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SITE NAME ("TITLE") Studley Royal Park including the Ruins of Fountains Abbey

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

BRIEF DESCRIPTION:

A striking landscape was created around the ruins of the Cistercian abbey of Fountains and Fountains Hall Castle, in Yorkshire. The landscaping, the gardens and canal dating from the 18th century, the plantations and vistas from the 19th century and the neo-Gothic castle of Studley Royal Park make this a site of exceptional value.

1.b. State, province or region: North Yorkshire, England

1.d Exact location: Ordnance Survey 1:50000 map sheet 99
1 inch map sheet 91 Map Ref. SE 2869

WORLD HERITAGE CONVENTION

STUDLEY ROYAL PARK INCLUDING THE RUINS OF FOUNTAIN ABBEY

Cultural Properties: U.K.Nomination

WORLD HERITAGE CONVENTION

CULTURAL PROPERTIES: U.K. NOMINATION

STUDLEY ROYAL PARK AND THE RUINS OF FOUNTAINS ABBEY

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

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SUMMARY

Studley Royal is one of the few great 18th century 'green gardens' to survive substantially in its original form. Created between 1716 and 1781 by John Aislable and his son William, its setting was the wild wooded valley of the twisting river Skell and its inspiration the dramatic ruins of Fountains Abbey.

The two Aislables created what is arguably the most spectacular water garden in England. Laid out in the flat bottom of the narrow valley, the garden merges at one end into a lake and fine park and at the other culminates in a view of the romantic remains of the great Cistercian Abbey. Its design of still water, lawns and temples against a dark background of trees is the perfect fusion between a wild landscape and the polished planning of the 18th century.

The first phase of construction (1716-30) produced the dramatic layout. The river was canalized to run down the centre of the valley and geometric ponds were formed on either side. Where the new canal joined the river a half-moon pond was constructed. Cascades marked the changes in level. Around the water courses lawns were formed; yews were planted to border walks and frame views; the garden was criss-crossed with formal allees and vistas carved through the trees.

After 1732 the construction of buildings began, including the two temples, the banqueting house, the Octagon Tower and the Rustic Bridge. By the time John Aislable died in 1742 the main work of the garden had been completed, but the final crowning glory of the scheme, the inclusion of the Fountains Abbey ruins, was not attained until 1768, when William Aislable succeeded in buying not only the abbey but also Fountains Hall, the adjacent Jacobean mansion, built from stone robbed from the abbey ruins. John Aislable also devoted much attention to the improvement of the deer park which he enlarged and reconstructed. His main change, however, was the planting of avenues on either side of the main drive and elsewhere.

Although the addition of the abbey ruins was delayed until 1768, they were clearly intended from the first to form an integral and key element in the overall garden design. However, in preserving the abbey as a Romantic Ruin forming the culminating point of the principal vista, the Aislables also, in fact, preserved for posterity a monastic site of outstanding importance.

The abbey was founded in 1133 by a group of monks dissatisfied with the slackness of discipline at the Benedictine abbey of St Mary in York. They established themselves on a desolate site in Skelldale granted to them by Archbishop Thurstan of York. Within a short time of its foundation Fountains began to send out its own colonies to set up daughter houses, of which there were no fewer than seven, including one in Norway, by the end of the 12th century.

Initially the monks had no funds, but in 1135 the dean of York retired to Fountains bringing with him his library and wealth. Soon other gifts poured in, so that ultimately Fountains became the wealthiest and largest Cistercian house in Britain.

The first abbey buildings were of timber, but by the middle of the 12th century replacement by stone had begun. In 1147, following a violent quarrel, the abbey buildings were set on fire, and subsequent rebuilding produced the lay-out as we know it today.

The church, now roofless throughout, consists, from west to east, of narthex, aisled nave of eleven bays, crossing with north and south transepts and a presbytery terminating in a transeptial chapel known as the Chapel of the Nine Altars. Attached to the north end of the north transept is a lofty tower added to the church in the 16th century. The cloistral buildings lie to the south of the church. The east range includes sacristy, chapter house, parlour and dormitory undercroft, and the south range the refectory, warming house, day stair and kitchen. The vaulted west range is no less than 95 metres (312 feet) long, but was originally partitioned off to provide cellars and the lay brothers' refectory. East of the cloister lie the abbot's house and the infirmary, including Great Hall, chapel, conduit house and misericord. To the west were the lay brothers' infirmary and the guest houses. Other surviving remains include the mill, the bakehouse and the malthouse.

The gardens and park have survived largely unchanged to the present day with two exceptions, the addition of St Mary's church and the demolition of the Tudor mansion. The church was built for the Marquis and Marchioness of Ripon, 1871-78, in the High Victorian style during the religious revival of that period. St Mary's is regarded as the ecclesiastical masterpiece of William Burges, the eminent architect. It was said at the time: 'No expense was spared in the construction, and as far as general design and richness of ornamentation go, it is one of the most perfect churches in the Kingdom'. The church survives intact, including the furnishings which were also designed by Burges.

St Mary's has a tower and lofty spire at the west end, a four-bay aisled nave and slightly lower, unaisled chancel divided into choir and sanctuary. It is within the church that the full splendour of the design becomes apparent, with a gradual increase in richness and dramatic effect from west to east, culminating in the elaborately decorated sanctuary with its vision of heaven over the altar.

Although St Mary's played no part in the original garden concept, the church has in fact been integrated into the garden scheme since it is sited at the terminal point of the principal avenue, thus assuming the role of the obelisk which was initially built in this position.

The Studley Royal mansion which stood at the heart of the estate was gutted by fire in 1946 and subsequently demolished. The stables, however, survive, albeit converted to domestic purposes. Fountains Hall is preserved intact, thus in a sense replacing the original mansion, although standing at the edge of the estate.

The garden and park were preserved by the Vyner family (descendants of the Aislabies) until 1966 when both were purchased by West Riding County Council. In 1974 ownership was transferred to North Yorkshire County Council. The National Trust acquired the estate in 1983. The abbey ruins are now cared for by the Historic Buildings and Monuments Commission under a Deed of Guardianship. St Mary's Church was taken into State care in 1973 when it was declared redundant and is now managed by the National Trust together with the rest of the Estate.

The gardens are listed Category 1 in the Historic Buildings and Monuments Commission Register of Parks and Gardens of special historic interest in England. All the principal features of the estate, including buildings and statuary, are listed for protection under the Town and Country Planning Acts and/or scheduled under the Ancient Monuments Acts. There is public access to the gardens, the abbey ruins, Fountains Hall and St Mary's Church at stated times as advertised by the National Trust.

1. Specific location

- a. Country England
- b. State, Province or Region North Yorkshire
- c. Name of property Studley Royal Park and the ruins of Fountains Abbey
- d. Exact location on map and indication of geographical co-ordinates Ordnance Survey 1:50,000 map sheet 99
1 inch map sheet 91
Map Ref. SE 2869

2. Juridical data

- a. Owner Studley Royal Park including Fountains Abbey ruins and Fountains Hall

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

St Mary's Church

Historic Buildings and Monuments
Commission for England
Fortress House
23 Savile Row
London W1X 2HE

The stables

Mr Neil Balfour
The Stables
Studley Royal
Ripon
North Yorkshire

- b. Legal status

The Studley Royal estate, including Fountains Hall and the ruins of Fountains Abbey, is owned by the National Trust with the exception of St Mary's Church which is State owned and the stables which are in private ownership.

The abbey ruins, Fountains Hall, the stables and St Mary's Church are all protected under the Town and Country Planning Acts and/or the Ancient Monuments Acts as are many of the buildings and other features within the estate (see Section 3a below).

The park, abbey ruins, Fountains Hall and St Mary's Church are all open to the public at stated times as advertised by the National Trust. The stables are not open to the public.

c. Responsible
administration

The National Trust
Goddards
27 Tadcaster Road
Dringhouses
York YO2 2QG

3. Identification

a. Description and
inventory

PARK AND GARDENS

The setting for the gardens is the wooded valley of the River Skell. Within it the river itself has been adapted to form a series of man-made waterways, culminating with the abbey ruins. These are shown on the estate plan and comprise

The Lake
The Cascade
The Canal
Moon Pond
Drum Fall
Half Moon Pond
The Abbey Vista

Associated with the park and gardens are ornamental structures and statuary which form an integral part of the layout, i.e.

Pair of stone
sphinxes at
head of
the Lake

A pair of C18 carved stone
sphinxes on moulded plinths
similar to the ones on top of
the Mackershaw Gate. (Listed
Grade II).

Canal gates

1720-40. Fine wrought iron
gates with stone gate piers
with finials and curved wall
with ball finials ending on one
side with a small stone
pavilion with pediment and door
with fanlight. (Listed Grade
II).

The restaurant

Early C19 villa faced in yellow
stucco with overhanging slate
roof, dentil cornice and long
and short quoins. 2 storeys.
Modern windows. (Listed Grade
III).

Fishing tabernacles	1720-40. Pair of ashlar pavilions either side of cascade at junction of the Lake and the Canal with stone balustrade. The pavilions have sash windows with shaped architraves and entablatures, and door with rusticated keystones, voussoirs and quoins. Two stone piers with icicle rustication and ball finials. (Listed Grade II).
Statue (The Wrestlers) on W side of canal	Lead statue of The Wrestlers on moulded stone podium. (Listed Grade II).
Octagon Tower	C18 stone Octagon Tower in 'Gothic' style with semi-circular headed classical windows on ground floor with imposts and archivolts with double string course above with 3 pointed niches on each face and on top storey open quatrefoils with parapet and 'Gothic' pinnacles. 'Gothic' porch up flight of steps. (Scheduled A M, Listed Grade II).
Temple of Fame	Round stone temple with eight circular columns with C18 Doric entablature and domed roof. Standing on a low stepped base. (Scheduled A M, Listed Grade II).
Temple of Piety	1720-40. The most important feature in the lay-out. Greek Doric with six columns, entablature and pediment. Inside is a plastered frieze, and ceiling. Golden coloured stone. (Scheduled A M, Listed Grade II).
Statue N of Moon Pond	Lead statue of nude male and tortoise on stone plinth. (Listed Grade II).
Neptune Statue	Statue of Neptune in middle of Moon Pond. (Listed Grade II).
Statue S of Moon Pond	Lead statue of nude male and dog, on stone plinth. (Listed Grade II).

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|--|--|
| Rustic bridge | Rustic rubble-stone bridge with icicle piers either end and 3 arches. (Scheduled A M, Listed Grade II). |
| Stone statue, W side of canal, nearly opposite Quebec Monument | Stone statue of wrestlers, on stone plinth. (Listed Grade II). |
| Quebec Monument | C18 stone podium standing on a petrified water-fall and supporting a large rusticated ball finial. (Scheduled A M, Listed Grade II). |
| Banqueting Hall | 1720-40. Square stone building with six rusticated pilasters enriched with vertical vermiculation. Door and 2 windows with semi-circular heads and mask keystones. Cornice, parapet and balustrade. Either side are segmental semi-domed projections. Splendid interior, plaster and carved wood consisting of banqueting hall, bedroom or boudoir and kitchen. (Scheduled A M, Listed Grade II*). |

DOMESTIC BUILDINGS AND ASSOCIATED STRUCTURES

The Tudor mansion was gutted by the fire of 1946 and subsequently demolished, but the 18th century stables survive (albeit converted for domestic purposes) as do gateways and other estate buildings, i.e.

- | | |
|-------------|---|
| The stables | Colin Campbell advised John Aislabie on the design of these stables in 1729. Impressive square block now converted to house of owner. Ashlar. At the corners higher square eminences, in the Burlingtonian fashion. Detail otherwise more like Vanbrugh. Recently filled in arcade to E behind which courtyard appears. Pillars of arcade are square and have heavy rustication. Heavily rusticated quoins. Doorways and some windows pedimented. |
|-------------|---|

(Contd)	South side has 2 storeys. Ground floor sash windows with entablatures, 1st floor smaller sash windows under heavy moulded cornice. (Listed Grade II).
Mackershaw Lodges	Circa 1740. Fine stone gateway with arched carriage entrance and blocked side entrances. Modillion cornice with central crowning urn and carved sphinxes either side. Either side of and attached to the archway are two small pavilions with pediments and Venetian or Palladian windows. On south side these pavilions are extended into one storey dwellings. (Scheduled A M, Listed Grade II).
Lodges and East gateway (Studley Roger drive) called 'Ripon Gates'	Stone structure (probably late C18) with arched carriage entrance and two straight-headed pedestrian entrances all with vermiculated rusticated quoins. Crowning modillion cornice with four ball finials. Either side curtain wall with lodges of circa 1840. (Scheduled A M, Listed Grade II).
Gateway on Ripon road	Gateway and wall with central iron gates and smaller ones either side with ten rusticated stone piers, the middle four crowned by rusticated ball finials. (Listed Grade III).
Old slaughter house	C19 square built rubble estate slaughter house with stone quoins and string course. Hipped slate roof. (Listed Grade III).
Wheatbrig's House	Early C19. Brick house. Central portion has gabled slate roof with bull's eye window in tympanum. 2 storeys, one sash window. Either side 2 storey wings set back with one sash window, all with moulded architraves. Central doorway has semi-circular headed windows either side. The

(Contd)

blocking courses of side wings have pineapple stone finials at the corners. (Listed Grade II).

