

WHC Nomination Documentation

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SITE NAME ("TITLE") Westminster Palace, Westminster Abbey
and Saint Margaret's Church

DATE OF INSCRIPTION ("SUBJECT") 11/12/1987

STATE PARTY ("AUTHOR") UNITED KINGDOM

CRITERIA ("KEY WORDS") C (i)(ii)(iv)

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

BRIEF DESCRIPTION:

Rebuilt starting in 1840 around striking medieval remains, Westminster Palace is an eminent example, coherent and complete, of the neo-Gothic style. With the small medieval church of Saint Margaret, built in a perpendicular Gothic style, and the prestigious Westminster Abbey, where all the sovereigns since the 11th century have been crowned, the historic and symbolic significance of this site is unmistakable.

1.b. State, province or region: City of Westminster, London

1.d Exact location: Nat. Grid. Ref. TQ 530000 179000
Lat. 51°32' N Long. 0°05' W

WORLD HERITAGE CONVENTION

THE PALACE OF WESTMINSTER

Cultural Properties: U.K.Nomination

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WORLD HERITAGE CONVENTION
CULTURAL PROPERTIES: U.K. NOMINATION
THE PALACE OF WESTMINSTER

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

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SUMMARY

From the reign of Edward the Confessor (1042-66) until the early part of that of Henry VIII (1509-47) the kings of England had their principal residence at Westminster. Its site is today largely occupied by the Houses of Parliament, still officially named the Palace of Westminster. In the course of a history extending over nine centuries its buildings have undergone many vicissitudes, and on at least three occasions (1298, 1512 and 1834) large parts of them suffered destruction by fire. Nevertheless, there have come down to us, even to the present day, several parts of the medieval palace. The greatest and most famous of these is Westminster Hall, dating in its present form from the time of Richard II (1377-99) but incorporating in its walls substantial parts of the great hall originally built by William Rufus (1087-1100). To the south-east of the hall stands the early 14th-century crypt chapel of St Mary Undercroft restored after the fire of 1834 had destroyed its upper storey (the collegiate chapel of St Stephen) which had served since 1547 as the meeting place of the House of Commons and the site of which is now occupied by St Stephen's Hall. In the angle between it and Westminster Hall are the Cloisters, also largely rebuilt after the fire of 1834 and again after war-damage in 1940, but originally erected between 1525 and 1530 to serve St Stephen's.

Least known, yet in some respects least altered and by no means the least interesting of the survivals of the medieval palace, is the building called the Jewel Tower. Its position, detached from the Parliament buildings, recalls the fact that the medieval palace extended right to this point, the tower having actually been built so as to embrace, and indeed to encroach a little beyond, its extreme south-west corner. From the beginning, that is to say from the Confessor's time, the southern part of the estate was occupied by the private palace. When, in the last years of the 11th century, Rufus built his great new hall, it in fact represented a northward extension away from the Confessor's original nucleus, the main courtyard of which began from that time to be known as the "Old" Palace Yard, while that in front of Westminster Hall became the "New" Palace Yard. By the middle of the 14th century, the private palace on the south was regarded as something separate and apart from the northern buildings which, having by then become the regular meeting-place of the Courts of King's Bench, Common Pleas, Exchequer and Chancery and the home of the College of St Stephen, were necessarily places of public resort. Within the private palace itself the principal buildings, including the old or lesser White Hall, the Painted Chamber and the Prince's Chamber, lay to the south and east of the "Old" Yard, but others, most of them destroyed in the fire of 1512, lay with the King's privy garden to the south and west of it. Of these last, as indeed of the private palace as a whole, the Jewel Tower is the sole survivor.

The Palace assumed its present appearance between the years 1834 and 1860. Following the fire of 1834 a competition was launched for a design for the new Parliament buildings in the Elizabethan or Gothic style. The winner was Charles Barry, who, in conjunction with a hitherto largely unknown young architect called Augustus Welby Pugin, produced over a period of years the buildings as they are today. The relative contributions of the two architects have often been the subject of dispute, sometimes acrimonious, but in fact they can be clearly identified and reflect the characters of the two great men themselves who produced a result sometimes criticised (not wholly unfairly) as a Classical building dressed up as Gothic. Barry, in fact, was responsible for the overall plan, for the composition and for the management, Pugin for the ornamentation, external and internal, down to the minutest detail. Pugin was also a brilliant draughtsman and thus contributed to the success of Barry's competition submission.

Externally the buildings combine symmetry with Gothic detail, although the symmetry is broken by the Victoria and Clock Towers. Internally the principal rooms are sited in logical progression along a central spine, with courtyards on either side and rib passages leading to the two main entrances and other accommodation. Innumerable smaller rooms on the various floors contain service quarters, libraries, committee rooms, restaurants, offices and the like.

The interior is remarkable not only for its decoration and furnishings, much of it designed by Pugin himself, but also for the collections of frescoes, paintings and sculpture, stemming originally from the initiative of the Prince Consort, who saw the Parliament buildings as a potential treasure house of works of art, and encouraged the provision of funds to that end.

Although the Palace is undoubtedly a masterpiece of Victorian Gothic its impact on subsequent architectural development was not perhaps as great as it might have been because of changing fashions. By the time it was completed gothic architecture was related more to the earlier medieval periods. Its direct influence is most recognisable in the Hungarian Parliament buildings in Budapest, though indirectly it may have influenced developments elsewhere more than appears at first sight to be the case.

The Palace is perhaps most important as a symbol of democratic government, since historically it has been the site of Parliamentary institutions since the 13th century, and the scene of many a struggle for individual freedom. It still provides the setting for great ceremonial occasions, often international in character and frequently held in the great medieval hall which has been described as 'the finest timber-roofed building in Europe'. So when the chimes of Big Ben ring out across the world they are a reminder not just of an outstanding building, but of ideas which are of prime importance to the welfare of mankind.

UNESCO Criteria a (i), (ii), (iv) and (vi).

1. Specific location

- a. Country England
- b. State, Province or Region City of Westminster, London
- c. Name of property The Palace of Westminster
- d. Exact location on map and indication of geographical co-ordinates Nat. Grid Ref. TQ 530000 179000
51°32'N. 0°05'W

2. Juridical data

- a. Owner The Crown
- b. Legal status Crown Property in full use on Parliamentary business. The Palace of Westminster is open to the public at stated times when neither House is sitting, and by special arrangement during sitting periods. A limited number of the public is admitted to sittings of both the House of Lords and the House of Commons. Members of the public are also admitted to the House of Lords' Record Office by prior appointment. The Jewel Tower is regularly open to the public at stated times as advertised by English Heritage.
- c. Responsible administration
- The House of Lords
- The House of Lords Officer and Administration Committee on behalf of the Lord Chancellor,
The Palace of Westminster
London SW1A 0PW
- The House of Commons
- The Speaker through the House of Commons Services Committee. Address as above.
- The central areas (Westminster Hall, the Crypt Chapel, the Royal Gallery and Queen's Robing Room etc.)
- Both the above plus the Lord Great Chamberlain.

3. Identification

- a. Description and inventory
- THE PALACE OF WESTMINSTER
- MEDIEVAL BUILDINGS
- The Palace of Westminster stands between Westminster Abbey and the river. The only

medieval parts remaining since the fire of 1834 are Westminster Hall, St Stephen's Cloister, the crypt of the chapel and (on a separate site) the Jewel Tower.

WESTMINSTER HALL (73m x 21.4m) was built under William II at the end of the 11th century. At this period the hall consisted of twelve bays and was almost certainly divided into three aisles by columns either of timber or stone. Large parts of the side walls of this building still remain. The reconstruction of the hall was begun by Richard II in 1394 and completed in 1402. The alterations consisted in the raising of the side walls, the roofing of the whole building in one span, the addition of flying buttresses to support the roof, the entire re-arrangement of the baying and windows, the addition of two towers at the north end, and various other works. No further material alterations appear to have been made till modern times. The whole of the external, and much of the internal, stonework was renewed in the various restorations of Kent, Soane, Smirke, Barry and Pearson in the 18th and 19th centuries. Under the superintendence of Barry most of the south wall was removed and replaced by an arch and the two towers flanking the north entrance. The roof has been repaired and rendered safe by steel reinforcement in recent years. The lantern is modern and the existing floor is about 1.1m above the Norman floor-level.

The east wall has two modern doorways and a modern alcove at the north end. The twelve windows are all of late 14th-century date but modern externally: they are each of two cinquefoiled lights with a quatrefoil in a two-centred head; the splays are shafted and continued as a moulded rear-arch with a label; the label-stops are carved with a wide variety of heraldic and other devices. The south window is shorter than the others, three of which are blocked externally by modern buildings.

The north wall has a large modern window and a doorway below it, also modern but probably reproducing the old design.

The west wall has twelve windows similar to those in the east wall, but all of the same size. Below the windows are modern doorways.

The south wall has a large modern arch, and, flanking it, six modern niches, each containing a large late 14th- or early 15th-century figure of a king with sceptre, orb and crown; the

relative positions of the figures were changed when the wall was rebuilt by Barry.

The oak roof is of twelve bays and of the hammer-beam type. All the main timbers are moulded; the main principals are curved and form two-centred arches below the collar-beams; the hammer-beams have curved braces beneath and terminate in large figures of angels vested in dalmatics, rising from clouds and holding shields of the royal arms (France ancient and England quarterly); from the side posts rise subsidiary curved principals meeting at the head of the main arch; the main purlins, at the level of the collar-beams, have curved longitudinal braces springing from embattled pilasters on the side posts. All the spandrels have pierced traceried filling, the larger spandrels being divided into lights with trefoiled ogee heads; there is similar filling above the collar-beams.

In three of the window-recesses in the east wall are as many large stone figures of kings, bearded and crowned, each formerly holding a sceptre and orb; they appear to be of late 14th-century date.

THE CRYPT CHAPEL, which adjoins the south-east corner of Westminster Hall, is what remains of the two-storied medieval Chapel of St Mary the Virgin and St Stephen. The chapel (27.4m by 7.9m) is of five vaulted bays; the vaulting over each bay has moulded main, subsidiary, lierne and ridge-ribs springing from grouped vaulting-shafts with carved and moulded capitals and moulded bases; the wall-ribs are two-centred and trefoiled and the main ribs are enriched on the underside with running fret-like patterns, which are either modern or very much restored; at the intersection of the ribs are carved bosses.

With the exception of the vaulting and possibly some of the supporting shafts the whole of the face-work of the building is modern.

ST STEPHEN'S CLOISTER (27m by 23m) was rebuilt shortly before the Suppression by the last dean, Dr John Chambers, c.1526-29. It is of two storeys, but the upper one is almost, if not entirely, modern. Externally, the walls have been entirely refaced, as has also the inner walling between the vaulting-shafts; the doors, windows and fireplaces are modern. The north and south walks are each of five, and the east and west walks each of six, bays, excluding the angle bays. Projecting into the court from the

fourth bay from the north in the west walk is the "Oratory" and from the centre of the north walk is a shallow 19th-century addition, both of two storeys. The elevations to the court have a continuous moulded plinth, a moulded string dividing the storeys and a moulded string at the eaves-level enriched with carved bosses and surmounted by a pierced traceried parapet, mostly modern; between the bays are panelled and canopied buttresses surmounted by crocketed finials. In the lower stage, to each bay, between the buttresses, is a large window of four cinquefoiled ogee-lights with tracery under a four-centred head. In the fourth bay from the north in the east walk and in the middle bay of the south walk, are modern doorways under ogee-shaped crocketed and finialled labels opening into the court. The windows of the upper storey on the south side are similar to those below, but on the other three sides the windows are square-headed. On the lower floor each bay has a fan-vault with the cones springing from triple grouped shafts with moulded capitals and bases. The ribs are moulded and the spaces between them filled with traceried panelling; the vaults over each of the angle bays are of somewhat different design from the rest, from which they are divided by continuous four-centred arched bands of traceried panelling. In the north and south walks the cones have an extra horizontal rib enriched with brattishing. Each bay, except at the angles, has an elaborately carved central boss and smaller subsidiary carved bosses of conventional foliage, Tudor roses, portcullises, fleurs-de-lis, pomegranates, etc; at the ends of the transverse ribs are half-angels holding carved shields.

