Patrick Bade | 17th Century Architecture

- Welcome to all our participants. Again, if you have any questions, let's post them onto the Q and A and we'll try and get to them at the end. Thank you so much, and over to you Patrick.

- Thanks Judy, and welcome to everyone. And first of all, a thank you to Ron Bornstein for sending me the link to the Sotheby's catalogue with this sculpture by Bernini, which is coming up for sale on January the 29th. The estimated price is $8 to $12 million. It's certainly a very extraordinary piece. It's a fascinating piece. Such a very, very early work by a great genius perhaps helped by his dad. I can't say I think it's the most appealing or attractive sculpture by Bernini, but very interesting to see his very beginnings, and straight away how he's really showing off what he can do with all the drilling and the precise carving of the vine leaves and the grapes, and it's very odd detail of the curly hair in the armpit, in the pubic area.

*Slides are displayed throughout the lecture.*

Something that I think Michelangelo certainly would never have done. Somebody asked me last week for recommendations to read about Bernini. Well, a classic account, when I read as a student is Rudolph Wittkower. That's W-I, double T, K-O-W-E-R. He was that generation of great German Jewish art historians who fled first to England and then he moved on to the USA and they of course completely transformed the world of art history in Britain and made it far more professional. And I'd also like to recommend the book on Bernini by Charles Avery, who was head of the Victoria Albert Museum, and then for many years he was head of the sculpture department at Christie's. He used to talk to my students. Wonderful scholar, very good teacher, and so then, oh, here are more, two more views of this very extraordinary piece. It'll be interesting to see how much it does finally go for.

I think it's really probably a piece for a museum rather than for a private collector. I also wanted to update you, because a couple of months ago I mentioned that I was working with a French company called Malibran on a CD of German and Austrian Jewish sopranos, all of whose careers were interrupted by the Nazi regime. The most important of these is Rose Ader, who was the great love of Puccini. He saw her in Hamburg, he fell madly in love with her, wrote a torrent of love letters to her. They're always popping up. One was actually sold in Paris about two weeks ago at Hotel Droit. She's a very lovely singer and he conceived the role of you in "Turned Up" for her. But unfortunately he died before that could happen.

And as I said, her career was effectively ended in '33 and only one commercial record was ever issued of her, but this CD contains many more recordings that came from family sources and they're very beautiful. And the filler, the three other very wonderful sopranos, on the left is Edith Bach. She was known as the Knighting Girl of Berlin. She was very popular over the radio in Berlin. Made records, 'cause the Nazis were very thorough in trying to wipe out any trace of Jewish artists. And so far, only one single disc of her with two songs has turned up. There must be many more out there. People should look out for them. This copy of this disc was kindly

given to me by her son, William Koshinski. I've sadly lost contact with him.

So if anybody listening tonight in North London is in contact with William, please say that I'm on the case and I'm really doing all I can to promote his mother. Everybody I've played this record to has been blown away by it. Her one disc. It it really is the voice of an angel. It's a voice of incredible sweetness. And in the middle is Fritzy Yakel. She had a big career, actually she was a leading oratory soprano in Munich up to '33, sang for a while with the Yiddish Tour Bunt and then escaped to America where her career stopped in its tracks. And I dunno whether you think this is a happy story or a sad story, but she arrived in New York, age 40, still at the height of her past, fell in love with a journalist who is much younger than her and she decided to completely hide, give up her her career and hide the fact that she'd had an important career, 'cause she didn't want to admit to this man that she was considerably older than him.

But apparently it was a very happy marriage. And on the right hand side, the most terrible story of all, this is Ariette Gottlieb, a truly magnificent, heroic Wagnerian soprano. Her problem was that she was absolutely tiny. You can't really tell that from this image, but you know, of course it's fine to be a five foot Mimi, but you can't really be a five foot Brunhilde. But she made some wonderful records. I think her version of Avi Shva from the Last Act of Siegfried is the finest on record. She was 50 in 1933, obviously decided it was too old to move on, sadly she stayed, and the result was that she died in a Polish ghetto. So this CD is now ready and can be ordered online from Malibran music. And the other thing I want to mention to you, I've had a couple of emails from people, Frida and others asking about Polish art actually the most important collection, the most comprehensive collection of Polish emigre art, mainly Jewish, of course, but not exclusively, belongs to a man called Matthew Bateson.

He lives in London, and this book has just been put out by the Polish Ministry of Information on the Bateson collection. It has Polish and English texts, and I was involved because I know that collection very well. And they asked me to help with the English translation, or at least trying to make their English translation readable. And so I recommend this book if you are interested in that. It is the only book actually on that subject, and that will be available from the Polish bookshop in Hammersmith as soon as lockdown is over. Now onto 17th century architecture. It's the great age of the Baroque. And as I've emphasised many times so far, Baroque is a theatrical style. This is actually a theatrical drawing. This is by Ferdinando Galli-Bibiena. The Galli-Bibienas were a whole dynasty of artists, late 17th and 18th century, who did these wonderful architectural fantasies as backdrops for operas.