FOUNTAINS ABBEY, FOUNTAINS HALL AND CHURCH OF ST MARY

Abbey ruins and ancillary buildings

An integral part of the garden lay-out (albeit added at a relatively late stage) but also an outstanding monument in its own right. See detailed description below. (Scheduled Monument in State Care, Listed Grade I).

Fountains Hall

Built c.1611 by Sir Stephen Proctor, using materials from the SE parts of the Abbey. Five-storeyed angle towers at the front, straight topped. Central recessed ranges, also of five storeys, gables on either side and central bow window above balcony with statues of five knights. First floor hall entered by screens passage. Great Chamber above includes elaborate chimney piece with sculptured panel depicting Judgement of Solomon and contemporary heraldic stained glass.

House not part of the original garden scheme, but acquired with the abbey ruins in 1768 - an invaluable addition to the estate in view of the loss of the original Studley Royal mansion. (Listed Grade I).

Church of St Mary

1871-1878. The ecclesiastical masterpiece of William Burges, one of the most original of Victorian architects. A major example of High Gothic which although no part of the original garden scheme was sited at the end of the principal avenue and so adopted into it. See detailed description below. (Monument in State care).

FOUNTAINS ABBEY

The abbey ruins stand near the centre of a precinct that enclosed Skelldale for a distance of rather more than 800 metres. The main entrance is from the west and leads through an outer court and gatehouse to the great court in front of the abbey.

The church as it stands today consists, from west to east, of a porch or narthex, a nave of eleven bays, a crossing with north and south transepts, a lofty tower at the north end of the north transept and a presbytery having at its east end the transverse Chapel of the Nine Altars. The ruins are substantial, but roofless throughout.

The cloistral buildings lie to the south of the church. The east range has on the ground floor a passage (once sacristy and library), the chapter house, the parlour and the undercroft of the monks' dormitory. The dormitory occupies the whole of the floor above, terminating with the reredorter at the southern end.

The south range has the monks' refectory in the centre with the warming house and day stair to the east and the kitchen to the west. The long west range is one of the most impressive survivals of its kind, with a vaulted ground floor divided only by partition walls containing the cellars to the north and the refectory for the lay brethren to the south. At the southern end is the lay brothers' reredorter sited over the river, and west of that the lay brothers' infirmary and guest houses, linked by a medieval bridge.

East of the east range was the abbot's house and the infirmary complex, including the Great Hall of the infirmary which was one of the largest halls in medieval Britain. Associated with the infirmary was a chapel, kitchen, conduit house and misericord.

Other buildings in the precinct of which remains survive are the mill, the mill bridge, the bakehouse and the malthouse.

ST MARY'S CHURCH

The church consists of a west tower with lofty spire, a four-bay aisled and clerestoreyed nave with south-west porch and a slightly lower, unaisled chancel divided into choir and sanctuary with a vestry to the north of the choir.

The full splendour of the architect's design is made apparent in the interior. The style is Burges's own version of Early English Gothic, but with some elements drawn from French Gothic and an occasional one, perhaps, from medieval Italian usage. These apparently disparate elements are successfully integrated, with a gradual increase in richness and dramatic effect from west to east.

In detail the increasing elaboration is based on the wall-treatment: in the nave simple blind arcades occupy the space between the aisle windows, whereas in the chancel their place is taken by the double tracery, additional richness being achieved in the sanctuary by the combination of the pairs of side-windows in a single larger composition which matches the big east window. The effect is further emphasized by the choice of materials and the decoration. Also important is the stained glass. In addition the walls of the chancel below the windows are lined with marble, the floor is paved with mosaic and the roofs bear rich painted and gilded decoration. By contrast the furnishings play a minor role, in general being integrated into the design like the font, the wooden screen under the tower arch, the stone pulpit and the choir stalls. The one exception is the organ, placed in the north arcade to avoid blocking the view along the aisle.

The only major additions to the church since 1878 are the monument to the first Marquis and Marchioness of Ripon and its surrounding screen, which must always have been envisaged for this position. Behind the monument within the splays of the aisle windows are bas-relief alabaster plaques commemorating the second Marquis and his wife.

b. Maps and/or plans

1. Location map (1:4,000,000).
2. Studley Royal Estate (1:10,000).
3. Map of Fountains Abbey and Studley Royal Estate marking features of special interest*.
4. Plan of Fountains Abbey (1:1250).
5. Plan of Fountains Hall (1:250).
6. Plan of St Mary's Church (1:200).
- * In separate folder.

c. Photographic and/or cinematographic documentation

PHOTOGRAPHS

1. Fountains Hall.
2. The Studley Royal Stables.

The Landscape Gardens

3. The River Skell and the Lake.
4. The Canal and Moon Pond.
5. The Lake in Autumn.
6. The Temple of Fame.
7. The Temple of Piety.
8. The Cascade, Restaurant and Fishing Tabernacle.

The Abbey Ruins

9. The abbey from the east.
10. The abbey from the south-west.
11. The abbey from the air.
12. The presbytery facing east.
13. The Cellarium.

St Mary's Church

14. The exterior.
15. Interior facing east.
16. The south side of the choir.
17. The Lion of Judah.
18. The Sanctuary.
19. The Sanctuary dome.

COLOUR SLIDES

The Mansions

1. Studley Royal Stables.
2. Fountains Hall.

The Landscape and Water Gardens

3. The River Skell.
4. The Lake.
5. Cascade and Fishing Tabernacle.
6. Canal and Moon Pond.
7. Moon Pond and Temple of Piety.
8. Statue of Neptune.
9. Statue of man with dog.
10. Octagon Tower.
11. Banqueting House.
12. Temple of Fame.
13. Abbey vista.

The Abbey Ruins

14. The ruins from the south-west.
15. The Presbytery facing east.
16. The Cellarium.

St Mary's Church

17. Exterior.
18. Interior facing east.
19. The Sanctuary.

Acknowledgements

Photographs and slides provided by Historic Buildings and Monuments Commission, National Monument Record and National Trust.

d. History

STUDLEY ROYAL PARK

The manor of Studley Royal, so called from having been held directly under the Crown in continuous descent since the 12th century, was inherited by George Aislable from the related Mallory family in 1664. In 1699 the estate passed to his son, John Aislable, and in 1742 to his grandson, William Aislable, who died in 1781. Between them John and William formed from the steep-sided valley of the River Skell, a Tudor mansion and a ruined abbey what has been described as 'one of the most spectacular scenic compositions ..(and).. the most magnificent formal water-garden in England'.

John Aislable, as Chancellor of the Exchequer, was involved in the notorious financial scandal known as the South Sea Bubble (1719-20). He was deprived of his offices and imprisoned in the Tower of London, but retained his possessions and on his release retired to Studley Royal where he devoted much of his energy and wealth to the development of the gardens already planned before his disgrace.

The first phase of construction from 1716 to 1730 produced the dramatic layout. The river was canalized to run down the centre of the valley, and geometric ponds formed on either side. Where the new canal joined the river, a half-moon pond was constructed and above it Tent Hill, a conical man-made mound, was formed. Cascades marked the changes in level. The water flowed down the valley from the Abbey along the new canal over cascades and into a new lake in the park. Around the water courses lawns were formed bounded by strongly modelled turf embankments and ramps. Yews were planted to be clipped into hedges to border walks and frame views. The garden was criss-crossed with formal allees and vistas carved through the trees. On the steeper slopes of the valley, Scots pine were planted on the skyline, beech and elm on the middle slopes of the valley, and yew as a border for the lawns.

After 1732 the construction of buildings began. During the next ten years the two Temples, the Banqueting House, the Octagon Tower and the Rustic bridge, Grotto and Serpentine Tunnel were erected.

The garden works were carried out by local labour under the direction of John Simpson and later John Dee, both stonemasons. About 100 men were employed seasonally in the heavy manual work. The gardener was William Fisher, a local estate worker, who was apparently not professionally trained. Although Colin Campbell seems to have given advice on some of the buildings, no other professional advice is recorded. The mastermind behind the scheme appears to have been John Aislabie himself.

By the time of John Aislabie's death in 1742, the main work of the garden had been completed, but the final crowning glory of the scheme, the inclusion of Fountains Abbey into the garden, was not attained until 1768. Then William Aislabie succeeded in purchasing the Abbey as well as Fountains Hall from his neighbour, something his father had planned for but never achieved.

John Aislabie also devoted much attention to the large deer park which stretched north from the lake and enclosed Studley Royal House which he had enlarged and reconstructed. The Deer Park was already well established when Aislabie acquired the estate. He planted in it a great variety of native trees including elm, lime, beech, field maple, wild cherry and hawthorn, as well as non-native species such as sweet chestnut and horse chestnut (then a relatively recent introduction). His main change in the park was the planting of avenues. An imposing avenue of limes with an outer avenue of sweet chestnut was put in on either side of the main drive, framing a view of Ripon Cathedral. Another avenue of oak ran eastwards from the house and a second avenue of limes ran north-south across the main drive.

The Tudor Studley House, badly damaged by fire in 1716 but partially restored and then extended by John and his son, was again damaged by fire in 1946 and subsequently demolished. The stable block, added by John Aislabie c.1729, survives and has been converted into a dwelling to replace the lost mansion.

FOUNTAINS ABBEY

Although the abbey ruins were not acquired until 1768, there is no doubt that in the mind of John Asplabe they formed an integral part of his garden planning from the very first. But although he thought in terms of Romantic Ruins, his interest has preserved, in a sense by accident, one of the most important monastic sites in Britain.

The Cistercian Order had about 100 religious houses in England and Wales. Fountains was among the earliest and grew to be one of the largest: at the time of the Dissolution of the Monasteries in the 1530s it was also the wealthiest. While the ruins of Fountains are among the most spectacular of any monastic remains, they also reflect the simplicity that characterises the Cistercian devotion to austerity.

The abbey was founded in 1132 by thirteen monks, including Prior Richard, from the Benedictine Abbey of St Mary in York, who were dissatisfied by the slackness of the discipline there. Archbishop Thurstan of York agreed to help them found their own monastery and provided a site for them in Skelldale, described as 'thick set with thorns, fit rather to be the lair of wild beasts than the home of human beings'. There Thurstan presided over the formal election of Prior Richard as first abbot, and the inauguration of Fountains Abbey. Recent excavation has produced evidence of a timber church dating to this early period and of the stone church which first succeeded it, lying within the ruins of the existing church.

Fountains attracted no money in the first years, but in 1135 the Dean of York retired there with his library and riches followed by two of his canons and the Fountains community was saved. Soon afterwards and for the next century or so other gifts poured in; indeed the gifts of land were so extensive that by the 13th century it was possible to travel westwards from Fountains for nearly 50 kilometers without leaving the abbey's estates.

Fountains began to send out its own colonies within six years of its foundation. Abbeys were founded at Kirkstead and Louth Park (Lincolnshire) and Newminster (Northumberland), in the 1140s at Woburn (Bedfordshire), Kirkstall (Yorkshire), Vaudey (Lincolnshire) and even one at Lysekloster in Norway and in the 1160s at Meaux in East Yorkshire.

In 1147 Fountains became involved in a bitter ecclesiastical dispute, and the abbey was set on fire. How much damage was done is uncertain, but it evidently justified the demolition of the first stone church and the initiation of the building programme which created the abbey as it stands today.

The abbey church was from the first designed on a grand scale and had the short, aisleless, square-ended presbytery and square transept chapels characteristic of early Cistercian architecture, although the inner chapels were unusually deep. The claustral buildings as originally planned were lower and smaller in scale than the present ones and had none of the characteristics of the plan later adopted by the Order. However subsequent increases in the numbers of brethren compelled the rebuilding of the claustral ranges on an ampler scale and the adoption of features now regarded as characteristic of the Cistercian plan.

