

# **Fable} Source | The fable and the iconotextual tradition: history, types, editions, and critical AI**

**Friday March 21, 2025, 10.30-15.00, Blue Room, Campus Ovest USI, Lugano**

**10:30-12:00**

**Stefano Prandi**

## **The Iconotextual Tradition**

The lecture will discuss the sources of the fable and iconotextual genres, by analyzing their history and typologies, including hieroglyphics, emblems, "imprese", and the *Iconologia* of Cesare Ripa. We will present case studies on the rewriting of fables by Aesop, Phaedrus, and early modern authors with the purpose to investigate this literary form as an osmotic genre. An overview of the main emblem treatises, including Andrea Alciato's *Emblematum libellum*, will show that fables are at the basis of the creation and spread of word and image tales in the Renaissance.

**12:30-13:00**

**Leonardo Impett**

## **Multimodal AI and Digital Art History**

This talk is based on Leonardo Impett's ongoing work with Fabian Offert on multimodal AI and its implications for digital art history by offering an introduction on cutting edge trends in Digital Humanities applied to word and image studies. We will revisit Johanna Drucker's question—"Is there a digital art history?"—through the lens of large-scale vision models, which are not just tools but active participants in shaping visual culture. These models encode and reinforce historical canons while embedding biases, compelling us to rethink digital art history as a discipline that both applies and critiques AI. We will argue that engaging with multimodal AI demands a methodological expansion, positioning digital art history at the intersection of computational analysis and critical visual studies.

**13:00-13:30**

**Valeria Federici**

## **How to create an online collection of images using IIIF resources available online**

This workshop aims to introduce the class to the use of IIIF, a tool for sharing and interoperability of images in collections available online. Collections using IIIF often concern manuscripts, rare books and artistic objects. Entities joining IIIF are normally libraries, museums and universities. Prior knowledge of IIIF or the platforms used during the workshop is not required. These include Mirador, OpenSeaDragon, and Glycerine. At the end of the workshop, the class will be able to identify a IIIF resource; import the resource into a compatible platform; create their own manifest containing IIIF resources available online; and export their manifest for re-use. In preparation for the next workshop, instructions will be given on how to search for high-resolution images and how to create a GitHub account.

**13:30-15:00**

**Gavino Scala**

## **Digital Editions, between Coding and Philology. A first (practical) approach to TEI guidelines**

We provide the basics of an edition conceived in a digital environment, first reflecting on the solutions and challenges it involves. We analyze the nature of a digital edition (data and metadata), its goals, and current methodologies, with a particular focus on data interoperability. Regarding methodologies, we will examine the guidelines provided by the TEI (*Text Encoding Initiative*) consortium and test their

applicability through the use of the software *Oxygen*. The class will become familiar with the aforementioned tools and will have the opportunity to practice transcribing a manuscript document in TEI, including a textual portion connected to one or more images. A necessary prerequisite for the practical session is the creation of an *Oxygen* account and the installation of the software on one's computer.