But I'm going to start with a very basic tool of teaching, which is compare and contrast. It's always good if you're moving from one style to another, a compare and contrast can be very, very helpful. So on your left, you have the facade of the Church of Il Jesu. It's the very first Jesuit church. It was built in Rome. The facade dates from the 1570s, and it's by an architect called Giacomo della Porta. And this was enormously influential. This facade was the model for innumerable churches all over Catholic Europe in the late 16th and into the early 17th century. And on the right hand side, you have perhaps the first full blown Baroque church facade. And

this is by Francesco Borromini, church started in 1638, the facade finished considerably later. So I'd like you to look at these two and really consider the differences.

This Renaissance, this late Renaissance facade on the left, it seems very flat. It looks as though it's been built from designs made on a piece of paper. You have a a kind of clarity here, and you can have a clear separation of parts on the facade. By comparison, the Borromini, it's dynamic. It's full of movement. Look at this amazing sort of bendy, curvilinear facade. It has a kind of richness and there's a lot going on, but there's a sense of unity with all this kind of movement. There's a sense of organic unity. One part flowing into another. To reinforce his point about Baroque architecture being theatrical, very often you feel that these facades could have come straight from a theatre set. The Baroque artists and architects will conceive of space in a very theatrical way. So this is the Piazza Navona, which I had mentioned last time 'cause it has two fountains by Bernini and also has the Great Church of Sant'Agnese which is largely by Borromini which you see on the left.

And the whole, of course, the original Piazza Navona was actually a Roman stadium, and it continued to be used for great public spectacles, as you can see. So the fountains and the church make a very good backdrop to the spectacles and that most theatrical gesture of all the great arms reaching out of Bernini's Piazza in front of St. Peters. What, of course, Bernini couldn't have imagined is the way you got this triumphal avenue because in Bernini's time it was completely sealed off, because after the Piazza, you had the very densely built mediaeval area of the borgo between the Piazza and the river. It was actually Mussolini who decided to improve the commerce on Borromini's design by flattening the mediaeval area of the borgo and creating this open wide avenue leading up to the Piazza. Now this is Francesco Borromini, who I think can be really credited with the creation of the full-blown Baroque style in architecture. So it sounds Italian enough, Francesco Borromini, he was actually Swiss, he was born in the Totino. I'm sure all of you, I know it's on the list of films that you are about to have or have already, "The Third Man," and you've probably all seen it anyway.

And that very famous remark by Harry Lyme that in hundreds of years of brotherly love, the Swiss had produced nothing more exciting than the cuckoo clock. Well, of course, I think we all know that both sides, both bits of that statement are completely untrue. The Swiss are not actually particularly known for their brotherly love, and they have actually produced tremendous number of great artists. But they always, if they have Italian names like Giacometti, people think they're Italian, and if they have German names like Paul Clay, they think they're German. The portrait is interesting. It's just as you would want him to be really, sort of wild and dishevelled and intense, and you could apply those words to his architecture. So he was the son of a stone mason and he was distantly related to the very important artist, Maderno who took over from Michelangelo as architect of St. Peter's. So he came to Rome and he worked in the studio of Maderno, when Maderno died in 1629, he then went on to work in the studio of Bernini. And initially they got on very well and Bernini seems to have recommended him for his early commissions. But of course later, they had a big falling out and became rivals with one another. So this is Borromini's first really important commission.

I mean, he's born in 1599, this is 1538. So he is 39. So he is no spring chicken in 17th century terms. And it's was for a Trinitarian monk. And it's part of a whole monastic ensemble and it's in the area of the Quirinale in Rome, and the church had a very small and awkward corner site. It was not a site that was easy to build a church on. It's amazing to think that it's only 66 feet wide and 39 feet long. That is a very odd shape for a church. But Borromini, he obviously relishes the challenge and he really makes the most of it. And he turns the disadvantages into advantages. So this frontal view, it's actually quite, it's a very difficult church to photograph, because the street is actually quite narrow. But this frontal view, you get this bendy sense of the whole thing being sort of organic, alive, almost kind of fleshy.

The church is dedicated to Saint Carlo Borromeo, who is a counter-Reformationry saint. He's a saint of plague victims. And you see him standing over the main door in a niche and up the top you can see an oval cartouche. Now, it's got nothing in it, but originally it had fresco of the trinity, which is of course relevant to the Trinitarian monks. So you can see, as with Bernini, of course, there is this idea of a Gesamtkunstwerk, a total work of art, a fusion of sculpture and architecture, and original painting. Here's is a section of the church and a closer view of the, oh, one of the things I should have mentioned, of course, right at the start when we did our compare and contrast, Renaissance and Baroque, is that Baroque continues to use a basically classical vocabulary of ornament.

So you've got all the elements here, you've got columns and capitals, and you've got an entablature above the columns, that strip, horizontal strip, and so on. But they're used very freely by Baroque artists and twisted, literally twisted to their own ends. And we go inside the church, which is, as I said, a very small church. And the entablature is that as, it's the band along the top of the columns and you can see how flexible that has come here, it sort of undulates. Everything in this churches undulating, this tremendous sense of rhythm pulsating through a great Baroque building. And then we look up into the dome and you have this fantastically complex decoration of the ceiling. You've got all these different shapes which are hexagonal, octagonal, or cross-shaped as again, there's a symbolism in that.