Work continued gradually for half a century until the buildings of Fountains achieved a scale far exceeding that of any other monastery of the Order in Britain, and they continued to grow. By the time of Abbot John of York (1203-11) the old choir and presbytery had become inadequate, and although work had only just started when Abbot John of York died, it is likely that the Chapel of the Nine Altars was already planned, although its completion fell to Abbot John of Hessele and Abbot John of Kent (1211-47).

Abbot John of Kent was responsible for many other additions. Under him the new eastern arm of the church was provided with mosaic tile pavements, the cloister alleys were rebuilt, the west guest house was extended and the lay hospital and almonry in the outer court enlarged. His main work, however, was the building of the monks' infirmary.

After the middle of the 13th century little remained to be done. The infirmary chapel was built and a building near the infirmary converted into an apartment for the use of abbots in retirement, probably on the occasion of the resignation of Abbot Alyng in 1279. The 14th century saw no major additions to the abbey, but many minor alterations devoted to improving living conditions within the existing buildings. The abbot's house was also extended and improved, probably by Abbot Coxwold (1316-36) and the internal arrangements of the guest houses were brought up to date.

The middle of the 15th century ushered in the last period of building activity. Abbot Greenwell (1442-71) improved the decoration and ornaments of the church. Abbot Darnton (1479-95) inserted the great traceried windows in the east and west gables and extended the practice of making individual chambers in the aisles of the infirmary hall. This practice was continued by his successor, the great builder Abbot Huby (1495-1526). His greatest contribution was the building of the tower onto the end of the north transept, where it still stands to a height of 50 metres.

Abbot Huby died in 1526 and was succeeded by William Thirsk who resigned in 1536 and was hanged for his part in the Pilgrimage of Grace, the North Country's protest against the dissolution of the lesser monasteries. Two years later the abbey fell into the hands of Henry VIII and on 26th November 1539 the last abbot, Marmaduke Bradley, his prior and about 30 monks agreed to abandon Fountains and accept pensions.

The buildings of Fountains have decayed over the past four centuries, but by no means as much as many other religious houses, in spite of being robbed of stone to construct the Jacobean mansion, Fountains Hall, nearby. That this is the case is largely due to the fact that by the middle of the 18th century 'a ruin had come to be prized as the most desirable of all culminating objects for a landscape garden'. Thus when William Aislabie removed the trees from the crumbling walls he not only achieved his own objectives, but also ensured the Abbey's remarkably complete state of preservation to the present day.

ST MARY'S CHURCH

One of the major features of the ornamental grounds laid out at Studley Royal by John Aislabie (c.1716-40) was the great avenue, aligned on the towers of Ripon Cathedral a couple of miles away to the east, and eventually, in 1804, provided with a suitable feature at the west end in the form of an obelisk. In the 1870s the Marquis and Marchioness of Ripon replaced the obelisk by a new church at the west end of the avenue. The phenomenon was not exceptional. The Victorian religious revival had reached its zenith and for a Victorian country gentleman to build such a church was the ideal way for him to express his duty as a Christian and conscientious landlord and his sense of his own importance.

The architect was William Burges (1827-81), articled in 1844 to Edward Blore, one of the foremost builders of Gothic country houses at that time, and appointed assistant in 1849 to Matthew Digby Wyatt. Subsequently Burges became one of the leading members of his profession, his practice divided equally between ecclesiastical and secular works. His reputation rested on quality rather than quantity. Although second to none in his devotion to Gothic his approach to the style was romantic, visual and scholastic rather than moral. One of the most notable features of his architecture was his liking for early French Gothic which he saw and studied on his youthful travels abroad. He was also a pioneer of that characteristically High Victorian development known at the time as 'Muscular Gothic'.

It was the Marchioness of Ripon, rather than the Marquis, who played the more active part in getting the church built, but the Marquis (Viceroy of India 1880-84) was himself a deeply religious man who became a Roman Catholic in 1874. The church was begun in 1871 and consecrated in 1878. It is said to have cost £50,000 to build. The sculptor was Thomas Nicholls and the stained glass, designed by Fred Weekes, was made by Saunders and Co of London. The organ was supplied by T C Lewis, also of London.

The Marchioness died in 1907, the Marquis two years later, and both were buried in the family vault in the church they had had built, and were commemorated by a sumptuous marble altar tomb. The estate was purchased in 1966 by the Council of the West Riding of Yorkshire and is now the property of the National Trust for England. In 1970 the church was declared redundant and in 1973 it passed into the care of the Department of the Environment and then to its successor, the Historic Buildings and Monuments Commission for England. However the day to day management including the control of visitors is in the hands of the National Trust as owners of the remainder of the estate.

e. Bibliography

General

- | | |
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4. State of preservation/
 conservation

a. Diagnosis

Studley Royal Park, Fountains Hall, the abbey ruins and St Mary's Church are fully maintained or in course of restoration by the National Trust and/or the Historic Buildings and Monuments Commission. The Stables are maintained by the Owner.

b. Agent responsible
 for preservation/
 consolidation

For the National Trust properties:-

The National Trust
Goddards
27 Tadcaster Road
Dringhouses
York YO2 2QG

For the Historic Buildings and Monuments Commission properties:-

English Heritage
Duncombe Place
York YO1 2ED

For the Stables:-

The Owner as above.

c. History of
 preservation/
 conservation

Studley Royal was preserved by the Vyner family as descendants of the Aislabies until 1966, when the estate was purchased by West Riding County Council. The abbey ruins were repaired and consolidated by the Ministry of Works as predecessor to the Department of the Environment and thereafter Historic Buildings and Monuments Commission under a guardianship agreement. Ownership of the estate was transferred to North Yorkshire County Council in 1974 and passed to the National Trust in 1983. The Trust then launched an appeal to finance the restoration of watercourses, garden buildings and statuary as well as woodlands, hedgerows, park planting and paths. Before such a comprehensive programme of conservation could begin a detailed survey of park and gardens was carried out.

Summary of improvements carried out or planned
by the National Trust:-

1. Restoration Programme

a) Work Completed (since 1983)

Restoration of Banqueting House
Fountains Hall - re-roofing SE Tower
Restoration of Lemonade House
Restoration of Obelisk
Restoration of Canal Gates Wall, Cascade
Wall, Fishing Tabernacles, and Balustrade
Restoration of statues of Neptune, Endymion
& Bacchus and Stone Wrestlers
Restoration of Lodge House at east entrance
Garden planting of trees and hedges
Restoration of footpaths
Dredging of lake and reforming of banks
Restoration of lake outfall dam and Drumfall
dam
Renewal of revetments to ornamental ponds
with new pipework and drainage and
restoration of the ornamental lawns

b) Next phase

Restoration of Fountains Hall - roof and
stonework and underpinning
Repairs to sluice tunnels and dams and weirs
and other hydrological engineering
features
Restoration of Temples of Piety and Fame
Repair of Garland Bridge
Outstanding statuary repairs, especially the
Lead Wrestlers
Further improvements to footpaths
Major garden and parkland treeplanting
Dredging of reservoir, canal and River Skell
and repairs to riverbank walling
Revetments to upper canal
Restoration of the High Seat
Restoration of Skell bridges
Repairs to the Octagon Tower
Restorations of 'Aislabie's Kitchen'
Repairs to the monastic precinct wall
Consolidation of Mackershaw Lodge
Restoration of Ice Houses, Devil's Chimney
and numerous small features of the gardens
Repairs to St Mary's boundary wall

2. Improvement Programme

a) Completed

Cottage improvements for staff accommodation
Estate yard improvements
Base Camp established for volunteers
Improvements to existing catering facilities
for visitors
Floodlighting of the Abbey
Improved signposting

b) Next phase

Major improvements to visitor facilities -
car parking, reception, information,
interpretation and educational facilities,
trading and catering, WCs, access,
disabled facilities etc.
Further improvements to signposting
Provision of seating throughout the property
to a high standard

d. Means for
preservation/
consolidation

Studley Royal is included in the register of
gardens and parks of special historic interest
under the terms of the National Heritage Act of
1983. For buildings or garden features listed
under the Town and Country Planning Acts or
Scheduled under the Ancient Monuments Acts see
Section 3a above.

The estate is financed from the funds of the
National Trust supplemented by a special appeal
as referred to above and, where the abbey ruins
and St Mary's Church are concerned, from Central
Government funds. The Historic Buildings and
Monuments Commission also supplies the technical
means as required in respect of the abbey ruins
and St Mary's Church.

e. Management plans

No relevant plans.

5. Justification for
inclusion in the World
Heritage List

a. Cultural property

Studley Royal is one of the few great 18th
century 'green gardens' to survive substantially
in its original form and is arguably the most
spectacular water garden in England.

The abbey ruins were not added to the estate
until some 50 years after the gardens were first
planned, but formed a key element in the scheme
from the first, providing the spectacular

culmination to the principal vista. However, although part of the garden layout, the abbey ruins are of outstanding importance in their own right, representing one of the few Cistercian houses surviving from the 12th century and providing an unrivalled picture of a great religious house in all its parts.

The Tudor Studley Royal mansion has been demolished, but Jacobean Fountains Hall, acquired at the same time as the abbey ruins, survives intact and is itself an outstanding example of a building of its period. St Mary's Church likewise formed no part of the original garden scheme since it dates from the 19th century, but it also has been successfully integrated into the scheme and is a building of importance in its own right as an outstanding example of High Victorian architecture by one of its leading exponents.

Garden landscape, water gardens, abbey ruins, Jacobean mansion and Victorian church are all of exceptional merit and together justify the inclusion of Studley Royal in the World Heritage List.

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

signed (on behalf of State party)

