

Nomination of
**The GREAT
SPAS** *of Europe*



for inclusion on the
**World Heritage
List**

Volume I: *City of Bath*, United Kingdom



Roman Great Bath and
the Abbey Church of
St Peter and St Paul

11. *City of Bath* (UNITED KINGDOM)

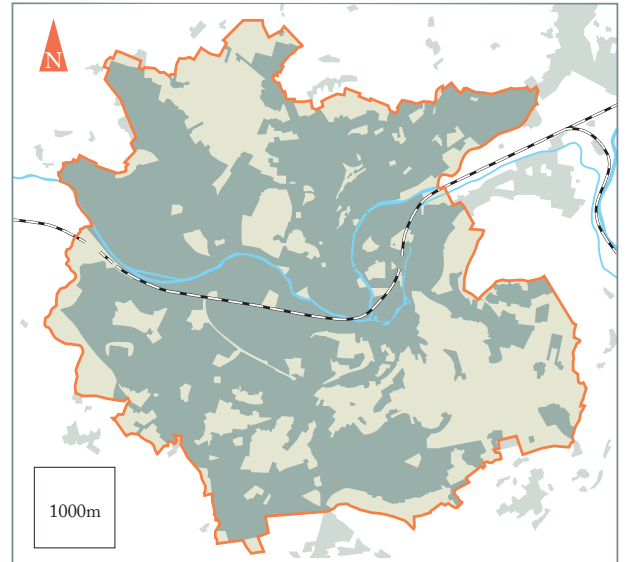
Introduction

Bath is held to be one of the early and outstanding spa towns of Europe and the '*City of Bath*' was inscribed on the UNESCO World Heritage List in 1987. The reasons behind this were primarily for the significance of its archaeology and eighteenth century architecture. Although the role of the city as a spa was acknowledged briefly then, the merits and values of the spa and related activities in the city were not accredited.

In the centre of Bath are the Hot Springs, the baths and the Abbey. The hot springs were sacred to the Romans, initiating a continuous tradition of healing. The city flourished particularly during the eighteenth century after visits by Royalty. Then a new town was built devoted to leisure, pleasure and fashion and replacing the walled city. Treatments encouraged exercise in the surrounding therapeutic and recreational spa landscape.

The spa city is celebrated for its exceptional Georgian town planning, Palladian architectural ensembles, squares and crescents. It has sustainably managed its hot springs for 2,000 years, providing visitors with medical care and diversions. Bath doctors pioneered diagnostic medicine. The surrounding landscape was managed and used for exercise and recreation as part of the cure. Masters of the Ceremony devised and policed the 'Rules of Bath' contributing to a polite society and forming a model for many spa towns of the nineteenth century on the continent.

City of Bath has some 86,000 residents that live within the nominated property. It is a lively retail centre, home to two universities and a teaching hospital, a spa and is a major tourist destination.



- Boundary of the component spa town
- Urban fabric within the component spa town
- Urban fabric outside the proposed boundary of the component spa town

View north to the Royal Crescent (left) and Circus (right)



Location and setting

City of Bath lies on the River Avon and is some 156km west of London and 17km southeast of the City of Bristol. The River Avon is a defining feature of the city. The hot springs and the old walled city lie on its right bank with the slopes of Lansdown and the Cotswolds rising northwards from here.

A limestone plateau with a carapace of hills defines the south side of the river valley, extending in an arc enclosing the south side of the city. In the centre is the single high vantage point of Beechen Cliff - which offers expansive views of the city together with extensive views east and west along the river valley - which abruptly changes the course of the river to direct it westwards.

The City is surrounded by extensive countryside and this is protected by means of a designated Green Belt. This ensures the open character of hills and countryside around the city are protected generally from intrusive development. At the same time the designation of an overlapping Area of Outstanding Natural Beauty protects the character of the countryside.

Principal features described

The description of the component part has been sub-divided into the following:

- Historic urban landscape of the 'Great Spa'
- Springs
- Urban ensemble of the spa town
- Therapeutic and recreational spa landscape
- Spa infrastructure
- Internationalism, scientific, artistic and literary values, events and cultural tradition

Historic urban landscape of the 'Great Spa'

The spatial plan of the nominated property can be divided into:

1. The spa-quarter centred on the cluster of hot springs (which was the focal point for the Roman and medieval town), with its principal baths and pump rooms, Abbey Church and chapels, assembly rooms and early hospitals.
2. The exceptional Georgian 'new town' that surrounds the spa quarter, devoted to leisure, pleasure and fashion, including assembly rooms, Palladian architectural ensembles, squares and crescents, hotels, pleasure grounds, parks and gardens.
3. The wide surrounding countryside that was utilised as a therapeutic and recreational spa landscape.

11.1 Springs

Three anciently-known hot-springs, with a water temperature range of between 44° to 47°C, are located in the centre of the *City of Bath*. They rise under artesian head in a very small area - 20 x 80m - within the former floodplain of the River Avon. They are: King's Spring, the Roman sacred spring which rises beneath the King's Bath (the principal attraction for spa guests until the opening of an adjacent Pump Room in 1706); Cross Bath Spring (the lowest temperature spring, at 44° to 45°C), to the west of King's, which rises through a Roman reservoir into the Cross Bath; and the Hetling Spring (the hottest, at 46° to 47°C, also known at various times as the Common Spring or Hot Bath Spring). They are unique in the British Isles as being the only truly 'hot' (>30°C) springs, out of a total of only six known occurrences of thermal springs. They are of the geochemical type CaNa-SO₄-Cl and contain 43 minerals (principally calcium and sodium sulphates and chlorides), carbon dioxide (CO₂), and concentrations of radium salts but low amounts of radon. The water is colourless when drawn, after being exposed to light it attracts algae to give the water a green colour. An orange stain from iron salts has been deposited around the edge of the baths.

Collapse structures, known as 'spring pipes' (conical structures infilled with loosely compacted debris of river gravel and clasts of Mesozoic rocks), extend through confining Jurassic and Triassic strata in partially filled cavities to the concealed Carboniferous Limestone. These provide ascent pathways from comparatively large depths to emergence at surface. In terms of geology, Bath is located around 25km ENE of the Mendip Hills, the assumed recharge area for the hot springs. These hills were formed by open folded and tectonically (Variscan) interrupted Carboniferous limestones (thrusts and numerous aults), with Devonian and Silurian rocks in the nuclei of anticlines, together with a Mesozoic cover. The large limestone basinal structure contains a complete Carboniferous succession up to 4km thick and extends to high-ground outcrops on the Mendip Hills, Broadfield Down and Clifton Down to the West and beyond Wickwar to the North.

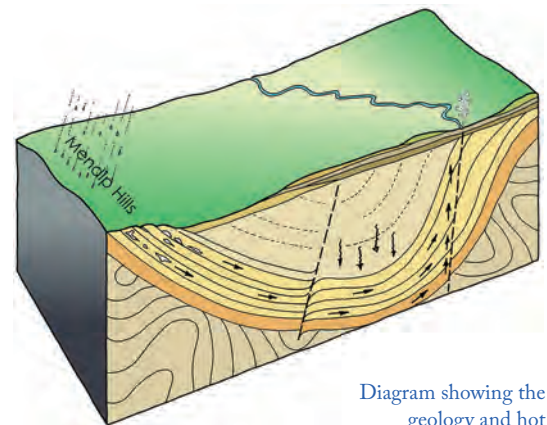


Diagram showing the geology and hot water below Bath

The Bath Hot Springs are of meteoric post-glacial origin and are in chemical equilibrium with their host rock of the Carboniferous marine limestone of the Mendip Hills. The spring water is known to have precipitated between 1,000 and 10,000 years ago, with a best estimate in the region of 5,000 years. The water circulates to depths of at least 2.5km within a confined Carboniferous Limestone aquifer where it has been heated to at least 64°. For the ascent, a permeable highly fractured fault zone is assumed to be the conduit. The total yield of sources in Bath reaches 1.25 million litres per day. A system of Roman and modern pipe routes is developed in Bath (Thermae Bath Spa, Gainsborough Hotel, Pump Room, Roman Baths Museum, Cross Bath). The Roman Great Drain is constructed to discharge used water into the River Avon. Therapeutic benefits of the water are not officially recognised. "Fuller's Earth" (a very fine clay consisting of attapulgite and/or bentonite) was used traditionally as a peloid or poultice, but is no longer in use.

