

One of the finest portrayals of academic architecture ever published in this beautifully illustrated seventeenth-century treatise by David Loggan.

Loggan, David. *Oxonia illustrata*. Oxoniae: E Theatro Sheldoniano, ano. Dni. 1675. 17 5/16 inches (440 mm), [5] leaves, [40] double-page leaves of plates (2 folded): ill., map, plans.

David Loggan (1634–92) is to Oxford and Cambridge what Canaletto is to Venice, Piranesi to Rome, Utrillo to Paris or Edward Hopper to the small towns of America’s fly-over states. His masterwork, *Oxonia Illustrata*, offers one of the finest portrayals of academic architecture ever published. It is only the seduction of color, and a readier availability, that has made the aquatints from Rudolph Ackermann’s *History of the University of Oxford* (1814) more familiar decoration on the walls of nostalgic Oxford graduates.

Like most of the leading artists in 17th-century England, from Sir Anthony Van Dyck and Wenceslas Hollar to Sir Peter Lely and Sir Godfrey Kneller, Lely was not a “true-born Englishman.” Of Scottish and Polish descent, he was a native of Danzig (now Gdansk), emigrating to England in the mid-1650s to become a successful portraitist. His association with the Oxford antiquary Anthony à Wood gave a topographical direction to his career. Loggan was appointed Engraver to the University in 1669 (“Univ. Oxon. Chalcographus,” as noted on **Spread 7**), publishing *Oxonia Illustrata* six years later as a sort of grand pictorial supplement to Wood’s *Historia et Antiquitates Universitatis Oxoniensis* (1674). The List of Plates, the *Index Tabularum* at **Spread 9**, is keyed to Wood’s work, eliminating the need for a descriptive text. Loggan left Oxford the next year to begin work on a similar volume for Cambridge University, eventually published in 1690.

Apart from its engraved preliminaries, *Oxonia Illustrata* contains 40 plates, comprising a plan of Oxford (**Spreads 22–23**), general prospects of the city (**Spreads 18–19**), 42 small illustrations of academic dress on a single engraving (**Spreads 54–55**), and 28 double-page bird’s eye views of university halls and colleges (**Spreads 66 to end**), including much charming detail, such as the Corpus Christi fox, commemorating

the college founder Richard Foxe, chained to his kennel at **Spread 118**.

There are also notable depictions of the major university buildings, including two of the newly constructed Sheldonian Theatre (**Spreads 46–51**), Christopher Wren's first commission, designed for academic ceremonies, but also housing, for many years, the University Press. Wood's *Historia* was printed there but Loggan's companion volume, in spite of the imprint "E Theatro Sheldoniano" on the title-page (**Spread 7**), was produced in the artist's house, where he had set up a rolling press for engravings on behalf of the University. Of great interest to the bibliophile are two views (exterior and interior) of the Bodleian Library (**Spreads 30–31** and **42–43**), founded by Sir Thomas Bodley in 1602, and celebrated throughout Europe, not least on account of Thomas Hyde's admirable catalogue of the collections (1674), which conveniently served (with appropriate annotations and interleavings) as a guide to the holdings of many another library, public and private.