And they're actually diminishing cofferings, called coffering. And the size of the individual coffers in the coffering diminishes towards the middle. And this is a typical Baroque piece of illusionism, 'cause it makes the dome seem much steeper and higher than it really is. here's another view of this church where you get a sense of the almost dancing rhythm of the entablature. Now here is his great rival later on, this is Bernini. Bernini was so prolific in so many ways, and actually designed quite a number of buildings. This is the church of Sant'Andrea al Quirinale, so it's just around the corner, actually along the street rather, from San Carlo alle Quattro Fontane. You do have a list by the way, I think, I think I gave Judi a list of the names of both the architects and the buildings. So don't panic if you don't get all the names.

It comes quite late in Bernini's career. And he clearly regarded it as his architectural masterpiece. It's really almost a kind of manifesto of his ideas. It's quite a small church. It

creates a much more monumental effect than you would expect from its size. And once again, it is ovoid. And this is the big, big feature of the Baroque, liking the oval shape. Do I have a ground plan? Yes, I've got a ground plan. So you can see it's just a whole series of ovoid shapes. What is really kind of amazing, you'd expect a church that's ovoid, that the oval will be going length ways. But here, of course the oval shape is across the church. It's more restrained than the Cornaro chapel that I saw you last time, but you have the same idea of a narrative in which painting, sculpture, and architecture are fused together to tell the story, and use of richly different coloured materials, different coloured marbles, and so on. And also light playing, the play of light, the carefully calculated use of light. So you walk into this church and it's dedicated to St. Andrew, who is crucified on a crisscross cross, and there's a painting by the French artist Jacques Courtois that shows Martyrdom of Saint Andrew.

And then you look up and got the same kind of thing with the gilded rays of light that you had with the St Therese, and a mass of clouds and cherubs all kind of riding around that seemed to be unnaturally brightly lit with celestial light. And the reason for that, it's the same trick that he used in the Cornara Chapel. There is actually a window just behind the pediment there, which is hidden from our view when we enter the church. But the light from the window is streaming down and then above that, it's a broken pediment. And in the middle of the aperture, in the broken pediment, you can see stone clouds lifting St. Andrew up to heaven. So Bernini himself did not make any of the sculpture in this church. He presumably had a big say in the design of it. Perhaps he even produced modelli for the sculptures. But the sculptures are actually by his pupil Antonio Raggi. And here we are because this is the hidden window where the light streams down on all these little putty flying around.

Back to Borromini and perhaps his greatest masterpiece, the trouble with all these architects in the Renaissance and later is that the buildings were rarely totally by them. There were always difficult clients who wanted things changed or sacked the architects or bought in another architect or the architect died and the buildings were finished by somebody else and changed. So there are relatively few buildings that are completely the conception of Borromini. This is Sant'Ivo alla Sapienza made for the Jesuits. And externally, it's most extraordinary feature. I dunno how to describe it really, 'cause there is actually a dome inside of that, but you wouldn't know it from the outside really. What is this really? It's a kind of this, you've got this undulating circular shape of the church and then a lantern on top of that. And then what would you call that twizzle bit on the top, the spiralling thing on top?

This is amazing. Looks almost like a pagoda. You've got a closer detail of it, and completely unclassical and completely unlike anything seen before in western architecture. Here we are inside looking, this is the dome that is inside that strange contraption, and again, look at the dancing and tableture, which alternates concave and convex forms. He's very fascinated by complex geometry, and people have noted a similarity with Islamic architecture. It'd be interesting to know how much he knew of Islamic architecture. So Judi had a question before I started this lecture, was I going to talk about Spanish architecture? I didn't really feel it fitted in particularly well with this lecture, and a lot of the most interesting Spanish Baroque is actually

later. It's in the 18th century.

But the certain, this architect on my next one, Guarino Guarini, there has been speculation. Well, we think that Guarino Guarini went to Spain and probably went to the south of Spain and actually saw Moorish architecture. We know that he worked in Portugal. Now I don't know whether it's a bit close to the bone at the moment, but I always like to compare artistic styles to viruses in the way that they will start in a certain place and then they mutate as they move from one centre to another, taking on local characteristics. So the Baroque is definitely a Roman creation. It starts in Baroque in Rome in the first half of the 17th century, and then we see it spreading to other Italian centres and then spreading all over Europe and changing wherever it goes. We're going to finish today in England, and you may like to ask the question, well, you could ask the question, I don't think I can give you an answer, is, you know, are architects like Vanbrugh and Hawkesmoore really Baroque?

They wouldn't necessarily be recognised as such by an Italian or a German. But one of the most interesting varieties of Baroque, one strains of Baroque is in Savoy, in its capital city of Turin. And there are several very interesting architects going into the 18th century, but today I'm just going to talk about the first of them, most important of them, which is Guarino Guarini who was actually born in Sicily. No, where was he born? I can't remember. But anyway, he wasn't born in Turin. He arrived there in 1666, having worked in Sicily, and having worked in Lisbon. It's a kind of really weird coincidence that his two most important early churches were both destroyed in earthquakes. One in Messina in 1908 and the other one in Lisbon in 1755. You think, well, to have one of your masterpieces destroyed by an earthquake might be regarded as misfortune, to have two looks like carelessness. But anyway, his great surviving masterpieces are in Turin. And this is the Royal Church of San Lorenzo. Again, with a highly original and eccentric and extraordinary take on the idea of a dome.