The first statutory protection for the Hot Springs dates from 1925, their protection now by Act of Parliament (1982) in three designated concentric risk areas under the care of Bath and North East Somerset Council. The three springs rise into pools where bathing has taken place from antiquity. The King's Spring rises into what was a pool sacred to the Romans and the Celts and is now the King's Bath. The spring below the Cross

Bath rises through a Roman reservoir into an open-air pool. The Hetling Spring rising below Hot Bath Street serves the Hot Bath and The Gainsborough Spa Hotel.

11.2 Urban ensemble of the Spa Town

The three hot springs are a short walk between each other and each spring supplied water to its own bath and a pump room. The cluster of springs were embraced by the walls of the principal Roman settlement and for nearly 1500 years these walls defined the city through the medieval period up to 1707 when the wall was breached with the construction of Trim Street. After the Reformation the stewardship of the hot springs had been devolved to the City Corporation. It improved the centre within the walls with the construction of new access roads between and to the baths with Bath Street and York Street so concentrating spa-related activity around the principal spa buildings of baths and pump rooms. Within the walls the Abbey Church and two other chapels associated with the springs reinforced the connection between faith and a cure. The first two assembly rooms were built adjacent to the medieval wall and here the first parading took place until the 1740s with the construction of the North and South Parades.

11.2.1 Building ensembles connected to ‘curative’ waters

11.2.1.1 King’s Bath (from the twelfth century)

An open-air pool over the King’s Spring is probably from the Norman monastery with foundations built above the Roman floor. The structure surrounding the pool is mainly seventeenth century with additions from the eighteenth and nineteenth centuries and the 1970s.

11.2.1.2 Cross Bath (from the thirteenth century)



A Roman reservoir lies below its structure was recorded in the late thirteenth century and described in 1540. The structure above ground was rebuilt in 1783-84 by Thomas Baldwin and again by John Palmer in 1798. It was converted in 1829-30 and in 1854. The bath was enlarged in 1885 and a roof removed in 1952. It was restored from 1999-2003 and is used as an open pool as part of the Bath Thermae ensemble.



11.2.1.3 Hot Bath (1778)

Known as the ‘Hot Bath’ because its water issued from the hottest of the springs (the Hetling Spring). The building was built in 1775-78 by John Wood the Younger who introduced gender privacy for the first time in a bath. The building was restored in 1925-27 and recently from 1999 – as treatment rooms within Bath Thermae.



11.2.1.4 The Grand Pump Room ensemble (1790-95)



The present Grand Pump Room, built on the site of the First Pump Room of 1704-06, was started by Thomas Baldwin from 1790-95 but completed by John Palmer after 1793. Colonnades were added between 1785-91; the open one on the north side intended to prevent traffic encroaching to the front of the Pump Room. Visitors were entertained with music from a resident band while they drank water (the Pump Room Trio continues this tradition today). The colonnade on the south was changed by adding a suite of massage and douche baths but was replaced by the present building 1971. The Pump Room was extended on its east side in 1895-97 to embrace the then recently discovered remains of the Roman baths. The Roman Temple precinct below the Pump Room was excavated from 1981-83 and is open to the public.

11.2.1.5 Cross Bath Pump Room (1798)

This complex building was reconstructed by John Palmer in 1798 to contain, *inter alia*, a small pump room on its north side.



11.2.1.6 Hetling Pump Room (1804)



Close to the Cross Bath is the Hetling Pump Room of 1804. Possibly built by John Palmer, it was discrete (popular with celebrities and patients who wanted privacy) and accessible by a coach.

11.2.1.7 John's Hospital (from twelfth century and eighteenth century) with the Chapel of St Michael within

St John's Hospital was founded 1180 as a home for poor men and provides now almshouses. The earliest building is the Chapel of St Michael replaced its twelfth century

predecessor. Rebuilt in 1723 by William Killigrew and altered in 1879. John Wood the Elder rebuilt the lodging house in 1726 (subsequently rebuilt in 1953-56). Elements of the Elizabethan hospital survive in Chandos House 1729-30 and this was renovated in 1982-84.

11.2.1.8 Leper Hospital with sixteenth century St Mary Magdalen Chapel - restored 1761

The present building is on the site of a former hospital of 1495 built outside the city walls, known as the 'Leper Hospital' and used as a hospital in the Civil War. Restored in 1751. Its nearby chapel St Mary Magdalen of c.1495 is Bath's only pre-sixteenth century building.



11.2.1.9 Bellott's Hospital (1608/1859)

Founded in 1608 as accommodation for poor people and rebuilt in 1859.

11.2.1.10 St Catherine's Hospital (fifteenth century/1829/1986)

An early fifteenth century foundation, St Catherine's Hospital was built around a courtyard and rebuilt in 1829 then converted into flats in 1986.

11.2.1.11 Royal National Hospital for Rheumatic Diseases (1739-42)

The General Hospital in Upper Borough Walls of 1739 was built to a design by John Wood from 1738 and was opened four years later as the General Hospital. It was built from 1739 by subscription (as the General Hospital), with funds collected after sermons and by the Master of the Ceremonies from both visitors and residents of Bath. In 1793, an attic storey was added to Wood's building to a design by John Palmer. A supply of mineral water taken from the King's Spring was fed through pipes in Union Street to supply treatments baths in the hospital.

It was extended with the addition of an attic. A second building of a similar size was built in 1850 west of the site. It received a Royal Warrant in 1887 and became the Royal Mineral Water Hospital.



11.2.1.12 Former United Hospital (1824-26, now the Gainsborough Hotel)

The hospital building on the south side of the Hot Bath was built as a charitable foundation known as the Pauper Charity and then known as the Bath City Infirmary. Built from 1824-26 to a design by John Pinch the Elder. An attic storey was added in 1861 and the Albert Wing in 1890 with a chapel and alterations in 1864. An extension and a second chapel were built in 1897-98. After housing the City of Bath Technical College, it was converted in 2015 to be the Gainsborough Spa Hotel.

11.2.1.13 Thermae Bath Spa

The Thermae Bath Spa replaced treatment rooms and baths had become out of date with the creation of a purpose-built spa ensemble drawing water from the Hetling Spring. A new spa building was built on the site of a redundant swimming pool and it incorporated the Hot Bath that was refurbished to provide treatment rooms. The adjacent House of Antiquities and Number 8 Bath Street was included to provide an entrance and front of house space. The nearby Cross Bath and the Hetling Pump Room are included as part of the spa ensemble.