THE "ORATORY" (5.6m by 3.7m) has a semi-octagonal east end. It was greatly damaged in the fire of 1834, and with the exception of the vaulted roof to the ground floor has been practically rebuilt. The lower floor is in three bays, with a semi-hexagonal bay at the east end, and has fan-vaulting similar to that over the cloister walks. The main ribs spring from attached shafts having moulded capitals and bases and the horizontal rib marking the edge of the cones is enriched with a row of carved brattishing; the soffit of the vaulting is panelled and some of the quatrefoils enclose square paterae carved with I.H.S. in black letter. Externally, the "Oratory" is of similar character to the walks, but the windows are of two lights each, the lower being pointed and the upper square-headed. The upper floor is

generally similar to the floor below, but the roof is entirely modern, all the stonework has been repaired, and little of the original work remains.

THE JEWEL TOWER

EXTERIOR

The Jewel Tower once stood at an angle of the palace enclosure with boundary walls projecting northwards and eastwards from the corners of the tower. South and west of the tower are short sections of the water-filled moat which originally enclosed the south side of the medieval palace all the way to the river.

The tower itself is a three-storey building, with one large and one small room on each floor and a projecting stair-turret on the north. The main walls, though much patched and repaired, are original work of 1365-66. Most of the windows are early 18th-century reconstructions of medieval predecessors. The flat-topped parapets and stair-head likewise date from 1718 and replace the battlemented tops of the 14th century.

INTERIOR

Ground Floor

The tower is entered through a lobby at the foot of the stairs. The larger of the two ground-floor rooms is a fine vaulted chamber with ribs springing from octagonal wall shafts and carved bosses. The smaller room is vaulted in similar fashion. These two rooms originally formed the principal suite within the tower, occupied, as long as it served its original purpose, by the Keeper of the Privy Wardrobe and Clerk of the Jewels and Vessels of Gold and Silver within the King's Private Palace.

First Floor

The main room on the first floor is entered directly from the stone stair. At first there were timber ceilings both in this room and the smaller room associated with it, although both are now vaulted. These rooms were occupied originally as offices by the Keeper's clerk, who carried out the routine business on his behalf.

Second Floor

The stairs continue to the second (top) floor of the tower, and thence to the leads. As on the first floor a doorway opens directly into the larger room, but for greater security this is rebated for double doors. The surviving inner door, heavily studded with an iron handle and six-lobed latch-knob is likely to be the original 14th-century fitting. The roofs of both rooms at this level are replicas of the originals which were installed after war-damage in 1941.

It was a common medieval practice to place private treasuries and muniment rooms at the tops of towers, and it is likely that when the Jewel Tower was first built, most, if not all, of its valuables were stored in these topmost rooms. They are now given over to an exhibition which epitomises the story of the tower itself and of the palaces of Westminster and Whitehall.

THE 19TH CENTURY BUILDINGS

EXTERIOR

The Palace is built on a bed of concrete up to 3m thick, covers an area of 3.3ha, has over 1,100 rooms, 100 staircases and 3.2km of passages, and cost over £2,000,000 to build. The total superficial area of masonry is about 83,610sq m and there are about 21,932cu m of stone. There are over 300 statues on the main facades of the building, representing saints and the Sovereigns of England from the Norman Conquest to the reign of Queen Victoria, many of them life size. The statues on the west front of New Palace Yard are of Portland stone and were executed in 1866 by H Armstead, RA. The remainder were carved in Anston stone by J Thomas and his assistants; but since 1962 60 of these statues have been renewed in Clipsham stone by a team of carvers from the Department of the Environment. The general roof-level is about 21.32m from the ground, with many ornate turrets dominated by the Victoria Tower at the south end, the Clock Tower at the north end, and the Central Tower in the centre of the building.

The south front from the Victoria Tower to the river is 98m in length and overlooks the Victoria Tower Gardens. It contains the Queen's Robing Room and the Lord Chancellor's offices and official residence, and has statues of Kings and Queens of England in the divisions between the windows.

The east or river front is 266m long, including the Terrace, which is 207m long and 10m wide. The front is decorated with the arms of the Kings and Queens of England, from William the Conqueror to Queen Victoria, along the principal or library floor, and many statues, the uppermost being one of Queen Victoria, carved out of a solid block of stone. In 1971-72 the level of the Terrace and its parapet was raised as a precaution against flooding.

The west front, extending from the Clock Tower to the Victoria Tower, is roughly divided into two halves by the Central Tower and St Stephen's Entrance. The northern half of the building is occupied by the House of Commons, the southern half by the House of Lords. The northern half incorporates the buildings saved from the fire of 1834, and contains the Clock Tower, New Palace Yard (the entrance for Members of Parliament) and Westminster Hall.

The southern half of the west front, from St Stephen's Entrance to the Victoria Tower, is perhaps the most beautiful facade of the whole building, with the Peers' Entrance in the centre, surmounted by a tower. This front and the south side of St Stephen's Entrance form two sides of Old Palace Yard, the original extent of which is indicated by the Jewel Tower. Here stands a fine equestrian statue of Richard Coeur de Lion by Marochetti.

The Palace contains eleven open courtyards, with a carriageway joining Speaker's Court at the north end to Royal Court at the south end. Star Chamber Court (so-called from its position which roughly corresponds to the old Star Chamber building) adjoins the Members' entrance to the House of Commons; Cloister Court is in the angle formed by Westminster Hall and St Stephen's Hall; Speaker's Court, Commons Court and Commons Inner Court complete the courts in the northern portion of the Palace. The southern portion has six courts in two parallel lines from south to north: Royal Court, Peers' Court and Peers' Inner Court lie parallel to Chancellor's Court, State Officers' Court and St Stephen's Court.

The Central Tower, which stands above the Central Lobby, is 91.4m high and 22.8m across.

The whole Palace is lavishly decorated both externally and internally with the monogram VR and emblems of historic connections of the Royal Family, the pomegranate of Castile, the lily of France and the portcullis of the Beauforts.

Much of the elaborate detail of the building, including the fittings and furniture, is owed to the graceful fancy of Augustus Welby Pugin.

The Clock Tower with its famous clock popularly known as 'Big Ben' rises 96.3m from Thames level as marked by Trinity House to the top of the finial and is about 12m square.

In the lower part of the Tower are the rooms in which persons are confined when 'committed to the custody of the Serjeant at Arms'.

The north front of the Palace, from the Clock Tower to the river, is 70m in length and overlooks Speaker's Green, which terminates in the Speaker's Steps leading to the river. This portion of the building is occupied by the official residences of the Speaker and the Serjeant at Arms. The Speaker's House contains the magnificent collection of portraits of Speakers begun by Speaker Addington in 1803.

INTERIOR

The internal plan consists essentially of a north-south spine which contains all the main rooms: from south to north - The Queen's Robing Room - the Royal Gallery - Princes Chamber - House of Lords - Lords' Lobby - Central Lobby - Commons' Lobby - House of Commons. On either side of this central spine are the courtyards of varying sizes. From the principal rooms ribs branch off to innumerable smaller rooms and to the two main entrances next to the Victoria Tower and Westminster Hall.

The House of Lords

The Victoria Tower is 98m high to the base of the flagstaff and 23m square. Here are stored the records of Parliament, numbering some three million documents, among them the master copies of all Acts of Parliament since 1497, endorsed in Norman-French. The Union Flag is flown from the Tower from 10am to sunset on sitting days, and on certain special occasions such as Royal birthdays. When the Sovereign comes to open Parliament the Royal Standard is broken from the flagstaff, and it is replaced by the Union Flag after the ceremony. The great archway is 15.2m high. The interior of this archway is decorated with the statues of the patron saints of England, Scotland and Ireland, a life-size statue of Queen Victoria and two allegorical figures of Justice and Mercy. The main structure of the Tower was completed in 1858.

Since 1966 the tower has been floodlit at night.

The Queen's Robing Room is 16.4m long, 11.2m wide and 7.6m high, with two carved doorways ornamented with fine metal work. An oak dado runs round the room with eighteen panels of deep carving, by H Armstead, portraying stories from the legend of King Arthur. Above the dado are five large pictures in true fresco illustrating the virtues of Chivalry, also from the legend of King Arthur, by W Dyce, RA. The border of the inlaid floor is decorated with heraldic devices showing the portcullis, the rose and the lion; on the shields in the frieze are blazoned the arms of the Knights of the round Table. The fireplace is made of marbles of various colours from the British Isles, with a metal statuette on either side, one of St George fighting the Dragon, the other of St George with the Dragon dead at his feet.

On a dais at the end of the room is a Chair of State beneath a canopy carved with the rose of England, the thistle of Scotland, the shamrock of Ireland, and Queen Victoria's monogram. The cloth at the back of the dais was embroidered with the Royal Arms and the Queen's monogram by the Royal School of Needlework in 1856. On either side of the Chair are portraits of Queen Victoria and the Prince Consort by Winterhalter.

The Royal Gallery, through which the Sovereign progresses for the opening of Parliament, is impressive for its proportions: 33.5m long, 13.7m wide, and 13.7m high. The side walls are decorated by two large pictures, painted by Daniel Maclise, RA, representing the meeting of Wellington and Blücher after the Battle of Waterloo in 1815, and the death of Nelson at Trafalgar in 1805, the figures being life-size. Round the walls are a series of royal portraits.

The stained-glass windows showing the arms of the Kings of England and Scotland, which were blown out by bomb blast, have been restored.

The Prince's Chamber serves as an ante-room to the House of Lords, and is called after the apartment of that name which adjoined the ancient House of Lords. The bas-reliefs, executed in bronze by William Theed, commemorate historic events of the Tudor period. The Tudor portraits were executed by the students of the Royal School of Art, South Kensington. Above these panel portraits is a frieze carved with the armorial bearings, gilded and coloured, of the Kings and Queens of England, with their names carved alongside.

The six stained-glass windows by Carl Edwards were given by the late Lord Kenilworth and contain among others of the same period the arms of Henry VII and Elizabeth of York, Henry VIII and Catherine of Aragon, Philip of Spain and Mary, Lord Darnley and Mary, Queen of Scots.

The dominating feature of the Chamber is the massive marble statue by J Gibson, RA, of Queen Victoria with flanking figures of Justice and Mercy. The panels of the pedestal represent Commerce, Science and Industry.

In the Bishops' Corridor, which leads from the Prince's Chamber to the Lords' Library, is a statue of William Pitt, Earl of Chatham, by Francis Derwent Wood, RA, and a bust of the fourth Marquess of Salisbury by Benno Elkan.

The Chamber of the House of Lords is 59.3m long, 13.7m wide and 13.7m high.

The Throne, designed by Pugin, is divided into three compartments. At the opening of Parliament, when the brass rail is removed, the Queen and Prince Philip sit on Chairs of State in the centre compartment. The Prince of Wales sits in the compartment on the Queen's right and Princess Anne sits in the one on her left. During debates privy councillors (whether or not they are members of the House of Lords) and the eldest sons of peers may sit on the steps of the Throne.

In front of the Throne is the Woolsack, where the Lord Chancellor sits as Speaker of the House of Lords, with the Mace behind him.

In front of the Chancellor's Woolsack are two woolsacks where the Judges sit at the opening of Parliament, and in front of them again is the Table of the House, with chairs for three Clerks, and a table for the official reporters.

At the north end of the Chamber is the Bar of the House. The Commons with their Speaker stand below the Bar on ceremonial occasions such as the opening and prorogation of the Session, a reminder that Parliament was originally a single assembly of which they were part.

