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DECISION OF THE WORLD HERITAGE COMMITTEE:
The Committee made no statement

BRIEF DESCRIPTION:

Founded by the Romans as a thermal spa, Bath became an important centre of the wool industry in the Middle Ages. In the 18th century, under George III, it developed into an elegant town with neo-classical buildings inspired by Palladio, which blended harmoniously with the Roman thermal complex.

1.b. State, province or region: England, Avon, City of Bath

1.d Exact location: Lat. 51°23' N ; Long. 2°22' W
Ordnance Survey Map Ref. ST 74486504

WORLD HERITAGE CONVENTION

CITY OF BATH

Cultural Properties: U.K.Nomination

WORLD HERITAGE CONVENTION
CULTURAL PROPERTIES: U.K. NOMINATION
THE CITY OF BATH

Prepared by the Historic Buildings
and Monuments Commission for England on behalf
of the Department of the Environment

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SUMMARY

Bath is a city of some 80,000 inhabitants, situated by the River Avon in a wooded hollow at the southern tip of the Cotswold hills.

Its history is popularly thought of as of three periods, the Roman, the medieval and the Georgian, with the Georgian dominating the scene today (apart from the Roman baths and the Abbey church) to the virtual exclusion of the other two. The archaeological record, however, begins far earlier, with the discovery of Mesolithic flints and debris of c.5000 BC in the area of the baths.

Bath no doubt owes its existence from the first to these hot mineral springs with their healing properties, in conjunction, in Roman times, with a river crossing which was a crucial point in the frontier system established by the Romans soon after the invasion of Britain in AD 43. The frontier was subsequently moved further north, but the settlement survived as a popular spa throughout the Roman era, with visitors recorded from all over the western Empire.

The Roman baths have been the object of intermittent excavation for some two centuries which has revealed that the first suite was built c.AD60/70 and dedicated to the local goddess Sulis (hence the name Aquae Sulis) whom the Romans identified as Minerva. As the years passed changes took place, notably in the early 2nd century when a new precinct and temple were added, in c.AD300 when the entire building was reroofed in masonry, and in the late 3rd or early 4th century when the approaches were transformed by the addition of a new facade which told in sculptural terms the story of the gods to all who entered the shrine.

During the post-Roman period the baths were left to decay, but survived to some extent as ruins, only to be revived in the 11th century when John of Tours was appointed Bishop of Wells, and assumed the role of abbot to the monastic community established in Bath during the Saxon period. In 1091 the see was removed from Wells to Bath and a great Cathedral was begun, to be completed by Bishop Robert of Lewes (1136-66). This church was largely demolished early in the 16th century when the existing church was built over the nave of its predecessor. Work was interrupted at the time of the Dissolution of the Monasteries in the 1530s, and in fact the original plan was only completed in its entirety in the 19th century.

The transformation of Bath in the 18th century into a supreme example of urban planning and architecture was due, initially, to the efforts of three men, John Wood senior who was responsible for the conception and development of the Georgian city, Ralph Allen the postmaster who provided the financial expertise and patronage and Richard (Beau) Nash who as Master of Ceremonies laid down the rules which turned the city from a small-scale spa into a watering place of the utmost fashion and elegance. Together these three, working not in close conjunction but to a common end, initiated a programme of works and social activities which, with the support of others such as John's son (John junior), Robert Adam and Thomas Baldwin, created an architectural setting (Queen Square, the Circus, Royal Crescent) and the social centres (the Assembly Rooms, the Pump Room) which induced the aristocracy of England and the Continent to flock to Bath.

Today Bath is a bustling city, the centre for numerous activities, with its university, museums and music festival, but it still preserves its remarkable architectural heritage, with some 4,900 buildings listed for preservation under the Town and Country Planning Acts and 6 sites scheduled as Ancient Monuments. So in spite of all the City survives as the most beautiful and elegant town of Georgian England.

UNESCO Criteria: i, ii, iii, iv and v.

1. Specific location
 - a. Country England
 - b. State, province or region Avon
 - c. Name of Property City of Bath
 - d. Exact location on map and indication of geographical co-ordinates Latitude 51°23' N, Longitude 2°22' W. Ordnance Survey Map Ref. ST 74486504

2. Juridical data
 - a. Owner

Multiple ownership but with numerous properties in the central area owned by the Bath City Council and the Trustees of the Bath Municipal Charities and St John's Hospital.

Ownership of selected properties of outstanding importance as follows:-

Roman Bath, Temple Precinct and Pump Room:-

Bath City Council
The Guildhall
Bath BA1 5AW
Avon

Bath Abbey:-

Parochial Church Council of St Peter and St Paul
Kingston Parade
Bath
BA1 1LT
Avon

Pulteney Bridge:-

Bath City Council
Address as above

The Assembly Rooms:-

The National Trust for Places of Historic Interest or Natural Beauty
36 Queen Anne's Gate
London SW1H 9AS

Queen's Square, the Circus and the Royal Crescent:-

Multiple ownership.

Prior Park Estate and Palladian Bridge:-

Trustees of Prior Park College Ltd
Prior Park College
Ralph Allen's Drive
Bath BA2 5AH
Avon

b. Legal status

The City of Bath is a Conservation Area of some 1,360 hectares under the terms of the Town and Country Planning Acts. The designated area includes some 4,919 buildings listed under the Acts, including 638 listed Grade 1. There are also 6 sites scheduled under the Ancient Monuments Acts.

c. Responsibility

Responsibility for the majority of properties rests with the owners or tenants. For the individual properties listed above:-

The Roman Baths, Temple Precinct and Pump Room and the Pulteney Bridge:-

Bath City Council
Address as above

The Assembly Rooms:

Bath City Council on behalf of
The National Trust Regional Director
Stourton
Warminster
Wilts BA12 6QD

The Abbey:-

Parochial Church Council of
St Peter and St Paul
Address as above

Prior Park Estate and Palladian Bridge:-

Address as above

Queen's Square, the Circus and the Royal Crescent:-

Multiple responsibility

3. Identification

a. Description and inventory

The City of Bath falls into the second category of cultural properties worthy of inclusion in the World Heritage List, i.e. 'groups of buildings, groups of separate or connected buildings which, because of their architecture,

their homogeneity or their place in the landscape are of outstanding universal value from the point of view of history, art or science'.

The principal grounds for including Bath in the World Heritage List rest on the merits of the central area as planned and built in the Georgian period, i.e. between the years 1725 and 1825, and the survival at the centre of the City of the Roman Bath complex. Outstanding features of the former (e.g. Queen Square, the Circus and Royal Crescent) are shown on the map of principal buildings of architectural interest attached to the dossier (Plan 3), as are the baths which are incorporated with the Pump Room.

It is only possible here to describe in the briefest detail a few of the most notable buildings, i.e:-

THE ROMAN TEMPLE AND BATHS

The Temple of the Goddess Sulis Minerva and the baths complex were at the heart of the Roman city. Only fragments of the temple structure have been recovered, but they include part of a facade representing the four seasons and of pediments portraying the moon goddess and a Gorgon's head.

The baths were built round a natural hot spring unique in Britain, which produces around 1,200,000 litres of water per day at a constant temperature of 46.5°C. Intermittent excavations over the past two centuries have shown the complex to have consisted of a series of rooms covering overall an area 91m long by 45m wide and comprising in total five baths, two swimming pools with associated hypocausts, sweat rooms and cooling rooms.