This church is, again, it's centrally planned rather than long like a a mediaeval church, and also as you can see from this ground plan, how very complex geometry plays a huge role in it, including that star of David in the high altar area. So here we are inside that church, and I think the most thrilling thing in this church is actually looking up into the dome where again, you have a sense of a possible Islamic influence. Did he go down to the deep south of Spain and see Grenada, for instance? But again, this kind of complex pattern of ribs as you look up into the dome. Now his most extraordinary masterpiece is the Chapel of the Holy Shroud. And again, it's this absolutely amazing, again, is it a dome? How do you describe this? Again, it's almost more, it looks almost oriental from the outside, this kind of zigzag of ribs and the tablature, which looks, you know, like a big dipper ride in a fun fair.

Then on top of that, a kind of pagoda form. So it was built to house one of the most precious relics in the Catholic church, which is the shroud that is supposed to have covered the body of Jesus. And years ago, of course, carbon dating proved that it was a mediaeval fake. But as we know, there are a lot of gullible people in the world, and there are lots of true believing Catholics who are still utterly convinced against all the science and everything that this really is the shroud

that covered Christ's body. Catholic church, keeping dumb, not giving really an opinion on whether they think it's genuine or not. And look at this. Isn't this simply amazing? You sort of think, how does this even stand up? Of course, it's just a brilliant piece of amazing engineering. He again, uses this trip, these kind of very shallow arches, ribs, whatever they are, leading up. They decrease in size as you go upwards.

This is look looking right up. So it seems to be again, much, much higher, much steeper than it really is. This is his most important secular building. It's the Palazzo Carignano built for the King of Savoy. And you can see it's a red brick building. And you see once again how it undulates. This really does look forward to the 18th century. We're sort of anticipating the sea curves and undulating movements of the Rococo start. And talking of undulation, this is a design that Bernini produced for Louis XIV. I mentioned that in 1665, very much already, you know, quite an elderly man, Bernini was pressurised into going to Paris to work for Louis XIV, and he stayed there for six months. I think from his point of view, it was a humiliating and unfortunate experience. Actually, nothing he did pleased Louis XIV.

This is a design for the east wing of the Louvre. In fact, he produced several different designs and one of them was officially adopted before he left Paris, but in fact never built, I mean, Louis XIV just wasn't into this kind of thing. And Paris, I still think it's such a breathtakingly beautiful, amazing city. I bless my fate every time I go shopping, go for a walk. It's so wonderful walking around in the city, but I deeply regret that this was never built because it would've been a spectacular addition or this or this! That any one of these, this wonderful theatrical exuberance with all these great curving shapes, what a fabulous addition it would've been in Paris. Instead, what they got was this. This is the east wing of the Louvre as it was eventually built. This is by an architect called Claude Perrault He's the brother of the Charles Perrault you all know fairy tales. All of the popular fairy tales, you know, Red Riding Hood, Tom Thumb, all of them, Sleeping Beauty, they all come from Charles Perrault, I think what's a pity his brother didn't pick up some of his fantasy.

I suppose it's a handsome building, but to me it's really boring. It's about as boring as the facade of suffrages on Oxford Street and almost as boring as the facade of Buckingham Palace. It's kind of very correct and well, dreary, I think. There is one wonderful undulating theatrical Baroque facade in central Paris, and this is the College Mazarin, later the Institut de France, which is down by the River Seine, and this is by Louis Le Vau, which was actually started a couple of years before Bernini's visit to Paris. Though it suggests to me that La Vau was very familiar with Roman Baroque, maybe only through prints or architects' drawings. It's not a huge building, but it makes a very impressive effect. When you look at this, you can see that as so often with Baroque buildings, actually what you see from the riverfront is really like a piece of stage scenery that has very little to do with what's happening behind the facade, the main building of the College Mazarin.

The other great Baroque dome in Paris is at the Invalides, this is Saint-Louis des Invalides by Mansart and this is a very influential, well, for us anyway, as Brits, I say us Brits, I know lot of

you aren't Brits, because our great national domes was certainly very influenced by this. It follows very much the same idea where you have an inner dome, an intermediary dome, which is actually taking weight, and an external dome to make the building look higher from outside. This is an idea that was taken up by Christopher, incidentally who went to Paris in 1665 and actually met Bernini. Now Louis La Vau was put together in a kind of team. This is, I think, his masterpiece as far as domestic architecture is concerned.