11.2.2 Buildings for leisure and pleasure

Many visitors came to Bath for pleasure and leisure. After prayers in the Abbey Church, the Grand Pump Room was the focal point for fashionable society to meet and take the waters. This was followed by communal breakfasts taken in the first assembly rooms followed by walking in the associated pleasure grounds. From 1740 parading on North and South Parades became an essential part of the daily routine and later walking along the new architectural ensembles of Queen Square, the Circus and the Royal Crescent. Doctors encouraged walking or riding in the countryside and for example along the rim of Beechen Cliff which offered an attractive prospect across the city. Balls and assemblies were held in the Guildhall and the three assembly rooms of which the present Assembly Rooms remain as testimony to this. Concerts and recitals were held in the assembly rooms, Guildhall, theatres and churches. Gaming was endemic throughout the eighteenth century and this took place in the Assembly Rooms, Sydney Hotel and coffee houses. More sedentary leisure could be found in coffee shops, with books from subscription libraries and listening to improving lectures.

11.2.2.1 Orange Grove (1572/1730s)

The square space was, originally, the churchyard to the Bath Priory. In 1572, it was the first urban space in Bath to be laid out as a public space for recreation. It was transformed in the 1730s with gravel walks and rows of trees. The terrace of shops on the south side was built in 1705-08 but altered in 1895-97 by C.E. Davies to create a uniform façade.



11.2.2.2 Terrace Walk (from 1705)

Terrace Walk was the first of a sequence of parades. The pavement in front of a terrace of shops above the medieval walls extended promenades from the adjacent Orange Grove. The walk offered a prospect east across Parade Gardens to the river and the Bathwick Hills. The terrace included shops, coffee shops, circulating library and until 1805, Thayer's Assembly Rooms and Long Room (now gone). In the eighteenth century the parades became an essential meeting place for visitors to Bath and parading with The Company was an essential part of the daily routine.

11.2.2.3 Queen Square (1728-36)



Begun by John Wood the Elder in 1728, the original intention was to encourage assembly within an enclosed space. The square was finished in 1736 to provide lodgings for visitors. The palatial Palladian façade of seven houses on the north side faces into the square. Here formal gardens had been arranged around a central obelisk and a pool but were replaced by

informal lawns and mature trees. Queen Square is the first of John Wood the Elder's masterpieces and the beginning of one of Europe's most important urban architectural sequences to the circus and the Royal Crescent.

11.2.2.4 North and South Parades, Duke Street and Pierrepont Street (1740 -1748)

John Wood envisaged an ambitious urban essay of the Royal Forum to be built alongside the river. North and South Parades and the connecting Duke and Pierrepont Streets were the only components completed. North Parade extended the existing pavements from Orange Grove and Terrace Walk. The pavements are high above the pleasure gardens, now Parade Gardens, and the river, and offers prospects across the river to the hills beyond. North Parade was a summer promenade shaded from the sun, contrasting with South Parade which benefited from the winter sun as well as proffering views south to Prior Park and Beechen Cliff.



11.2.2.5 The Circus (King's Circus, 1754-66)



The last scheme by John Wood the Elder was the Circus, and this was designed also to provide a place of assembly. Work started in 1754 but Wood died in 1755, and so the ensemble was completed by 1766 by his son, John Wood the Younger. The design is exceptional with three entrances into the circle so that no view can be had outwards across the central space. Thirty houses are arranged in a circle with at first a paved central space, but this had been grassed by

about 1800. The Circus has very wide pavements that enable promenading between the nearby Assembly Rooms to the east and the Royal Crescent to the west.

11.2.2.6 Royal Crescent (1767-75)



The Royal Crescent is the triumph of Palladian architecture in England and the last of the sequence of three urban masterpieces by the Woods. The crescent was built by John Wood the Younger between 1767 and 1775. The three-centred curve (a semi-ellipse) of thirty houses faces south to the river over gently sloping open fields. The wide pavement in front of the crescent offered promenaders a magnificent architectural backdrop of thirty houses behind them and a prospect to Beechen Cliff in front of them. The crescent became a popular destination for visitors from the eighteenth century.

11.2.2.7 Bath Street (1791-94)

This colonnaded street was laid out from 1791 to 1794 to link the King's Bath and Pump Room with the Cross Bath and the Hot Bath. It is an exemplary model of civic urban intervention by inserting a neoclassical street through the existing Jacobean fabric of the seventeenth century. Thomas Baldwin designed the street in 1789 with semi-circular spaces at both ends. The east end addresses a remodelled entrance to King's Bath. The semi-circular space at its west end embraces the refurbished Cross Bath. The colonnaded pavement provides a street of shops and shelter for pedestrians and, earlier, for chairmen moving between the baths and pump rooms.



11.2.2.8 Pulteney Bridge (1769-74)

Pulteney Bridge was built from 1769-74 to a design by Robert Adam and William Pulteney was intended to link the old city with proposed development on the Pulteney's estate on Bathwick meadows. The three-arched bridge is an unusual structure with terraces of small shops on either side. There have been minor alterations made in the nineteenth century and the pavilion at the west end was moved to enable the construction of Grand Parade. The bridge was restored in 1975.



11.2.2.9 Great Pulteney Street (1789-95)

One of the finest formal streets in Britain, Great Pulteney Street was laid out by 1795 to link Pulteney Bridge with the Sydney Gardens. It is 335 metres long by 30 metres wide (1000 feet and 100 feet) and had been intended to be the principal street in a massive development with nearby squares and terraces on either side but these did not materialise leaving the impressive street isolated. The monumental scale of the street is of terraces of town houses behind economical architectural details on the street façades.

11.2.2.10 Sydney Place (1804-05)

Sydney Place is the only completed component from an ambitious proposal for terraces facing the six sides of Sydney Gardens. However, with the Church, St Mary Bathwick only two terraces of this speculative development designed by John Pinch the Elder had been completed by 1804. Jane Austen and her family lived for a while in Number 4 Sydney Place.

11.2.2.11 The Lansdown Crescent ensemble from 1792

The sublime serpentine form of Lansdown Crescent was built in 1792 by John Palmer and designed to embrace a designed landscape. The sequence of the crescent and its adjacent terraces of Lansdown Place East and Lansdown Place West with Somerset Place at its west end to embrace a steeply sloping open hillside and were designed to create a recreation of a prospect akin to a Claudian landscape.

William Beckford lived in Number 20 Lansdown Crescent and he bought No 1 Lansdown Place West and bridged a gap to house his library. Behind his house extensive gardens reached up Lansdown Hill to Beckford's Ride and Lansdown Tower.

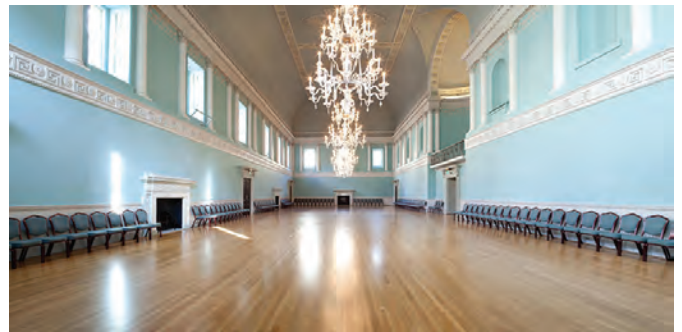


11.2.2.12 Camden Crescent (Camden Place) (1778)

The Camden Crescent ensemble includes Camden Place at its west end and the incomplete crescent that was built by John Eveleigh from 1778. The wide pavement proffered an incomparable prospect south across the valley and City. However, the crescent was not finished after ground at its east-end gave way leading to the collapse of part of building so that only eighteen of the intended thirty-two houses survived.