Wm

Full name

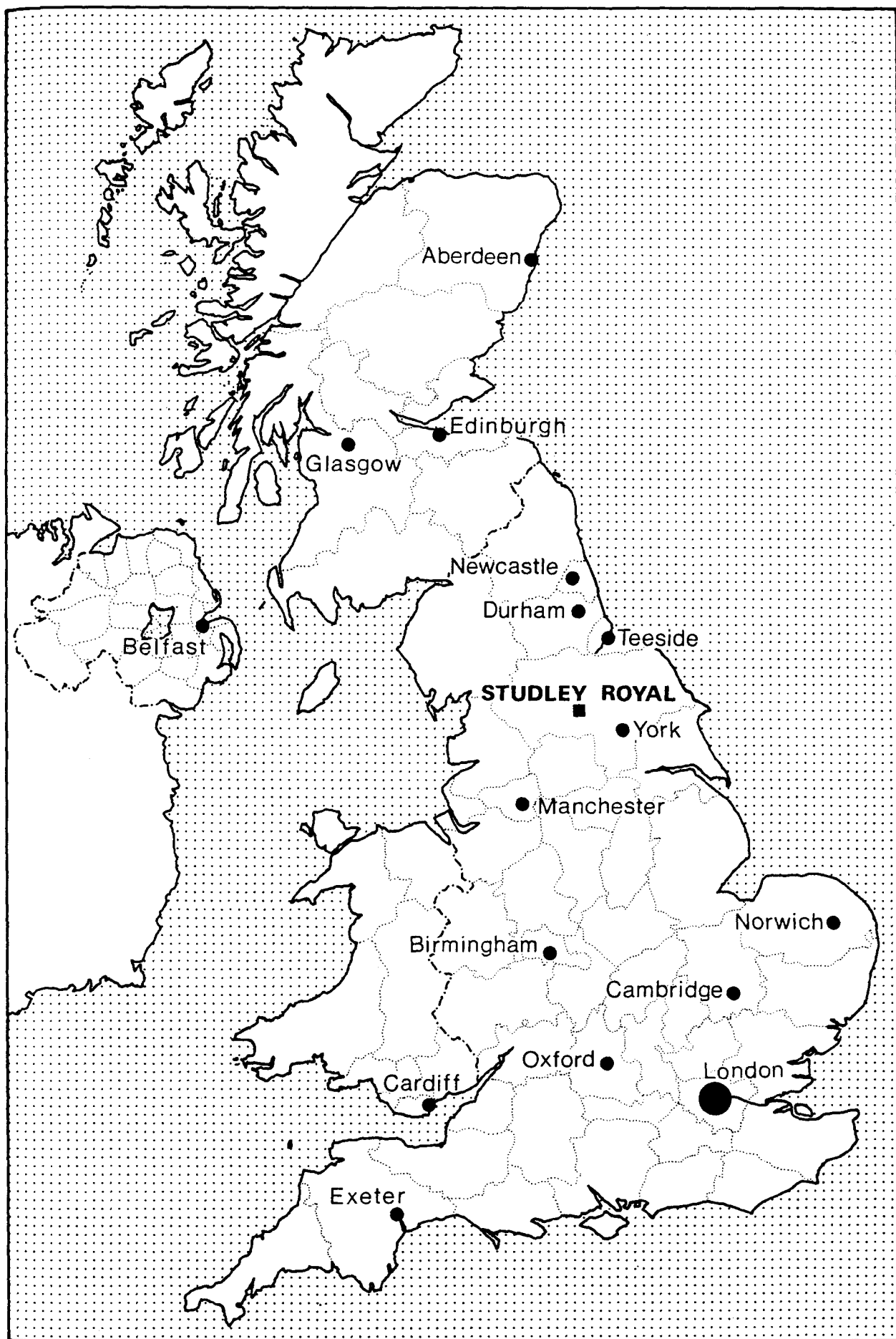
The Hon William Waldegrave MP

Title

Minister of State for Environment
Countryside and Planning

Date

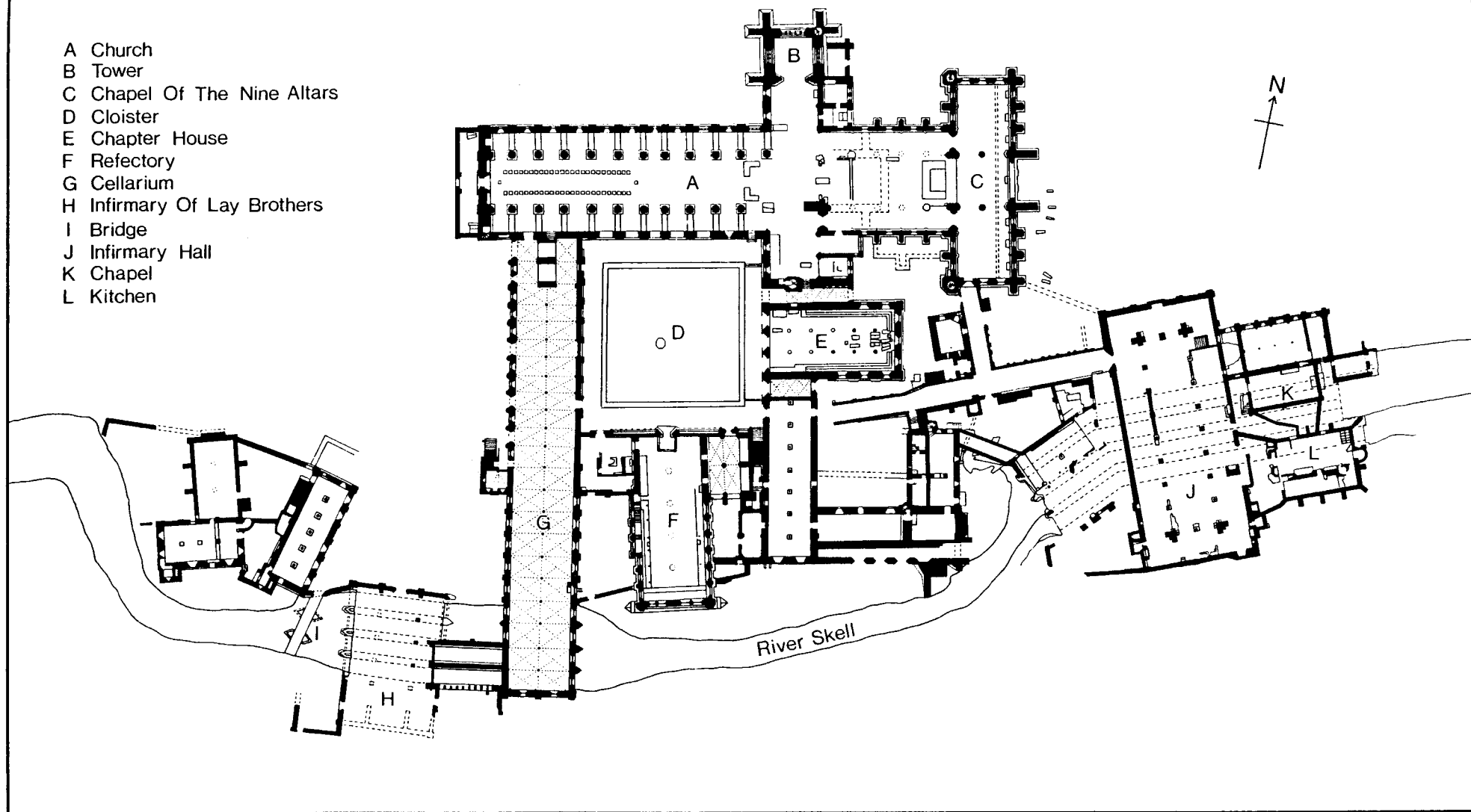
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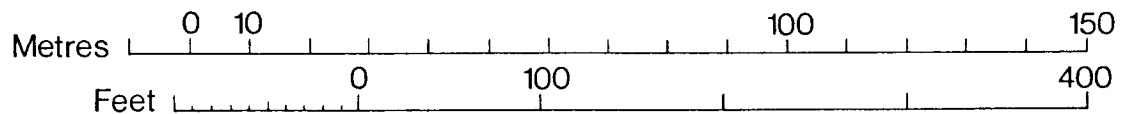
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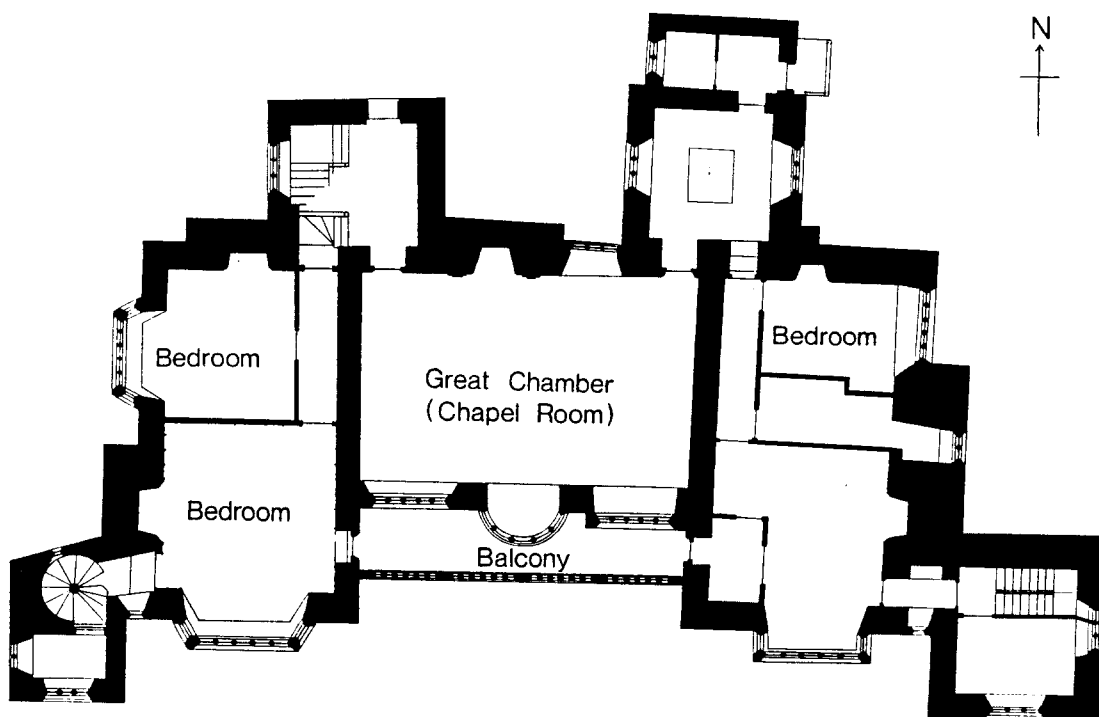
- A Church
- B Tower
- C Chapel Of The Nine Altars
- D Cloister
- E Chapter House
- F Refectory
- G Cellarium
- H Infirmary Of Lay Brothers
- I Bridge
- J Infirmary Hall
- K Chapel
- L Kitchen



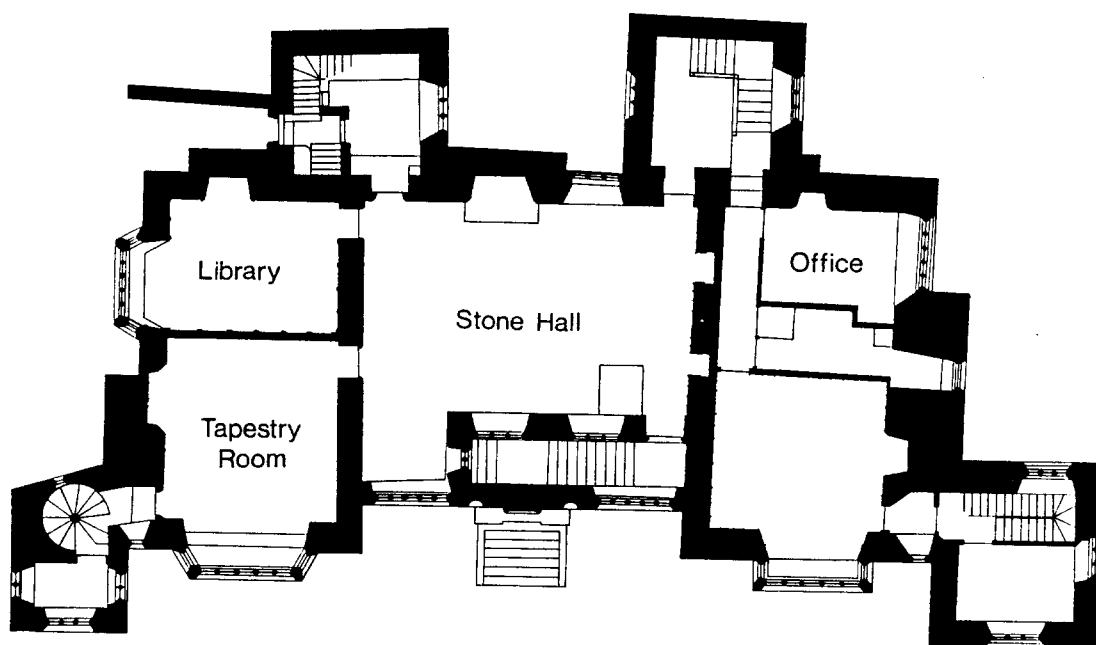
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Fountains Abbey