This is the castle of Vaux-le-Vicomte, not far from Paris, and it was commissioned by a man called Nicolas Fouquet, who took over from Mazarin as really ruling France on the behalf of the very young Louis XIV And he brought together the team of the architect, La Vau, the painter designer, Le Brun, and the garden designer, Le Notre. And they built this wonderful country palace again as a kind of total work of art, as a kind of gesamtkunstwerk with nature, architecture, and interior design all blended together to make one triumphal design. So this is a masterpiece, well worth a visit from Paris. But when it was completed, Fouquet made the terrible mistake of throwing a very big party and inviting the king to show off his wonderful new house. So King took one look at it and thought, first of all, thought, "hmm, where did he get the money from?" And secondly he thought, "I'll have some of that."

So Fouquet was pretty immediately arrested, spent the rest of his life behind bars, and Louis XIV took over the team of La Vau, Le Brun, La Notre. Got some more views of this very beautiful house. Actually, it's amazing. It's not French, it's not state owned, it's still in private hands, but this is the interior where you see the designs of Le Brun. So Louis XIV then thought, he was around about this time thinking of transforming the hunting lodge at Versailles into a grand summer Paris palace. And this task is entrusted to the team of La Vau, Le Brun, and La Notre. So this is the palace as it eventually absolutely megalomaniac in scale, building it was like a huge, huge military operation. People died in droves building this palace.

This is the facade that you see when you arrive at Versailles, if you go by train or whatever to Versailles from Paris, this is the town side. And this, to me, this is the more successful side of the Paris palace because at least the combination of red brick and stone and blue slate and the gilded elements creates a sense of richness and variety. But I have to say, for me, the garden front is a flop. I don't find this building well proportioned. I don't find it beautiful. Of course, in a way is the prototype summer palace for every other great palace that was built in the rest of the 17th century and up to the French Revolution. And there are all these palaces all over Germany, Sanssouci, in Italy, Caserta and so on, which are all inspired by Versailles. And to my mind, they're all much more beautiful than Versailles.

I was having a lunch last week with some French friends, it's still possible to do here in lockdown. It's not quite so severe. And I think I absolutely scandalised them, because we were talking about the big Louis Vuitton exhibition centre, and I said I thought it was the biggest waste of space since Versailles. So that for them was a kind of double blasphemy. But it's not the fault of the architects. The problem with Versailles, I know it looks enormous, but it was never big enough. There was never enough space. It was horribly squalid and horribly uncomfortable.

Had far, far too many people in it. And only the top members of the royal family had any degree of space or comfort in it. This is the original design by La Vau, and I think this is rather beautiful and it would've been a very beautiful palace. But of course this is just endless and it's monotonous as a building. The most famous room inside it is the Hall of Mirrors, which was for great state occasions.

Of course, this is a room which resonates with history. I am sure those of you following Trudy's lectures will have heard her talking about, you know, the Versailles Treaty. And of course the the Second German Reich of Bismarck was actually declared in this room. So two of the greatest national humiliations in European history for France and for Germany took place in this room. It must have been, it created an extraordinary impact on people in Louis XIV's time, which of course there's no electrical lighting. There were huge numbers of candles. And the mirrors, and if you remember Ian Cox was telling you about how the mirror, how mirror glass was incredibly expensive, and only the Venetians knew how to make it in sufficient quantities and size, until Louise Minister Colbert actually had Venetian craftsman kidnapped and bribed and poisoned and God knows what to steal the technology to create the glass for a room like this. And originally it was entirely furnished with solid silver furniture.

This is the bedroom of the king. I don't want to go on about this, because Ian talked about it, and the whole ritual of the king waking up in the morning and going to bed at night surrounded by courtiers. I cannot imagine a life more tedious and disagreeable than the life of Versailles under Louis XIV. Now across the channel to England. And of course the history of this island has been a history of are we in Europe? Are we not in Europe? And the reformation and the accession to the throne of Elizabeth who was regarded as a bastard and having no right to the throne by Catholic Europe, that caused a kind of Brexit period. So England was very cut off 'cause we did produce Shakespeare and a few other good writers, but culturally, England slipped behind, became very, very backward.

This is Holland House. And this was begun in 1605. I think it's beautiful. I love it. Well, I think I like this kind of English architecture, but any cultivated Italian or Frenchman coming to England in 1605 and saying this, would've thought, "oh my God, where have I landed up? This place, this is totally barbarian. These people have no taste, no cultivation whatsoever." Oh, this is sad, this is Holland House damaged by bombs in the Second World War, and sadly it could have been rebuilt, it really wasn't that badly damaged, but it was a kind of political decision at the time not to but rebuild it. This is Blickling Hall. This is a decade later. This was begun in 1616. And again, an incredibly old fashioned, backward looking building for 1616. And the same year that this was built or started, this was started. This is Inigo Jones' Queen's house in Greenwich. And you think they're so different. They belong in different worlds, they belong in different centuries. So this was cutting edge, modern architecture for England.

This would've looked absolutely extraordinary to most English people. Well, Inigo Jones had been to Italy and he'd studied Palladio. So I mean, it's a lovely building. But again, I think any Italian coming in when this was completed in 1635 would've still found this very, very old

fashioned. As far as an Italian was concerned, so this is so last century, this is 16th century. This isn't modern, this isn't Baroque. Another view of the Queen's house, and this building, 'cause the other, there were just these two buildings in a really Renaissance style in London up to the middle of the 17th century. This is the banqueting hall that was begun in 1619 and this was finished in 1622. So certainly in the 1620s, this was the only Renaissance building. It's a section of the old palace of White Hall. It must have stuck out like a sore thumb. This is a view of this higgledy piggeldy, mediaeval messy palace of White Hall.

