



Georgian National World Heritage Committee

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Bagrati Cathedral and Gelati Monastery  
*State of Conservation Report*

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January 2007



**Ministry of Culture, Monuments Protection and Sport of Georgia  
GEORGIAN WORLD HERITAGE COMMITTEE**

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This Report on the State of Conservation of the *Bagrati Cathedral and Gelati Monastery (Georgia)* has been prepared following the Decision 7B.75 of the World Heritage Committee (Twenty-ninth session, Durban, South Africa 10 – 17 July 2005) so that the Committee may examine the state of conservation of the property at its 31<sup>st</sup> session in 2007 in accordance with Article 68 of the Operational Guidelines: *“Reactive monitoring is the reporting by the World Heritage Centre, other sectors of UNESCO and the advisory bodies to the Bureau and the Committee on the state of conservation of specific World Heritage properties that are under threat. To this end, the States Parties shall submit to the Committee through the World Heritage Centre, specific reports and impact studies each time exceptional circumstances occur or work is undertaken which may have an effect on the state of conservation of the property.”*

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# Bagrati Cathedral and Gelati Monastery

## *State of Conservation Report*

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### 1. INTRODUCTION

State Party	Name of the Property	Date of Inscription	Criteria	Organization responsible for the preparation of the report	Date of Report
Georgia	Bagrati Cathedral and Gelati Monastery	1994	C (iv)	Ministry of Culture, Monuments Protection and Sport of Georgia, Georgian World Heritage Committee	2007

### 2. SIGNATURE ON BEHALF OF STATE PARTY

<signed> Irakli Metreveli, Chair of the Georgian National World Heritage Committee

### 3. STATEMENT OF SIGNIFICANCE

#### 3.1 AS PROVIDED BY STATE PARTY IN THE NOMINATION DOSSIER

##### 3.1.1 Gelati Monastery

Gelati ensemble is a set of well preserved historical monuments. It is especially valuable for the preserved monuments of architecture, mosaic, mural painting, metalwork and enamel. Gelati was not only a monastery, but a centre of science and education, while the Academy, founded in the monastery, was one of the most significant centres of culture in the ancient Georgia. High skill of execution and expressiveness of the mosaic preserved in Gelati Monastery place it among the outstanding artistic monuments of the worldwide significance. Mural painting, chronological range of which comprises 12th-17th c., is a peculiar significant museum of Georgian monumental painting. Up to recently, the unique samples of Georgian metalwork were kept in Gelati; some of them are adorned with enamels, for instance 12th c. magnificent Khakhuli triptych 12-17th cc. icons are distinguished by lavish ornamentation and masterly execution. Illuminated manuscripts kept in Gelati are also the unique samples of Georgian culture. Thus, Gelati monastery due to its architectural merits and magnificent samples of Georgian culture kept in it, is the unique treasury of culture. Such a collection of excellent monuments of high artistic value, gathered in a single ensemble, is a rare case in the history of the world culture.

##### 3.1.2 Bagrati Cathedral

The outer appearance of the building is monumental and grand, varied and dynamic. Ornamental decoration contributes to the picturesqueness of the cathedral. The building amazes and fascinates the viewer by perfect proportions, free and perfect execution of the mouldings, ornaments, arches, light constructions.

Bagrati cathedral ornamentation makes it possible to trace the evolution undergone by Georgian architectural ornament in less than half a century; this ornamentation is an excellent sample of the world architectural plastics.

High artistic value of Bagrati cathedral goes far beyond the local significance. It is one of the best monuments of the medieval Christian architecture.

