



The illustrations of the first Little Gidding concordance: A final identification

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The Illustrations of the First Little Gidding Concordance: A Final Identification

WHEN in 1949 Mrs Nancy G. Cabot published in the *BULLETIN* a study of the fifty-three illustrations in the first Little Gidding Concordance, she was successful in identifying the sources of all but one.¹ This was a print of the Return of the Prodigal Son, the only illustration in the volume to bear a signature, 'Mart de vos inuent.' [sic]. Comparison with an untrimmed copy in the Morgan Library (all the illustrations pasted into the Concordance had been rather unskillfully trimmed) gave a quotation from Luke xv as title for the print, showed that there was no engraver's name, and included the number '7' just above the title.

Identification of the series from which the print had been taken was not then forthcoming. But Mrs Cabot persisted through the years, to be rewarded at last with the discovery that it was undoubtedly No. 7 in a series of ten engravings by Philippe Galle after Martin de Vos entitled *Typus divinae indulgentiae atque misericordiae*, issued without title-page, place, or date, but presumably at Antwerp and surely before 1602.² Reproductions from a set of the series in the Metropolitan Museum, New York, have been added by Mrs Cabot to the collection of photographs of the illustrations in the Concordance that she placed in the Harvard College Library in 1949.

It is a satisfaction to the Library to have the identification of the illustrations in its Concordance thus carried to completion.

¹ Nancy G. Cabot, 'The Illustrations of the First Little Gidding Concordance,' *HARVARD LIBRARY BULLETIN*, III (1949), 139-142. A general account of the Concordance, by the Reverend C. Leslie Craig, had appeared earlier in the *BULLETIN*, I (1947), 311-331.

² The series was included in Thomas de Hodeige's *Iconum sacrarum farrago*, Antwerp?, 1602; see M. Funck, *Le livre belge à gravures* (Paris and Brussels, 1925), p. 334.

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