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A Portrait of Angelo del Pas Attributed to Luca Ciamberlano by LUCA BARONI 131

This paper discusses a previously unrecorded print in a private collection depicting the Franciscan friar, ascetic and theologian Angelo del Pas (1540–96), one of the most venerated Franciscan preachers in counter-reformation Rome. By combining an apologetic text and an iconography alluding to the supposed internal stigmatization of the friar, the print, published in Rome in 1601 by Giovanni Antonio de' Paoli (fl. 1589–1630) and here tentatively attributed to Luca Ciamberlano (1580–1641), was intended to support del Pas' canonization process. Despite this effort, Father Angelo's canonization failed, and his image was probably withdrawn from the market, explaining the print's rarity. The description of the image's creation, preserved in the canonization documents, offers precious insight into the methods of creation of a portrait of an ecclesiastic in sixteenth-century Rome and its use as propaganda.

A Mezzotint by Jacob Christoff Le Blon (1667–1741) at Oxburgh Hall by JANE EADE 143

The article documents the findings of art historical research, technical analysis and the conservation treatment of a rare mezzotint by Jacob Christoff Le Blon from the collection of Oxburgh Hall. Documentary sources have revealed a hitherto unknown Dutch investor in Le Blon's London Picture Office, while research into the picture has led to new insights about the decorative scheme it was part of and exposed the subject's historical role as a symbol of Jacobite sympathies.

Abraham Raimbach and the Reception of Prints after Sir David Wilkie in France by STEPHEN BANN 154

The English engraver Abraham Raimbach (1776–1843) played a unique role in reproducing the major paintings of Sir David Wilkie. Especially in France his prints secured a lasting reputation for both artists. The author argues that Raimbach's prints introduced a new narrative style that would prove influential for painting throughout Europe. This essay challenges a recent study which holds that this new style, defined by the articulation of objects in narrative space, was the legacy of Paul Delaroche's *Assassination of the Duc de Guise*, of 1834.

John Linnell, Leonardo Cungi and the Vault of the Sistine Chapel by PAUL JOANNIDES 168

The first part of the article discusses John Linnell's mezzotints of 1833–35 after the Sistine ceiling. The second part discusses the drawings (elements of a single dismembered drawing) of which Linnell's mezzotints aimed to be facsimiles. Unseen and long forgotten, the drawings are in all probability those attributed to Leonardo Cungi by Giorgio Vasari. The drawing in its complete state is the earliest copy so far discovered to show the complete ceiling in full detail.

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