The six lofty windows on either side of the Chamber contain modern stained glass showing the coats of arms of peers of the period 1360-1900. Between the windows and at the end of the Chamber are bronze statues of eighteen barons who forced King John to assent to Magna Carta;

under the side galleries are carved oak pillars surmounted by busts of the Kings of England. At either end of the Chamber are three arches filled with frescoes.

The ceiling of the House is divided into eighteen compartments, showing many ancient emblems, including the white hart of Richard II; the sun of the House of York; the crown in a bush of Henry VII; the lion passant of England; the lion rampant of Scotland; the harp of Ireland; the rose of England; the lion of England; the pomegranate of Castile; the lily of France; and the portcullis of Beaufort.

Beneath the gallery are painted the armorial bearings of the Sovereigns from Edward III and of the Lord Chancellors of England from 1377, and below the Strangers' Gallery are the arms of the various archbishops and bishops, and the arms of the Saxon, Norman, Plantagenet, Tudor, Stuart, and Hanoverian Royal Houses.

At the front of the Press Gallery, above the clock, is the commentary box constructed in 1976 for the purpose of sound broadcasting of the House's proceedings.

The Peers' Lobby is 11.6m square and 10m high. There are four doorways: the north leading to the Central Lobby, the south into the Chamber, the east to the House of Lords Library and Peers' Dining Room, and the west to the Moses Room and offices of the House of Lords. Above each arch is a series of six arches on which are painted the arms of the royal lines of England (Saxon, Norman, Plantagenet, Tudor, Stuart, and Hanoverian) with the initial letter of each carved below. The door leading into the Chamber is of solid brass, and above it are carved the royal arms and motto. The door is embossed with shields showing the arms of England, Scotland and Ireland. The stained-glass windows, which display the arms of noble families, are modern.

To the west of the Peers' Lobby lies a large room at the disposal of the Chairman of Committees, known as the Moses Room from the large fresco of Moses bringing down the Tables of the Law from Mount Sinai. This picture by J R Herbert, RA, was completed in 1864. The other picture in the room, The Judgment of Daniel, by the same artist, is painted in oil on canvas and was hung in 1880.

Leading from the Peers' Lobby to the Central Lobby is the Peers' Corridor adorned with pictures of the Stuart period by C W Cope, RA.

The House of Commons

The Central Lobby is the place where visitors and constituents, coming to see Members of Parliament, fill in their names on green cards, send them in to Members and await their arrival.

It is an octagonal apartment 23m high and 18m across. It has a vaulted stone roof and supports the central tower of the Palace. The roof contains upwards of 250 elaborate carved bosses, the panels between the ribs being filled with Venetian mosaics. Four arched doorways, with statues of Kings and Queens on either side, four arched windows of tinted glass, and four large mosaic panels above the doorways portraying Saints Andrew, David, George and Patrick are the chief features of the Lobby. The west doorway leads to St Stephen's Hall, the south to the House of Lords, the north to the House of Commons, the east to the dining room and libraries.

There are four large marble statues: of Earl Russell and of the Earl of Iddesleigh by Sir Edgar Boehm; of Earl Granville by Hamo Thornycroft; and of Gladstone by F W Pomeroy.

The Latin inscription on the encaustic tiling of the floor is from the Vulgate: 'Except the Lord build the house, they labour in vain that build it. Psalm cxxvii.'

The Commons Corridor is adorned by eight fresco pictures by E M Ward, RA, of historic incidents of the Stuart period.

The Commons or Members' Lobby is about 13.7m square, with four arched doorways, one leading into the Chamber, another leading to the Members' Entrance, the third to the Central Lobby, and the fourth to the libraries, dining rooms and terrace. This part of the building was seriously damaged by the air raid of 10 May 1941 and was rebuilt in the old style.

The Chamber of the House of Commons, which the Commons had occupied since 1852, was entirely destroyed by fire in the air raid on the night of 10 May 1941. The floor of the present Chamber is exactly the same size as that of the old, that is 20.6m by 12.25m, but above the gallery level its dimensions were increased so as to provide 171 more seats for

strangers and reporters. There are 929 seats (including those behind the stone screens) of which 427 are for Members, 326 for strangers, 161 for reporters, and 15 for officials. The total height of the Chamber is 14m.

The new Chamber was designed by Sir Giles Gilbert Scott in the same style as the old, namely late Gothic, but no attempt was made to follow the design of the old stonework or woodwork. A domestic type of window was adopted as being more suitable than the somewhat ecclesiastical type in the old Chamber. The general characteristic of the oak work is a concentration of ornament in horizontal bands with contrasting plain areas.

The benches, in the backs of which are sound amplifiers, are upholstered in green hide, and the floor is covered with a mottled green carpet. The red stripes that run the length of the front benches are traditionally two swords' lengths apart, and Members speaking from the front bench must not step over them. The furniture was given by members of the British Commonwealth of Nations.

In the south-west corner of the chamber, under the Gallery, is the commentary box constructed in 1976 for the purpose of radio broadcasting of the House's proceedings. Proceedings were first broadcast on an experimental basis in June 1975.

The Division Lobbies are at each side of the Chamber. Members voting 'Aye' go out of the Chamber behind the Speaker's Chair, and pass through the Lobby on his right. Those voting 'No' go out at the other end of the Chamber into the Lobby on the Speaker's left. At the farther end of each Lobby, Clerks record the names of Members and a pair of Members, 'Tellers', count them.

The Library of the House of Commons occupies six rooms on the Terrace front. Next to the library are in succession the Smoking Room, the Chess Room, the Members' and Strangers' Dining Rooms and the Members' Tea Room. On the Terrace floor are the Strangers' Bar, the Members Cafeteria, several small rooms for private parties, a Strangers' Cafeteria and the Harcourt Room.

The Lower Waiting Hall is chiefly used as a passage to the dining and smoking rooms, and a stone staircase leads up to the Committee Rooms. The Upper Waiting Hall at the top of the staircase was called the Poets' Hall from the

fresco paintings with which it was once decorated. Here is the Table of the House which was used in St Stephen's Chapel from about 1730.

The Committee Rooms. On the first floor overlooking the river there are the Committee and Private Bill Office and sixteen Committee Rooms of varying capacity, some (Nos 10 and 14) holding as many as 150 people, some (Nos 7 and 13) holding only 30 people. Two modern Committee Rooms have also been provided at the south end of the corridor, overlooking Peers' Court. There is also a large Committee Room adjoining Westminster Hall. Since 1936 it has been equipped for the showing of cinematograph films and it was completely refurbished in 1975.

The Speaker's House. Amongst the parts of the Palace from which the public is excluded the most notable is the Speaker's House which formed an integral part of the original scheme and which is decorated with the same lavish attention to detail and richness of treatment as the other major apartments.

APPENDIX

The gifts of the Commonwealth

ADEM Members' Writing Room table
AUSTRALIA Speaker's Chair in Australian black bean
BAHAMAS Minister's writing desk and chair
BARRADOS Minister's writing desk and chair
BERMUDA Two triple silver gilt inkstands
BOTSWANA One silver gilt ashtray
BRITISH HONDURAS Minister's writing desk and chair and Royal Coat of Arms
CANADA Table of the House in Canadian oak
CEYLON Serjeant at Arms' chair
CYPRUS Members' Writing Room table
DOMINICA One silver gilt inkstand
FAKLAND ISLANDS One silver gilt ashtray
FIJI One silver gilt inkstand
THE GAMBIA Two silver gilt ashtrays
GHANA Minister's writing desk and chair
GIBRALTAR Two oak table lamps with bronze shades
GRENADA One silver gilt inkstand
GUERNSEY Minister's writing desk and three chairs
GUYANA Four triple silver gilt inkstands
HONG KONG One triple silver gilt inkstand
INDIA Entrance doors to Chamber

ISLE OF MAN One silver gilt inkstand and two silver gilt ashtrays for Prime Minister's Conference Room
JAMAICA Bar of the House in bronze
JERSEY Minister's writing desk and chair and silver gilt inkstand
KENYA Minister's writing desk and chair
LEEWARD ISLANDS Six oak table lamps with bronze shades
LESOTHO Two silver gilt ashtrays
MALAWI One triple silver gilt inkstand and one silver gilt ashtray
MALAYA Minister's writing desk and chair
MALTA Three silver gilt ashtrays
MAURITIUS Minister's writing desk and chair
NEWFOUNDLAND Six chairs for Prime Minister's Conference Room
NEW ZEALAND Two dispatch boxes in pururi
NIGERIA Furniture for Aye Division Lobby in iroko
NORTHERN IRELAND Two clocks and division clock for the Chamber
PAKISTAN Entrance doors to Chamber
SABAH One table and five chairs for interview room
ST HELENA One Chairman's chair for Prime Minister's Conference Room
ST LUCIA One silver gilt inkstand
ST VINCENT One silver gilt ashtray
SEYCHELLES Minister's writing desk and chair
SIERRA LEONE Minister's writing desk and chair
SINGAPORE One table and five chairs for interview room
SOUTH AFRICA Three chairs for Clerks at the Table
SWAZILAND One silver gilt ashtray
TANGANYIKA One table and five chairs for interview room
TRINIDAD AND TOBAGO Minister's writing desk and chair
UGANDA Furniture for No Division Lobby in mvule
ZAMBIA Two pairs of bronze brackets for the Mace
ZANZIBAR One silver gilt ashtray
ZIMBABWE Two silver-gilt inkstands with paper racks

b. Maps and/or plans

1. Location map (1:4 000 000).
2. Map of central London (1:20 000).
3. Plan of designated area (1:2500).
4. Plan of Palace: principal floor (1:1250).
5. Plan of Jewel Tower (1:200).
6. Plan of Westminster Hall (1:500).
7. Plan of Lords' Chamber (1:200).

c. Photographic and/or
cinematographic
documentation

PHOTOGRAPHS

1. The Palace from the air.
2. The Jewel Tower.
3. The Palace from across the Thames.
4. The Terrace.
5. The Palace from Parliament Square.
6. Westminster Hall: exterior.
7. The Clock Tower.
8. The Cloister.
9. Westminster Hall: interior.
10. The Crypt Chapel.

The House of Lords

11. The Queen's Robing Room.
12. The Royal Gallery.
13. The Prince's Chamber.
14. The Lords' Lobby.
15. The Lords' Chamber.
16. The Lords' Dining Room.
17. A Lords' Committee Room.

The House of Commons

18. The Central Lobby.
19. The Commons' Chamber.
20. The Upper Waiting Room.
21. Pugin furniture.

The Libraries

22. The Lords' Library.
23. The Commons' Library.

The Speaker's House

24. The Staircase.
25. The Cloister.
26. Reception Room.
27. The Dining Room.

Acknowledgements

Photograph 1 from Aerofilms, Gate Studios,
Station Road, Boreham Wood, Herts WD6 1EJ,
Photograph 2 from English Heritage, Photograph
10 from National Monuments Record, the remainder
from Department of the Environment.

SLIDES

1. The Palace from the air.
2. The Jewel Tower.
3. The Palace from across the Thames.
4. The Terrace.
5. The Palace from Parliament Square.

6. The Clock Tower.
7. Westminster Hall: exterior.
8. The Cloisters.
9. Westminster Hall: interior.
10. St Stephen's Crypt Chapel.
11. The Queen's Robing Room.
12. The Royal Gallery.
13. The Prince's Chamber.
14. The Lords' Lobby.
15. The Lords' Chamber.
16. The Lords' Dining Room.
17. A Lords' Committee Room.
18. The Central Lobby.
19. The Commons' Chamber.
20. The Upper Waiting Room.
21. Pugin furniture.
22. The Lords' Library.
23. The Commons' Library.
24. The Speaker's House: stairway.
25. The Speaker's House: cloister.
26. The Speaker's House: reception room.
27. The Speaker's House: dining room.

