'integrative model' which allows the implementation of traditional and digital research (for iconographic indexation, for instance) is now both possi-

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ble and desirable, especially because we still do not have the certainty of which digital indexation systems will become the standard models in the future.

As scholars working in these parallel fields and using hybrid methodologies, we should always take the opportunities to discuss these topics, not only to share our research, but also to envision a possible common direction to apply to our different research material. We may not find a unique solution, but we will at least discuss the most desirable options, as well as the ones that may not be the best tools/methods to use in our research: this alone would save us precious time and resources and pave the way for establishing methodologies for future investigations in these areas.