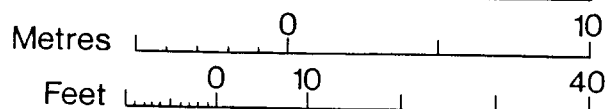
First Floor

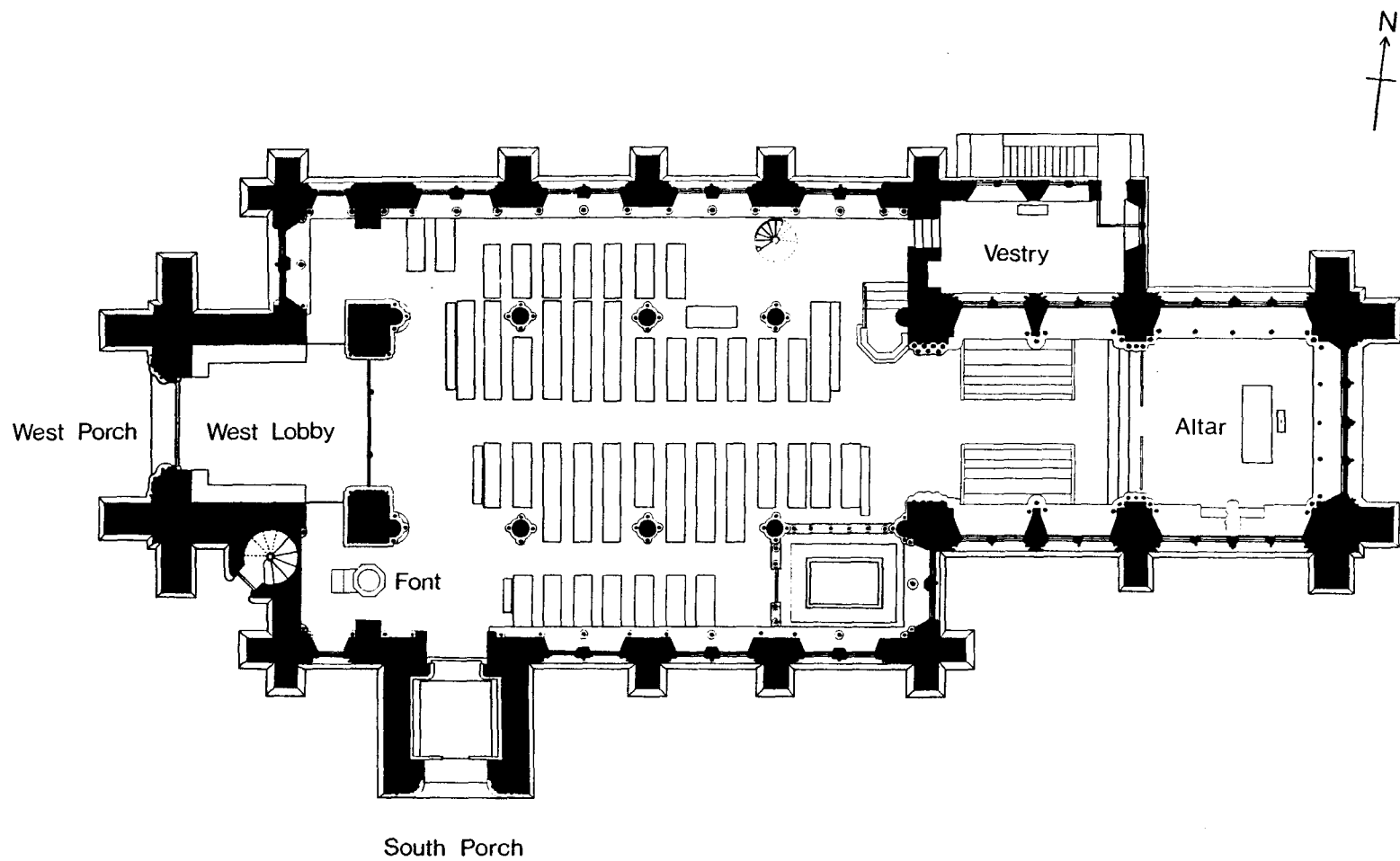


Ground Floor

1:250

Fountains Hall

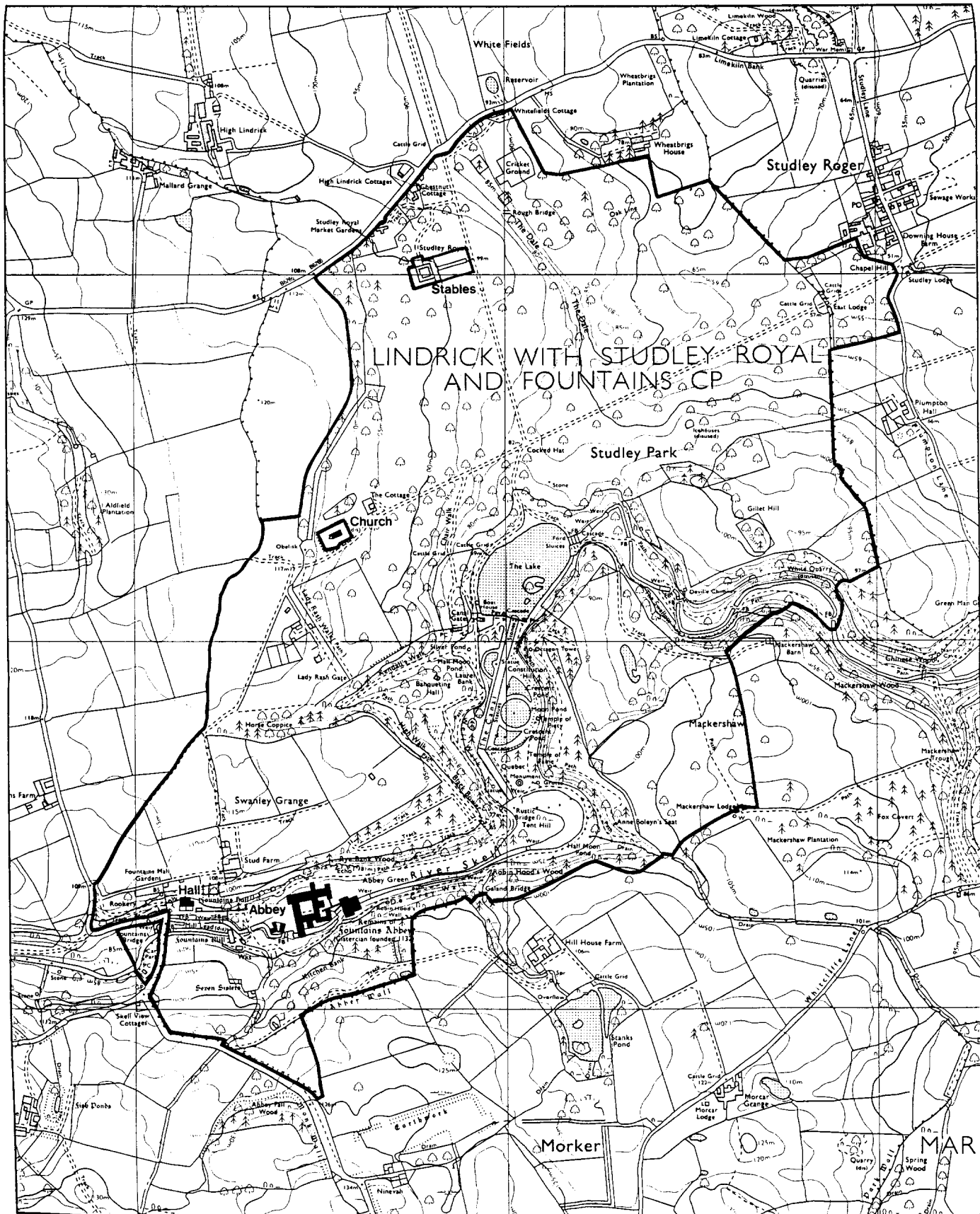




1:200

St. Mary's Church

Metres 0 10 20
Feet 0 10 50



1:10 000

National Trust Boundary

Studley Royal Estate

0 100
Metres

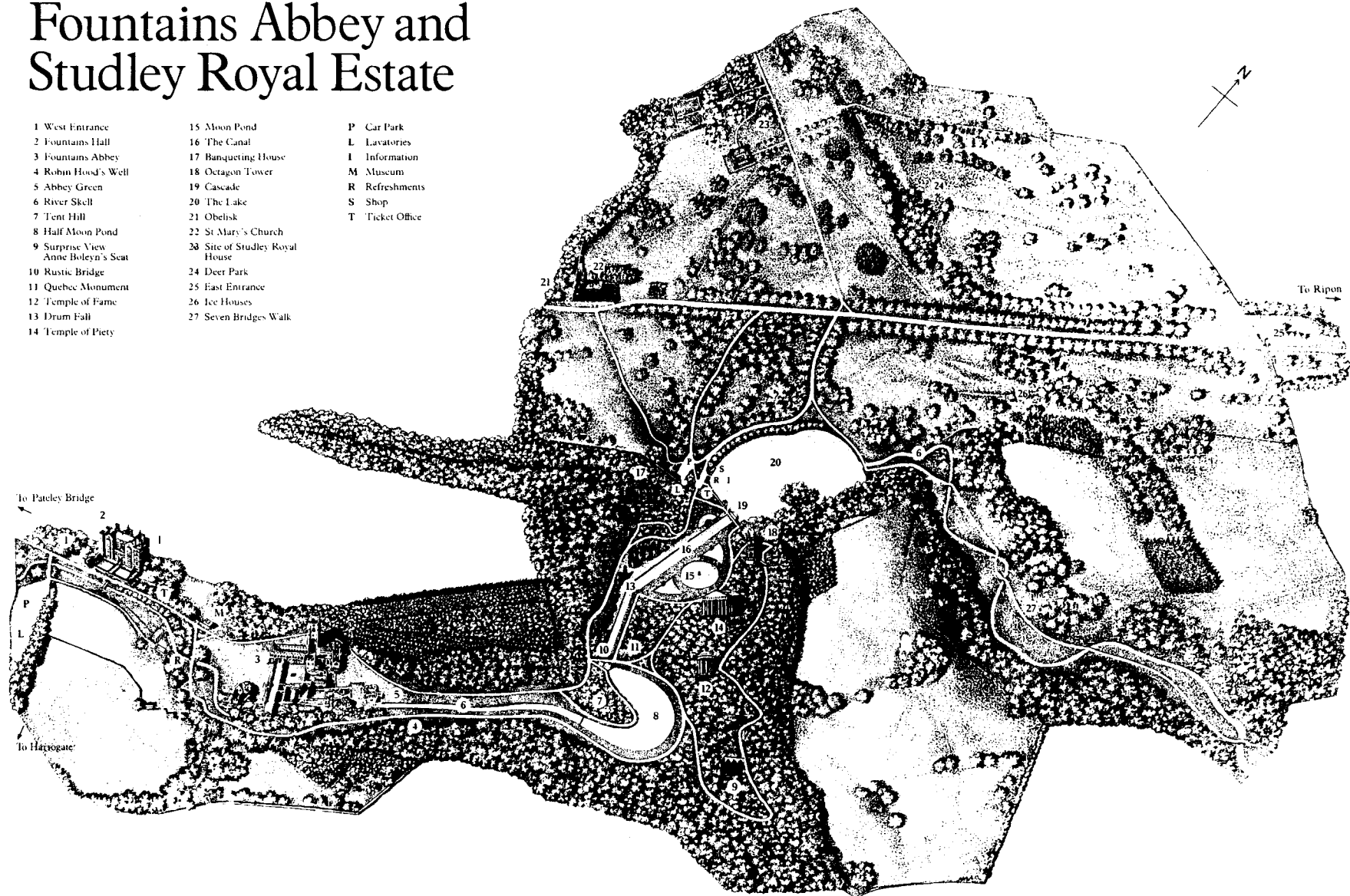
0 1000 3000
Feet

Fountains Abbey and Studley Royal Estate

- 1 West Entrance
- 2 Fountains Hall
- 3 Fountains Abbey
- 4 Robin Hood's Well
- 5 Abbey Green
- 6 River Skell
- 7 Tent Hill
- 8 Half Moon Pond
- 9 Surprise View
Anne Boleyn's Seat
- 10 Rustic Bridge
- 11 Quebec Monument
- 12 Temple of Fame
- 13 Drum Fall
- 14 Temple of Piety

- 15 Moon Pond
- 16 The Canal
- 17 Banqueting House
- 18 Octagon Tower
- 19 Cascade
- 20 The Lake
- 21 Obelisk
- 22 St Mary's Church
- 23 Site of Studley Royal
House
- 24 Deer Park
- 25 East Entrance
- 26 Ice Houses
- 27 Seven Bridges Walk

- P Car Park
L Lavatories
I Information
M Museum
R Refreshments
S Shop
T Ticket Office