Acknowledgements

Slide 1, Aerofilms, Gate Studios, Station Road, Boreham Wood, Herts WD6 1FJ, Slide 2, English Heritage, Slide 10, National Monuments Record, remainder, Department of the Environment.

d. History

The medieval palace

The Palace of Westminster occupies the site of the old Royal Palace, which was the chief residence of the King from the time of Edward the Confessor to that of Henry VIII. The building was much damaged by fire in 1512, and Henry VIII acquired York Place, which he renamed Whitehall, from Cardinal Wolsey in 1529 and built St James's Palace in 1532. The old palace then ceased to be a royal residence but remained a royal palace.

The architect of Westminster Hall (1394-99, but incorporating some 11th century work) was Henry Yevele. He was the first great exponent of the Perpendicular style, which superseded the Decorated in the latter part of the 14th century. The clock tower which he built in New Palace Yard is no longer extant, but much of his work survives in the Abbey, including the Abbot's House, the nave, the west cloister and the tomb of Edward III.

The hammer-beam roof in the Hall is the work of Hugh Herland whose father, William, designed the roof of Windsor great hall. Hugh became Edward

III's master carpenter in 1375 and designed the canopy for his tomb in Westminster Abbey. The angels at the ends of the hammer-beams were carved by Robert Gassington. The statues of the six kings on the south wall were carved by Thomas Canon in 1394-8. They were originally painted by Nicholas Tryer and traces of colour survived until late in the eighteenth century. The five larger statues of kings on the sills above the east door are of the same period and were originally on the north front of the Hall.

Westminster Hall was the Great Hall of the Royal Palace, and as such it was from the earliest times the meeting-place of the King's Great Council, out of which grew the Courts of Justice and Parliament.

By the end of the 13th century the Courts of King's Bench, Common Pleas, Exchequer and Chancery were settled at Westminster. King's Bench and Chancery sat in the south-east and south-west corners of the Hall respectively and Common Pleas near the middle of the west wall. The Exchequer Court was outside the Hall in a building adjoining the northern end of the west wall. In 1820-5 Sir John Soane built a range of buildings along the west side with doorways leading into the Hall, and here the Courts remained until 1882, when the Royal Courts of Justice were opened in the Strand.

Though it was the custom from the earliest times to proclaim parliaments in the Great Hall, few are recorded as having met there. The ceremonial opening of parliament appears normally to have taken place in the Painted Chamber before 1512 and in the old House of Lords chamber after 1536. The Great Hall was, however, used for the extraordinary assemblies at which Edward II and Richard II were deposed.

In addition to its use by the ordinary Courts of Law, Westminster Hall was the scene of most of the celebrated state trials and impeachments. The Hall was also used for great state ceremonies and coronation feasts from Stephen to George IV. Until the coronation of James II the King came in procession by river from the Tower to Westminster Hall, where he was elevated in what was known as the Marble Chair before entering the Abbey Church. A banquet was then held in the Hall, and the King's Champion rode into the Hall in full armour and challenged anyone who disputed the King's right to succeed. The last banquet, accompanied by the challenge, was held at the coronation of George IV.

Here Oliver Cromwell took the oath as Lord Protector in 1653, and in 1657, adorned in princely state, he took his seat in the Coronation Chair. In 1661 when his body was exhumed, the head was set up on a pole on the roof of the Hall and remained there till 1684.

The Hall was flooded in 1237, 1242, 1579, 1841, and, in spite of the making of the Thames embankment, again in 1928.

As early as the reign of Edward III Flemish and native hucksters had their stalls in the Hall; in the 16th century the scholars of Westminster School got the right to erect stalls for the sale of their books and Pepys often refers to the booksellers and haberdashers. These stalls and the coffee-houses outside the north door were swept away at the end of the 18th century.

The Hall is still used for occasions of great state and parliamentary ceremony.

St Stephen's Hall

St Stephen's Hall stands on the site of the royal chapel of St Stephen, which along with the other free chapels was suppressed by a statute of Edward VI in 1547 and handed over by him to the Commons. The House of Commons sat here until the fire of 1834. Before 1547 the Commons had no meeting-place of their own and sat either in the Chapter House or the Refectory of Westminster Abbey.

The original romanesque chapel built by King Stephen was pulled down in 1292 by Edward I, who began rebuilding it as a two-storeyed building after the manner of St Louis's Sainte Chapelle in Paris, the upper chapel being St Stephen's, the lower the chapel of St Mary Undercroft. The building was finished in 1348 by Edward III, who founded the College of St Stephen, consisting of a dean and twelve canons.

All the great events in English Parliamentary history from the time of Edward VI to William IV took place in the chapel. It was here that the struggle for constitutional government was fought with the Stuarts by Eliot, Pym and Hampden; that Burke pleaded for an understanding of the American colonies; that Pitt and Fox contended on the questions of peace and war; that Wilberforce espoused the cause of the abolition of slavery; and that the long contest for the Reform Bill was carried through. The present seating of the Commons, with Members facing each other in parallel rows like a choir

in a chapel, can perhaps be traced back to the influence of that building.

On 15 August 1945 the Commons met in St Stephen's Hall to enable the new Parliament to be opened in the House of Lords. They also met here on the first day of each session from 1945 to 1950, when they were using the House of Lords for their ordinary sittings.

The Crypt Chapel

Although the upper chapel of King Edward's building has been replaced, the lower chapel in essentials survives. Since the Reformation it has passed through many vicissitudes, having been used at different times as a stable, a coal cellar and as the Speaker's dining room. The chapel is now used for the marriages of Peers and Members of Parliament, and the christenings and marriages of their sons and daughters; and for celebrations of Holy Communion.

The cloisters to St Stephens Chapel were rebuilt at the expense of John Chamber, MD, Henry VIII's Physician, Canon of Windsor, the last Dean of St Stephen's before its suppression in 1547. They were built between 1526 and 1529, after the style of Henry VII's Chapel in Westminster Abbey and St George's Chapel, Windsor, and perhaps by some of the same workmen.

The destruction of the medieval palace

On 16 October 1834 the Palace of Westminster was almost entirely destroyed by a fire, caused by the heating apparatus being over-stoked with Exchequer tallies. St Stephen's Chapel, the Chamber of the House of Commons, was completely devastated, and the Court of Requests, the Chamber of the House of Lords, was partially destroyed. Only some small portions of the Palace at the south-eastern end were saved, and Westminster Hall, the Crypt Chapel and Cloister Court at the northern end.

The new Houses of Parliament, 1840-52

Five months after the fire, in March 1835, a Select Committee of the House of Commons was appointed 'to consider and report upon such plan as may be most fitting and convenient for the permanent accommodation of the Houses of Parliament'. This Committee decided that the style of the new building should be either Gothic or Elizabethan, and accepted the design of Mr (afterwards Sir) Charles Barry, who used

the Gothic style of the Tudor period as being more in harmony with the old buildings which were to be preserved and fitted on to the new buildings and who worked in close harmony with a young and at the time virtually unknown architect, Augustus Welby Pugin. Since their deaths there has been much controversy, sometimes bitter, about the relative contributions of these two to the Parliament buildings as finally completed. They were in fact the product of a remarkably effective combination between two men of totally different type, Barry contributing the planning, composition and management, Pugin the skill and imagination in the use of ornament down to the minutest detail of architectural decoration internal and external, as well as his mastery of architectural drawing. Pugin's attention to detail even extended to the design of the furniture, of which much still remains within the Palace.

The foundation stone of the new Palace was laid on 27 April 1840 by Mrs Charles Barry, the wife of the architect. The House of Lords occupied their Chamber on 15 April 1847. The Commons first sat in their Chamber on 30 May 1850 but did not settle in permanently until the opening of the session on 3 February 1852. The stone used is a magnesian limestone, and came from Anston in Yorkshire. Though suitable for the carving of elaborate gargoyles, statues and the like, it has proved unable to withstand the corroding influences of weather and noxious acids. Renewal of the external masonry has gone on continuously since 1928, except during the war, and work on the perimeter of the building was completed in 1960.

In 1841 a Royal Commission on the Fine Arts was set up under the presidency of the Prince Consort 'to consider whether by the building of the New Palace of Westminster the opportunity should not be taken to encourage the art of painting and sculpture in its decoration'. Certain schemes were agreed upon and prizes were offered for the best cartoons to illustrate the history of these islands; £4,000 a year was spent on these objects for 20 years, but on the death of the Prince Consort in 1861 the grant was withdrawn. Nothing further was done for about 45 years until Mr Lewis Harcourt as First Commissioner of Works encouraged the presentation of pictures and prints by Members of the House, with the result that the Palace now possesses a fine collection of prints of the old Palace and of Prime Ministers and famous

statesmen. Speaker Whitley continued the good work and saw the completion of the mosaics in the Central Lobby and of the mosaics and mural paintings in St Stephen's Hall.

Electric lighting was installed in the Lords Chamber in 1883, in the dials of the clock in 1906, and in the Commons Chamber in 1912.

Since 1963 much additional accommodation has been provided for Lords, Members and staff, notably above the Members' tea room and Lords' dining room, in the roof space above the committee rooms on the east front and in the new buildings in State Officers' Court and Star Chamber Court. Further accommodation has been made available outside the Palace, notably in Dean's Yard near Westminster Abbey and in the Norman Shaw North building on the Embankment.

Air raids and sittings in Church House

During the last war the Houses of Parliament were damaged by air raids on fourteen different occasions, the most important being in May 1941. The Commons' Chamber was entirely destroyed by a fire which spread to the Members' Lobby and caused the ceiling to collapse. The roof of Westminster Hall was also set on fire. Part of the lantern and a considerable area of the roof boarding and rafters were destroyed, but the trusses do not appear to have suffered to any great extent. A small bomb or an anti-aircraft shell struck the Clock Tower at the eaves of the metal roof and destroyed some of the ornamental ironwork and damaged the stonework. All the glass in the south clock face was broken, but the clock and bells were undamaged and the chimes were broadcast as usual. The House of Lords was struck by a bomb which passed through the floor of the Chamber without exploding. The north side of Peers' Court, the Government and Opposition Whips' Offices, and a number of other rooms were destroyed.

Alternative accommodation was provided for both Houses in Church House, and they sat there for short periods during the winter of 1940-1, from 13 May to 19 June 1941, and from 20 June to 3 August 1944 during the flying-bomb attacks. The Lords sat in the Hall of Convocation; the Commons sat in the Hoare Memorial Hall, where a tablet commemorates their occupation.

The rebuilding of the House of Commons, 1945-50

In December 1943 a Select Committee was appointed 'to consider and report upon plans for the rebuilding of the House of Commons and upon such alterations as may be considered desirable while preserving all its essential features'. The Committee selected Sir Giles Gilbert Scott, OM, RA, as the architect and Dr Oscar Faber, OBE, DCL (HON), D.SC, as the engineer. The scheme prepared by these gentlemen was approved by the Royal Fine Art Commission, recommended by the Committee, and agreed to by the House on 25 January 1945.

Clearance began on 10 May 1945, and by August of the following year the steel frame was complete. The main contract was let by the Ministry of Works to John Mowlem & Co. The foundation stone was laid by Mr Speaker on 26 May 1948. The total cost of the new building was £2,000,000.

In addition to more seats within the Chamber, the new building utilizes the space above and below the Chamber to provide accommodation which was not available in the old building. Below the Chamber on the ground floor there are sixteen Ministers' rooms and two Ministers' conference rooms. On the lower ground floor there are secretarial, conference, and interview rooms for the use of Members. Above the chamber are the Public Bill Office and the Journal Office.

The new buildings have been faced, internally and externally, with a variety of stones, the principal being Clipsham quarried in Rutland.

The Commons met in their new Chamber for the first time on 26 October 1950. Among those present in the Gallery were the Speakers or Presiding Officers of the Legislatures of 28 countries of the Commonwealth.