A modern tour of the baths includes the following:-

The East Baths

The Lucas Bath was the second in the original series of three, the first being the Great Bath. It was a swimming bath and shows evidence of two different floors, one built higher possibly to avoid flooding by the River Avon. The small semi-circular bath was filled with mineral water from the spring brought by a lead pipe which can be seen by the side of the Great Bath. It was used as a curative immersion bath, the patients sitting up to their necks in water on the seat still surviving around the wall.

Beyond this second bath was a third whose flagstones can still be seen on the lowest level with the drain leading off in the direction of the river. It is thought that silt and mud carried by floods brought about the replacement of the bath in the 2nd century by a higher series of heated rooms. These were for turkish baths. As the flood level rose so the level of the hypocaust (under-floor heated) rooms rose to combat it. Only one mosaic survives in situ. Originally all the hypocaust 'pilae' would have supported thick concrete floors with mosaics.

The Great Bath

This was the first and largest of the original series of three, measuring 24m by 12m and 1.60m deep. There are steps all the way around and the bottom is still covered with its original Roman lead sheets. The statues, balustrade and main parts of the columns are modern. The bath was once roofed with a large open-ended stone barrel vault, pieces of which can be seen on the bath surround.

The King's Bath

This is not Roman, though the original Roman reservoir which contains the spring is immediately underneath it. It was first built about 1100 by which time the Roman remains were submerged in marsh, but as seen today is mainly 19th century.

Below is the circular cold plunge bath where once was the large entrance hall of the first period from which the Roman visitor could look across the sacred spring into the precinct of the Temple and the altar.

The West Baths

Here is the best preserved hypocaust system of the baths. At this end of the baths were sauna, or dry heat, baths. There was also a group of small baths filled with hot mineral water which were used for specialised treatments for rheumatism, arthritis, etc.

The Museum

Associated with the baths is a museum which contains sculptured stones from the temple and a fine collection of Roman pewter and engraved gems which were thrown into the sacred spring as offerings to the gods. Items of particular interest are the gilt-bronze head of Minerva,

once part of a life-sized figure, and the Gorgon's head pediment which once surmounted the entrance to the temple.

THE ABBEY CHURCH

The church occupies a key site adjacent to the baths complex and Pump Room. Externally its appearance owes a good deal to 19th century restoration, including the polygonal turrets of the tower, the pinnacles added to the turrets and the hollow flying buttresses erected on both sides of the nave. Nonetheless it remains of remarkably uniform design both within and without.

The church, begun in 1499, is cruciform in plan and occupies no more than the nave area of the Norman church which preceded it, the east end corresponding to the west arch that supported the Norman tower at the crossing. Little of the early church survives, but there are mutilated remains and a Norman arch high up on what is now the east wall of the south aisle choir.

The aisled nave has five bays and the square-ended chancel three. Against the south wall of the nave is a covered cloister added as a War Memorial in 1923. There is a tower over the crossing and projecting transepts to north and south. The vault of the crossing is Elizabethan, that of the south transept early 17th century. The nave, roofed in timber in the 17th century, was vaulted in stone in 1869.

The church was damaged in the air raid of 1942 and all the 17th century heraldic glass that survives is now displayed in two windows in the north aisle.

SELECTED BUILDINGS AS LISTED UNDER THE TOWN AND COUNTRY PLANNING ACTS

Grand Pump Room (Listed Grade 1)

Main block begun in 1789. Architect Thomas Baldwin who resigned 1791. Palmer continued scheme 1793. Finished 1799. Elevation to Abbey Church Yard has centre piece of 4 engaged Corinthian columns with entablatures and pediment. Windows in 2 storeys, upper being oval and set in rectangular panels similar to Banqueting Room at Guildhall. End bays break forward slightly; that on west receives end of previously built colonnade, and that at east end contains principal entrance with coupled Ionic pilasters and pediment. Windows over in arched recesses, semi-circular fanlights over.

Entablature and parapet with blind balusters in panels over windows. Street elevation (west end) has 8 3/4 attached Corinthian columns grouped in pairs. Between these are 3 semi-circular arched niches over each of which are pediments on consoles. Bases of columns on broad panelled band course, crowning vermiculated rusticated ground floor on which are planted 4 circular plaques immediately below the coupled columns. The whole surmounted by parapet with blind balusters.

Interior: hall with Corinthian order fluted columns. Deep cove separates entablature and flat ceiling.

Assembly Rooms (Listed Grade 1)

First stone laid by John Wood (junior) 24 May 1769. Finished October 1771. Gutted 1942, now restored. Consists of 2 oblong main blocks, widely spaced upper windows with pediments, square windows above. Single-storey Tuscan colonnade runs along north elevation. Main entrance portico on west side with Tuscan columns and pediment.

Prior Park (Listed Grade 1 and included in Register of Parks and Gardens of special historic interest)

Built for Ralph Allen by John Wood, senior, as advertisement for his local stone. 1735-43. Long facade has 15 openings. Attached Ionic portico with 6 half columns and pediment. Windows plain. Frieze, which originally had windows, and cornice runs round all elevations. North side, Corinthian hexastyle portico projects with columns, 3 feet 1 1/2 inches diameter and 32 feet high. Ground floor windows have moulded architraves and pediments. Central flight of steps and urns added by Goodridge in 1836. East and west ends, upper floors as designed with window cornices and central Venetian windows. Walls inside and out are all built of freestone.

Landscaped pleasure grounds and park, c.22ha, 1734, by Ralph Allen with advice from Pope to 1743. 1762-65 by Capability Brown. Terraced balustraded steps, 1834 by Goodridge, replacing terraces by Allen and Pope. Steep turfed combe drops away from the house providing a main vista between groves of trees to Widcombe, Bath and hills. The groves have serpentine paths which lead to the Palladian Bridge and lakes in the mid-ground of the vista. 2 lakes, separated by a dam on which is the Palladian Bridge of 1756, probably by Richard Jones. Circular pool and small bridge by Pope set in grove on west side

of combe, with stone-lined rills leading through woods, culverted beneath open grassed areas. Remains of similar layout to east of combe. Entrance gates to drive. Lower gate to woodland walk. 3 lodges. Formerly a Gothic temple.

Queen Square (Listed Grade 1)

Chief work in Bath of John Wood (senior). Built in 1729-36, in following order: east, north, west, south sides. Principal facade was north side.

East Side

Built on 3 levels. Houses have 3 storeys and attics and 5 windows. This side is Wood's original design. Nos 2 and 3 have carved pedimented doorcases. End houses 2 windows.

North Side

Houses with 3 storeys and attic and 3 windows. Rusticated basement, Corinthian order enclosing 2 storeys with crowning cornice and central pediments. Middle house and 2 ends project forward and latter have attic storey. Windows on 1st floor have alternate triangular and segmental pediment heads. 1st floor sills have all been lowered. Fine band of impost mouldings runs across elevation between openings at level of the door to window heads at ground floor. No 24 has 3 windows (John Wood died here 23 May 1754). No 27 has fine staircase with elaborately carved open string and twisted balusters.

West Side

Differs from Wood's original design as the central block, nos 16 to 18, is in Neo-Greco style with Ionic order by J Pinch 1830. Nos 18A and 19 arc to the north of it and have 3 storeys and attics. Central portion projects forward crowned by pediment. 3 1st floor windows are flanked by Ionic pilasters. 7 windows in block. Rusticated base. Only 2 crowning vases remain on pediment at back. Nos 15 and 14 to the south are similar but there are 3 crowning vases on front pediment. Interior of no 15, from which the finest Spanish mahogany staircase in Bath was sold to America, still retains plaster work by Francini Bros, in Italianate style.

South Side

This side of Queen Square was originally left open. 3 storeys plus attics. Plain front,

dentilled cornice and central pediment. 2 carved doorways.