THE MANSIONS

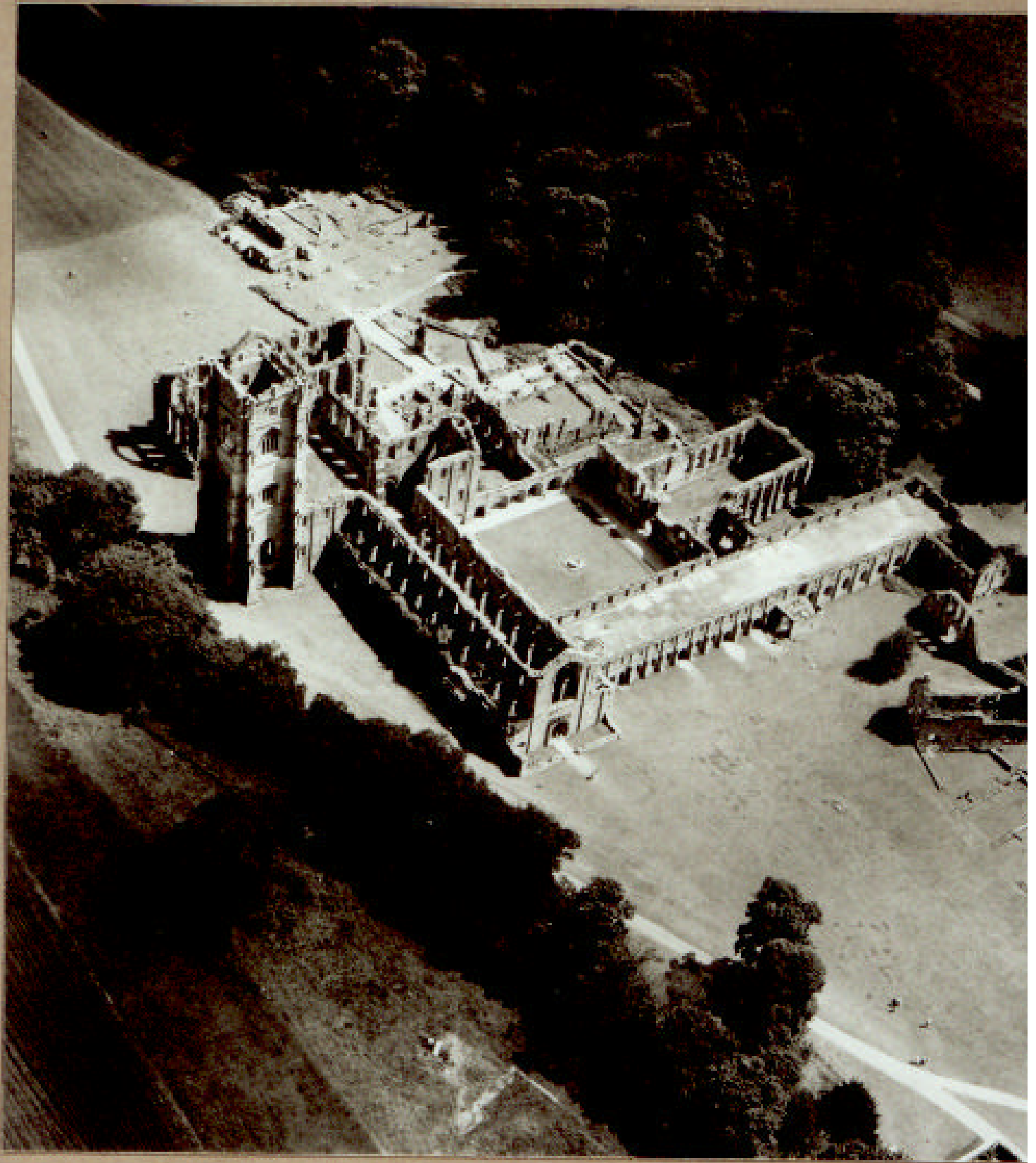


1. Fountains Hall.



2. The Studley Royal Stables.

THE ABBEY RUINS



11. The Abbey Ruins From The Air.

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° 372

A) IDENTIFICATION

Nomination : Fountains Abbey and Saint Mary's Church in Studley Royal

Location : North Yorkshire

State Party : United Kingdom

Date : December 23, 1985

B) ICOMOS RECOMMENDATION

That the proposed cultural property be included on the World Heritage List on the condition that the nomination be modified and resubmitted.

C) JUSTIFICATION

The United Kingdom is nominating to the World Heritage List two groups of monuments located in the immediate surroundings of Studley Royal Park and administered by the National Trust : the ruins of Fountains Abbey and St. Mary's, a neo-Gothic style church.

The abbey, which was founded in 1132 by thirteen monks of St. Mary's of York who were searching for an ideal of life in closer keeping with St. Benoit's teachings, owes its success to its early affiliation with the Cistercian order : as early as 1133, Fountains (Sancta Maria de Fontibus) was recognized as a daughter house of Clairvaux. St. Bernard sent Geoffroi d'Ainay, one of his favorite disciples, there to supervise the construction of the first buildings. From the very start the abbey benefitted from large donations. In 1135 the Dean of the Chapter of York, along with two canons, retired there with his library and his fortune. The precarious community which Abbot Richard wished to place under the protection of St. Bernard was saved. In the 13th century its land wealth grew to enormous proportions and as some contemporaries observed, one could cover 30 miles (48km) without ever leaving the lands of the abbey. When the monastic community was broken up after 1530, Fountains was the richest abbey in the kingdom.

These four centuries of prosperity are reflected in the utter magnitude of the ruins of the buildings which constituted the largest monastic complex in Great Britain. Its construction lasted from the 12th to the 16th century. Abbot Hubey's high

tower had just been built at the north end of the transept (1495-1526) when the abbey was abolished by Henry VIII.

The nave of the abbey church, with its characteristic structure combining Burgundian-type elevation comparable to that of Fontenay and Anglo-Norman decorative elements in arcade moulding design and in capital and corbel design, is close to the pristine ideal of Cistercian austerity. But the east end of the church with its massive "chapel of Nine Altars" which intersects the apse as would a second transept (1211-1247), is a deviation from the pure Bernardine plan and reflects the growing prosperity of the community in the 13th century. The rich array of monastic buildings grouped together to the south in a bend in the Skell River in accordance with traditional criteria of the order of Cîteaux also testifies, owing to its complexity of plan and specialization of functions, to the deep-seated changes occurring in a community which rapidly grew away from the pristine ideal due to its land wealth and its spiritual influence (Fountains, in its turn, founded seven daughter houses, one of which in Norway).

Around the cloister, to the east, can be seen the remains of the Chapter House, perpendicular to the gallery, separated from the transept by a vestry. To the south, there is a refectory, also running perpendicular to the gallery, flanked by a calefactory and a kitchen. To the west there is an immense storeroom, still standing and the lay brothers' refectory. The monks' dormitory, located on the upper floor of the east wing, is no longer there.

All sorts of annex buildings were added in the vicinity of the cluster of regular and characteristic structures making up the Cistercian abbey. At the southwest corner there is the lay brothers' infirmary which is partially built over the Skell River, adjacent to the guests' building. To the east there is a long corridor leading to various quarters : abbey lodging and prison, mortuary chamber, the monks' infirmary with separate kitchen, storeroom and chapel.

Near the main complex can also be seen the ruins of the abbey's mill, bakery and malt house.

The second entity covered by the nomination is St. Mary's Church in Studley Royal, one kilometer north of Fountains Abbey. It is typical of the neo-Gothic style of the Victorian period. It was built between 1871 and 1878 for the Marquis and Marchioness of Ripon by William Burges.

We at ICOMOS feel somewhat uncomfortable in attempting to reconcile in one coherent justification two monumental entities which are not of the same period and value.

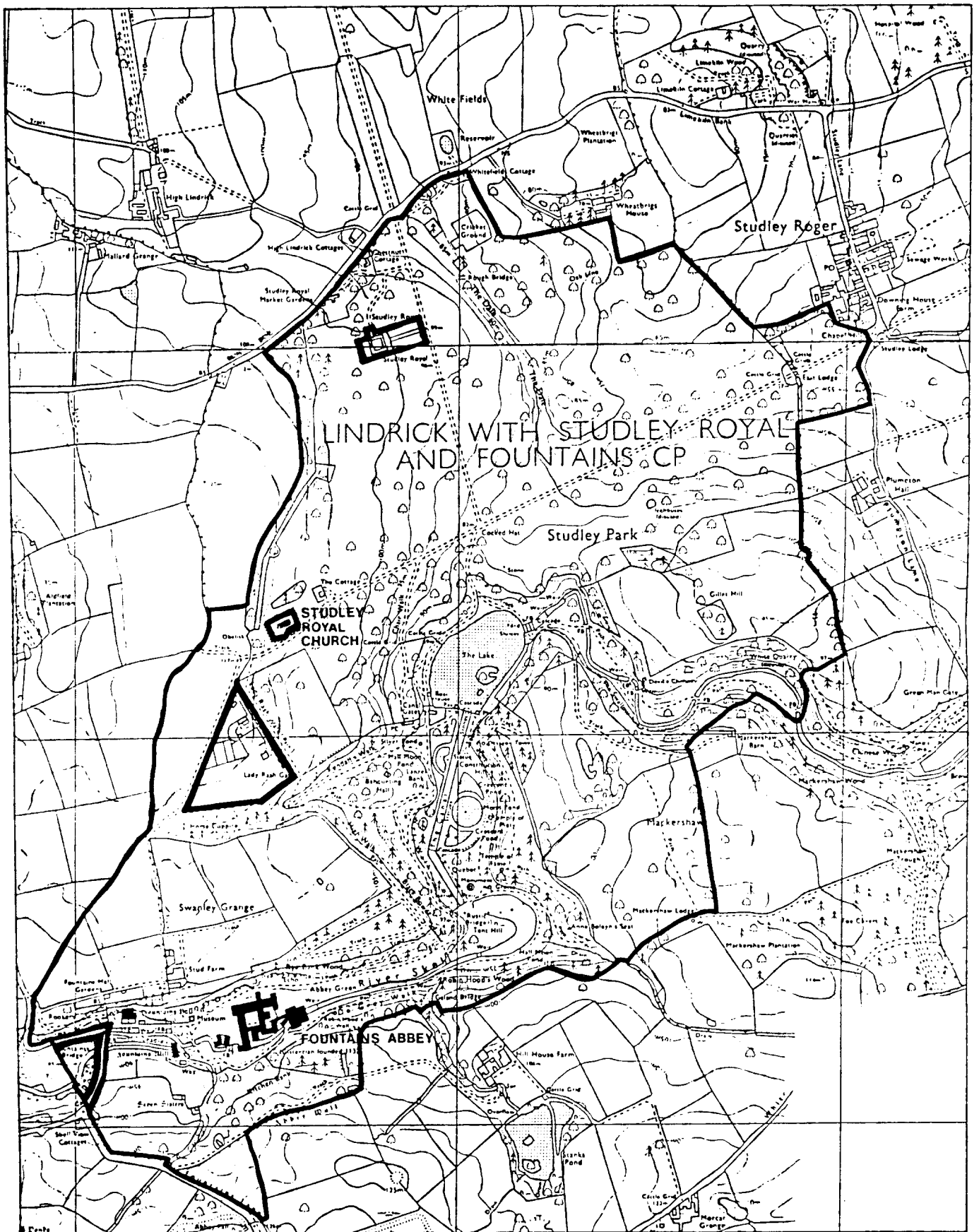
In spite of its historical value, William Burges's small church is overshadowed by the great constructions of Pugin, Scott and

Barrie, any one of which, along with another contemporary construction in France, Germany or the New World, could serve to illustrate the neo-Gothic phenomenon on the World Heritage List.

If considered separately, Fountains Abbey could be given preference over that of Rievaulx (also in Yorkshire) to serve as testimony to Cistercian expansion in England. But this would raise a problem which was already mentioned during the meetings for the harmonization of tentative lists (April 19-20, 1983 and April 10-11, 1984), i.e. the number of properties representative of Cistercian monasticism which are to be included on the World Heritage List, on which Fontenay, an early and comprehensive example, has already been included (1981).

ICOMOS hopes, therefore, that a more aptly worded nomination is forthcoming which would make it possible to avoid this futile problem of comparison. The Fountains site owes its originality and striking beauty to the fact that a humanised landscape of exceptional value was constituted around the largest medieval ruins of the United Kingdom. In the definition of this cultural property it is essential that the small Fountains Hall Castle, the landscaping, the gardens and canal created by John Aislabie in the 18th century, the plantations and vistas of the 19th century and finally Studley Royal Church, as an additional element of the site, all be expressly included. The nomination could then be rightly termed Studley Royal Park and the Ruins of Fountains Abbey.