Architectural influence

The new Houses of Parliament undoubtedly aroused great interest at the time of their construction, but on the whole did not influence subsequent developments elsewhere as much as might have been expected. The closest parallel was the new parliament building at Budapest (1884-1902), although there were plans for buildings in Ottawa, Sydney and elsewhere which derived features from Westminster; in the end these were never built. The reason appears

to be that by the time the Palace was completed it was already out of fashion, whatever its merits, since interest in Gothic revival was now concentrating on medieval prototypes of an earlier period. So although the new Parliament buildings were described as 'perhaps the most successful attempt to apply Medieval Architecture to modern civic purposes which has yet been carried out' they remain almost unique, which in no way detracts from the fact that they represent one of the most remarkably successful architectural achievements of the Victorian Age.

The Jewel Tower

Summary of Dates

1365-66	Jewel Tower built as treasury and office for the private jewels and plate of King Edward III.
1621	First floor of tower adapted as repository and office for the records of the House of Lords.
1718-19	Tower extensively renovated and present window openings inserted.
1864	House of Lords records removed to Victoria Tower of Houses of Parliament.
1869-1918	Tower occupied as Weights and Measures Testing Department.
1941	Roof of tower destroyed in air raid.
1948-59	Tower repaired and underpinned, neighbouring encroachments removed and 14th-century moat reopened.
1965	Garden layout to east and south of tower completed.

Construction, 1365-66

The Jewel Tower, described in the original accounts as 'in the angle of the King's privy palace' and enclosed within a moat on its outer sides, was built in the years 1365-66. Its construction is recorded in considerable detail in a lengthy parchment account roll preserved in the Record Office. Materials were procured from a wide variety of sources, mostly in Surrey, and included stone from Caen in Normandy. Its design was almost certainly due to Henry de Yevele, the most famous architect of his day.

The King's Privy Wardrobe, 1366-1547

Jewels and plate played an important part in the economy and ceremonial of medieval England. It was Edward III (reigned 1327-77) who ordered the

construction of the tower, built to provide secure accommodation for the King's private and personal treasure of precious stones, gold and silver. The officer administratively responsible for the building was the Clerk and Surveyor of the King's Works within the Palace of Westminster and the Tower of London, named as William Sleaford and subsequently addressed as 'the keeper of our vessels of gold and silver within our Palace of Westminster'. It is probable that, besides jewels and plate, the tower also generally housed certain robes and liveries.

The Jewel Tower was the repository into which accessions were received and from which the royal treasures were disbursed. Here they were weighted and assayed, their marks listed and inventoried and their transfer or dispersal recorded. Thus the tower was an office as well as a treasure house. The keeper ranked as a knight and his staff included a clerk, a yeoman and a groom.

By the end of Henry VIII's reign (1547) the tower was already being referred to as 'Tholde Juelhous' at Westminster. An inventory of the contents made immediately after Henry's death shows that it had become a store, packed with every conceivable article of the late King's clothing and personal effects. By 1551 the whole of this collection had been sold and dispersed by command of the boy King Edward VI (reigned 1547-53). In 1553 it is simply referred to as 'a little Tower of the old palace'.

Parliament Office, 1621-1864

In 1620 the tower was let to Sir William Pitt, a justice of the peace, for a rent of 10s a year, but 1621 marked a turning point, and for the next two and a half centuries the Jewel Tower was to become the depository of Parliamentary records. The small inner room on the first floor was vaulted in brick and fitted with an iron door to make it fireproof. By 1660 the tower, with a house adjacent to it, was the accepted home of the records of the House of Lords. About this time the moat round the outside of the tower was filled in.

In 1716 the Clerk of the Parliaments complained that the tower was in a ruinous condition and a specially appointed Committee reported that it should be repaired and the upper floor converted to provide additional storage space. Work was

initiated by Hawksmoor and by 1718 the two upper rooms had been refitted. However estimates were exceeded so the fireproof brick vaults originally planned were never built. Repairs were completed by 1719, leaving the external appearance of the tower much as it is today with brick parapets, round-headed windows and heavy iron window frames.

Further improvements were called for in 1725. The upper rooms were given additional fire protection by the replacement of the existing wooden partition by one of brick, and the addition of an iron door and iron window shutters.

The Parliament Office consisted from now on of two more or less distinct parts, with accumulated records (Acts, Journals, Minute Books etc.) preserved in the Jewel Tower, but with the Clerk of the Parliaments and his office staff housed in an adjacent building added in 1754.

The position changed again after the fire of 1834. The Clerk of the Parliaments moved to new premises and in 1864 the older records of Parliament followed, to be housed in the recently completed Victoria Tower.

Weights and Measures Office, 1869-1938

As a result of the removal of the records the role of the Jewel House altered once again. An Act of 1866 transferred the functions of standardising the measures of length, weight and capacity from the Exchequer to the Board of Trade. From 1869 the Tower accommodated the standard measures themselves, and the elaborate testing equipment used in connection with them. On the ground floor the large, vaulted chamber was fitted up as the weighing room, the small inner room housing the glass fluid measures and their associated comparator apparatus. The first floor rooms were given over to the standards of length, while the top floor housed the large collection of older standards of an antiquarian or historical character.

In the course of the next half-century the work of the Standards Department greatly expanded and in due course the Jewel Tower was no longer able to meet the demands being made upon it. In 1931 the ancient standards were transferred to the Science Museum, and in 1938 the Standards Department (also known as the Weights and Measures Testing Department) was transferred to new premises in Chapter Street, Westminster.

Historic Monument, 1939 continuing

Following the departure of the Standards Department and war damage the tower was restored and opened to the public as an Ancient Monument. The moat has been re-excavated and a little close or garden formed round it as at the time the tower was built. Thus it can be said that the tower now preserves something of the atmosphere and setting of Edward III's Jewel House as it was in its prime.

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See also Royal Commission on Historical Monuments (England) Inventory of the Historical Monuments in London, II, West London, 1925.

4. State of preservation/ conservation

a. Diagnosis

The Palace buildings are fully maintained with a continuous and on-going programme of repair, conservation and maintenance.

b. Agent responsible for preservation/ conservation

The Parliamentary Works Office,
Property Services Agency,
Palace of Westminster.

- c. History of preservation/conservation
Continuous maintenance, but with major repair following war damage including the rebuilding of the Commons' Chamber, 1945-1948.
 - d. Means for preservation/conservation
Central Government funding.
 - e. Management plan
No such plans.
5. Justification for inclusion in the World Heritage List
- a. Cultural property

The Palace of Westminster as it stands today is the masterpiece of two of the most eminent English architects of their day, Charles Barry and Augustus Welby Pugin. The buildings reflect the contradictory yet complementary contributions of these two great men, the logic and symmetry of their planning contrasting with the elaboration of their adornment, extending not only to external and internal decoration, but also to furnishings and even minor fittings. As a result the Palace constitutes the supreme example of Victorian Gothic.

The architectural impact of the Palace complex is difficult to assess. Direct imitations were few, but no architect of the period could have been unaware of its importance and its indirect influence may well have been greater than appears at first sight.

Of the medieval palace Westminster Hall is an outstanding survival, assessed by the Royal Commission on Historic Monuments for England as 'probably the finest timber-roofed building in Europe'. The Jewel Tower also survives intact, a reminder that as the one time repository of the King's personal treasure it once formed part of what was in origin a genuine royal palace.

In terms of ideas and beliefs the Palace has been the site of Parliamentary institutions from the 13th century and can be said to have become a symbol of democratic institutions as such.

Lastly it can be claimed that a picture of the palace would almost certainly be recognised and identified by more people at home and abroad than any other building in Britain.

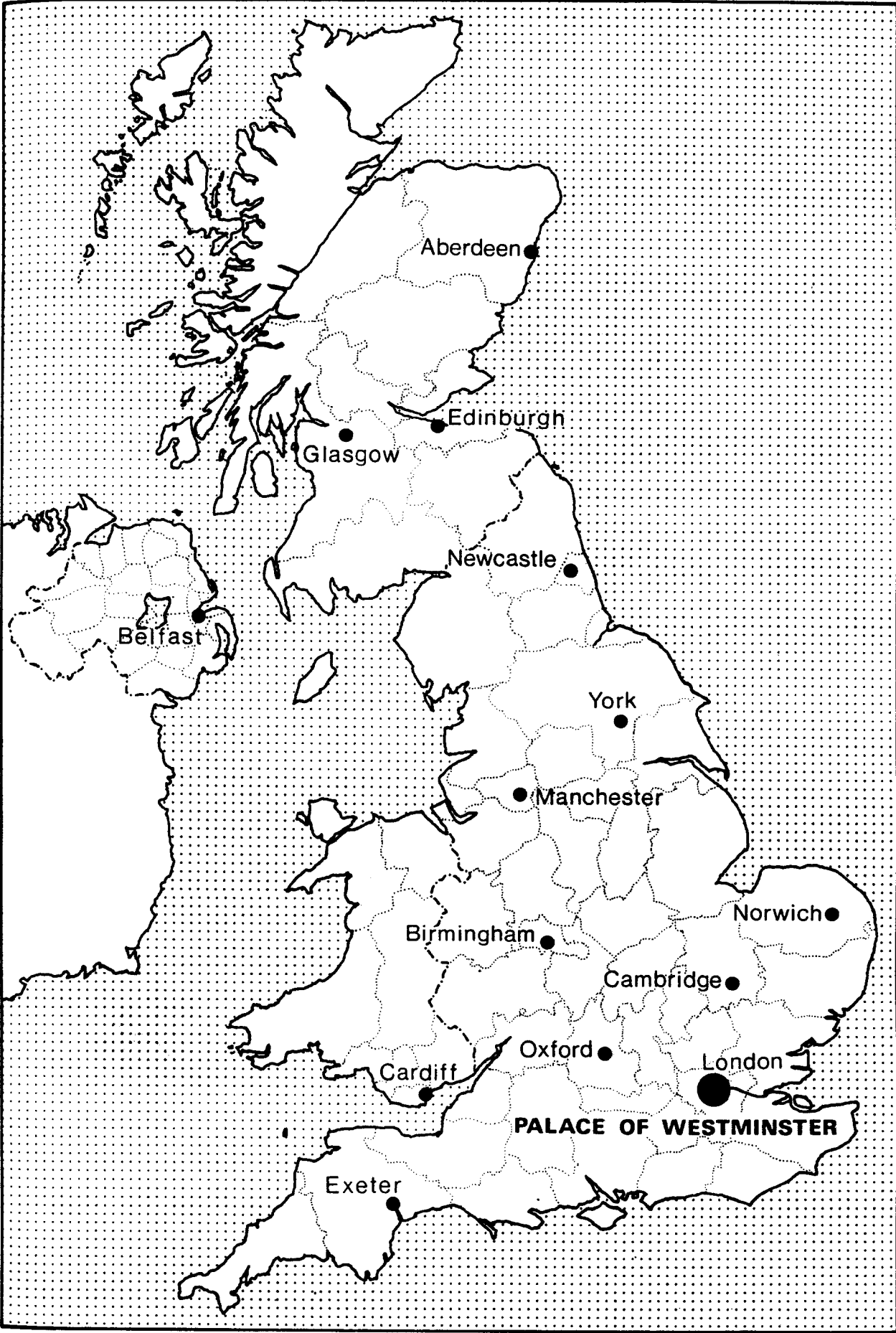
UNESCO Criteria (i), (ii), (iv) and (vi).