11.2.2.13 Assembly Rooms (Upper Rooms or New Rooms, 1769- 71)

Built by private subscription by John Wood the Younger, these rooms served as the social heart of the spa from towards the end of the eighteenth century and eventually eclipsed the rooms in the Lower Town. The magnificent rooms ensemble had its own Master of the Ceremonies and are testimony to the fashion for assemblies, dancing, promenading and gaming with a concert room, tea room, card room, reading room and its own cold bath. The building was restored in 1938, and then after bomb damage it was restored again in 1963.



11.2.2.14 House of Antiquities, 8 Bath Street (1797)

At the end of Bath Street adjacent to the Hot Bath is now absorbed into Thermae Bath Spa. The House was built in 1797, by John Palmer for the City of Bath Corporation's to house their growing collection of antiquities and is probably the earliest

archaeological museum in Britain established by a municipal authority. On the main façade are two medieval statues retrieved from the Jacobean Guildhall and these represent King Coel and King Edgar.

11.2.2.15 Masonic Hall Orchard Street (from 1750)

Built in 1750 just outside the city walls to a design by Thomas Jelly, it was altered and extended by John Palmer in 1775 but closed as a theatre in 1805. The building was converted in 1809 to a Roman Catholic Chapel and was converted in 1866 into a Freemason's Hall.



11.2.2.16 BRSLI 18 Queen Square (1830)



Wood's triumphant Queen Square was completed in 1736. The terrace on the west side was completed by John Pinch in 1830 replacing the original proposed two villas with a more regular terrace. Used as library and it is now the premises of the Bath Royal Literary and Scientific Institution and this sustains the tradition of enlightened scholarship and lectures that started in the city in the eighteenth century.

11.2.2.17 Cleveland Pleasure Baths (1817)

The earliest purpose-built swimming pool ensemble in England was constructed from 1815 and opened in 1817. It is likely to have been built by John Pinch, drawing water at first from the river, and then from cold springs to the south. These baths are testimony to open-air swimming and a continuing tradition of cold-water bathing.



11.2.2.18 Garden Loggia in Sydney Gardens 1795 (1835 and 1930)

The loggia that terminates the principal axis in Sydney Gardens is representative of several garden buildings that embellished the Vauxhall. At first the exedra of the loggia supported a 'crescent' of statues but the structure was rebuilt when it was incorporated into the adjacent Sydney House in 1835 and rebuilt again by the City Council in 1938 after the gardens had become a municipal Park in 1909.

11.2.2.19 Bandstand Royal Victoria Park (1887)

A bandstand south of the Royal Avenue in the Royal Victoria Park was built in 1887 by Major Davis. The interesting a parabolic roof was designed to better reflect sound to an audience on the lawns in front of the Royal Crescent.



11.2.2.20 Bandstand Parade Gardens (1925)

A modest octagonal bandstand with a pyramid roof is in the centre of Parade Gardens. It replaced an earlier nineteenth century bandstand. The gardens are the surviving part of the eighteenth century Harrison's Gardens where music was played to customers perambulating in his pleasure gardens.

11.2.3 Accommodation

Bath evolved from a compact city confined by medieval walls. Initially, lodgings were built in the walled city and within a short walking distance from the Abbey Church, springs, baths, pump rooms and, at first, the two Assembly Rooms before these were eclipsed by the Upper Assembly Rooms of 1771. Lodgings were built in early development outside the walls in squares, terraces and crescents until towards the end of the eighteenth century when houses were built for an increasing resident population. From the beginning of the nineteenth century, villas with modest gardens were built with a variety of architectural styles departing from the Palladian classicism that had hitherto prevailed.

11.2.3.1 Royal York Hotel (1769)

The first provincial hotel outside of London was built in George Street north of and away from the congestion of the centre of the city. Designed by John Wood the Younger opened in 1769 as a coaching inn with a yard and stables at the rear. From here a daily stage coach left for London. the hotel hosted Princess Victorian when she visited Bath in 1830. The building acted as a post office until the new office was completed in 1927.

11.2.3.2 Sydney Hotel (or House, 1796-97)

Built by Charles Harcourt Masters as an entrance to the Sydney Gardens Vauxhall. It contained a long room for dancing, as well as coffee, tea and card rooms for people using the gardens. Servants and chairmen were not allowed into the gardens but they were allowed into the public house ('The Tap') which was housed in the basement. For a time, from 1844, the building was a therapeutic hospital and used for hydropathic treatments. The 'Hotel' was also home to Napoleon III on his first visit to Bath. The building now houses the Holburne of Menstrie Museum.

11.2.3.3 Empire Hotel (1889)

Designed by Major Davis and built from 1899-1901 this particularly pretentious building opposite the abbey and out of scale with the eighteenth century city and a mixture of architectural styles reflects a civic confidence in the city at the turn of the century. It was encouraged by the council and built to attract visitors to a revitalised spa city.



11.2.3.4 Representative villas

Two villas in Prior Park Road illustrate two architectural styles in Regency period. On the left at numbers 57 and 59 is a pair of late Regency symmetrical villas built between 1830 and 1840. Next door is an asymmetric pair of picturesque Tudor style houses built in 1843 and representative of other picturesque but larger houses in the city.

11.2.4 Religious buildings and facilities

Half way through the twentieth century, there were thirty-three churches in the City. The representative selection below identifies buildings introduced to respond to the spiritual need of a growing population and one with wider religious persuasions associated with rise of non-conformism and acceptance of Roman Catholicism. These chosen churches illustrate a changing variety of architectural styles that were adopted through the nineteenth century.

11.2.4.1 Abbey of St Peter and Paul

The Abbey Church is the heart of the City and has had a close association with the King's Spring from earliest times (the other two hot springs also had nearby chapels associated with them). The Abbey dates largely from the fifteenth century but with traces of the earlier Norman Monastery Church. After the Dissolution, the building was offered to the citizens of Bath and in 1572 it became the parish church.

Following the visit of Queen Elizabeth I, two years later, she authorised a national collection to pay for the rebuilding of the Abbey and this work took until 1616. Restoration in the beginning of the nineteenth century and again at its end. The church is significant as a major late medieval 'great church' but also because it played a central role in Bath society in the eighteenth century. Prayers were said in the Abbey as part of the daily routine of the Company, and for invalids taking the cure into the late nineteenth century. Its bells were rung to welcome celebrity visitors and the Abbey was used for concerts and promenading when the weather was inclement.



11.2.4.2 Chapel of St John's Hospital St Michael Within (1723)

The chapel of St John's Hospital, St Michael Within has a twelfth century foundation and was built close to the Cross Bath and Hot Bath. The present building replaced its early predecessor when it was rebuilt in 1723 by William Killigrew and it became the first classical chapel to be built in the city.

11.2.4.3 Countess of Huntingdon's Chapel (1765)

Selina the Countess of Huntingdon, was a prominent figure in the Eighteenth Century Evangelical movement. She built a 'Gothick' chapel in the Vineyards in 1765 and this was to 'protect the residents from the evils of Bath society.' The Chapel now houses the Building of Bath Museum.

11.2.4.4 The Octagon Proprietary Chapel (1766)

An important proprietary chapel was the Octagon in Milsom Street. It was built by Timothy Lightener in 1766 and at its opening in January 1767, William Herschel was the organist. Here small heated rooms for worshippers were arranged around a central octagonal space from which the service was conducted. This became a fashionable chapel and popular with visitors to Bath including Jane Austen. The building closed for worship in 1895 and it has enjoyed several uses since then and is now a restaurant.

