



# IATO ATLASES SYMPOSIUM

4-6 MAY 2016

ACADEMIA BELGICA - ROME

Sint-Niklaas, KOKW 84

Antoine Lafreri (1512-1577) is undoubtedly the most prolific and most successful print publisher in Rome in the second half of the 16th c. He is the author of several prints series of which the best known is definitely the *Speculum Romanae magnificentiae*. His topographical maps, battle fields and city plans can yet be considered as another of these series. From the 1560's onwards he seems to have offered to his customers to buy a choice of his cartographical production in the form of an atlas. This practice was continued by Lafreri's successors at least until the end of the 16th century. Because of their varying content these so-called Lafreri atlases have received the name of IATO (Italian assembled to order) atlases.

Since the beginning of the last century the atlases have received much attention from book historians, historians of cartography, and collectors alike. Past decades though research on the IATO atlas has focused on its production origin and, the book being more or less contemporary to Ortelius' and Mercator's atlases and Braun-Hogenberg's *Civitates Orbis Terrarum*, on the atlas idea.

The conference organized in collaboration with the Brussels Map Circle (BIMCC) and Associazione Almagià wants to study the IATO atlases in their historical context, as repositories of cartographical (and other) prints, in the Italian Renaissance but also and especially afterwards. Indeed, not two identical copies of the kind have been discovered so far. Moreover, many atlases have been altered or enriched over the years by their successive owners or users: maps were taken away, replaced or added. Even other than cartographical prints were sometimes added to the volumes. The motifs for these changes are multifold: they can be technical, editorial, esthetical, practical and many more. Interestingly, IATO atlases, of which a relatively small number has come to us, have not received the respectful treatment other atlases, contemporary or more recent, have had over time. If they were considered of no great artistic value, as their conservation seems to suggest, what were they made for? How were they composed? And for whom? Who were their owners, new and old? What was added later on? When, why and how these additions were made?

## PROGRAMME

### Wednesday 4th May

6.30pm Birte Rubach (Humboldt-Universität zu Berlin)  
*Maps and more - the Universe of Antonio Lafreri's Print Production*

### Thursday 5th May

6.30pm Daria Perocco (Ca'Foscari)  
*La Vénétie entre cartographes et hommes de lettres: traités cartographiques et correspondance*

### Friday 6th May

6pm Karen De Coene (UGent)  
*Lafreri in Belgium*

6.30pm Francis Herbert (Royal Geographical Society)  
*The RGS composite atlases*

Please confirm your attendance by mail to [inviti@academiabelgica.it](mailto:inviti@academiabelgica.it)

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