The Circus (Listed Grade 1)

Architect: John Wood (senior). Work carried out by his son, c.1753-59. 3 storeys and mansard. 3 or 4 windows. Divided into 3 blocks, all of the same size but each with a different number of houses. 3 distinct orders; Doric on ground floor with triglyphs and metopes enriched and each differently carved, Ionic on 1st floor and Corinthian on 2nd floor. Impressive array of coupled columns (324 pairs in all) with bands of ornament at upper and lower storeys and acorns crowning parapet above each coupled order. Masonry between columns is not curved but this is not apparent. No 7 built for William Pitt; no 14 lived in by Lord Clive, 1774; no 24 lived in by Gainsborough.

Royal Crescent (Listed Grade 1)

Architect John Wood (junior). 1767-1775. Palladian style. 3 storeys, 3 or 4 windows. Plain basement storey. Large Ionic order rising through 2 storeys. Columns 2 feet 6 inches (0.75m) diameter. 114 in all. Entablature 5 feet (1.5m) deep. Total height 47 feet (14.3m). Parapet with open balustrade. Ellipse in plan. Central house has 2 sets of coupled columns. Masonry between columns in set square.

Interiors: fine plaster work, fireplaces, etc. The roadway fronting the whole length of the crescent retains its original stone setts.

MUSEUMS OF BATH

American Museum (3km east of city centre at Claverton Manor). The exhibits in 18 period-furnished rooms recreate scenes from American life between the 17th and 19th centuries.

Bath Postal Museum (Great Pulteney Street). A building that reflects Bath's importance in postal history. Exhibitions include '100 years of the Stamps of Great Britain'.

Camden Works Museum (Julian Road). Exhibits include a reconstruction of a Victorian brass foundry, engineering works and mineral water manufacturer.

Carriage Museum (Circus Mews). A display of over 30 carriages and associated exhibits. Carriage rides are available in the summer.

Costume Museum (basement of the Assembly Rooms). Fashion and Jewellery from the 16th century to the present day.

Geology Museum (housed in the Reference Library, Queen Square). A fine collection of fossils and minerals.

Herschel House and Museum (New King Street). Former house of Sir William Herschel, astronomer and musician, contains period musical instruments and furniture.

Holburne of Menstrie Museum (Great Pulteney Street). Houses a fine collection of old masters including Gainsborough, Reynolds and Stubbs.

Museum of Bookbinding (Manvers Street). Traces the history of bookbinding for which Bath is renowned.

No. 1 Royal Crescent. These beautifully restored rooms give an idea of life in a wealthy Georgian residence.

Roman Baths Museum (entrance in Stall Street). Treasures include coins, a bronze head of Sulis Minerva and the recently excavated Temple Precinct.

Royal Photographic Society National Centre of Photography (Milsom Street). A large collection of historic photographs and photographic equipment.

Toy Museum (York Street). Commemoration of the social history of children's toys.

Victoria Art Gallery (Bridge Street). Collection includes European old masters and 18-20th century British paintings and drawings.

b. Maps and/or plans

1. Location map (1:4 000 000).
2. The conservation area and protected buildings*.
3. The central area: buildings of principal architectural interest*.
4. Roman baths: plan (1:500).
5. Roman baths: section.
6. The Abbey: plan (1:500).
7. The Assembly Rooms: plan(1:500).

* In separate folder.

c. Photographic and/or
cinematographic
documentation

PHOTOGRAPHS

1. The City of Bath from the air
2. Bath from the north-west
3. The Pulteney Bridge
4. The Roman Baths and Abbey Tower
5. The Abbey
6. The Abbey: nave looking east
7. The Abbey from Abbey Green
8. Entrance to Roman Baths and Pump Room
9. Assembly Rooms: the Tea Room
10. The Pump Room
11. Royal Crescent
12. Somerset Place
13. The Holburne of Menstrie Museum
14. Canal Bridge, Sydney Gardens
15. Prior Park and the Palladian Bridge
16. Prior Park

COLOUR SLIDES

- 1- 4 Air Photographs
Bath City: general view
The Abbey, Pulteney Bridge and the River
Avon
Royal Crescent and the Circus
Royal Crescent
- 5- 7 The Roman Baths
The Great Bath
The Great Bath and Diving Stone
The King's Bath
- 8-10 The Abbey
West Front
Choir and Sanctuary
Tomb of James Montague
- 11-19 18th Century Bath
Pulteney Bridge and the River Avon
Northumberland Passage
Royal Crescent
Lansdown Crescent
The Assembly Rooms: exterior
the Ball Room
the Tea Room
The Pump Room: West End
Victorian Concert Room

Acknowledgements

Photographs Nos 4, 5, 6, 9 and 10 are by Pitkin Pictorials Ltd, c/o Associated Book Publishers, North Way, Andover, Hants SP10 5BE.

Slides are by Unichrome (Bath) Ltd of 1, The Corridor, Bath BA1 5AP.

d. History

The history of Bath is popularly thought of as of three periods, the Roman, the medieval and the Georgian, with the Georgian dominating the scene today (apart from the Roman baths and the Abbey) to the virtual exclusion of the other two. The archaeological record, however, begins far earlier, with the discovery of Mesolithic flints and debris of c.5000 BC in the area of the baths.

Bath, in fact, probably owes its existence from the first to its hot mineral springs, in conjunction, in Roman times, with a river crossing which was a crucial point in the communication network of the frontier system established soon after the invasion of Britain in AD 43. There is evidence that there was a fort associated with the crossing but so far the site has not been positively identified. Once Roman rule was firmly established the soldiers moved on and it was as a health spa that Bath was known to the Roman west, with visitors recorded from as far away as Chartres, Metz and Trier.

In Roman times Bath came to be called Aquae Sulis, after the local goddess Sulis whom the Romans identified with Minerva. At the centre of their settlement was Minerva's temple, set within a spacious precinct and associated with a suite of baths, which replaced the Celtic shrine of Sulis in the years AD 60-70. Some time in the early 2nd century a new precinct with a circular temple (a 'tholos') in the centre was laid out to the east of the main temple precinct. Temples of this type are rare in western Europe so it is thought likely that this was erected for some special occasion, possibly the visit of Emperor Hadrian in AD 122. As the years passed changes took place and around AD 300 there was a thoroughgoing reorganisation. The temple was transformed, the original building enclosed within a new retaining wall and a new facade incorporating a flight of steps between two flanking shrines added. At the same time the spring, hitherto open to the sky, was encased in a massive hall and the entire bath suite reroofed in masonry. Finally in the late 3rd or early 4th centuries a new facade was built, telling in sculptural terms the story of the gods to all who entered the shrine.

At some stage during the Roman period the central area of the settlement, some 10ha (24 acres), was enclosed within a massive stone wall which has been regarded as the first city wall. Prior to this the settlement had developed

without restriction so the wall was presumably built either to enclose and define the sacred area, or as a defence during the troubled times of the 4th century. Whatever its origin this encircling wall and the network of approach roads developed by the Romans imposed a structure on the landscape which succeeding generations were forced to acknowledge, so that the skeleton of the Roman settlement is still evident in the street plan of the city today. Meantime the excavation and interpretation of Aquae Sulis has become one of the major archaeological achievements of the 19th century and of our own.