### 3.2 AS PROVIDED IN ICOMOS EVALUATION

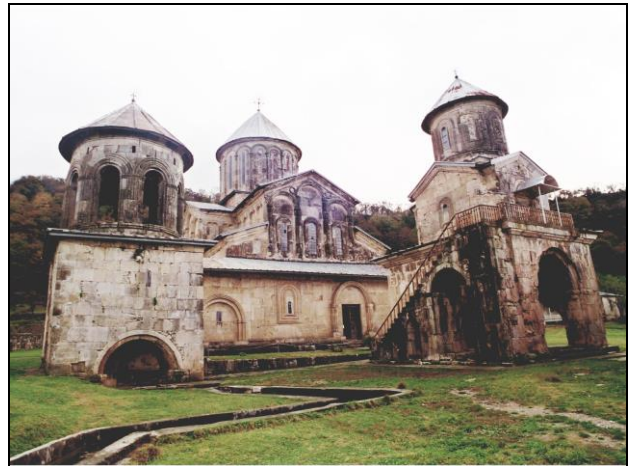
The two monuments presented in this paper belong to the period of appraisal of middle age Georgian feudal monarchy. Due to the strategic location on the crossroad of Eastern and Western worlds, the country created its own stylistic idiom. Both of the monuments represent the brightest outbreaks of this idiom in the context of the royal capital of Georgian kingdom.

[...] Detailed maps showing the areas proposed for inscription and the buffer zones, which had been omitted from the nomination dossier, were supplied to the mission. [...]

*Recommendation:* That this property be inscribed on the World Heritage List on the basis of criterion iv:  
**Criterion iv:** Bagrati Cathedral and Gelati Monastery represent the highest flowering of the architecture of medieval Georgia.



Bagrati Cathedral



Gelati Monastery

### 3.3 POSSIBLE REVISION OF THE OUV STATEMENT

The significance of the monuments may be re-evaluated in adding the following criteria:

- **critterion (i)** : Bagrati Cathedral and Gelati Monastery are the masterpieces of human creative genius;
- **critterion (vi)**: Bagrati Cathedral and Gelati Monastery are the monuments directly associated with the historic and religious events of Christianity, living traditions of the area and with the wall painting of outstanding significance.

## 4. STATEMENT OF AUTHENTICITY/INTEGRITY

### 4.1 EVALUATION OF THE AUTHENTICITY AT THE TIME OF INSCRIPTION

Bagrati Cathedral nowadays is a ruin and may be considered *ipso facto* completely authentic. Gelati Monastery has been in continuous use since its construction, so it inevitably contains certain elements introduced before the modern philosophy of conservation was formulated. Nevertheless, its authenticity and integrity is generally preserved.

### 4.2 PRESENT EVALUATION OF THE AUTHENTICITY/INTEGRITY

#### 4.2.1 Bagrati Cathedral

The laconic structure and neat architectural composition of the Bagrati Cathedral (XI century), is nowadays represented by the grand ruins. Most of the Cathedral was ruined in XVII century. Systematic conservation works during the XX century (1939-1992) have preserved the stability of the monument. No

conservation and consolidation works have been made in the recent decade and the lack of care has seriously worsened the physical state of monument. However, the authenticity of monument is preserved.

#### **4.2.2 Gelati Monastery**

The authenticity of the Monastery is generally preserved, although the local clergy have wilfully intervened in some functional components and painting faces. The following works have been made wilfully, without the official permission of the Ministry of Culture:

- The astronomic observatory has been arranged in the south-western part of the Academy building. This provoked the isolation of the room from the rest of the space of the building;
- The western façade of the St. Nicholas Church was repaired without an official advice of a specialist. The platform in front of the church has been also wilfully organized.

Both of these interventions have changed the appearance of these buildings, although the results can be still improved.

### **5. MANAGEMENT**

#### **5.1 LEGAL FRAMEWORK**

The protection of Bagrati Cathedral and Gelati Monastery is based on Georgian Law of 1999 on “Cultural Heritage Protection“ (amended in 2002 and 2004). According to the classification of monuments by significance described in this law, the properties inscribed in the World Heritage List belong to the category of highest importance. By the Georgian Tax Code the reconstruction, restoration and conservation works, as well as archaeological excavations on the World Heritage Sites foreseen by the state preservation and conservation programs are released from VAT.