11.2.4.5 St Swithin Walcot (1777)

The present church of St Swithin in Walcot stands on a site of a Saxon church whose foundation lies below the crypt. The present building was built by John Palmer in 1777, extended 1787 and then the spire was added in 1791.



11.2.4.6 St Mary Bathwick (1810)

St Mary Bathwick is the finest Georgian Gothic church in Bath and was built as a focal point for the intended new town of Bathwick. Designed by Pinch the Elder in 1810 but it was constructed seven years later between 1817 and 1820.

11.2.4.7 Walcot Methodist Church (1815)

Bath was the fourth place to have a Methodist Society with its first chapel in New King Street opening in 1779. The Walcot Methodist Church was built in 1815 for the growing population of nonconformists in the city built by the Reverend William Jenkins. Its organ had been built for the Assembly Rooms and was transferred to the new church in 1818.

11.2.4.8 St John The Evangelist South Parade (1861)

The St John the Evangelist Roman Catholic Church at South Parade was built in 1861 and is a striking example of high Victorian Catholic taste. Designed by C J and E J Hansom, the church marks a growing confidence and acceptance of Catholicism In the City.



11.2.4.9 Abbey Cemetery (1843)



Laid out in 1843 high on a steep hill above the city, the remarkable Abbey Cemetery was designed by the celebrated gardener, John Claudius Loudon, to be a cemetery with the character of a landscaped park. It was laid out according to his scientific, hygienic and management principles. Now the cemetery presents a remarkable picturesque landscaped area.

11.2.4.10 Lansdown Tower and Cemetery (1854)

The cemetery was laid out by 1854 adjacent to William Beckford's Tower high on the Lansdown plateau. Beckford is buried here. The Tower served for a time as the cemetery chapel and is now restored to its former use as Beckford's rooms. The cemetery is maintained as a wildlife reserve.

11.2.4.11 Smallcombe Cemetery (1855)

This isolated cemetery was laid out outside of the then city boundaries in a narrow rural valley and according to picturesque principles. Originally, it was the Bathwick Cemetery, and was laid out in 1855 with a nonconformist cemetery set out alongside five years later.



11.3 Therapeutic and recreational spa landscape

An essential feature of the *City of Bath* is the elision between buildings, open spaces, viewpoints and their close relationship with the surrounding countryside. Surrounding hills are visible from all parts of the city. From 1720 this setting was enlisted to be part of the 'cure' after eighteenth doctors and physicians recommended or urged their patients to take exercise by walking or riding in the surrounding countryside. After taking the waters and communal breakfasts, the daily routine of the visitors to the spa was walking first along the city walls and then on the parades. North and South Parades

and later the crescents were built with wide pavements so the visitors would assemble here and enjoy the company and views. Lansdown Crescent was designed especially to exploit the views west along the river valley. Accounts note that over a thousand people might be parading at any one time in front of the Royal Crescent. Pleasure grounds and parks were introduced into the city from the beginning of the eighteenth century with Parade Gardens. Sydney Gardens offered entertainments and refreshments and it is a rare surviving example of an eighteenth century 'Vauxhall'. As a response to the then stagnant economy, the City Corporation laid out the Royal Victoria Park in 1830 and was conceived as a 'kurgarten' and intended to compete with European spas and is one of the earliest urban parks of its kind in the United Kingdom.

11.3.1 Parade Gardens (from 1708)

In 1708, Thomas Harrison built his Assembly Rooms alongside Bath's medieval walls. Around them he laid out gardens with a riverside walk known then as Harrison's Gardens. Much of this early subscription garden survives as Parade Gardens but part was lost when the then Royal Literary and Scientific Institution (that was built on the site of Harrison's Rooms) was burnt down and in 1932 a road was built across the west of the site.



11.3.2 Sydney Gardens – last of the Vauxhalls (1794)

The gardens are the last Vauxhall in Britain. Laid out as a 'Pleasure Garden' by Thomas Baldwin but finished by his pupil Harcourt Masters in 1794. The composition intended terraces of town houses around the hexagonal gardens, but in the event, only two of these terraces at Sydney Place were built (1804-08) by John Pinch the Elder. About 1799, John Rennie's Kennet and Avon Canal cut through the gardens and this was held to be an attraction. The gardens were designed with an hotel at its southwest end and the villa, Sydney House, was built in 1836 at the northeast end. In the same year, an attic storey was added to the hotel. From 1839, work started to bring the Great Western Railway through the gardens and this was designed by Isambard Brunel to show off his railway. The gardens and the hotel became the Bath Propriety College from 1853 to 1880. In 1908 the gardens and hotel were bought by the Bath City Council who then sold the hotel to the Trustees of the William Holburne collection and this opened as a museum in 1916. The gardens were opened to the public in 1913.



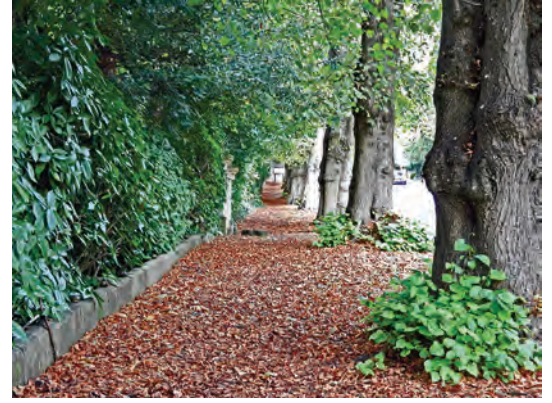
11.3.3 Gravel Walk (1771)

Gravel Walk was laid out from 1771 behind properties in Gay Street and Brock Street as an informal promenade to link Queen Square and the Royal Crescent.



11.3.4 Beckford's Ride (1822-44)

William Beckford lived at number 20 Lansdown Crescent. He built a tower outside of and north of the city in 1826 and bought an irregular strip of land of 3.2 hectares along Lansdown Road to create a ride to and from his tower. This he used every morning for exercise but made it available for the public.



11.3.5 Footpath along the rim of Beechen Cliff

A path along the rim of Beechen Cliff commands a magnificent view across the city and east wards along the river valley to the Bathwick hills and Solsbury Hill. To the west views can be had towards Bristol. Contemporary accounts show visitors were exhilarated by the climb and the views and these feature in Jane Austen's novel *Northanger Abbey* and a poem by Thomas Hardy.

11.3.6 Royal Victoria Park (1830)

The first public park to be built in the city was laid out from 1830. The venture was intended to stimulate the then stagnant economy of the city and compete with the Kurparks in spa towns on the Continent. Unlike earlier Pleasure Grounds that were a venue for entertainment, the forty acres of park (16.8 hectares) were designed to be enjoyed as a natural landscape with walks, drives and an arboretum. A golf course was laid out later on High Common north of the park.



11.3.7 Representative golf course

After the Royal Victoria Park had been laid out in 1830 land to its north, High Common, was laid out as an approach golf course by the end of the nineteenth century and it offers thirty 'par three' holes. Hitherto it had been used for grazing and riding and from this hillside there were spectacular views across the valley.

11.3.8 Representative cricket ground

Flat land is rare in Bath so that the Bathwick meadows that had been prone to flooding provided the ground for the Bath Association Cricket Club who bought the land from the Duke of Cleveland and played their first match here in May 1864. The ground is used still by the Bath Cricket Club.

11.3.9 Representative tennis courts in Sydney Gardens

From its beginning Sydney Gardens included several attractions to enable sport and exercise included a horse ride around its periphery, space for archery, a Merlin Swing and a croquet court. After the gardens were bought by the City Council in 1909 tennis courts were introduced. Up to the nineteenth century, the remains of many elite visitors

were interred in the Abbey and its walls are covered by memorials of celebrities. Faced with a lack of space for burials, the parish bought land for a cemetery outside the then boundary of the city. Other parishes followed with their own extramural cemeteries.