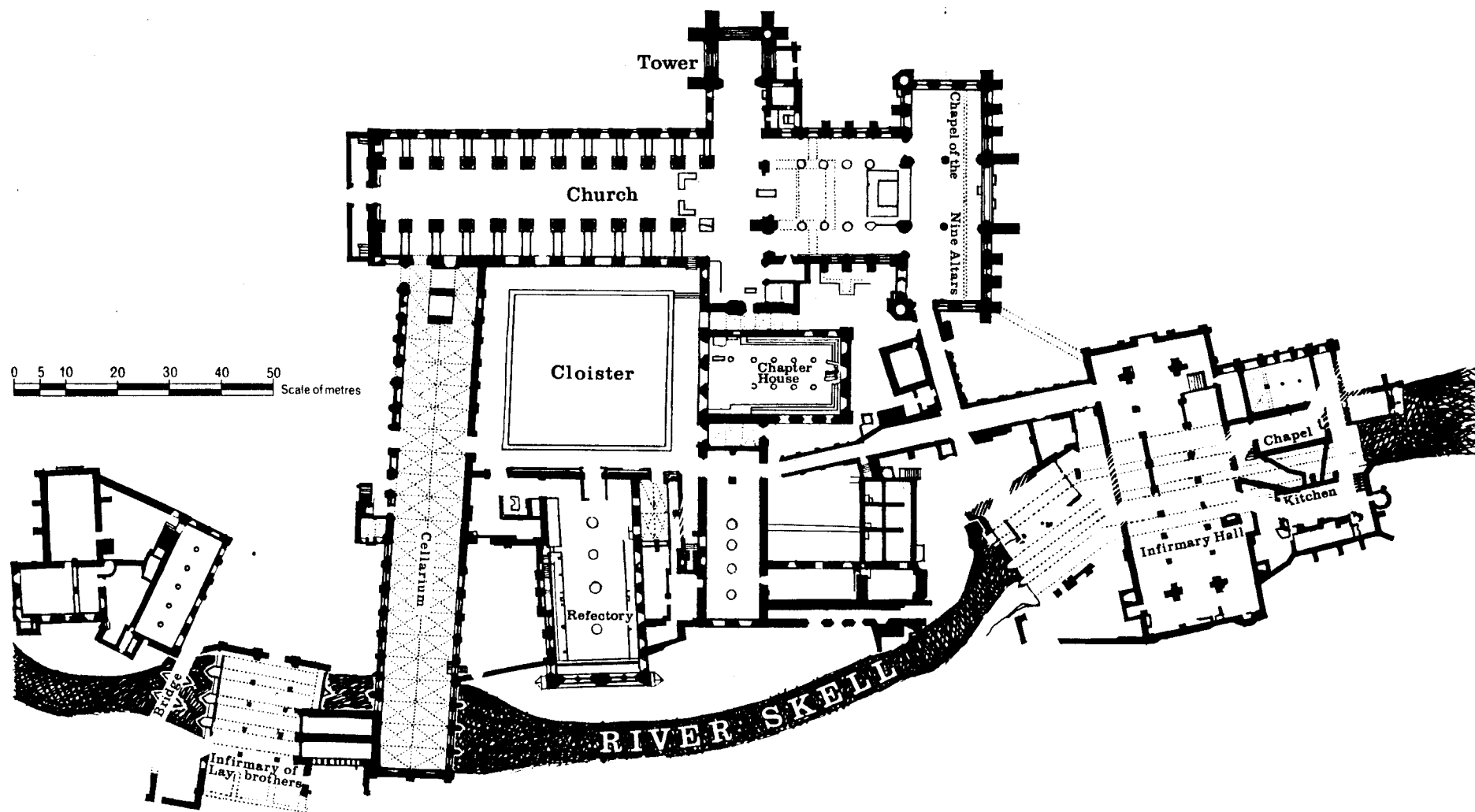
ICOMOS, April 1986.

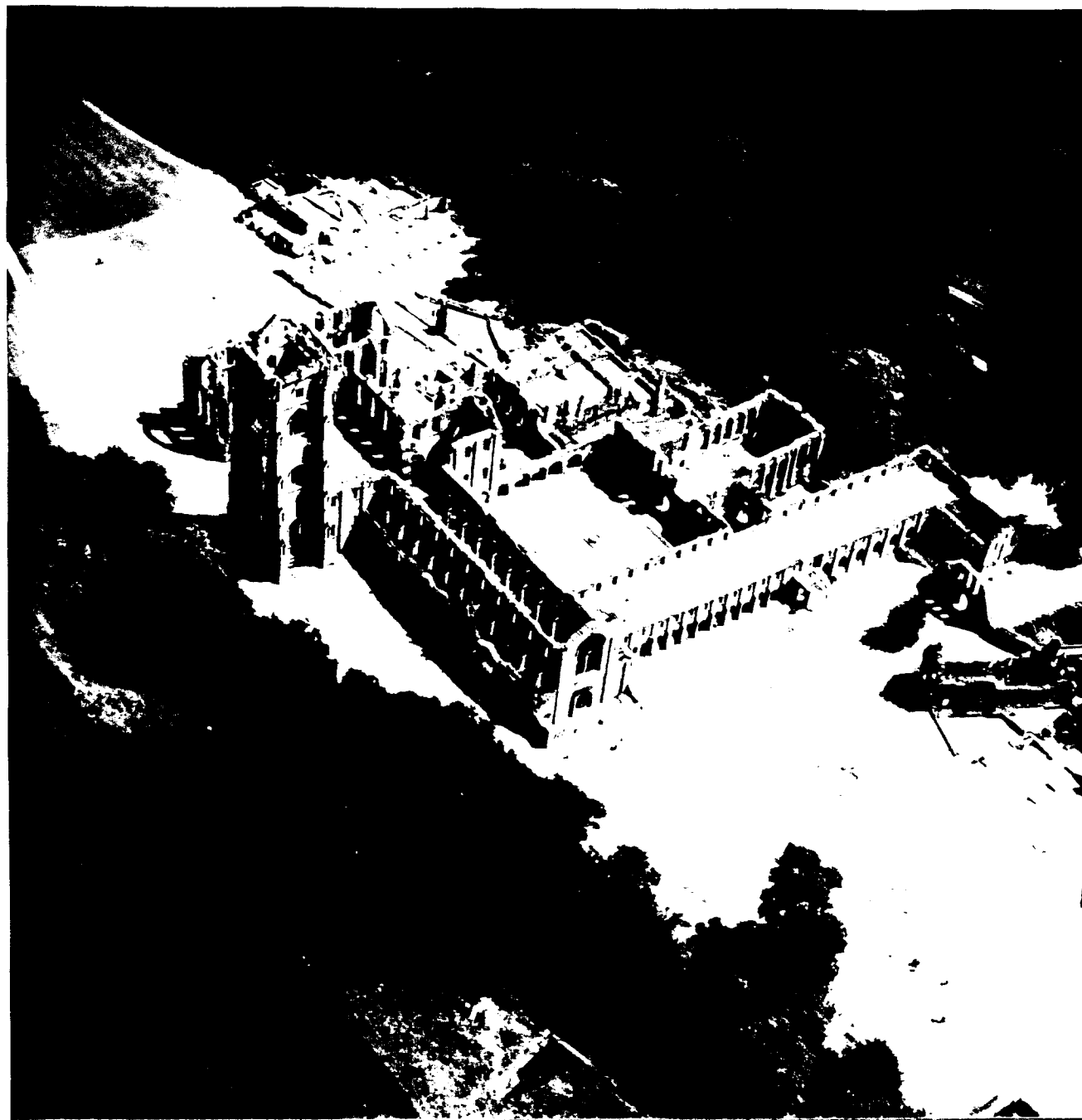


Fountains Abbey & Studley Royal Estate

National Trust boundary — Nominated Area — 0 100 1000 Metres

Fountains Abbey





FOUNTAINS ABBEY

Air photograph

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° 372

A) IDENTIFICATION

Bien proposé : L'abbaye de Fountains et l'église de Sainte-Marie
à Studley Royal

Lieu : Yorkshire Nord

Etat partie : Royaume Uni

Date : 23 Décembre 1985

B) RECOMMANDATION DE L'ICOMOS

Que le bien culturel proposé soit inscrit sur la Liste du Patrimoine mondial à condition que la proposition d'inscription soit reformulée.

C) JUSTIFICATION

Le Royaume Uni propose l'inscription sur la Liste du Patrimoine mondial de deux ensembles monumentaux situés à proximité immédiate du parc de Studley Royal et contrôlés par le National Trust : les ruines de l'abbaye de Fountains et l'église néo-gothique de Sainte-Marie.

L'abbaye, fondée à partir de 1132 par treize moines de Sainte-Marie d'York à la recherche d'un idéal de vie plus conforme à la règle de Saint Benoît, doit son succès à son affiliation précoce à l'ordre cistercien : dès 1133, Fountains (Sancta Maria de Fontibus) étant reconnue comme une fille de Clairvaux, Saint Bernard y envoyait un de ses disciples favoris, Geoffroi d'Ainay, qui dirigea la construction des premiers bâtiments. L'abbaye bénéficia, dès ses débuts, de donations importantes. En 1135, le doyen du chapitre d'York, suivi de deux chanoines, s'y retira avec sa bibliothèque et son trésor : la fragile communauté, que l'abbé Richard souhaitait placer sous la sauvegarde de Saint Bernard, était sauvée. Au XIII^e siècle, sa richesse foncière devint énorme et les contemporains observaient que l'on pouvait parcourir 30 miles (48 kilomètres) sans quitter les terres de l'abbaye. Lorsque la communauté monastique fut dissoute, après 1530, Fountains était la plus riche abbaye du royaume.

Cette prospérité de quatre siècles est illustrée par l'ampleur des bâtiments ruinés qui forment le plus vaste ensemble monastique de Grande Bretagne. Leur construction s'est échelonnée entre le XII^e et le XVI^e siècles : la haute tour de l'abbé Huby venait à peine d'être construite à l'extrémité nord du transept

(1495-1526) lorsque l'abbaye fut supprimée par Henri VIII.

La nef de l'abbatiale, avec sa structure caractéristique, qui combine une élévation de type bourguignon comparable à celle de Fontenay et des éléments décoratifs anglo-normands dans la mouluration des arcades et le décor des chapiteaux et des corbeaux, reste proche de l'idéal primitif d'austérité cistercienne. Mais l'extrémité orientale, avec son immense "chapelle des neuf autels" barrant le chevet à la manière d'un second transept (1211-1247), s'éloigne de la pureté du plan bernardin et témoigne de la prospérité croissante de la communauté au XIII^e siècle. Le riche ensemble de bâtiments monastiques groupés au sud, dans une boucle de la Skell, selon des dispositions classiques dans l'ordre de Cîteaux témoigne lui aussi, dans la complexité du plan et la spécialisation des fonctions, des mutations profondes d'une communauté vite détournée de l'idéal primitif par sa richesse foncière et son rayonnement spirituel (Fountains fonda à son tour sept "filles", dont une en Norvège).

On distingue, autour du cloître, à l'est, les restes d'une salle capitulaire perpendiculaire à la galerie, séparée du transept par un vestiaire; au sud, un réfectoire, également perpendiculaire à la galerie, flanqué de part et d'autre d'un chauffoir et d'une cuisine; à l'ouest, un immense cellier, resté debout, et le réfectoire des convers. Le dortoir des moines, à l'étage supérieur de l'aile est, n'a pas survécu.

A ce noyau de constructions régulières et caractéristiques d'une abbaye cistercienne, sont venues se greffer toutes sortes de bâtiments annexes : à l'angle sud-ouest, une infirmerie des convers, établie partiellement sur la Skell, jouxte le bâtiment des hôtes; à l'est, un long couloir dessert divers quartiers : logement abbatial et prison, salle des morts, infirmerie des moines avec sa cuisine, son cellier et sa chapelle propres. A proximité du complexe majeur se voient en outre les ruines du moulin, de la boulangerie et de la malterie de l'abbaye.

Second élément de la proposition d'inscription, l'église Sainte-Marie de Studley Royal, à un kilomètre au nord de l'abbaye de Fountains, est un édifice caractéristique du style néo-gothique de l'époque victorienne. Il a été construit de 1871 à 1878 pour le marquis et la marquise de Ripon par William Burges.

L'ICOMOS éprouve un certain embarras à concilier dans une justification cohérente deux éléments monumentaux de date et de valeur différentes.