In accordance with the Constitutional Agreement (Concordat) concluded between the State and Georgian Apostolic Orthodox Church, the ownership for all the cult buildings located within the borders of the state of Georgia, among them Bagrati Cathedral and Gelati Monastery, was transmitted to Georgian Apostolic Orthodox Church.

#### **5.2 MANAGEMENT PLAN**

No management plan has been established for the property.

#### **5.3 NATIONAL INSTITUTION**

In 2004, the *World Cultural Heritage Division* has been established within the newly reorganised Ministry of Culture, Monuments Protection and Sport of Georgia. This Division was the main agency, responsible for the implementation of the World Heritage Convention in Georgia, elaboration of the general policy in the fields of conservation, monitoring, management and awareness building of the monuments inscribed on the World Heritage List. Besides, it was responsible for the revision of the Tentative List, preparation of new nominations, reactive monitoring and periodic reporting exercises.

In 2006, the *Georgian National World Heritage Committee* has been instituted in the Ministry of Culture, Monuments Protection and Sport of Georgia instead of the World Heritage Division. The representatives of different governmental bodies, the external experts and NGOs are involved in the activity of this Committee.

#### **5.4 MANAGEMENT AGENCY**

In 1981, the Kutaisi-Gelati Museum Reserve was established. It is the only agency responsible for the management of the property at the site level. This structure remains to be extremely ineffective in the alarming situation characterised by lack of funding, inadequate staffing and overall weakness of the management system.

Address of the institution:

Gelati Museum-Reserve  
Director: Mr David GABUNIA  
7, Nazarishvili St., Kutaisi, Georgia

Ministry of Culture Correspondents:

Ms Irine Elizbarashvili (architecture),  
Ms Nana Kuprashvili, Dr Mzia Janjalia (wall painting).

In accordance with the Constitutional Agreement (*Concordat*) concluded between the State of Georgia and the Georgian Apostolic Autocefaly Orthodox Church, all ecclesiastic buildings located at the territory of Georgia, among them the Jvari Church, Svetitskhoveli Cathedral and Samtavro Nunnery, are comprised in ownership of Georgian Orthodox Church. However, the site of ancient settlement Armaztsikhe is in the state ownership.

## **6. NATIONAL INVENTORY**

During last decades, the outdated and incomplete inventory of the *Bagrati Cathedral and Gelati Monastery* has been one of the main issues for their preservation. In 2006, the Ministry of Culture of Georgia launched the project of full inventory of above monuments.

The recently renewed inventory form is structured as follows:

- (a) Name
- (b) Location
- (c) Typology
- (d) Status
- (e) Chronology
- (f) Function
- (g) Ownership
- (h) Description
- (i) State of Conservation Assessment
- (j) Existing Documentation and Bibliography

## **7. FACTORS AFFECTING THE PROPERTY**

- The negative influence of natural conditions and climatic changes;
- The weakness and non-effectiveness of the existing management system;
- Despite significant increase of financing by the new government, the State still can not provide necessary subsidies for the protection and care of *Bagrati Cathedral and Gelati Monastery*.
- Illicit interventions of the local clergy;

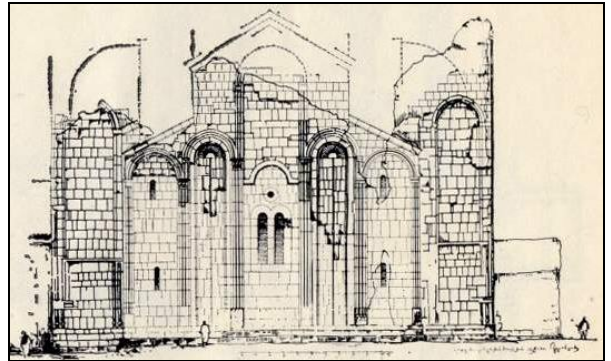
## **8. MONITORING**



## 8.1 BAGRATI CATHEDRAL

The physical condition of the Cathedral is complicated. The main conservation issues are:

- The mortar of the walls is exhausted;
- Upper parts of the walls, unprotected from sediments, are swelled;
- The stones are moving, especially in the upper section of the western and northern walls;
- The water pools arise in the interior after the rain;
- The grass grows on the walls;
- The North-West volume is completely covered with greenery;
- The northern façade is especially in difficult condition. The ground along the façade is settled, the pedestal and the walls are wet due to the rising damp.