The collapse of Roman authority in the 4th century was followed by a period of slow decay and depopulation, although some of the sanctuary buildings survived to some degree to the 8th or 9th centuries. Revival can be dated to 675 with the foundation of a convent at Bath. This may have been a double house for nuns and monks, since a charter of 757-8 records a grant of land to the monastic church of St Peter. The two factors which contributed to the subsequent importance of Bath were the existence of this monastery and its situation close to the border between Mercia and Wessex. It is probably these factors which explain the fact that Edgar was crowned King of England in the abbey church at Bath in 973 in the presence of the Archbishops of York and Canterbury.

By the 10th century Bath had become a small town, with four parish churches, three springs, a mint and a monastery of national repute. The late Saxon town plan was simple: the enclosed area was divided into two unequal parts by an east-west street (now Westgate Street and Cheap Street) with each half divided into five elongated blocks by four north-south streets of which the majority survive in whole or in part today.

Medieval Bath can be dated from the sack of the town and the appointment of John of Tours as Bishop of Wells, together with a grant of Bath abbey, in 1088. In 1091 the see was removed from Wells to Bath and John assumed the role of abbot. A great Cathedral, enormous by contemporary English standards, was started c.1091, although this was by no means complete when John died in 1122. A new building programme was therefore undertaken by Bishop Robert of Lewes (1136-66), who added chapter house, cloister, refectory, and other conventual buildings. The only significant addition to be

made after this was the construction of a Lady Chapel by Bishop Bytton (1267-74). Of all this there is now virtually nothing to be seen. The great Norman church was largely destroyed to make way for the present abbey church, built in the early 16th century over the nave of its predecessor. However there is evidence of John's ambitious plans in the dislocation of the southern half of the Saxon street plan, destroyed by the creation of an extensive new monastic precinct.

John of Tours was interested in medicine and science and it was therefore probably during his episcopate that the baths were renovated, although the earliest known reference to these works is a document of c.1138. The Normans built on the surviving remnants of the Roman walls and this basic arrangement survived until the 17th century. Another element of the religious establishment was the Bishop's Palace, located by excavation in 1984-5. The earliest building of c.1100 was a typical Norman upper-halled house. Some time in the 12th century the hall was extended westward and this extension may have incorporated a tower. Much of the resulting building was demolished in the 13th century although remnants were incorporated into a building of totally different plan which by 1328 was a ruin.

The heart of Bath, as with every medieval town, was the market. By the 14th and 15th centuries Bath had become a moderately prosperous little wool town, while a visit by Bishop King in 1499 was followed by a revival of the monastic establishment and the rebuilding of the abbey church. This was not completed by the time the monastery was dissolved in 1539 and in fact the nave vault was not added until 1869.

The 16th century is the story of a continuous take-over as the city authorities strove to bring property and patronage under their control. In 1522 the mayor and citizens of Bath were granted all the property within the city previously owned by the priory. In 1572 the citizens petitioned for the abbey church to become the parish church. License was granted and the church was reconsecrated and dedicated to St Peter and St Paul. In 1590 Queen Elizabeth granted the city a new charter of incorporation, transferring all the powers of the bishop and prior to the civic authority. The charter also extended the bounds of the city. The abbey church was repaired but its restoration was mainly due to Bishop James Montague (1608-1616).

The 16th century saw a growing number of travellers coming to Bath for the waters. The baths in fact had probably changed very little since the early medieval period. Hotels and lodging houses were provided as well as recreation so that Bath could now be described as 'a little well compacted Cittie and beautified with very faire and goodly buildings for receipt of strangers'. Aside from the visitors it continued to develop as a market town. In 1625 the old market hall was demolished and replaced by a new market hall and Guildhall traditionally ascribed to Inigo Jones. The population steadily increased and, although the walls remained largely unchanged, the area within began to fill up. The 17th century, which began with a town largely of two-storeyed houses, many thatched, with gardens behind, ended as a city of four-storeyed buildings, tiled and slated, fast colonizing the garden plots behind the main frontages.

At the beginning of the 18th century Bath was still a medieval city constricted within its walls. A century later it had become an elegant sprawl advancing with its terraces and crescents across the valley and up the hills on all sides. In 1700 the population was just over 2000; in 1801 it was 28,000. Bath had ceased to be a minor spa and market town and had become a fashionable watering place.

In somewhat over-simple terms Georgian Bath can be said to be the creation of three men, Richard (Beau) Nash, Ralph Allen and John Wood Senior. Beau Nash was a successful gambler who came to Bath and was first assistant to the Master of Ceremonies and then in 1704 Master of Ceremonies himself. He was the man who laid down the rules which turned Bath from a small-town spa to a social centre of the utmost fashion and elegance. Allen, born in 1693, was the city postmaster who provided the commercial skills and patronage necessary to finance the schemes of the developers. He was one of those instrumental in initiating the works begun c.1724 which made the river Avon navigable as high up as Bath. In 1727 he bought the quarries at Coombe Down which in due course provided the stone with which the new city was built. John Wood senior was the architect and city planner who provided the setting necessary for the social life developed by Beau Nash. His system was simple. He planned the streets and designed the facades and then left it to individual builders, under his overall supervision of the facades, to build what houses they wished. It was his particular contribution that he thought

of Bath not just in terms of individual houses but from the first as a landscape, planned like a garden landscape of the period with vistas, visual surprises and open spaces linked one with another. Queen Square was completed in 1735, the Parades begun in 1740, and the Circus in 1754. When he died in 1754 his work was carried on by others - his son John Wood junior (Royal Circus completed 1758 and the Assembly Rooms, 1771), Robert Adam (Pulteney Bridge, completed 1774) and Thomas Baldwin (The Guildhall, 1777 and the Pump Rooms, 1796). Urban development ceased c.1820, but the fact that so much was achieved in so short a time means that the centre of Bath has preserved a sense of unity unspoilt by 20th century development, which has taken place mostly south of the Avon or to the south-west of the town centre.

In the circumstances it is natural that Bath is particularly rich in associations with famous people of the 18th and early 19th centuries, beginning with the visits of Queen Anne in 1702 and 1703. Authors, painters and musicians came, as well as the aristocracy: Mrs Fitzherbert, Richard Sheridan, William Pitt, Thomas Gainsborough, Clive of India, Josiah Wedgewood - the list is almost endless. Today Bath had a welcome for everyone; the streets are thronged with people of all ages enjoying the bustling life of the city. But in spite of all Bath survives as the most elegant and beautiful town of Georgian England.

e. Bibliography

General

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|-------------|--|
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Miscellaneous

- | | |
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Note: For a detailed bibliography see Cunliffe, B The City of Bath.

4. State of preservation/conservation

a. Diagnosis

No detailed diagnosis can be provided in view of the multiplicity of properties involved, but in general all are in reasonable order, particularly the key buildings maintained by the City Council and the ecclesiastical authorities. There is no known imminent or potential danger.

b. Agent responsible for preservation/conservation

As 2c above.

c. History of preservation/conservation

The preservation of a city which is both modern and historic presents difficult problems in view of the often conflicting claims of conservation and development. In general these have been satisfactorily solved by successive generations in the past. For the attention devoted by the

City Council in recent times see the list below which summarises the City's conservation programme over the last 40 years. For a detailed summary of works undertaken in the Roman baths area see below, plan no. 5.