Signed (on behalf of State party) Ward

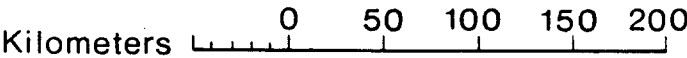
Full name The Hon William Wakegrave MP

Title Minister of State for the Environment
Countryside and Planning

Date



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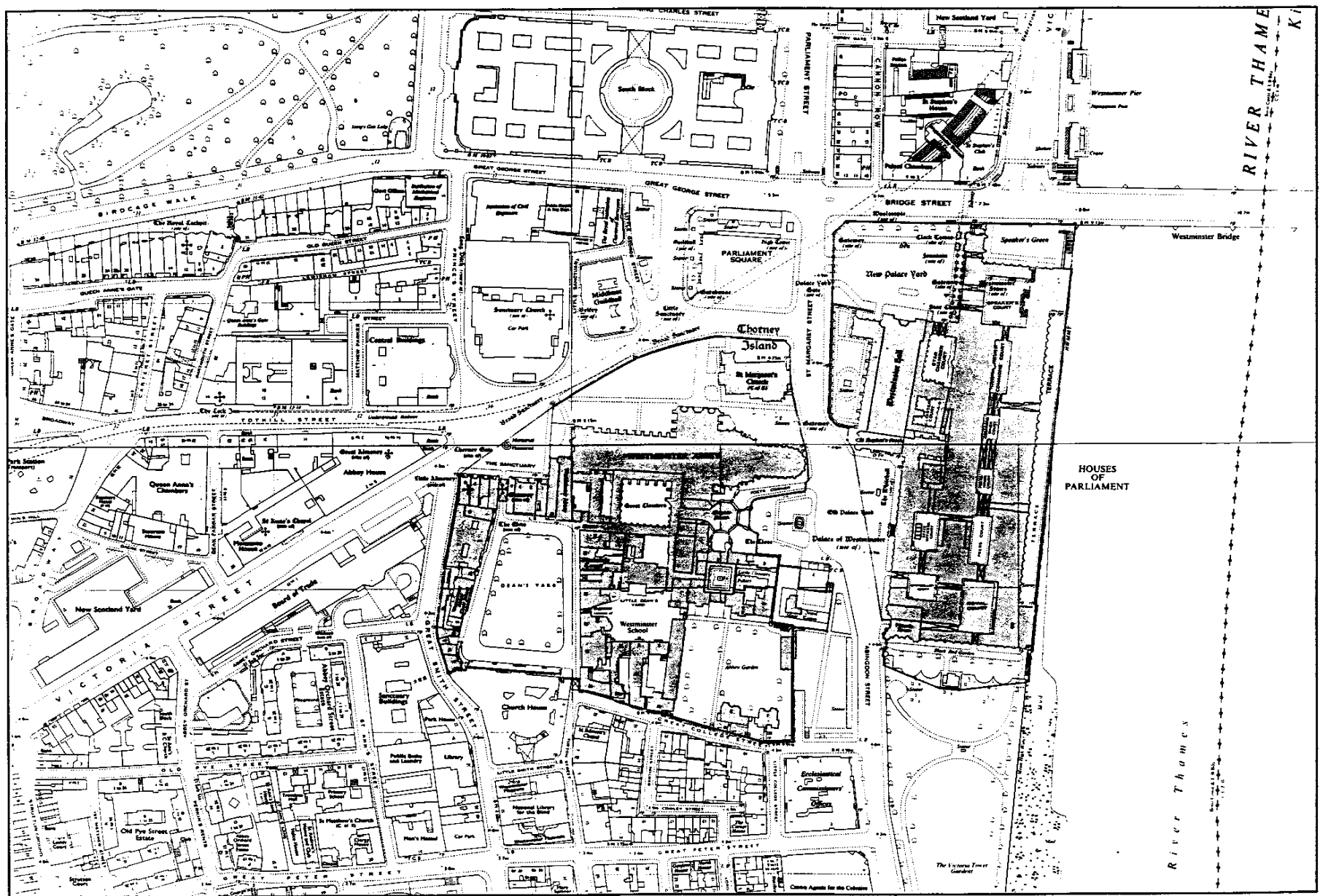


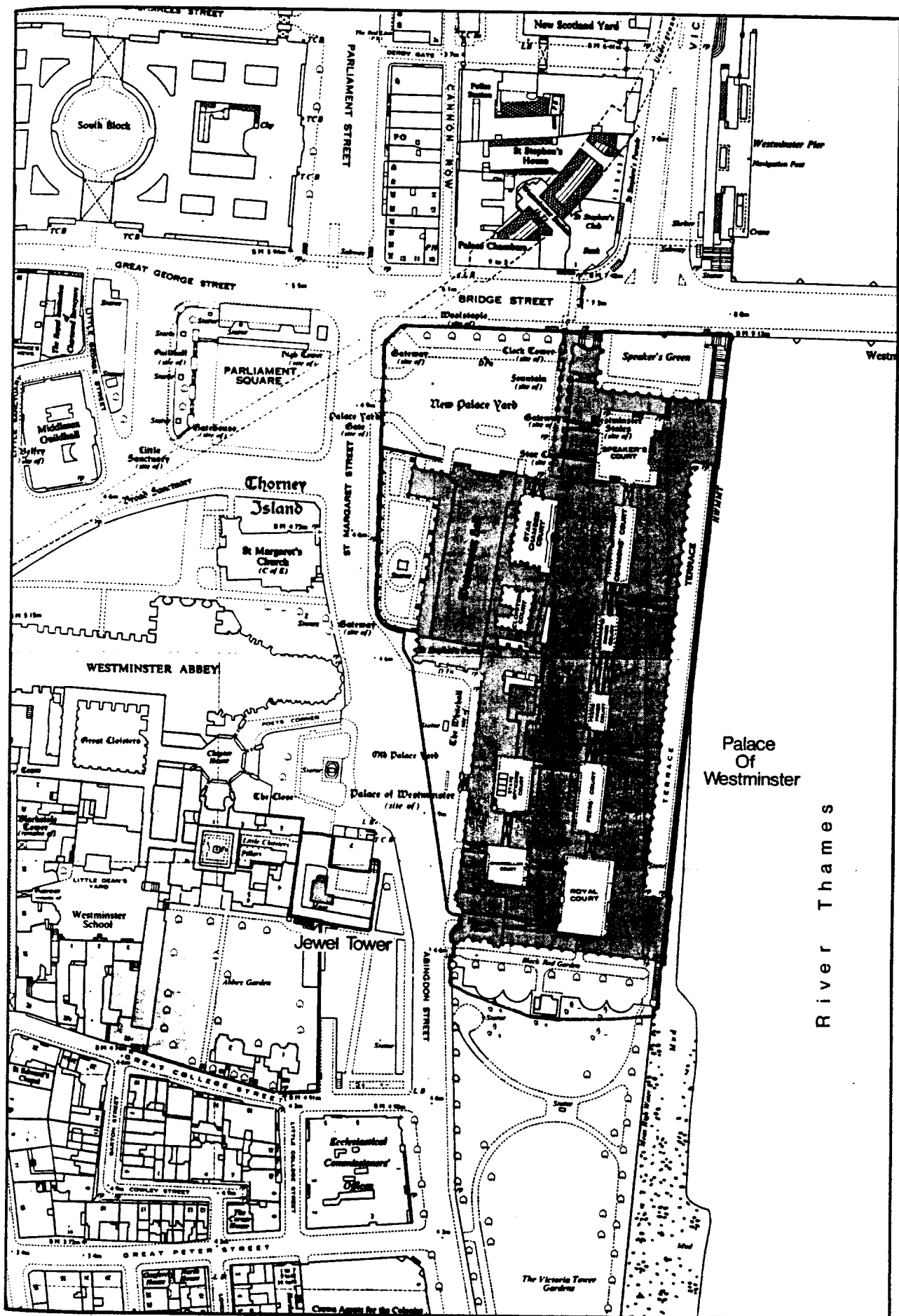
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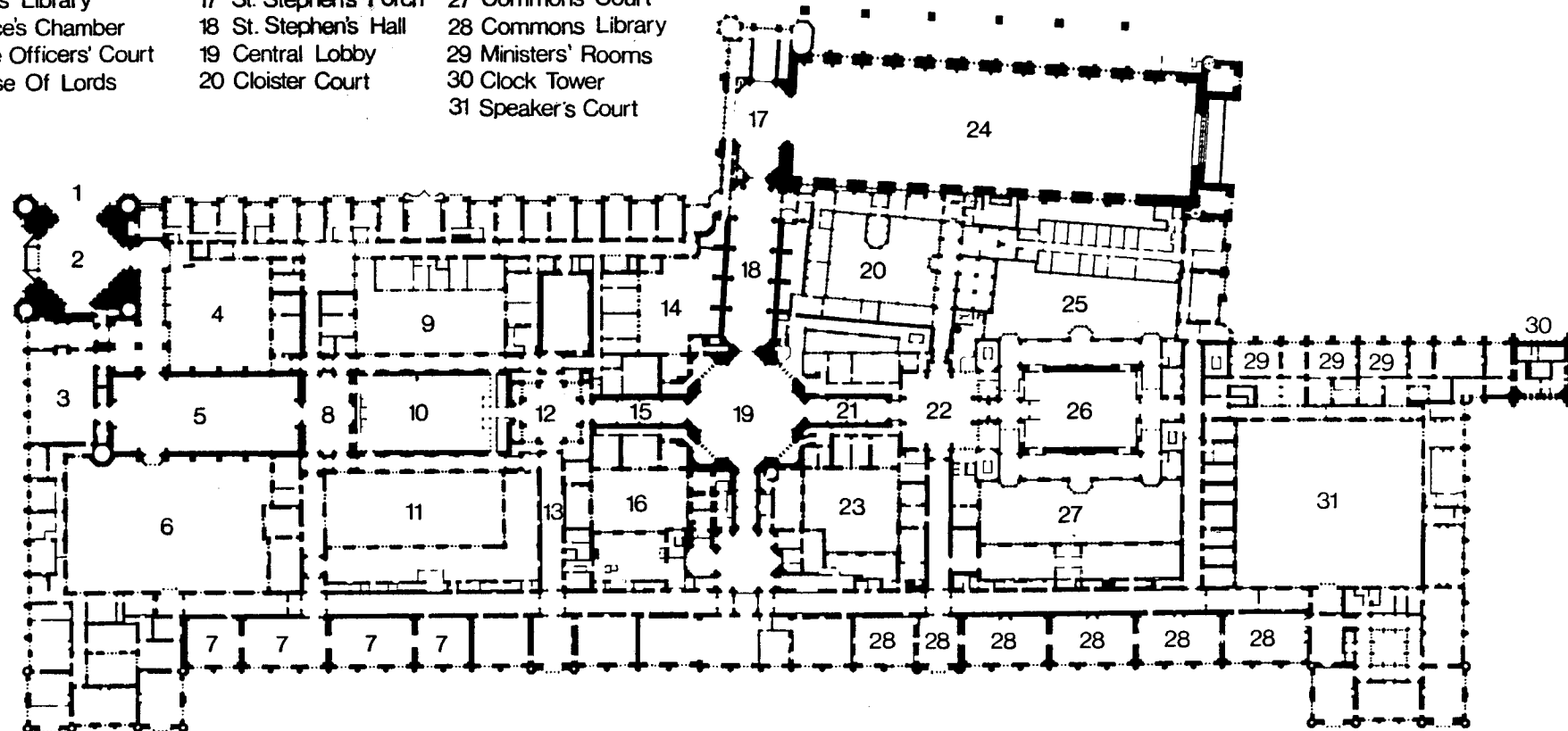
Central London