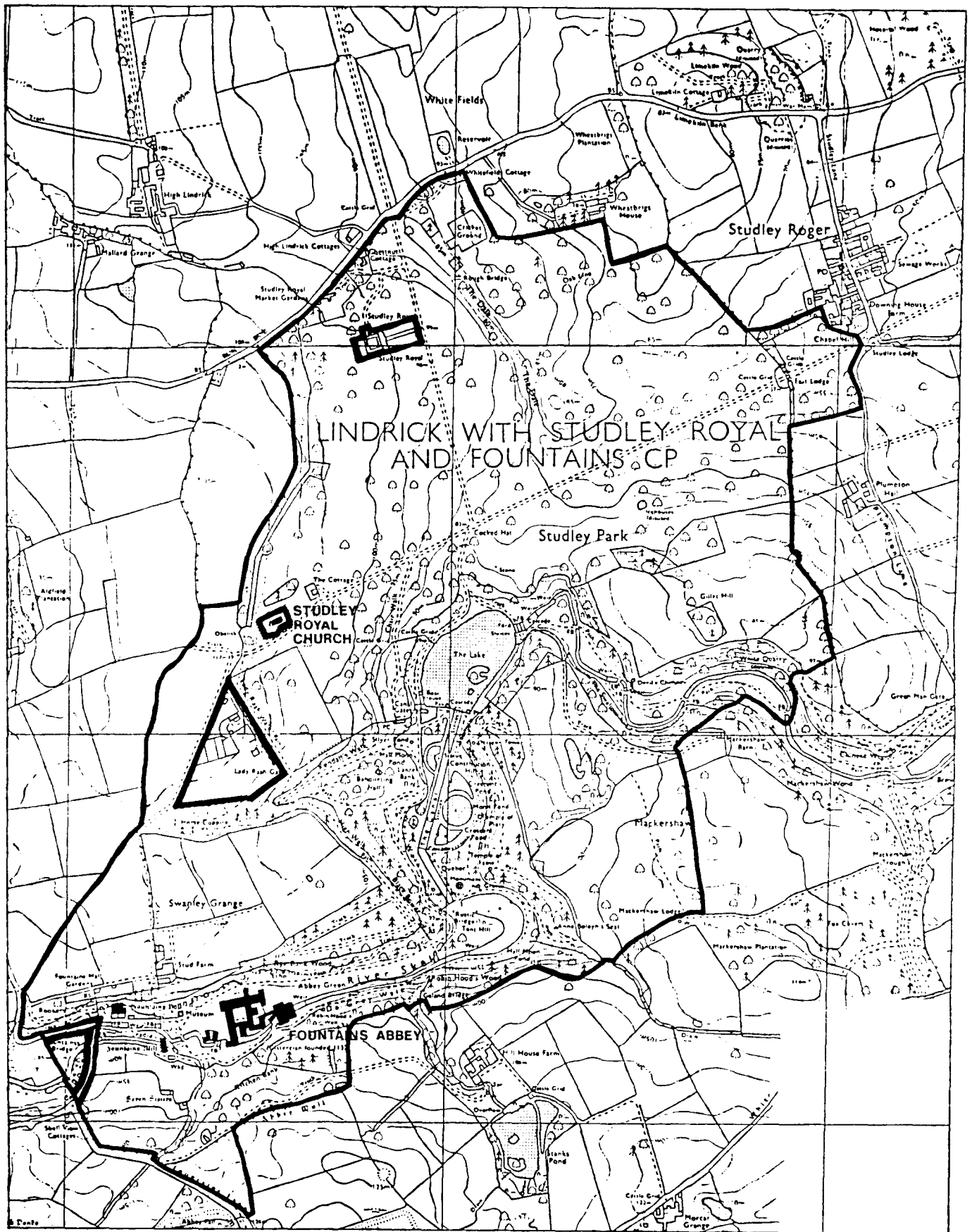
La petite église de William Burges, en dépit de son intérêt historique, ne peut soutenir la comparaison avec les grandes constructions de Pugin, de Scott ou de Barrie, dont l'une ou l'autre pourrait, avec telle autre réalisation contemporaine de

France, d'Allemagne ou du Nouveau Monde, illustrer le phénomène du néo-gothique sur la Liste du Patrimoine mondial.

Considérée séparément, l'abbaye de Fountains peut être préférée à celle de Rievaulx (également dans le Yorkshire) pour témoigner de l'expansion cistercienne en Angleterre. Mais se poserait alors un problème déjà invoqué lors des réunions d'harmonisation des listes indicatives (en date des 19-20 avril 1983 et des 10-11 avril 1984), celui du nombre de biens représentatifs du monachisme cistercien à inscrire sur la Liste du Patrimoine mondial, où figure déjà depuis 1981, Fontenay, exemple précoce et complet.

L'ICOMOS souhaite donc qu'une proposition d'inscription mieux formulée lui permette d'échapper à cette problématique comparative assez stérile. Le site de Fountains doit son originalité et sa beauté saisissante au fait que, autour des plus grandes ruines médiévales du Royaume Uni, s'est constitué un paysage humanisé d'une valeur exceptionnelle. Il est indispensable d'intégrer expressément dans la définition de ce bien culturel, le petit château de Fountains Hall, les aménagements paysagers, les jardins et le canal créés par John Aislaby au XVIIIe siècle, les plantations et les perspectives du XIXe siècle et, finalement, l'église de Studley Royal considérée comme un élément d'appoint du site. La proposition pourrait être opportunément intitulée Parc de Studley Royal et ruines de l'abbaye de Fountains.

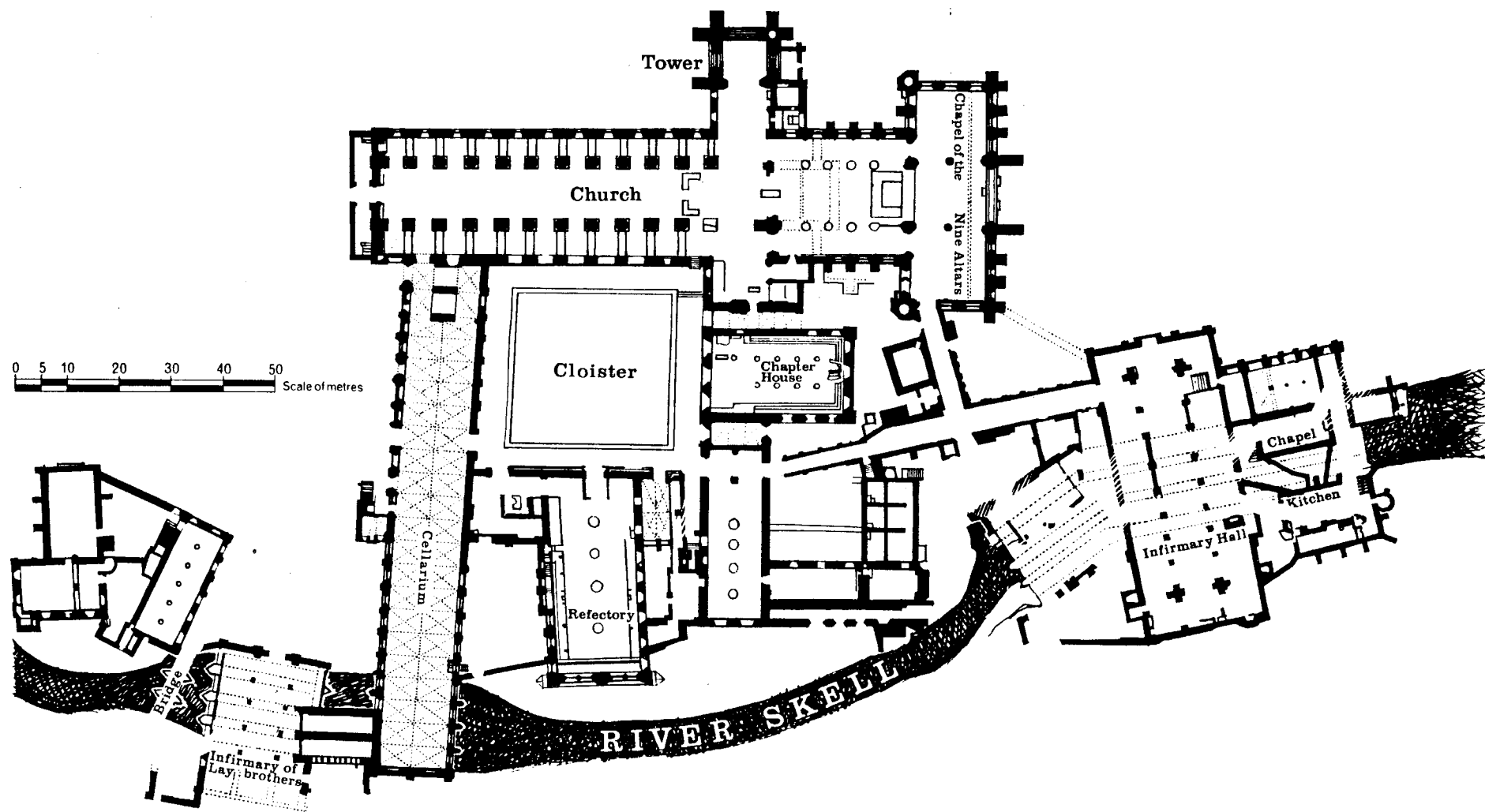
ICOMOS, Avril 1986.

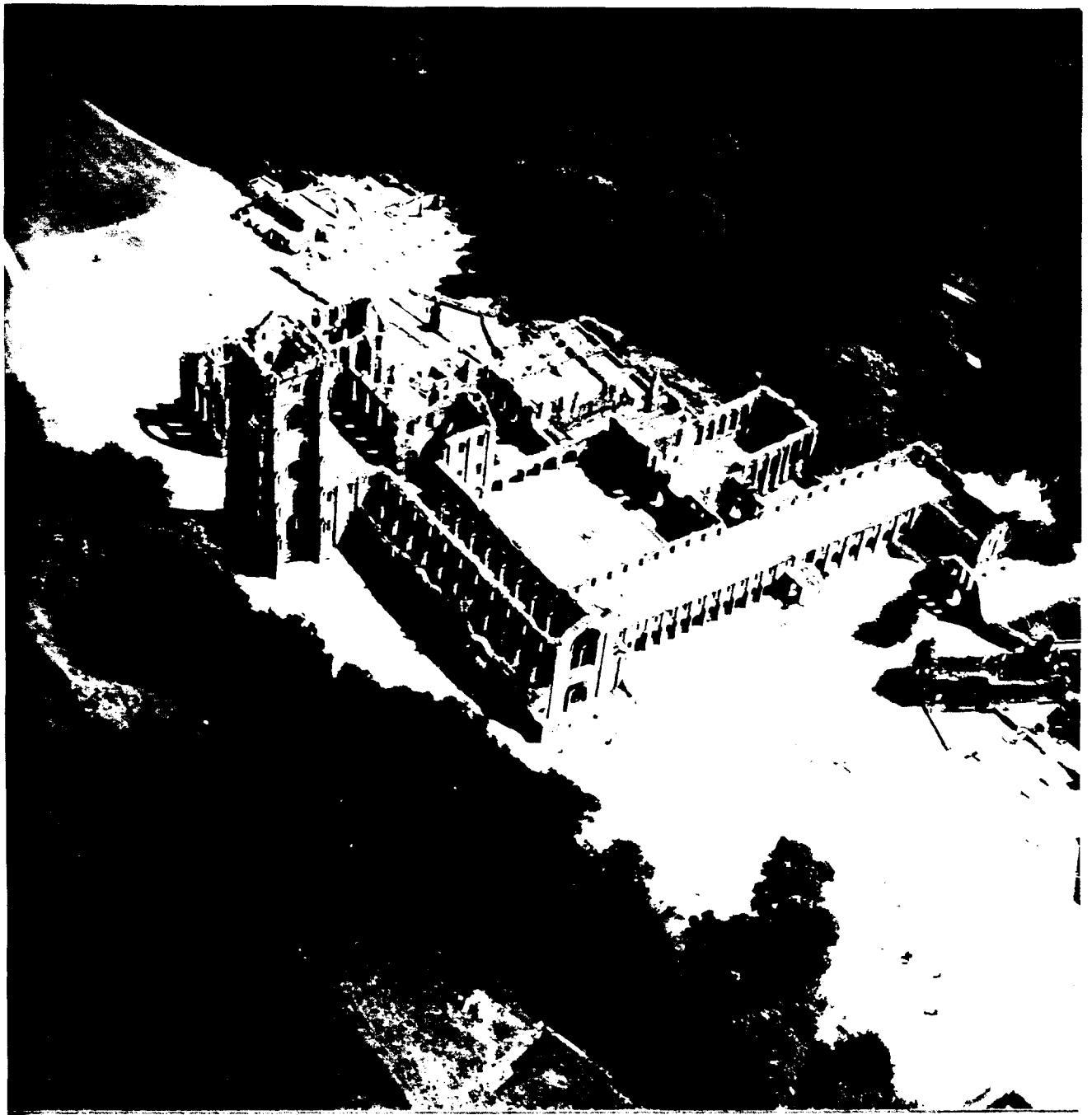


Fountains Abbey & Studley Royal Estate

National Trust boundary  Nominated Area  0 100 1000 Metres

Fountains Abbey





FOUNTAINS ABBEY
Air photograph