And in amongst them you have this cool Renaissance, rational, classical building is a another imaginary view of what the banqueting hall looked like surrounded by the mess of the rest of the palace of White Hall. The designs very, very closely based upon Palladio palatial designs that you see on the left hand side here. So Inigo Jones was asked to do something about Saint Paul's cathedral, mediaeval cathedral, that had fallen into a dilapidated state. And I suppose nobody in the 17th century really rated gothic architecture very much, so what he did, he was asked to, and he designed a classical colonnade. Would've looked very, very odd to go on the front of the mediaeval cathedral. And the one major church, there are very few buildings by Inigo Jones there only about half a dozen buildings by Inigo Jones. This is St. Paul's Covent Garden, which somebody described as the handsomest barn in England.

A very, very severe, very simple classical building. But think of this, this is contemporary with Borromini, so nothing Baroque about this. And it was part of the piazza in Covent Garden, which this is how it looked, which was of course inspired by the Place de Bourges, that's Place de Bourges top left, Piazza Covent Garden bottom right, dating from 1610. And so everything changes in England with the Great Fire of 1666. London burnt like rotten sticks. Old London wiped out. It could have been a great opportunity to have a modern, new, elegant city rationally planned with squares and avenues and so on, but as always, in England, the sort of individual property rights got in the way of that. Wren produced a plan, but it wasn't adopted. But his great contribution, of course, were the city churches and St. Paul's Cathedral.

Amazing to think that Wren designed 52 churches in London, in addition to Saint Paul's Cathedral, and certainly up to the Second World War, it was the steeples of the Wren churches that dominated the skyline of London. And I think they're at, the steeples, Wren's steeples are his greatest achievement. This is an imaginary drawing putting together all the churches and buildings of Christopher Wren, very, very prolific architect for the 17th century. Sadly, at the end of the Second World War, I think there were only three churches left intact, apart from Saint Paul's Cathedral, the rest all severely damaged or totally destroyed in the Second World War. Now familiar to us, it's so familiar that it's actually very difficult for us, I think, to comprehend how odd this building looks to most continental Europeans. It's a mishmash, it's a compromise. The top of the towers at the west end of the church, they're Baroque, you know, clearly, and the lantern of the dome. Wren knows his Italian Baroque, he's studied Borromini and Bernini. Whereas the facade is actually really quite severe and quite classical.

Compromise, it's the great English quality some people, or you can see it as a good quality, you

can see it as dishonesty. I'd mentioned before the book, "The Englishness of English Art" by Nikolaus Pevsner. He was another one of this generation of great German Jewish art historians who came to this country. And I think being a person at night, I think he was very grateful to this country that saved his life, and I think he loved this country, that he certainly looked at England and the English with a very quizzical eye. And he wrote this book, which I recommend, called "The Englishness of English Art." I think it's got lots of fascinating insights from an outsider into the nature of the English and their culture. And there's a whole chapter about compromise. There's the English ability to say something and do something else and to meld completely contradictory things. So this is aerial view of St. Paul's. Again, I think what looks odd to most Europeans, the fact that it's such a long church, I mean its actual form is like a gothic cathedral with a dome on top.

This is not what Wren wanted. This is the compromise that was forced upon him. This is what Christopher Ween wanted. He wanted something very Renaissance, not really Baroque. This is absolutely Renaissance. It's a Greek cross, centrally planned church with a dome. That's what he presented. But all the clergy were absolutely horrified, 'cause they were very, very conservative. And they were used to gothic architecture, they were used to mediaeval buildings. And you know, the clergy in the church, the clergy, they loved their rocks and smocks and bells and smells and all that light of thing. They like their possessions. You can't really process in a centrally planned church. You've got to have a long nave to have a good procession. So this was Wren's first compromise, which was just to actually represent his Greek cross classical church and stick a nave onto it with a classical temple front stuck onto the nave.

Another very odd idea. But this still didn't satisfy the clergy. They really wanted, they were used to gothic mediaeval churches with spires. They wanted spires. And so this is the ultimate compromise. This is the so-called warrant design. I mean, it's hard to imagine that anybody really thought that this abortion of a design was ever going to get built. How ludicrous. I think, you know, I think Christopher Wren really had his tongue in his cheek when he presented this with a gothic spire sitting uncomfortably on top of a rather squeezed looking dome. And it's a ludicrous building from the front or from the side. But Charles II, who's smart and wiley, he gave the warrant. This satisfied the clergy of the Church of England. It gave them what they wanted. And Charles II inserted into the warrant for the building of this, that Christopher Wren could make any changes he thought necessary to the design. And of course he just changed everything and went ahead and built something totally different.