11.4 Spa Infrastructure

After the Reformation, the stewardship of the three hot springs devolved to the then City Corporation. A Charter established duties to safeguard and manage the springs and ensure the availability of the water for the sick. From time to time, the Corporation brought forward improvements to the baths, introduced changes in how they were managed, employed pumpers and other staff. In 1789 it brought forward the Bath Improvement Act and this enabled driving a new street, Bath Street through the Jacobean fabric of the city to link the King's Bath and the Pump Room with the Cross Bath and Hotbath. It brought forward other improvements to the Pump Room and commissioned John Wood the Younger to build a new Hot Bath and restored the cross Bath. The seat of the Corporation had been in the Jacobean Guildhall in the High Street but in 1775 this was replaced by the present Guildhall. The Corporation brought forward other suites of spa baths and treatment rooms in Bath Street and Stall Street but these have now gone leaving the surviving City Laundry building and its supply of water drawn from the King's Spring in an elaborate arch over York Street.

11.4.1 Great Western Railway engineering structures (c.1840)

Isambard Kingdom Brunel built the first stage of his Great Western railway from Bristol to Bath to open in 1840 before continuing eastwards to meet the rest of the venture being constructed westwards from Paddington. The engineers faced considerable challenges bringing the railway line through Sydney Gardens and over the River in two separate bridges with the station in between. The high level railway continued westwards from the station on a viaduct to a tunnel at Twerton. Brunel faced a length of viaduct at the bottom of Southgate with a Gothic embattled façade. The introduction of the railway made a considerable change to the economy of the city by widening its catchment area and making the city a popular destination for day-trippers.



11.4.2 Bath Spa railway station (1840)

Bath Spa railway station by Isambard Kingdom Brunel was opened for Bristol traffic in 1840 and London traffic a year later. The present canopies over the platforms replaced the original timber hammer-beam roof in 1897. The nearly semi-circular parvis in front of the station leads north to Manvers Street and the centre of the City. The street was laid out probably by H. E. Goodridge to provide access for passengers only. The pair of hotels flanking the south end of Manvers Street, the Argyle and the Royal, provide a dignified end to the street and entrance to the city.

11.4.3 Green Park railway station (1868)

Built by the Midland Railway for services to Bristol, the Midlands and the north. From 1874 was used by the Somerset and Dorset Joint Railway Company with services to the Somerset coal fields and the South Coast. The classical style station building was designed by J. H. Saunders and the vaulted cast iron glazed vault of the train shed by J. Crossley, the chief engineer to the Midland Railway Company.



11.4.4 Guildhall ensemble (from 1775-8)



The Guildhall is the civic heart of the city and was built in 1775-78 to the design of Thomas Baldwin. John McKean Brydon added a south wing in 1893 (now civic offices) and a north wing as a public library and art gallery in 1897-1900. (Now the Victoria Art Gallery). The Guildhall houses a suite of magnificent rooms especially the ballroom in which the people of Bath could enjoy their own concerts, balls, assemblies and celebrations.

11.4.5 Former Bath City Laundry (1798)

In a former chapel building in Swallow Street, the City Corporation built a laundry in 1889 to supply its treatment rooms. Water was from the King's Spring and carried over York Street within an elaborate stone arch designed by Major Davis.



11.5 Internationalism, scientific, artistic and literary values, events and cultural tradition

Water was available for bathing in the baths and drinking at the pump rooms that had been built over, or close to, each of the hot springs. The first Pump Room was built adjacent to and overlooking the King's Bath. This room played an essential role during the eighteenth century as the main rendezvous for 'The Company' to 'take the waters' and it became the social and medical centre for the fashionable visitors. Here visitors were entertained while they drank water with music from a resident band and the Pump Room Trio continues this tradition. Two smaller pump rooms were associated with the

hot springs west of the Pump Room. The Cross Bath include, *inter alia*, a small pump room on its north side. Close by, is the more discrete Hetling Pump Room close to the Hotbath.

Invalids in the City were encouraged to relax and enjoy themselves and this was held to be an essential part of the cure. Many visitors are likely to have come to Bath entirely for pleasure and it is partly because of this, the city became the most fashionable destination during the eighteenth century.

Diversions on offer included gaming, assemblies, balls and sex. Gaming was endemic throughout most of Europe and tables were available in the assembly rooms, coffee shops and pleasure gardens.

Prayers were said in the Abbey as part of the daily routine of the Company and prayers were said for invalids taking the cure into the late nineteenth century. At the same time, the Abbey was used for concerts and promenading when the weather was inclement and its bells were rung to welcome celebrity visitors. As well as morning prayers and taking the waters, 'The Company' gathered for communal breakfasts, met in coffee shops, promenaded on the Parades or explored the surrounding countryside. In the evenings, they were free to attend assemblies, balls and concerts, lectures or the theatre. Through lectures, conversation in coffee houses, subscription libraries, ideas of Enlightenment were disseminated to a wider audience and they returned home enlightened.

The Assembly Rooms, Pump Rooms, Guildhall and the Hotel at Sydney Gardens are testimony to diversions offered to visitors to the city. The magnificent Banqueting Room in the Guildhall is one of the finest civic ensembles in the country and was used by the people of Bath for their own entertainment, assemblies, balls and concerts. The present Assembly Rooms ensemble (The Upper Rooms) is the last in a short sequence of earlier rooms in the Lower Town and these had become too small to meet the demand so that by the end of the eighteenth century, the Rooms had become the social centre of Bath's polite society. The buildings are testimony to entertainments available for the Company. Wood's design included impressive rooms in which assemblies, balls and concerts were held with other rooms for refreshments and gaming. The supervision of assemblies, balls, gaming in the Assembly Rooms, Guildhall and Pump Rooms by a sequence of Masters of The Ceremony who were selected by the Company and served first in the Lower Rooms and then the Upper Rooms until the end of the nineteenth century.

Richard 'Beau' Nash was appointed to this role in 1706 and he oversaw the conduct of the 'Company' at the Pump Room and assemblies. Nash ensured eligible girls and women were foremost at assemblies and this contributed to ensuring Bath became a fashionable 'marriage market'. He devised his 'Rules of Bath' and these sought to establish a code of conduct that was to be observed by the 'Company'. His rules were adopted and adopted by assembly rooms in other spas and contributed to the development of a polite society and a reduction of the gap between the aristocracy and the growing middle class. Nash reigned as 'Arbiter Elegantiarum' until his death in 1761. His house at 9 St John's Place stands as testimony to him.

11.5.1 Number 9 St John's Place

From his arrival in Bath in 1702, Richard 'Beau' Nash lived in a house immediately outside the city walls outside the city walls. Then he moved nearby by into Number 9 St John's Place that had been built by Thomas Greenway in 1720 and he remained here until his death in 1761.

On being elected Master of The Ceremonies, Nash recruited a group of musicians to entertain the Company at the Pump Room. From 1706 a small band has played in morning concerts in the Pump Room. The ensemble survives as the Pump Room Trio and is the oldest continuously active ensemble in the Western World. Music was ever present with small groups of musicians performing in the Pump Room, assembly rooms, theatres, pleasure gardens and a gallery in the Corridor. A group of itinerant players known as the 'City Waites' performed outside the lodgings of visitors until they were paid to go away. Nevertheless, other more accomplished and celebrated musicians contributed to entertainments in the city.



