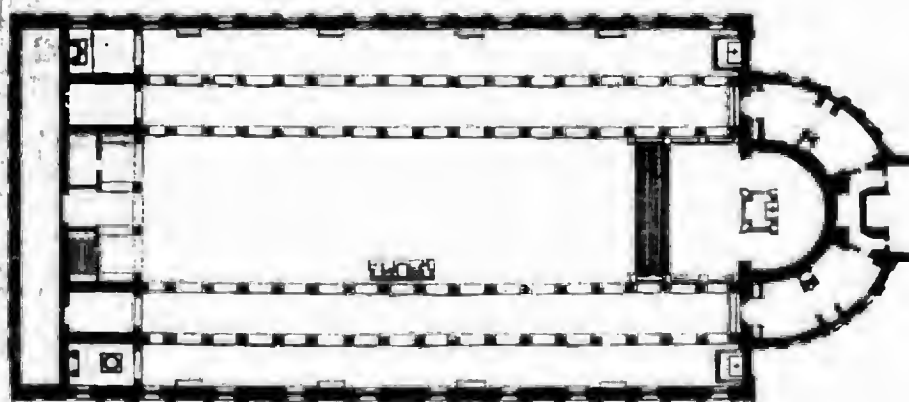


ELEVATION AND PLAN OF THE BASILICA OF ST. BONIFACE, MUNICH.*

MORA, ZIEBLAND, ARCHITECT.



ELEVATION.



PLAN.

of the various failures, and to alter or modify the preparing fluids, so as to suit the nature of the stone, chalk, ink, &c., on or with which the drawing under preparation had been executed. Senefelder had invented the method of printing a tint over a black and white impression, so as to imitate a drawing on tinted paper with raised lights; but it was reserved for Mr. Hullmandel to make the process of real value. By discovering the means of gradating the tint, which great improvement prepared the way for, and gave rise to those splendid folio works by Stenfield, Roberts, Prout, Nash, Haghe, Harding, &c.

His next step was the application of lithography, about 1822, to printing in colours, which he carried to considerable perfection, and the first specimen of which, representing the paintings on the interior of an Egyptian tomb, was, we believe, published by Messrs. Longman and Co. His attention was then directed to acquiring the means of printing drawings made on the stone with a brush and liquid ink, after the manner of Indian ink or sepia drawings, and which the French authorities in lithography had pronounced impracticable, and for the discovery of which his late Majesty Louis Philippe had offered a

reward. Mr. Hullmandel's energetic and investigating mind, however, triumphed over all obstacles: success was achieved; he deserved, claimed, and received the reward; and the invention, which he entitled *Lithotint*, he soon after patented.

The introduction of the use of the "stamp" on stone, and the discovery of a peculiar method of preparation of the drawing so executed, was his next improvement, and afforded to artists a far easier, quicker, and more beautiful means of multiplying their sketches or drawings than had ever before been in their hands. Possessed of an indefatigable spirit of research, of an ingenious and well-stored mind, of great energy of character, it is not surprising that his talents should have been occasionally diverted from the pursuit to which he had devoted himself, and accordingly we find, amongst many other useful inventions of his not connected with lithography, two patents, one for a beautiful and rapid process of calico-printing, and the other for imitating marbles of all colours on earthenware, specimens of which have been published by Messrs. Copeland and Co. His remains were interred, attended by his friends, in the cemetery at Highgate, on the 21st ult. and he will be long regretted as a talented, upright, and honourable man.

ON POLYCHROMATIC DECORATION IN ITALY.

FROM THE 12TH TO THE 16TH CENTURY.

THE following is part of the discourse delivered at the meeting of the Institute of Architects, on the 2nd inst., by Mr. M. Digby Wyatt:—

Some time since I endeavoured to elucidate the nature of the influence which the *maison* works of the ancients exercised on those of the middle ages: on the present occasion I shall endeavour to show how far the painting of classical times was perpetuated in the mediæval Polychromatic Decoration of Italy, and to what extent the Greek element was affected by Roman tradition. The period at which I propose commencing the consideration of the subject is that of about the year 1100 of our era; but in order to realise a correct view of the after-current, it is necessary that we should ascend the stream, and trace to the best of our ability the various influences which originally tended to define its course.

In the Catacombs of Rome and Naples the earliest paintings after the time of Constantine are to be found. For years these sacred depositories were the haunts of the friends and relatives of those who had suffered in the days of persecution, and to these friends we must attribute the works commemorative of their

* See p. 589, ante.