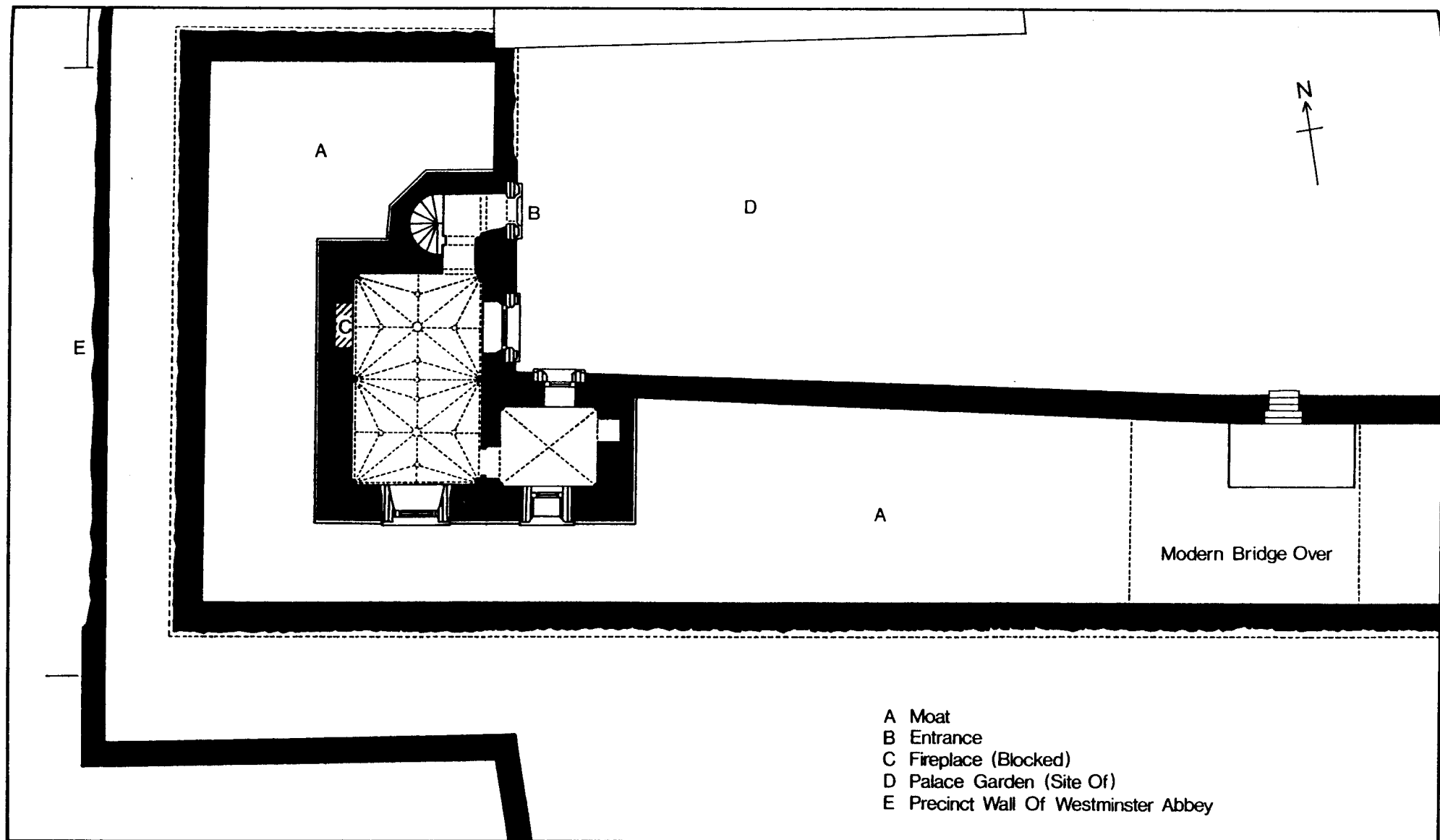
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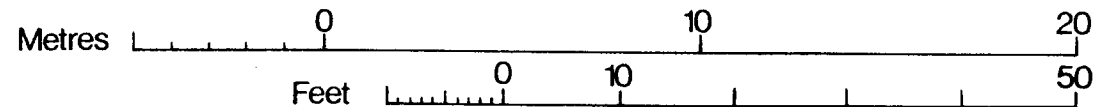
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|-------------------------|------------------------|------------------------|
| 1 Royal Entrance | 11 Peers' Court | 21 Commons Corridor |
| 2 Victoria Tower | 12 Peers' Lobby | 22 Commons Lobby |
| 3 Queen's Robing Room | 13 Law Lords Corridor | 23 Commons Inner Court |
| 4 Chancellor's Court | 14 St. Stephen's Court | 24 Westminster Hall |
| 5 Royal Gallery | 15 Peers' Corridor | 25 Star Chamber Court |
| 6 Royal Court | 16 Peers' Inner Court | 26 House Of Commons |
| 7 Peers' Library | 17 St. Stephen's Porch | 27 Commons Court |
| 8 Prince's Chamber | 18 St. Stephen's Hall | 28 Commons Library |
| 9 State Officers' Court | 19 Central Lobby | 29 Ministers' Rooms |
| 10 House Of Lords | 20 Cloister Court | 30 Clock Tower |
| | | 31 Speaker's Court |

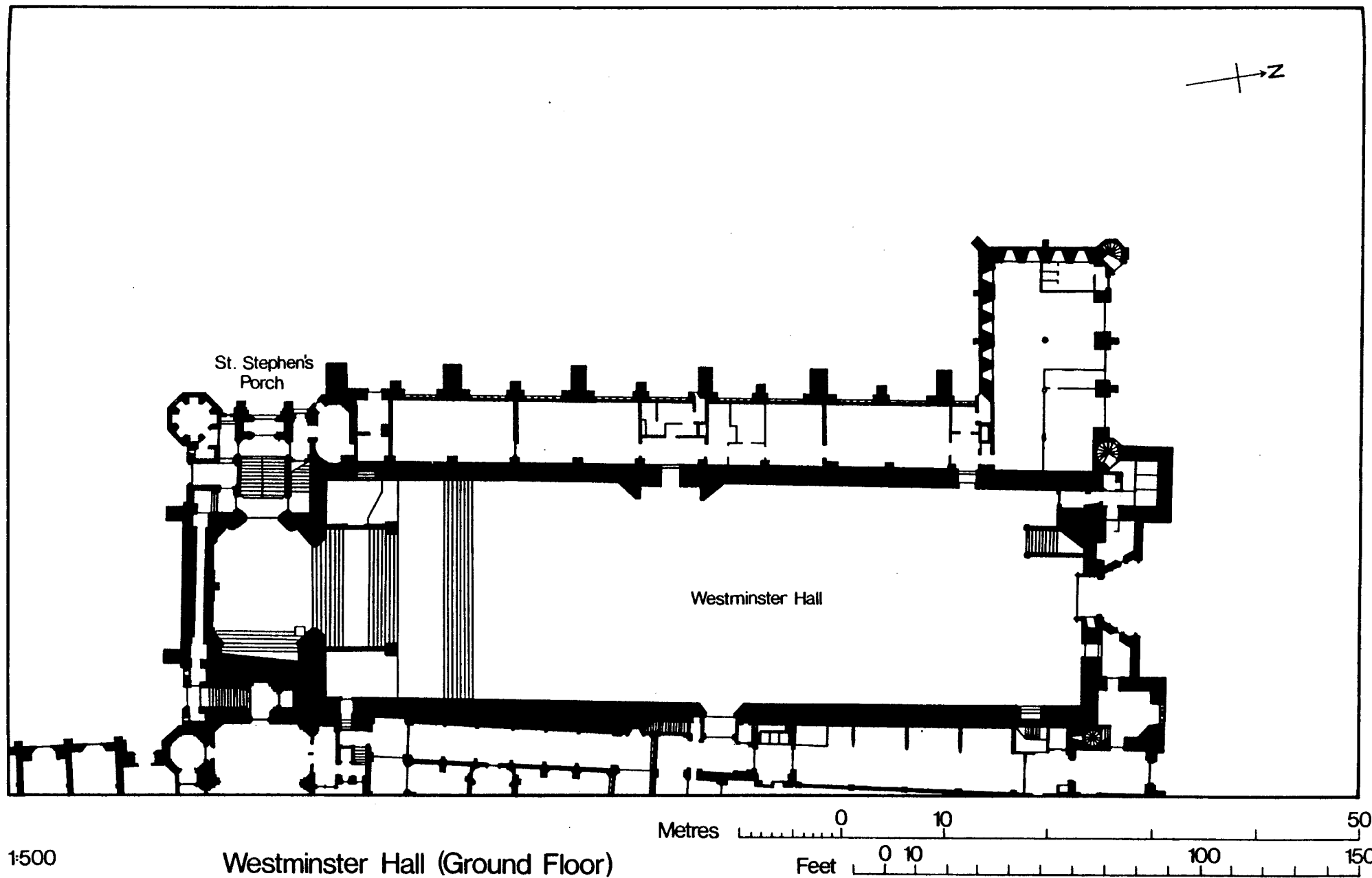


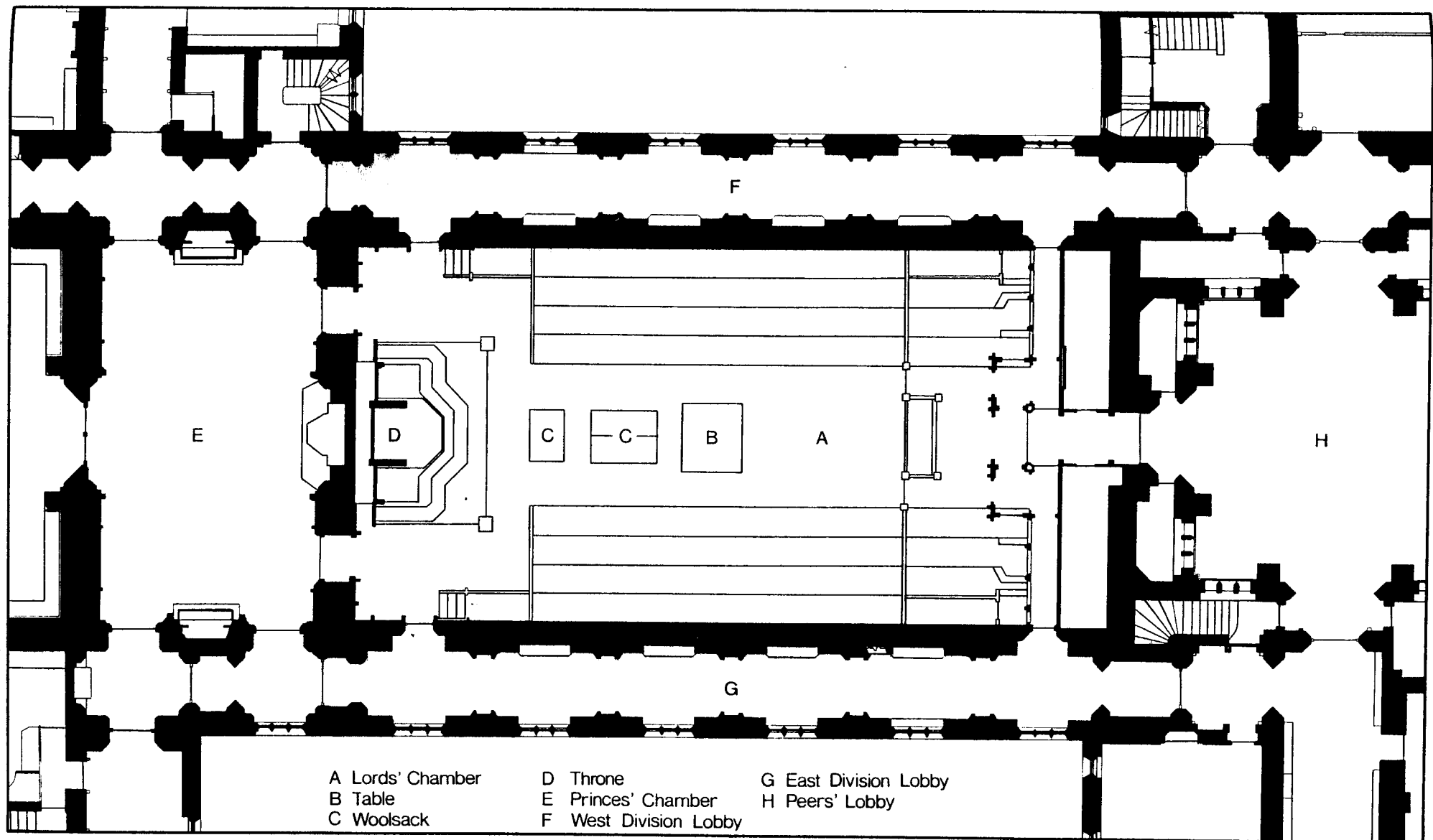


1:200

The Jewel Tower

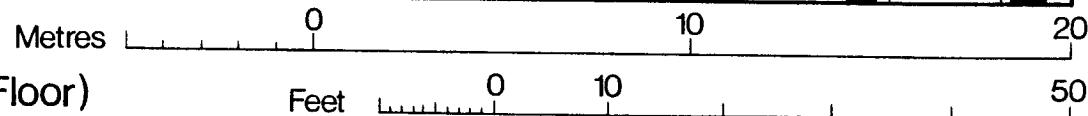






1:200

The Lords' Chamber (Principal Floor)



THE PALACE



1. The Palace 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° 426

A) IDENTIFICATION

Nomination : Westminster Palace

Location : City of Westminster, London

State Party : United Kingdom

Date : December 23, 1986

B) ICOMOS RECOMMENDATION

That the inclusion of the proposed cultural property on the World Heritage List be deferred.