BATH CONSERVATION PROGRAMME 1945-1985

- 1945 Plan for Bath published.
- 1952 Development Plan prepared by Bath City Council.
- 1955 Development Plan approved (first formal plan for the City).
Bath Terrace Scheme initiated.
- 1957 Development Plan Amendment No. 1.
- 1959 Development Plan Amendment No. 2.
- 1960 Development Plan Quinquennial Review.
Amendments 3 and 4.
- 1964 Traffic in Bath Feasibility Study.
- 1965 Planning and Transport Study.
Development Plan Amendment No. 6.
- 1968 Bath: a Study in Conservation
commissioned.
Six small Conservation Areas designated.
- 1969 Bath City Council Traffic and Transport Plan.
- 1972 Bath Traffic and Transport Interim Report.
- 1973 Existing Conservation Areas consolidated into one area.
Steering Group suggested by Secretary of State.
- 1974 Bath Planning Review.
Bath Central Area Study prepared by City Council.
- 1975 Conservation Area extended.
- 1976 Special Traffic Study commissioned by Avon County Council.
Minimum Physical Change Study commissioned by County Council to examine effects of restricting growth.
Bath Environment Capacity Study commissioned by DOE to study impact of traffic.
Conservation Study, Stage 1, undertaken to prepare long-term programme.
- 1977 City of Bath Shopping Study.
Bath Area Transportation Study prepared by Avon County Council.
- 1978 Conservation Study: Saving Bath.
- 1980 Policies for the Conservation Area published by City Council.
Western Area Riverside Plan published.
- 1984 Draft City Plan prepared - a non-statutory local plan to be adopted as statutory once Structure Plan approved.
- 1985 Town Scheme revised and Landscape Survey started.

d. Means of
preservation/
conservation

See 2b above. The City is a Conservation Area with multiple protection of properties under the Town and Country Planning and Ancient Monuments legislation. Where appropriate individual properties are managed and financed by the City Council or the ecclesiastical authorities, the remainder by private individuals from their own funds, with the possibility of grant aid from local or central authorities.

e. Management plans

See 4c above which lists the City Council's continuing efforts to control and direct the development of the City.

5. Justification for
inclusion in the World
Heritage List

a. Cultural property

Bath is a city of international importance for its contribution to the art of urban design, for its architectural quality, its Roman remains, its Georgian town centre and its historic associations.

Thanks to the genius of John Wood Senior, Georgian Bath can be described by Nikolaus Pevsner as 'a piece of town planning unique in England and indeed in Europe'. Thanks to John his son and their contemporaries, the buildings that filled out the plan were collectively and individually worthy of its conception - on the one hand the Circus and the Royal Crescent, on the other the Assembly Rooms, the Pump Room and the Pulteney Bridge. But the architectural quality of Bath lies above all in the excellence of the facades and the urban and landscape spaces that they enclose.

At the heart of the City are the Roman baths marking the site of the healing springs which have attracted visitors for some 7,000 years. These have been the object of intermittent excavation for the last two centuries and are, with the exception of Hadrian's Wall, the best-preserved, most famous and most impressive architectural monuments of the Roman era to be found in Britain, and indeed among the most remarkable remains of this kind to be found north of the Alps. Yet, paradoxically, it is the adjacent Tudor abbey church which is the fitting centrepiece for the city as a whole.

Historically Georgian Bath is important, not for events of momentous importance, but as a setting for social history. The residents and visitors to this national health resort form a roll-call of the aristocracy, the gentry and their

attendants on the one hand and of the artists, authors and dramatists they patronised on the other.

Last but not least, in spite of all the changes imposed upon it by the 20th century, Bath remains a beautiful city, set in a hollow amongst the hills and as architecturally exciting as it was in its Georgian heyday.

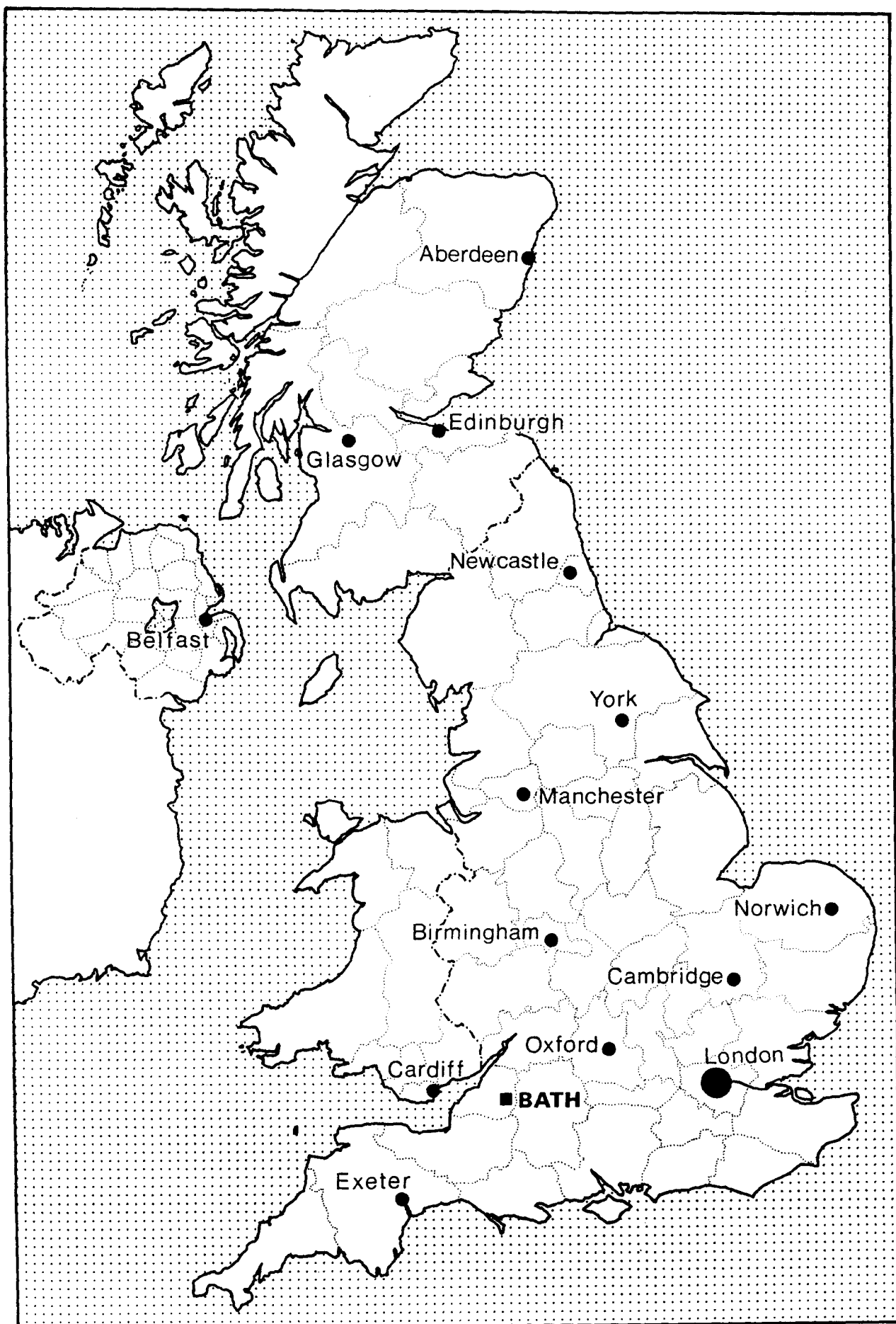
UNESCO Criteria: i, ii, iii, iv and v.