The geological, seismic, engineering research and the research of the building materials proved the extremely difficult physical condition of the building:

- The western wall is structurally unstable;
- Rest of walls need urgent consolidation;
- Atmosphere precipitation damages building materials;
- The seismic resistance of the Cathedral is weakened.

### 8.1.1 Bagrati Cathedral wall painting

The fragments of the painting are preserved only on the southern and northern gate.

Conservation issues:

- The plaster is coming out of the wall;
- The surface of the painting is covered with the soot and dirt;

The painting needs cleaning and consolidation.

## 8.2 GELATI MONASTERY

The geological research proved that:

- The Complex is built on the Chalk age limestone massive;
- One of the reasons of humidity of the walls of the main Church is the surface water. The water is washing down the walls leaking from the damaged roof into the foundation;
- The yard is being flooded during the rain due to the uneven relief;
- Infiltration of water into the foundation is intensive because of the damaged drainage system.

### 8.2.1 Virgin Mary Cathedral

- The tin roofing is damaged, especially in the places where different volumes of the building are interconnected. Because of this, atmosphere precipitates trickle down and wet walls;
- The small cornice doesn't protect the façade walls from the rain.
- The mortar of the pedestal is washed out. This provokes water penetration into the foundation;

- The West corner of the North chapel is deformed, in the South-East section the atmosphere precipitations wet walls and trickle in the interior. The floor (mostly Western part) and the East wall of the chapel are wet;
- The lower parts of walls are humid in the interior of Narthex;
- The pointing mortar of the masonry is washed out and the stone masonry is loosened;
- The lower bands of stones of all the façades of the Cathedral are humid and weathered out;
- The cornice stones are also damaged and loosened;
- The southern façade is extremely damaged, the ornaments are exhausted and weathered out;
- The band of stones in the cupola and in the drum of the cupola are damaged;
- The detailing of the windows are damaged;
- The drainage system is out of order and can not keep out water from the building;
- Pigeons nest in the interior of the building exposing the wall-painting to danger.

In the interior and outside of the main building the temperature and Relative Humidity has been measured. It was discovered that degree of the Relative Humidity is higher in the North and South sections. The moisture content in the rendering of is above the norm. The source of the high humidity is generally the air.

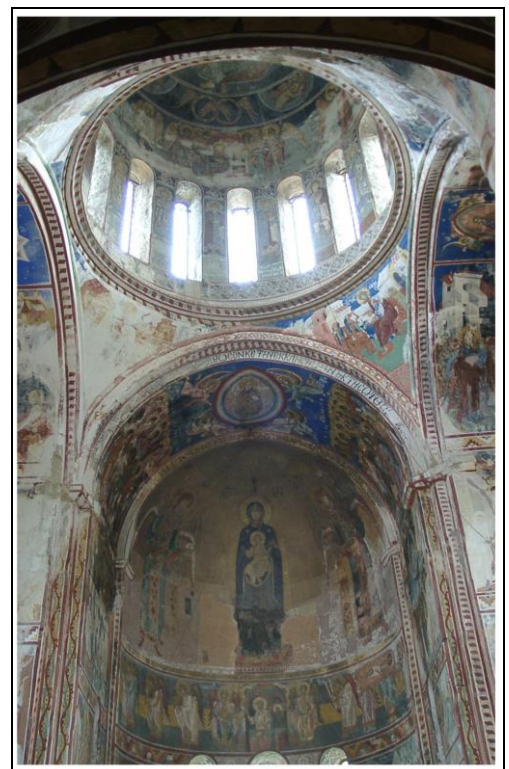
### 8.2.1.1 Wall Painting of the Virgin Mary's Cathedral