And move on quickly. Of course, so iconic for us Brits, it would've been one of Hitler's biggest victories, would've really undermined morale if that dome had gone. It's become such a symbol of London. And there were incredibly brave people in the Second World War who were up on that dome with buckets to pick up in their bare hand. Well, gloved hands, presumably, fire bombs, and put them into buckets of water. And that's how the church survived the war when pretty well everything around it was reduced to rubble. And these wonderful spires that I mentioned that are really completely extraordinary, they're nuts, actually. They're nuts. I mean, the spire is a gothic form and it's additive. You pile one thing on top of another and you'd think

that a classical vocabulary of columns and the idea of classical proportion doesn't go with spires, but somehow Christopher Wren managed to do it. And he's endlessly inventive.

So many of these churches, as you can see, were destroyed in the Second World War. Unfortunately, the spires sort of acted as chimneys and made the burning out of the church much more drastic. But here as I said, each one is different. He's endlessly inventive in these 50 or so spire designs. This is usually rated his loveliest church, and this luckily did pretty well survived the Second World War with any minor damage. This is Stephen Walbrook, which is often said to be his dummy run for St. Paul's. I think it's a much more beautiful church than St. Paul's inside. A wonderful way he literally squares the circle, you know, combining the square shape with the circular dome. And I'm going to finish very breathlessly, English Baroque, Hawkesmoore, Vanbrugh, is so different, so eccentric. What's Baroque about it, I suppose, is the theatricality that, you know, this is very muscular architecture.

These are what are called commissioner's churches. In 1711, there was an act in parliament with funds raised to build 50 new churches. London had overtaken Naples to become the most popular city in Europe, it was expanding, they needed all these new churches. In fact, in the end, only 12 were built and six were built by Hawkesmoore, who's certainly one of the most original, very, very hard to pigeonhole him really in a European context. Two more churches. Christchurch Littlefield on the right. That is the interior of Christchurch Littlefields. Oof. And another commissioner's church is by Archer, Thomas Archer. This is St. John Smith's Square, again, destroyed in the War, now a concert hall. And it's an amazing, amazing building. I mean, the detail is so oversized. The gutti, gutti. You can see gutti.

They are the things that look like bells with dangly bits. They're absolutely enormous. All the details, hugely bold and overscaled. And I suppose it's that boldness and theatricality which makes it Baroque. And my very final image, of course, Vanbrugh, a sort of amateur genius, he actually needed Hawkesmoore to help him design the buildings so that they actually stood up. And is this Baroque? Yes, I think it is, in its flamboyance and its theatricality. So I'm going to come out now.

- [Judi] Thank you, Patrick.

Q&A and Comments:

- And see what questions we've got. Were many of the marble statues, not usually marble ones. No. Somebody asked me, I think it was Frida asked me if I'm going to talk about German Baroque and I will probably in a couple of weeks' time. And then of course German Baroque sculptures tend to be either stucco or wood and they're much more likely to be coloured. Did the statues? Yes. I think the fig leaf for the Bernini is integral to it. Oh, somebody's saying, that sounds like my kind of book. "Bernini, His Life, and His Room" by Franco Mormando. Very gossipy. Thank you. 11 illegitimate kids. That sound, that's a very nice tip. Is Hilde Sadek? Hilde Sadek, oh God. Of course, I interviewed her for the London Jewish Cultural Centre.

What a woman! What a fabulous woman. Have they done the CD devoted to her? And I don't think they have, there's a CD devoted to her in the Prizer series in Vienna. Fabulous singer, amazing woman. Died at 101 recently. I've somewhere I've got, it's actually, I think it's in the notes that I wrote for the Marlbrand CD, the ghetto in which Ariette Gottlieb died, but I can't remember off the top of my head. Actually I'm sure it will say if you Google her. If you Google her, it'll say where she died. My relative Beatrice Kotler was a soprano who sang for the Kaiser, immigrated to New York. Nazis destroyed her records.

I don't know any records of her, but I will ask. I mean there are, it's so difficult, 'cause you know, I mean, well a lots of stuff was destroyed anyway in the Second World War. But the Nazis were so fanatical, they would go through the archives of HMV, for instance, and destroy the matrices. I mean one of the really great records is the Huguenot's duet with Margerite Tessamacher. And that had to be, when that was reissued after the war, it could only be reissued as a dubbing, ‘cause the Nazis had destroyed the matrices. I will make a note of that. Actually, I'll tell you where you need to look. There is a big multi-volume dictionary in German of singers. Kuschen Riemens. I have it in London. I'll make a note of that when I get back to London.

I'll look her up in Kuschen Riemens. Very important feature of Piazza's design is geometry of the masocons, which elliptical implant with yeah, with the access point in the respective fountain. Yeah, that's typical of Bernini. He's a much more subtle than he's often credited with. Were there new materials during the, I don't think so, I don't think so, that enabled the curves in the architecture. How long does it take to finish? I can't tell you it. You know, these things are so complex and it depends how many people's involved, what else they're doing, I actually don't the answer to that. Can I play you the record? I could actually, but you know, or incidentally, if any, as I said, if anybody, I was given that record by her son William Koshinski.

