

must needs be their masters, led these writers to subordinate the members of their own architecture to the precepts of the Roman author. We have Gothic shafts, mouldings, and arrangements, given as parallels to others, which profess to represent the Roman style, but which are, in fact, examples of that mixed manner which is called the style of the *Cinque cento* by the Italians, of the *Renaissance* by the French, and which is commonly included in our *Elizabethan*. But in the early architectural works, besides the superstitions and mistaken erudition which thus choked the growth of real architectural doctrines, another of the peculiar elements of the middle ages comes into view;—its mysticism. The dimensions and positions of the various parts of edifices and of their members, are determined by drawing triangles, squares, circles, and other figures, in such a manner as to bound them; and to these geometrical figures were assigned many abstruse significations. The plan and the front of the Cathedral at Milan are thus represented in Cesariano's work, bounded and subdivided by various equilateral triangles; and it is easy to see, in the earnestness with which he points out these relations, the evidence of a fanciful and mystical turn of thought.⁹

We thus find erudition and mysticism take the place of much of that development of the architectural principles of the middle ages which would be so interesting to us. Still, however, these works are by no means without their value. Indeed many of the arts appear to flourish not at all the worse, for being treated in a manner somewhat mystical; and it may easily be, that the relations of geometrical figures, for which fantastical reasons are given, may really involve principles of beauty or stability. But independently of this, we find, in the best works of the architects of all ages (including engineers), evidence that the true idea of mechanical pressure exists among them more distinctly than among men in general, although it may not be developed in a scientific form. This is true up to our own time, and the arts which such persons cultivate could not be successfully exer-

⁹ The plan which he has given, fol. 14, he has entitled "*Ichnographia Fundamenti sacre Ædis baricephalæ, Germanico more, à Trigono ac Pariquadrato perstructa, uti etiam ea quæ nunc Milani videtur.*"

The work of Cesariano was translated into German by Gualter Rivius, and published at Nuromberg, in 1548, under the title of *Vitruvius Teutsch*, with copies of the Italian diagrams. A few years ago, in an article in the *Wiener Jahrbücher* (Oct.—Dec., 1821), the reviewer maintained, on the authority of the diagrams in Rivius's book, that Gothic architecture had its origin in Germany and not in England.