Signed (on behalf of State party) Ward

Full name The Hon William Waldegrave MP

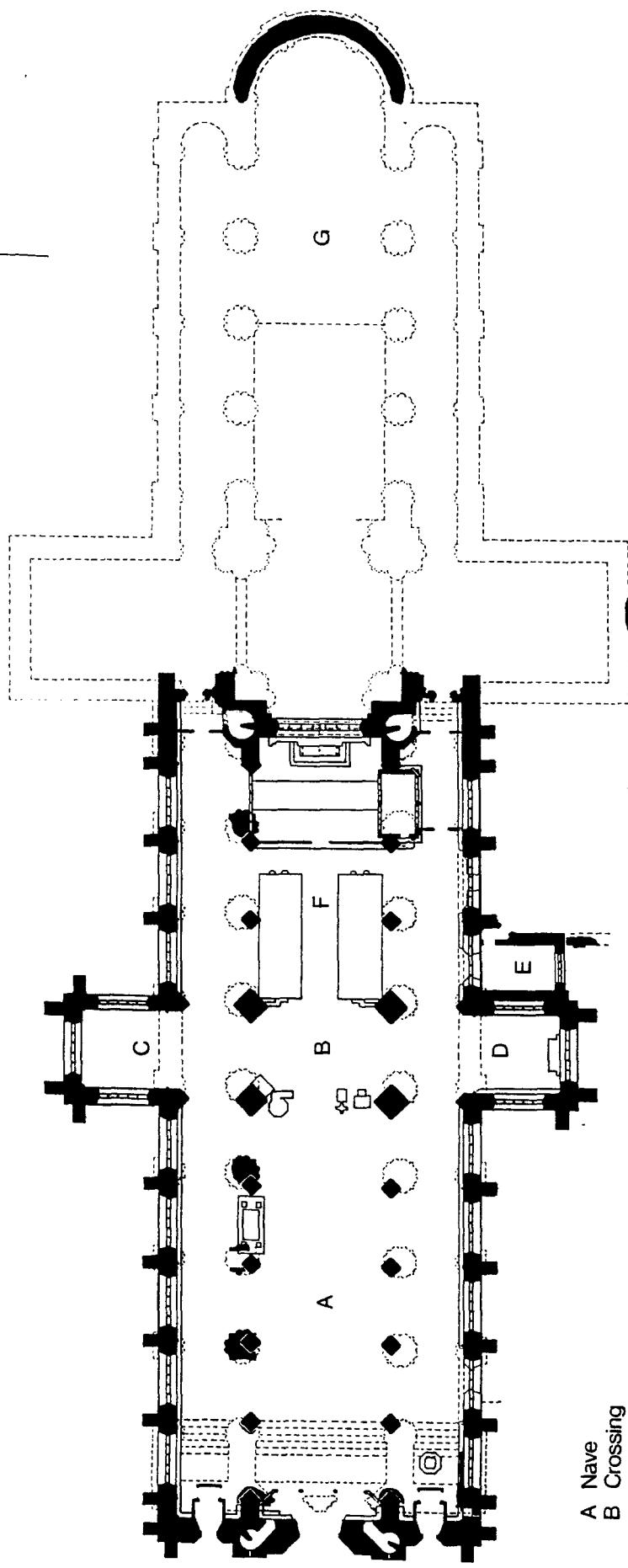
Title Minister of State for the Environment,
Countryside and Planning

Date



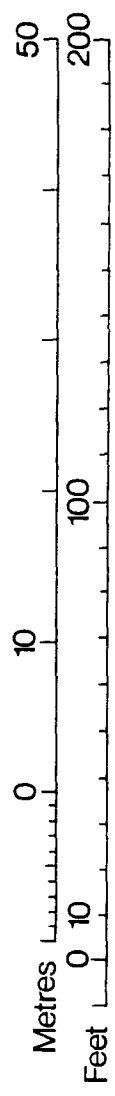
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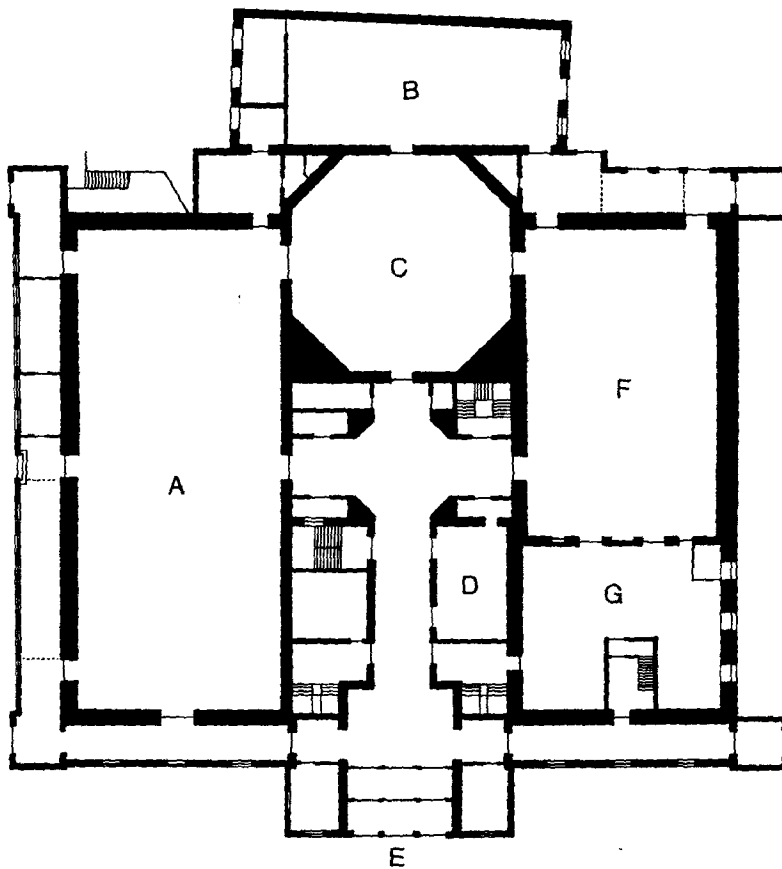
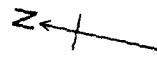
- A Nave
- B Crossing
- C N. Transept
- D S. Transept
- E Vestry
- F Choir
- G Presbytery

Note; The Dotted Lines Indicate The Presumed
Plan Of Bishop John De Villula's Church.



Bath Abbey

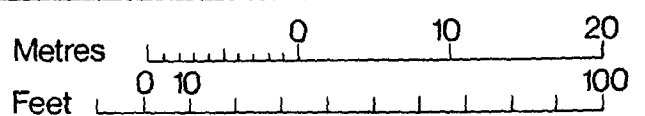
1:500



- A Ballroom
- B Card Room
- C The Octagon
- D Shop
- E Entrance
- F Tea Room
- G Kitchen

1500

The Assembly Rooms



Stonework Phase IV 1978/79
Great Bath and York Street : Cost £26,800; S4 grant £10,000

Victorian Statues* 1982/83
Cost £6,000

Circular Bath

Stonework Phase V 1981/82
King's Bath and Pump Room south wall
cost £54,447; S4 grant £8,654

Statue of Bladud 1981/82
cost £1,282; AM grant £216

Roof repairs Phase I 1981/82
Pump Room gutter repairs; cost £22,300; S4 grant £4,370

Stonework Phase II 1975/76;
Pump Room Churchyard elevation
cost £11,750; S4 grant £5,875

Stonework Phase I 1973/74;
Pump Room Stall Street
elevation and Colonnade;
cost £18,887; S4 grant £9,443

Colonnade roof 1977/78;
cost £6,000; S4 grant £3,000

Temple Precinct 1981/83
Archaeological excavation,
underpinning and display £623,448

Lime-based conservation work 1982/84
Roman Baths and Temple Precinct; cost £6,600

*Statues of Roman Emperors and Governors of Britain
carved circa 1894 by George Lawson (1832-1904)