And I would so like to be in touch with him to, you know, 'cause I really want to, I'm hoping that the publication of this CD would encourage people to look for more of her records. Architecture of the synagogues. I would love to know more about the architecture of synagogues. I really do. I keep on saying to Trudy, I want to, it's so difficult to get into synagogues for security reasons. I have a big book on all the synagogues of Paris and I would love to do a synagogue crawl one of these days. I'm not really probably the person to talk. I'm sure there are so many people out there who know more about the architecture of synagogues. And a great place to go, by the way, is the Jewish museum in Paris where they have a whole floor with amazing models of 16th and 17th century, those great wooden synagogues in Poland that were nearly all destroyed in the Second World War.

Q: How did the word Baroque come from?

A: There are different explanations of it, and it wasn't really, I mean, like so many names of styles, it was initially derogatory. The Baroque shells which are distorted and people felt the style was eccentric and distorted. And it wasn't really a term that was widely used until much

later. Just completed the Harvard course on architecture, which includes the statement that architecture performs like a cognitive map of society, gives this rational diagram of society's deep, complex structures, gives shape to an epoch's particular character and nature. Yeah, I think that's, I wouldn't disagree with that. Somebody's, I'm happy to be corrected.

Somebody's saying that the Perrault facade of the crux of the Louvre is a restrained, it depends on your taste. I don't love it, that's all I can say. But I accept your opinion. Vaux-le-Vicomte, V-A-U-X, is outside of Paris I can't remember the name of the family. It's not, I don't think it's not an aristocratic family. And somebody said somebody also saying they love the Louis Vuitton Centre. It's kind of, it's certainly a very blingy building. It's spectacular, but it seems to me a terrible place to exhibit art in, but again, that's all, I hope you don't mind me giving my personal opinions to things. I'm very happy for you to disagree with my personal opinion.

Somebody said it was actually the queen's bedroom, not the king's that I showed you. Holland House. Yes, it is the backdrop for the Holland Park Opera. The name of the church now that I said was modern. Oh dear. I can't remember what, which church I said that about. What do I think of late 20th century modern architecture? Well, I don't know. I mean, I think architecture actually at the moment is very interesting. I think it's more interesting than it's been for a while. How are the copper metal terms as far as raised onto the buildings? I mean, it's pretty mind boggling thought really, isn't it?

And I'm sure the death rate of people working on those buildings, it's quite interesting to see old prints or drawings of scaffolding for those things. Wasn't Paul saved as, that's an interesting idea. I never thought of that. Wasn't Paul saved? I don't think that they could bomb with that degree of accuracy. Actually, it's a nice idea, but I doubt it. Where does William Kent fit in? Well, he's 18th century, and I suppose there is an element of Baroque in Kent, but 'cause he's in England, it's always called Palladian. Yes, there is no, I think again, in the sort of chunkiness and this, there is a theatrical quality that is Baroque about William Kent. Yeah.

Yes, the last building was Lenon Palace by Vanbrugh with the help of Hawkesmoore. On British architecture of this period, I think I'd rather do a lecture on British architecture of later periods. I'm big fan of Victorian architecture. Anybody who wants a lecture on that. Were all these artists well paid? Some were, some weren't. I mean, there were people, a lot of famous artists of the 17th century had died in penury. We heard how many of them in Holland went bankrupt. If you were a successful artist, you were probably better off in Catholic Europe rather than Protestant Europe. How long did these buildings, these is a question I just can't answer, 'cause it's different in every case. Thomas Archer's masterpiece is the Pavilion of Rest Park in Bedfordshire, the lesser known landscape. Sounds good.

I don't know it, I'm afraid. Blendlam, it's near Oxford. Pantheon, yeah. 'Cause it's always been there. Pantheons had, was especially the dome. The Pantheon has been a very important influence. You mentioned the Russians singer. No, I only, I don't know Laura Rome. No, it was just specifically German-Austrian Jewish Sopranos. Curved, Gaudi? I mean Gaudi. God, he's

something so special, isn't he? He's a law unto him himself. I'm sure he must have looked at the more extreme Baroque architecture. Yeah, there's somebody saying that it's Atel Aviv University, they've got models of synagogues destroyed in World War II. Right. Oh, somebody said it's the Vogue family who own Vaux-le-Vicomte, yeah. Right. Or somebody else is saying that St. Paul's was used as a marker, but they may not have wanted to hit it.

But, you know, let's face it, dropping bombs from that height, I don't think they could really choose. Kutsch is, I think it's K-UT-S-C-H and Riemens is R-I-E-M-E-N-S. Yeah. Victorian architect. The other thing I thought, I've had requests from several people to do a virtual tour of all the objects and collections in my flat. I'd be very happy to do that for you if Wendy and Judi think that fits in. I feel quite passionate about Victorian architecture, so I will really have a good go at trying to convince you. And is that it?

- [Judi] That looks like that's it, Patrick. No more questions.

- Right. Thank you very much everybody.

- [Judi] Thank you, Patrick. It was really interesting and it's wonderful. And thank you to everybody who joined us and we'll see you in about 45 minutes for Norman Lebref and Trudy Gold. So thank you everybody and see you all later. Bye-bye.

- Bye-bye!