William Herschel composed and played the organ in the Octagon Chapel as well as directing the subscription orchestra. He succeeded Thomas Linley Senior, a harpsichordist and composer, who lived in Number 5 Pierrepont Place. His exceptionally talented son, also a composer and violinist, Thomas, lived here before his early death. The celebrated castrato, Venanzio Rauzzini directed much of the music in Bath from 1770 up to his death in 1810. He invited several virtuosi to perform in Bath and some stayed at his home, Perrymead Villa in Lyncombe and these included Joseph Haydn.

Other virtuosi performing in Bath included Niccolò Paganini, Franz List, Jenny Lind who performed in the Theatre Royal in 1847 and Clara Schumann performed in Bath from 1867-73.

11.5.2 Linley House Number 1 Pierrepont Place

This town house was built in about 1730 and possibly by John Wood. It was the home of Dr Thomas Linley the Director of Music. He let rooms to lodgers and these included the painter, Ozias Humphrey and the chemist, Dr Joseph Priestly. The building was the Eye Infirmary from 1833 to 1846. Bath had an unbroken sequence of theatres and earlier performances had been put on in the Lower Rooms from 1705. The original Theatre Royal (now the Masonic Hall) was the first provincial theatre to receive the Royal Licence in 1767 and was one of the most important theatres outside London. Success in Bath for a production was essential, if it was to succeed after being transferred to a London stage. The first theatre became too small and was replaced by the present and larger Theatre Royal in 1805.

11.5.3 Theatre Royal Sawclose

The present Theatre Royal was built to a design by George Dance the Younger, but by John Palmer, MP between 1802 and 1805 and the interior was rebuilt by C. J. Phipps after a fire. Visiting lecturers introduced early science to audiences of visitors and residents. This stimulated or encouraged the creation of philosophical and literary societies from the Bath Philosophical Society in 1779. At about the same time, the Bath

Agricultural Society had been formed three years earlier with the object of improving agriculture and it survives in its present form as The Royal Bath and West of England Society. Wood's triumphant Queen Square was built in 1736. However, the terrace on the west side was completed in 1830 with a neo-Grecian infill by John Pinch to create a more regular terrace and replacing the original two detached villas. This new building was used as library and is now the premises of the Bath Royal Literary and Scientific Institution. This organisation sustains the Bath's intellectual heritage with continuing enlightened scholarship, library, collections and lectures.



11.5.4 Former coffee shops on Terrace Walk

Number 2 Terrace Walk is Bridgwater House and it opened as Parade Coffee House in 1750. No 1 was built probably by John Wood the Elder as a shop in 1748-50 and has the only surviving shop front in the City to be converted to the Huntsman Public House in 1906. The eighteenth century Enlightenment encouraged self-improvement and, in turn, the development of emerging sciences. Two notable examples in Bath concern astronomy and geology. William Herschel came to Bath to be the organist at the Octagon Chapel and with his sister, Caroline, lived at Number 19 New King Street where they built their mirrors and telescopes and eventually in 1781 discovered a new planet, Uranus. Caroline was an accomplished astronomer and discovered three new nebulae and eight new comets.



The canal surveyor and geologist, William Smith is the 'father of geology' and lived at 4 Blomfield Crescent and Tucking Mill just outside of Bath. In 1799, he created the first geological map on Talyer and Meyler's 'Map of five miles round Bath.'

11.5.5 Number 19 New King Street

Number 19 New King Street is testimony pioneering work in the emerging sciences in the eighteenth century and was the home and laboratory of William Herschel and his sister, Caroline here they discovered the planet Uranus.

11.5.6 Number 29 Great Pulteney Street

Number 29 Great Pulteney Street is testimony empirical research into geology by William Smith here in 1799 he dictated the first 'Order of strata around Bath'.

11.5.7 Numbers 2./3 Trim Street

William Smith worked as a consultant surveyor from 1802 from his office at 2/3 Trim Street, here he kept on display his collection of the fossils and



geological specimens. Virtually every literary figure of eighteenth and nineteenth century Britain has lived in or visited Bath. For writers, the transient spa society proved to be a useful setting for plots for novels, poems as well as instructive moral tracts. The city is held to be the home of the English Novel and is notable for publishing guides and novels and exceptionally, those written by women. Between 1750 and 1770, six of the twenty most popular novelists in England were written by women. Recent research has shown that more novels were written by women in the hundred years from 1750 to 1850 than in the hundred years that followed. They were writing in a climate of Enlightenment values. These encouraged self-improvement, greater literacy and independence. Bath offered an unrivalled freedom for women who could enjoy their own library and were free to use coffee houses with access to newspapers, journals and conversation. It has been estimated that at any one time there were more women in the city than men.

Two notable women of letters lived in Bath, the novelist and playwright, Fanny Burney, (later M d'Arblay) and Mrs Hester Thrale, patron to several aspiring writers and confidant of Dr Johnson, lived in lodgings at Number 14 South Parade. Later, the then, widowed Mrs Thrale returned to Bath as Mrs Piozzi and lived at Number 8 Gay Street. Lady Elizabeth Montague, was a celebrated society hostess known as the 'Queen of the Bluestockings' and was the centre of an influential literary circle with salons in London and a sequence of houses in Bath the most important of these was Number 16 The Royal Crescent. Throughout her life she exchanged letters with her sister, the novelist, Sarah Scott. Scott came to the City eventually to join a community of women living together in Bath and Batheaston and supporting its members morally and financially by writing. An associate of this community was the novelist, Sarah Fielding who also lived for a time at Widcombe Lodge. She pioneered children's fiction but was also a successful novelist and collaborated with Jane Collier on their novel of 1754, *'The Cry'*

In 1774, the historian and political activist Catherine Macaulay held her own salons in Alfred House in Alfred Street. Here she completed her eight-volume, *'History of England'*. From 1792 to 1802, the author, philanthropist poet and playwright and pioneer of popular education, Hannah More lived at Number 76 Great Pulteney Street.

11.5.8 Number 14 South Parade

The popular lodging house at Number 14 South Parade is testimony to two remarkable women of letters, firstly a prolific writer Fanny Burney, later Mme d'Arblay, and secondly, Mrs Hester Thrale (later Mrs Piozzi) who was a confident of Dr Johnson.



11.5.9 Number 8 Gay Street

Number 8 Gay Street is further testimony to Mrs Piozzi who returned to Bath after being widowed and lived and held her salons here.

11.5.10 Number 16 The Royal Crescent

Number 16 Royal Crescent This house in the Royal Crescent is testimony to the influence of Elizabeth Montague, 'the 'Queen of the Bluestockings'' who held fashionable salons in London and Bath and was hostess to an influential literary circle.

11.5.11 Widcombe Lodge

Was the home of the novelist Sarah Fielding who although was not as well-known as her brother Henry, Sarah Fielding but was an accomplished novelist and pioneered children's literature.

11.5.12 Number 76 Great Pulteney Street

The author, philanthropist and pioneer of popular education, Hannah More, lived at 76 Great Pulteney Street from 1792 to 1802. Here with her four sisters she took an interest in the education of poor children.

11.5.13 Alfred House, Alfred Street

From 1774, Alfred House in Alfred Street built between 1868 to 1776 was the home of the historian, Catherine Macaulay and here she finished writing her eight-volume *History of England*.