Fire precaution works 1980/82 over
Roman Baths and Pump Room Complex £55,000

David McLaughlin
Conservation Architect
Bath City Council
June 1984

Roman Reservoir
and Pump Room Foundations 1980/82; cost £51,200

Roof repairs Phase II 1982/83
Smoking Rooms; cost £20,532; S4 grant £5,000

Roof repairs Phase III 1983/84
lead flat roofs over corridors; cost £17,634; S4 grant applied for

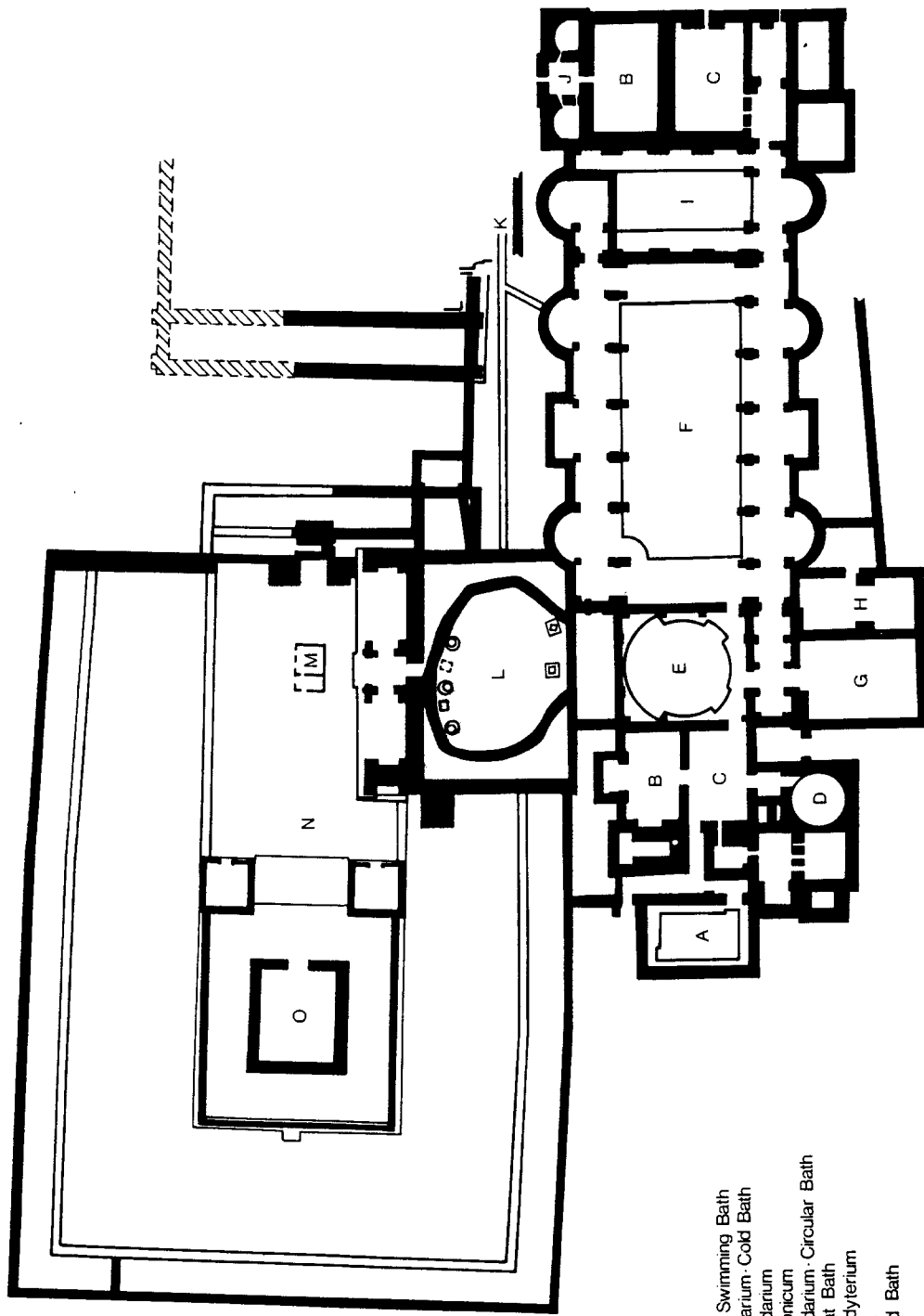
Roof repairs Phase IV
lead dome of Concert Room; estimated cost £130,000; S4 grant will be applied for

Stonework Phase III 1976/77
Concert Room; cost £19,363;
S4 grant

Paid admissions to
Roman Baths and Pump Room Complex

1977/78	740,815
1978/79	762,437
1979/80	729,104
1980/81	691,215
1981/82	656,072
1982/83	701,495
1983/84	803,193

N



- A Cold Swimming Bath
- B Caldarium - Cold Bath
- C Tepidarium
- D Laconicum
- E Frigidarium - Circular Bath
- F Great Bath
- G Apodyterium
- H Bath
- I Tepid Bath
- J Flue
- K Culvert
- L Sacred Spring
- M Sacrificial Altar
- N Temple Precinct
- O Temple Podium





4. The Roman Baths And Abbey Tower.



5. The Abbey.

ICOMOS

INTERNATIONAL COUNCIL ON MONUMENTS AND SITES
CONSEIL INTERNATIONAL DES MONUMENTS ET DES SITES
CONSEJO INTERNACIONAL DE MONUMENTOS Y SITIOS
МЕЖДУНАРОДНЫЙ СОВЕТ ПО ВОПРОСАМ ПАМЯТНИКОВ И ДОСТОПРИМЕЧАТЕЛЬНЫХ МЕСТ
WORLD HERITAGE LIST N° 428

A) IDENTIFICATION

Nomination : The City of Bath

Location : Avon

State Party : United Kingdom

Date : December 23, 1986

B) ICOMOS RECOMMENDATION

That the proposed cultural property be included on the World Heritage List on condition that confirmation is received that the Draft City Plan has been officially approved.

C) JUSTIFICATION

Many of the hot baths constructed in Europe by the Romans have become major historic cities, including Aquae Sextiae (Aix-en-Provence), Aquae Grani (Aix-la-Chapelle), Civitas Aquensis (Baden-Baden) ou Aquincum (Budapest), to mention just four examples.

In Britain, Aquae Sulis, constructed some 20 years after the Conquest in 60-70 A.D., continues, under the name of Bath, to be a renowned spa. Its apogee was in the 18th century. Its source, which yields over 1,200,000 liters of water daily at more than 46° C, explains the lasting destiny of the small town of Avon. The Romans built a temple there dedicated to Sulis, a local divinity who they associated with Minerva, as well as a hot bath measuring 91 m x 45 m and including two pools, five baths and all the standard equipment for tepidaria, frigidaria and hypocausts. These hot baths were built between the 1st and 4th centuries, and their rediscovery came about beginning gradually in 1755. Excavations at the site and the improvement thereof began in 1879.

The old Roman city was conquered by the Saxons in 577 but was never wiped out of existence. In the Middle Ages Bath became a major wool-producing centre; in 1174, it began in its specialized hospital to receive patients suffering from rheumatism. The religious influence of the city was considerable from 1091 to 1206, because at that time the episcopal see at Wells was temporarily transferred to Bath. Thus one cathedral was built under the episcopacy of Robert de Lewes (1136-1166). It was demolished shortly after 1495 and was later reconstructed as an abbey church in the Perpendicular style. The abbey church was still uncompleted at the time of the Reformation and the work was

finished with great difficulty shortly before it was dedicated in 1609.

