Introduction
Aims, Sources and Methodologies: An Interdisciplinary International Project on Collecting, Indexing and Sharing the Early Modern Illustrated Book Printed in Lyon

The book offers an insight on the collection of Renaissance printed illustrations gathered and analysed during the project *Le livre illustré à Lyon (1480-1600)*. The project was funded by the Equipex Biblissima (CNRS), which had the Bibliothèque Municipale de Lyon, the Centre Gabriel Naudé and Centre d'Études Supérieures de la Renaissance in Tours as *établissements porteurs* at different stages of the project, and it cooperated with the CIHAM, the IHRIM, the ENSSIB, the Warburg Institute and the Bodleian Libraries during the years of research.

Between 2016 and 2019, the project collected a substantial number of illustrated editions printed in Lyon in the sixteenth century with the aim of identifying and indexing iconographically these illustrations. From 2019 until 2022, the project was hosted at the Venice Centre for Digital and Public Humanities of Ca' Foscari University in Venice and collaborated with the Visual Geometry Group of the Department of Engineering Science in Oxford with the aim of expanding and developing the digital resources connected to this collection. These collaborations resulted in the updated and current version of the Lyon16ci and the 1516 databases.

The volume is divided into two parts: the first part offers an insight on the corpus of images collected and analysed, and on the new methodologies of digital art history and digital iconography to index, search and share the digital collections of early modern printed images. The second part, the iconographic apparatus, presents a selection of sixty-three illustrations from books printed in Lyon in the sixteenth century following the thematic organisation of the Warburg Institute Iconographic Database. In doing this, the aim was to give a sense of which kind of books were illustrated and how images circulated in the city throughout the sixteenth century.

The printing industry in Lyon during the Renaissance is characterised by the importance given to illustrations. The early printers who worked in the city, such as Barthélemy Buyer, Guillaume Le Roy, Mathieu Husz and Jean Syber, first used German woodblocks, but soon started to commission new illustrations for different types of books (among which books of emblems, bibles, *herbaria*, descriptions of exotic countries, anatomical illustrations, astronomical schemata, and so forth). Many humanist authors, such as Rabelais, Clément Marot, Erasmus and Etienne Dolet, came to Lyon to have their works printed by professionals such as Sebastian Gryphe, Etienne Dolet, Jean de Tournes, Guillaume Roville, and others. Lyon is an exemplary case study of how printing material, woodblocks, and tools were shared and copied within and outside the city, and how the printing industry helped shape a community of men of letters, artists and printers. Which types of books were first illustrated and how? Which kinds of iconographic subjects became popular during the century? How did printers and artists exchange printing material, and how did their printing techniques change and improve during the early modern period? The 'visual culture of books' not only established a community of men of letters, but a precise market of books, whose illustrations should be regarded not only as vehicles of knowledge, but as an integral part of that 'culture of beauty' which included book illustrations.

The book analyses the digital collection created during the project, offering an overview on the production of illustrated editions in Lyon during the sixteenth century with an inherently interdisciplinary approach that combines art history, the history of the book and the new methodologies of digital iconography. It considers the illustrated book not only as an object of art, but as a complex object of knowledge in which the image and the text interact in a unique and in many cases symbiotic way.

The research focused on four fundamental areas of study:
- the image (art history);
- the book (history of the book);
- the woodblock (technical art history);
- the movements and readership (history of knowledge).

In order to manage the corpus, we decided to start with a case study through bibliographic research. Thanks to the enormous bibliographic works by Henry Baudrier and Sybille von Gültlingen, we were able to retrieve and include in the Warburg Iconographic Database most of the illustrated production by the two famous printers Jean de Tournes and Guillaume Roville. Subsequently, we added some of the highlights of the illustrated production in Lyon, such as the images of the *Mirouer de la rédemption de l'humaine lignage* (Huss 1478) and a selection of emblem books, which Lyon became famous for.[1] Each file presents an iconographic indexation with a set of useful metadata, as we shall see in the second chapter of the book and in the iconographic apparatus. The choice was made to consider illustrations rather than printed pages, however, when the digital image of the whole illustrated page is not present in the file, there are always links to the entire digitized copy of the book whence the illustration is taken.

As we were dealing with material for the most part already digitized, we did not have control over the quality of the digitization. However, when sufficient digital quality was not provided, the photographer of the Warburg Institute, Dr. Ian Jones, to whom I am much indebt-

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[1] The project focused on the so-called 'golden age' of the printing industry in the city, roughly from the 1530s until the 1560s. However, for what concerns the earlier illustrated production, and especially for the production of illustrated incunabula, new additions will soon appear in the Lyon16ci database. On the latest research of the illustrated production of incunabula, see the recent *journée d'études* at the ENSSIB, *Barthélemy Buyer et Guillaume Le Roy: Autour des Premiers Imprimés Lyonnais* (https://www.enssib.fr/colloque-barthelemy-buyer-et-guillaume-le-roy).

ed, kindly took some of the pictures at the Bibliothèque Municipale in Lyon. It was a lengthy and exciting process while discovering and disclosing the treasures of the Fonds Anciens and comparing them with some of the holdings of other libraries (among which the Bodleian Library, the Bibliothèque Nationale de France and the Bibliothèque de Sainte Géneviève in Paris) and choosing which exemplars were best suited to be included in the database. The Warburg staff has been incredibly helpful in this respect. Dealing with digital images, we often have to choose what could and what should not be made public, and the decision of what not to include proved to be as important as what to include.

Towards the second round of funding, a collaboration with the Visual Geometry Group of the Department of Engineering Science at the University of Oxford was established, for reasons which will be explained in the second chapter. We did not aim for an exhaustive collection of illustrated printed editions, which could have proved too ambitious. We collected and indexed some of the highlights of the Lyon production starting from the two case studies of Jean de Tournes and Guillaume Roville. In addition, we envisioned a possible wider scope of the project utilising the Digital Humanities methodologies. In this respect, the collaboration with the VGG proved extremely fruitful, as it allowed the creation of two databases, the Lyon16ci and the 1516. While the future and the possible developments of these collections are being discussed, this way of analysing and making a collection of digital images FAIR (findable, accessible, interoperable, and reusable) respects the principles and the open access perspective which is a fundamental part of the Digital Humanities followed by the Biblissima (now Biblissima+). We hope that this work will be useful for scholars working on book illustrations as well as for a wider audience.