

The architecture which Margaret Lyttelton has set out to explore is one with which we are all familiar. It looks baroque in the sense that it anticipates the spirit and often much of the substance of such Italian baroque monuments as the facade of Borromini's S. Carlo alle Quattro Fontane or the lantern of S. Ivo. It is baroque too in the formal sense that, although it employs the vocabulary of classical architecture, it deliberately sets out to break the established classical rules of composition, relying instead for its effects on such devices as the creation of an illusion of movement, the establishment of elaborate internal rhythms and cross-accents, or the exploitation of the picturesque so as to bring about total divorce between superficial appearance and underlying structure. The student of classical architecture has little difficulty in recognizing this sort of architecture wherever he sees it. But where and in what circumstances was it evolved? Was it a single, broadly homogeneous phenomenon, or was it a series of related but disparate phenomena? And can we in any real sense localize it chronologically and geographically within the seven hundred years of Mediterranean architectural history which separate the Acropolis from the buildings of the Tetrarchy?

Dr. Lyttelton's answer is in essence a very simple one. This architecture was, in its essentials, a unitary

policromos (hoy encalados en su mayoría)³. En dicha capilla todavía se observan estos motivos en su estado original, alternándose con otros pintados de blanco y gris según se trate de frisos, casetones o netos de las pilastras [2]. De hecho, observando con detenimiento dicho espacio, su arquitectura y ornamentación nos recuerdan sobremanera las de algunos espacios de la cartuja de Ara Christi, en el Puig, especialmente el trasaltar construido entre 1630-1639, en el que trabajaron los maestros de obras Martí d'Orinda, Pallarés y Jaume Rebull (Ferrer, 2004: t. I, 138). Dato que quizás pueda acercarnos a la fecha de realización de la capilla de Andilla y a la de su ulterior decoración.

3. Music in the Baroque period

Many works of architecture and music appeared during this period when the exaggeration in architectural works is also reflected in the music where harmony has reached its extreme point. Looking at the most important works of the Baroque period, the curved lines and embellishments in architecture show themselves in the period's music as magnificent and extravagant decorations based on mathematical and geometric proportions.

What is best about this book is that it describes in detail several sites and a number of buildings, many of which are famous but little known, celebrities in Boorstin's sense of being "known for their well-knownness." Much telling architectural detail is sharply observed, and the drawings and plates are very good except for the familiar, tired photograph of the so-called Temple of Venus at Baalbek that falsely gives the building the form of an inverted, truncated cone. And the book is stimulating, provoking again thought about those elusive words "Baroque architecture" and about the dates of certain key buildings—the Khasne at Petra and the Palace of the Columns at Ptolemais, for example. Almost all the facts are taken directly from the buildings and the book is on the whole clearly written, though there is that kind of repetition of points and attitudes that makes the reader suspect that the author may be somewhat uncertain about them. In short, for facts, descriptions, and illustrations it should serve well, particularly as reliable in-