In the 18th century, the middle-sized city of Avon experienced an extraordinary rebirth under the impetus of three exceptional figures: John Wood, Ralph Allen and Richard "Beau" Nash, who had the ambition to make it one of the most beautiful cities in Europe, an ideal site where architecture and the landscape would combine harmoniously for the delight of the enlightened cure takers.

The Neo-Classic style of the grand public buildings (the Assembly Rooms, built in 1771 by John Wood, Jr. and the Pump Room built from 1793 to 1799 by Palmer in accordance with the plans of Thomas Baldwin) harmonize with the grandiose proportions of monumental ensembles such as Queen Square (1729) and the Royal Circus (1754), both works of John Wood Sr.; and especially, the Royal Crescent, an extensive row of dwellings in a half-circle formation built from 1767 to 1776 by John Woods Jr., to a scale reflecting the ambitions of Bath under the reign of George III.

Whether of disproportionate or reduced dimensions, the Neo-Classic constructions of Bath -- special mention should be made of Prior Park and Pulteney Bridge -- all express the great influence of Palladio, who Wood, Allen and Adam considered to be their master. Yet these creations transpose to the scale of the city, a landscape aestheticism that Vincence's architect had particularly expressed in villas in la Brenta: the organization of space is less that of a Renaissance city than that of the types of city gardens whose principles were formulated a posteriori by 19th-century town planners.

ICOMOS, considering the exceptional value of the historic and monumental ensemble of Bath, expresses an opinion in favor of the principle of including this property on the World Heritage List. However, it would be necessary to know the general protection situation of the 4,900 classified or listed monuments of Bath. In spite of many preliminary reports (cf. Bath. A Study in Conservation, 1968; Yesterday's Tomorrow. Conservation in Bath, 1975; Saving Bath, 1978), the management plan drafted in 1984 under the name Draft City Plan has not been approved. In a city of over 80,000 inhabitants, the safeguarding of a major and discontinuous monumental heritage (there is an historic centre, but Prior Park, with its landscapes by Ralph Allen and Capability Brown, is 1.5 km from the centre) poses serious problems which cannot be avoided.

ICOMOS, October 1987

ICOMOS

INTERNATIONAL COUNCIL ON MONUMENTS AND SITES
CONSEIL INTERNATIONAL DES MONUMENTS ET DES SITES
CONSEJO INTERNACIONAL DE MONUMENTOS Y SITIOS
МЕЖДУНАРОДНЫЙ СОВЕТ ПО ВОПРОСАМ ПАМЯТНИКОВ И ДОСТОПРИМЕЧАТЕЛЬНЫХ МЕСТ

LISTE DU PATRIMOINE MONDIAL

N° 428

Inscrit par le Comité à sa 11^e session (1987)

A) IDENTIFICATION

Bien proposé : Ville de Bath

Lieu : Avon

Etat partie : Royaume Uni

Date : 23 Décembre 1986

B) RECOMMANDATION DE L'ICOMOS

Que le bien culturel proposé soit inscrit sur la Liste du Patrimoine mondial à condition de recevoir confirmation de l'approbation officielle du plan de sauvegarde de la ville.

C) JUSTIFICATION

Beaucoup de stations thermales fondées par les Romains en Europe sont devenues des villes historiques importantes, qu'il s'agisse d'Aquae Sextiae (Aix-en-Provence), d'Aquae Grani (Aix-la-Chapelle), de la Civitas Aquensis (Baden-Baden) ou d'Aquincum (Budapest), pour se limiter à quatre exemples.

En Angleterre, Aquae Sulis fondée vers 60-70 de notre ère, une vingtaine d'années après la conquête, est restée, sous le nom de Bath, une ville d'eaux renommée, qui a connu son apogée au XVIII^e siècle.

Une source débitant quotidiennement 1.200.000 litres d'eau à plus de 46 degrés centigrades a déterminé durablement la destinée de cette petite ville de l'Avon. Les Romains y construisirent un temple dédié à Sulis (divinité locale qu'ils identifièrent à Minerve) et un complexe thermal de 91 x 45m comprenant deux piscines, cinq bains et tout l'accompagnement ordinaire d'hypocaustes, de tepidaria et de frigidaria. La redécouverte de ces thermes, dont la construction s'était échelonnée du I^{er} au IV^e siècle, se fit graduellement à partir de 1755. Leur fouille et leur mise en valeur fut entreprise à partir de 1879.

Conquise par les Saxons en 577, l'ancienne ville romaine ne fut jamais rayée de la carte. Au Moyen Age, elle devint un important centre d'industrie lainière et accueillit, à partir de 1174, des rhumatisants dans un hôpital spécialisé. Son rayonnement religieux fut considérable de 1091 à 1206, à l'époque où le siège épiscopal de Wells fut provisoirement transféré à Bath. Une cathédrale s'éleva alors, sous l'épiscopat de Robert de Lewes (1136-1166). Démolie peu après 1495 cette église romane, devenue

abbatiale, fut reconstruite en style perpendiculaire. Elle restait inachevée au moment de la Réforme et fut terminée à grand peine peu avant sa consécration, en 1609.

Au XVIII^e siècle, cette ville de moyenne importance connut un extraordinaire renouveau sous l'impulsion de trois personnages d'exception : John Wood, Ralph Allen et Richard "Beau" Nash, qui eurent l'ambition d'en faire une des plus belles cités d'Europe, un espace idéal où l'architecture et le paysage se combineraient harmonieusement pour la délectation d'une population de curistes éclairés.

Le style néo-classique de grands bâtiments publics (Assembly Rooms, édifiées en 1771 par John Wood fils; Pump Room, construite de 1793 à 1799 par Palmer sur les plans de Thomas Baldwin) s'harmonise avec les proportions grandioses d'ensembles monumentaux tels que Queen Square (élevé à partir de 1729), Royal Circus (élevé à partir de 1754), oeuvres de John Wood père, et surtout Royal Créscent, immense rangée d'habitations en demi-cercle construite de 1767 à 1776 par John Wood fils à une échelle qui donne la mesure des ambitions de Bath sous le règne de George III.

Qu'elles soient démesurées ou de proportions réduites, les constructions néo-classiques de Bath, parmi lesquelles doivent encore être spécialement mentionnés Prior Park et Pulteney Bridge, se ressentent toutes de l'influence de Palladio, dont Wood, Allen, Adam se voulaient les disciples. Mais ces créations transposent à l'échelle d'une ville une esthétique du paysage que l'architecte de Vicence avait surtout exprimée dans les villas de la Brenta : l'organisation de l'espace est moins celle d'une cité de la Renaissance que d'une de ces cités-jardins dont les urbanistes du XIX^e siècle ont formulé a posteriori les principes.

L'ICOMOS, considérant la valeur exceptionnelle de l'ensemble historique et monumental de Bath, donne un avis de principe favorable à l'inscription de ce bien sur la Liste du Patrimoine mondial. Toutefois, il serait indispensable de savoir dans quel contexte général se trouvent protégés les 4.900 monuments classés ou inscrits de Bath. En dépit de nombreuses études préalables (parmi lesquelles on citera : Bath. A Study in Conservation, 1968; Yesterday's Tomorrow. Conservation in Bath, 1975; Saving Bath, 1978), le plan de gestion élaboré en 1984 sous le nom de Draft City Plan n'a pas été approuvé.

Au sein d'une ville de plus de 80.000 habitants, la sauvegarde d'un patrimoine monumental important et discontinu (il existe un centre historique, mais Prior Park, avec ses paysages de Ralph Allen et de Capability Brown, est à 1,5 km du centre) pose des problèmes graves qui ne peuvent être éludés.

ICOMOS, Octobre 1987