11.5.14 Number 4 Sydney Place

From 1792, The two terraces of Sydney Place were built around Sydney Gardens. Number 4 is testimony to Jane Austen and her family lived here from 1801 until her father's death in 1805. Two of her novels *Northanger Abbey* and *Persuasion* were set in Bath. Enlightened thinking encouraged and contributed to advances in spa medicine leading to the development of treatments based on evidence and following meticulous record keeping and early clinical trials. From the 1740s, pioneering work in the then General Hospital developed diagnostic medicine.

The hospital and the doctors' houses are testimony to the work of a group of pioneering doctors. Two doctors working in the hospital soon after its founding are shown in William Hoare's painting of 1767. They are examining three 'patients' who show conditions best treated then at the hospital. The doctors are the surgeon, Mr Jeremiah Peirce and Doctor William Oliver. Jerry Peirce's town house is at Number 9 Gay Street.



Amongst other achievements, Dr Oliver is associated with his analysis of Bath Water, but is better known for devising the essential accompaniment to drinking Bath water, the Bath Oliver Biscuit. These were prepared to a secret recipe at Number 13 Green Street.

Dr Rice Charleton determined the efficacy of treatments by numerical analyses of patient's records and this is one of the earliest examples of evidence based medicine. He lived in Alfred Buildings.

Dr Fothergill wrote on the nature and qualities of the Cheltenham waters and a paper on lead poisoning and collaborated with Dr Falconer on early clinical trials in the General Hospital and he lived at Number 9 Walcot Parade. Dr William Falconer used records to make numerical analyses of the outcomes of many patients to quantify efficacy of treatments and he wrote treatises on the therapeutic uses of Bath water. He lived at Number 27 The Circus. Dr Fothergill had collaborated also with Dr Falconer and they conducted clinical trials to determine successfully whether a treatment was a placebo. He worked also with the scientist, Joseph Priestley, on early treatments with gases and established the carbon dioxide in Bath water gave it its antiseptic qualities. Priestley stayed with Thomas Linley, at Number 5 Pierrepoint Place. Dr Falconer's neighbour in the Number 29 The Circus, was Dr Caleb Hillier Parry who discovered the origins of angina. Dr Haygarth did much to eradicate smallpox from Chester came to Bath in 1798 and lived at Number 15 Royal Crescent and then at the Larkhall Spa in Lambridge House. With Dr Thomas Creaser, he set up what is probably the first vaccine institute to promote Dr Edward Jenner's new method of immunisation against smallpox.

11.5.15 Number 9 Gay Street

The surgeon and one of the founders of the then General Hospital was Mr Jeremiah Peirce and Number 9 Gay Street was his town house and is testimony to his work.

11.5.16 Number 13 Green Street

Number 13 Green Street is testimony to the work of Dr William Oliver who moved to Bath in 1725 to be a founder of and leading physician of the then General Hospital and in 1776, he published '*A Practical Dissertation on Bath waters*'. He devised a low-calorie biscuit as part of treatment for patients and these were made at number 13 Green Street.

11.5.17 Number 9 Walcot Parade

His house in Number 9 Walcot Parade is testimony to Dr Anthony Fothergill who was a physician at the then General Hospital and here he conducted early clinical trials. He was also an accomplished meteorologist and analysed the effect of climate on health as well as publishing many medical papers.



11.5.18 Lambridge House

Lambridge House is testimony to Dr John Haygarth who was an early promoter of vaccinations and helped set up (probably) the first vaccination clinic. He undertook early clinical trials to establish whether a treatment was a placebo. In 1801, he published ‘*Of the IMAGINATION as a cure and as a cure of disorder of the Body exemplified by FICTITIOUS TRACTORS and epidemical convulsions ...etc. etc.*’ [He lived also at Number 15 Royal Crescent]

11.5.19 Number 29 The Circus

This house is testimony Dr William Falconer. With Drs Fothergill, Haygarth and Parry worked on early clinical trials at the then General Hospital and worked with Joseph Priestley on early treatments with gases. He established carbon dioxide in Bath water gave it antiseptic qualities.(lived also at Bladud Buildings)

11.5.20 Number 27 The Circus

Number 27 the Circus is one of several houses that are testimony to Dr Caleb Hillier Parry. He was a physician at the then General Hospital and undertook early clinical trials on the medical effects of rhubarb. At the hospital he discovered the origins of angina. He published many papers and in 1799 published *An Inquiry into the Symptoms and Causes of the Syncope Anginosa, called angina Pectoris.* (lived also at 13 Catherine Place and Summerhill).

Across the Circus from the houses of these doctors, Number 17, was the home and studio of the artist, Thomas Gainsborough. His doctor, had prescribed is patient a course of treatment and this included afternoon rides. With his companion, Uvedale Price, Gainsborough explored and sketched the surrounding landscape and they contributed to the evolution of picturesque landscape theory.

11.5.21 Number 17 The Circus

This house was Thomas Gainsborough’s home and studio from 1766 and is testimony one of Europe’s the most fashionable portrait painters of the late eighteenth century. His second studio close to the Abbey was lost when the Pump Room ensemble was extended over the site in 1895. When staying in Bath from 1857, the author, Thomas Makepeace Thackery, lived at this house

11.5.22 Numbers 5/6 Edgar Buildings

Numbers 5/6 Edgar Buildings was the home, showroom and studio of the painters William Hoare and his son Prince.

11.5.24 Doric House Cavendish Road

Doric House was built for the painter, Thomas Barker to a design by Joseph Michael Gandy and it was completed by 1805 with its principal room on the Cavendish Road elevation as an extensive show room.



11.5.25 Numbers 5/6 Edgar Buildings

Number 2 Alfred Street was the home of the portrait painter, Sir Thomas Lawrence when he stayed in Bath.

11.7 Continuing spa tradition

The *City of Bath* continues its function as a spa city with bathing and spa treatments available at Thermae Bath Spa, at the refurbished Hotbath and Cross Bath, as well as the nearby Gainsborough Spa Hotel. Mineral water is drunk daily at the Pump Room, which continues to be a meeting place and home to the longest continuous music ensemble in the western world, the Pump Room Trio.

The Royal Mineral Water Hospital is in the centre of the city and as this nomination is prepared continues to function as a hospital whilst proposals for the future of the building are forthcoming.

The Abbey Church of St Peter and St Paul continues as the spiritual heart of the city and, as well as its Christian mission, the building hosts concerts and other functions. The Assembly Rooms continue in their original function to be a social and cultural destination hosting concerts, lectures, conferences and other events for the community in the City.

Music is ever present with concerts and recitals given regularly in churches, assembly rooms, the Guildhall and theatres. The City hosts annual festivals including the celebrated Bath Festival (of music), the Mozart Festival, as well as a Children's Festival and a Literature Festival. The intellectual heritage of the City has been sustained by the Bath Royal Scientific and Literary Institution at its premises in Queen Square, where its library and collections are kept, meetings are held and lectures given. Collections are housed and displayed in the Victoria Art Gallery in the Guildhall ensemble, the Holburne of Menstrie Museum, The Building of Bath Museum in The Countess Of Huntingdon's Chapel, and Number 1 Royal Crescent.

Parks and gardens established in the eighteenth and nineteenth centuries are maintained with the subscription gardens of Parade Gardens, providing space in the centre of the city, and further away at Sydney Gardens, Royal Victoria Park and the Golf Course on High Common. These provide extensive areas of parkland, including tennis courts and a golf course, still within the central area of the City. Cricket is played still on the Cricket Ground on Bathwick Meadows and other sports are played nearby.

Many of the hills surrounding the City are retained, protected and maintained as pasture land or woodland, and these continue to be a therapeutic and recreational landscape with paths, destinations and prospects such as the path along the rim of Beechen Cliff.