C) JUSTIFICATION

On 16 October 1834, a fire almost completely destroyed the old Westminster Palace. Since 1547, it had been the seat of regular parliamentary assemblies. Previously (prior to the acquisition of Whitehall in 1529 and prior to the construction of St. James' Palace in 1532), it was the principal residence of the kings of England, from Edward the Confessor to Henry VIII.

The reconstruction of a new Westminster Palace by Barry and Pugin beginning in 1835 translates, by aesthetic choices which at that time were very avant-garde, a clear political determination. The seat of Parliament, which includes to the south of a central tower, the House of Lords, and to the north, the House of Commons, illustrates in colossal proportions, the grandeur of the constitutional monarchy and the principle of the bicameral system. It covers 3.3 hectares of land; its facade, situated along the Thames, is 266 m in length; Victoria Tower, to the south, rises to 98 m; the Clock Tower (Big Ben), to the north, is 96.3 m tall. The ensemble is constructed in the Gothic Tudor style, so as to show, by a deliberately English historical reference, the national character of the monument.

Although only completed in 1888, the construction of this vast complex of towers, galleries, meeting rooms, commission rooms, libraries and apartments grouped around some precious vestiges of medieval times (the main three are Westminster Hall, the chapel of Saint Mary of the Crypt and the Jewel Tower), was mainly carried out between 1840, when the first stone was laid, and 1858, when Victoria Tower was completed. The House of Lords began to be used on 15 April 1847, and the House of Commons, on 30 May 1850, and was then used permanently when the parliamentary session opened on 3 February 1852.

This enormous site, which required more than 21,000 m³ of stone, not to mention the blocks of Portland and Anston limestone which Armstead, Thomas and their assistants used to sculpt over 300 statues representing, in addition to the saints, protectors of the Kingdom, the kings and queens of England from the Norman Conquest to the reign of Queen Victoria, cost over 2 million pounds sterling. The undertaking mobilized a host of craftsmen and artists for several decades, owing to the care taken with respect to the interior decoration and the furnishings by a Royal Fine Arts Commission instituted in 1841 under the chairmanship of the Prince Consort.

ICOMOS has already mentioned Westminster Palace in one of its 1986 evaluations as being one of the most significant monuments of Neo-Gothic architecture, and approves a nomination which would easily be justifiable for several reasons. Among the vestiges of the medieval period, Westminster Hall, rebuilt in 1394-1399 by Henry Yevele, is a key monument of Perpendicular style, and its admirable oak roof, the work of Hughes Herland, master carpenter of Henry II is one of the greatest achievements of Medieval construction in wood. In and of itself and in spite of repairs to some parts (notably the House of Commons) following damage during World War II the new Westminster Palace is an outstanding, coherent and complete example of Neo-Gothic style, with the magnificent interiors of the Royal Gallery, the House of Lords, the Central Lobby, the House of Commons, etc. The palace is also a vivid symbol of one of the oldest parliamentary institutions in the world. Victoria Tower holds 3 million archival documents, including all acts of Parliament since 1497; Westminster Hall was the theater of extraordinary assemblies in which Edward II and Richard II were deposed; associated with the site are the memories of the struggle of Pym and Hampden to preserve constitutional power, the speeches of Burke in defense of the American colonies and those of Wilberforce against slavery - a heavy historical responsibility that the men of the 19th century took up and did not abandon.

However, ICOMOS regrets the very restrictive delimitation proposed for the inclusion of the site on the World Heritage List.

With the exception of the Jewel Tower, the southwest angle of the old Westminster Palace, only the Parliament buildings, to the east of St. Margaret Street, Old Palace Yard and Abingdon Street have been proposed. Although this proposal is defensible, it seems extremely regrettable that the nearby and complementary ensembles of St. Margaret's and Westminster Abbey have been excluded.

Westminster Abbey, where all the kings of England have been crowned since 1066, is inseparable from the parliamentary history of the Kingdom. Prior to 1547, when the king granted the Commons the chapel of St. Stephen, they had no seat in the palace and held their meetings in the Abbey, either in the chapter house, or in

the refectory. St. Margaret's, a charming Perpendicular-style construction, continues to be the parish church of the House of Commons.

Since Charles Barry and Augustus Welby Pugin deliberately chose stylistic references for the ensemble close to Westminster Abbey, the disassociation of the two ensembles, which are topographically similar and historically linked, would equally harm appropriate aesthetic understanding of the 19th-century Neo-Gothic Palace.

There is little need to add that the best suggestion, to regroup the monument complex comprising Westminster Abbey, St. Margaret's, the Jewel Tower and Westminster Palace within a perimeter extending from the Thames to the east, Parliament Square to the north and College Street to the south, by the unique quality of a thus constructed cultural property, is in perfect accordance with the criteria for inclusion on the World Heritage List.

ICOMOS, May 1987

ICOMOS

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LISTE DU PATRIMOINE MONDIAL N° 426

A) IDENTIFICATION

Bien proposé : Palais de Westminster

Lieu : Cité de Westminster, Londres

Etat partie : Royaume Uni

Date : 23 Décembre 1986

B) RECOMMANDATION DE L'ICOMOS

Que l'inscription sur la Liste du Patrimoine mondial du bien culturel proposé soit différée.

C) JUSTIFICATION

Le 16 octobre 1834, un incendie détruisait presque entièrement l'ancien Palais de Westminster. C'était, depuis 1547, le siège des assemblées régulières du Parlement. Auparavant (antérieurement à l'acquisition de Whitehall en 1529 et à la construction de St. James' Palace en 1532), il avait été la résidence principale des rois d'Angleterre, d'Edouard le Confesseur à Henri VIII.

La reconstruction d'un nouveau Palais de Westminster par Barry et Pugin à partir de 1835 traduit par des choix esthétiques alors très nouveaux une volonté politique évidente. Le siège du Parlement, qui dispose, au sud d'une tour centrale, la Chambre des Lords et, au nord, la Chambre des Communes, illustre dans des proportions colossales la grandeur de la monarchie constitutionnelle et du principe bicamériste. Il couvre 3,3 hectares de terrain; sa façade, le long de la Tamise, a 266 m de long; la Tour Victoria, au sud, s'élève à 98 m; la Tour de l'Horloge (Big Ben), au nord, à 96,3 m. L'ensemble est bâti en style gothique Tudor, pour bien manifester, par une référence historique délibérément anglaise, le caractère national du monument.

Bien qu'elle ne se soit terminée qu'en 1888, la construction de cet immense complexe de tours, de galeries, de salles d'assemblée, de salles de commissions, de bibliothèques et d'appartements regroupés autour de quelques précieux vestiges d'époque médiévale (les trois principaux sont Westminster Hall, la chapelle Sainte-Marie-de-la-Crypte et la Tour des Joyaux), a été, pour l'essentiel, conduite entre 1840, date de la pose de la première pierre, et 1858, date d'achèvement de la Tour Victoria. La Chambre des Lords entra en service le 15 avril 1847, la Chambre des Communes à partir du 30

mai 1850, puis de façon permanente, à l'ouverture de la session parlementaire du 3 février 1852.

Cet énorme chantier qui nécessita plus de 21.000 m³ de pierre, sans compter les blocs de calcaire de Portland ou d'Anston dans lesquels Armstead, Thomas et leurs aides sculptèrent plus de 300 statues représentant, à côté des saints protecteurs du royaume, les rois et reines d'Angleterre de la conquête normande au règne de Victoria, coûta plus de 2 millions de livres sterling. Il mobilisa pendant plusieurs décennies une foule d'artisans et d'artistes en raison même du soin qui fut accordé au décor intérieur et au mobilier par une Commission royale des Beaux-Arts instituée en 1841 sous la présidence du Prince-Consort.

L'ICOMOS, ayant déjà cité dans une de ses évaluations de 1986 le Palais de Westminster comme l'un des monuments les plus significatifs de l'architecture néo-gothique, ne peut qu'approuver une proposition d'inscription qu'il serait facile de justifier à plusieurs titres. Parmi les vestiges d'époque médiévale, Westminster Hall, reconstruit en 1394-1399 par Henri Yevele, est un monument-clé du style perpendiculaire et son admirable comble en chêne, oeuvre de Hugues Herland, le maître-charpentier d'Henri III, l'une des grandes réussites de la construction médiévale en bois. En soi, et malgré les réfections de certaines parties (notamment la Chambre des Communes) après les dommages de la Seconde guerre mondiale, le nouveau Palais de Westminster est un exemple éminent, cohérent et complet de style néo-gothique, avec les magnifiques espaces intérieurs de la Galerie Royale, de la Chambre des Lords, du Vestibule central, de la Chambre des Communes, etc. Le palais est aussi un symbole évident de l'une des plus anciennes institutions parlementaires du monde. La Tour Victoria conserve trois millions de documents d'archives : tous les actes du Parlement depuis 1497; Westminster Hall a été le théâtre des assemblées extraordinaires où furent déposés Edouard II et Richard II; le souvenir des luttes de Pym et Hampden pour le pouvoir constitutionnel, des plaidoyers de Burke en faveur des colonies d'Amérique, de ceux de Wilberforce contre l'esclavage s'attache à un site dont le XIXe siècle a assumé sans l'abolir la lourde charge historique.

Toutefois, l'ICOMOS ne peut que regretter la délimitation très restrictive proposée pour l'inscription sur la Liste du Patrimoine mondial.

A l'exclusion de la Tour des Joyaux, angle sud-ouest de l'ancien Palais de Westminster, seuls les bâtiments du Parlement, à l'est de St. Margaret Street, Old Palace Yard et Abingdon Street, ont été retenus. Bien que cette proposition soit défendable, il paraît extrêmement regrettable que les ensembles proches et complémentaires de Sainte-Marguerite et de l'abbaye de Westminster aient été exclus.

L'abbaye de Westminster, où tous les rois d'Angleterre ont été couronnés depuis 1066, est indissolublement liée à l'histoire parlementaire du royaume : avant 1547, où le roi leur accorda la chapelle Saint-Etienne, les Communes n'avaient pas de siège au palais et se réunissaient à l'abbaye, soit dans la salle capitulaire, soit dans le réfectoire. Quant à Sainte-Marguerite, charmante construction de style perpendiculaire, elle reste l'église de la Chambre des Communes.

Charles Barry et Augustus Welby Pugin ayant délibérément choisi dans l'ensemble proche de l'abbaye de Westminster des références stylistiques, la dissociation de deux ensembles topographiquement proches et historiquement liés nuirait également à une bonne compréhension esthétique du palais néo-gothique du XIXe siècle.

Il est inutile d'ajouter que la proposition qui s'impose, regroupant dans le périmètre compris entre la Tamise à l'est, Parliament Square au nord et College Street au sud, le complexe monumental de l'abbaye de Westminster, Sainte-Marguerite, la Tour des Joyaux et le Palais de Westminster, répondrait parfaitement, par la qualité unique du bien culturel ainsi constitué, aux critères d'inscription sur la Liste du Patrimoine Mondial.

ICOMOS, Mai 1987