The wall-paintings of the Cathedral belong to the different periods:

- |  |                            |
|--|----------------------------|
| i. the mosaic of Narthex and altar   | : 12 <sup>th</sup> century |
| ii. the niche in the East wall of the North-West chapel and the South-East chapel  | : 13 <sup>th</sup> century |
| iii; the gate of the South-East chapel   | : 14 <sup>th</sup> century |
| iv. the South-West chapel, Southern and Northern arms of the central area, the lower part of the altar, the upper part of the Western arm, the gate of the North-East chapel | : 16 <sup>th</sup> century |
| v. the North-West and East chapels, the lower part of the central area of Western arm, the king Alexander place in the Narthex   | : 17 <sup>th</sup> century |

The damage of the painting in the central area can be generally observed under the windows.

- The surface of the painting is washed down by the rainwater coming through the windows;
- In the Western arm, the plaster of the fragment of the XVII century painting (above the main gate) is detached from the wall and can fall off at any moment;
- On the West wall of the Southern arm, while making the iron door, the wall was plastered with cement. In the same arm the plaster which was crumbled out was re-pointed with cement. The salt efflorescence is observed in this place;
- Small number of crystal salt is observed on the lower part of the Northern and Southern arms;
- The condition of the painting layer and plaster of the Narthex murals is satisfactory. However, some smaller damages are observed there. The restoration with gypsum and Casein glue, which took place in 1953, had negative influence on the back layer and pigments of the painting. The plaster is swelled and peeled off in some places. Discoloration and detachment of painting is observed as well;



- There are some insoluble salt crystals of Carbon group on the North-West arch and North and East walls;
- The painting has been mostly damaged by the pink fungus, which fully covers the surface of painting and the stones. The colonisation with microflora is conditioned by the high level of humidity (condensation on the surface of the painting). The reason of this may be different kinds of organic materials.

*The painting of the South –East chapel* was mainly damaged by the rainwater leaking through the roof. Because of this, 1/3 of painting has detached and washed down together with the plaster. The frescos of the Northern and Western walls are especially damaged. The Western part of the South wall is not damaged by the water, but with salt efflorescence. The paintings suffered due to the cement introduced during the works for the new iconostasis initiated by the local clergy. No conservation or restoration works have been made on the paintings, except of the emergency works made in 1980, when basically fixing of the corners was carried out.

- The plaster is swelled and peeled off and the small fissures can be observed;
- Sanding of the rendering is observed on the west wall and sulfatization of the gypsum corners ;
- Peeling, sanding, scaling and discoloration of the surface of painting are observed. It is more obvious in the upper zones where yellow turned red probably because of the fire;
- Almost the whole surface of painting is covered with salt crystals;
- Salt efflorescence (crystal or sponge-like) is observed almost in every part of interior (especially on the South wall and the central part of the vault). Most of these crystals are soluble (Sulphides, Nitrates). There are also some Carbonates on the southern wall;
- The rain and moisture conditioned biological growth on the walls of the chapel, namely pink fungus.

*The painting of the South gate* is mainly damaged by the rainwater leaking through the roof. Because of this, almost half of the painting together with the plaster has been detached from the wall. On the large part of painting the back layer is completely separated from plaster background.

- The plaster is crumbling and sanding because of the weakness of the binder. (The basic part of plaster is lime and big amount of plant infill). The swelling of plaster is also observed. On the surface of painting, in places where during the emergency works (made in 1980<sup>th</sup>) the corners were fixed, sulfatisation is observed.
- Loosening, sanding and peeling of the painting;
- The salt efflorescence is observed in many places;

*The painting of South-west chapel* is in very bad condition. Leaking water had destroyed large part of the frescos on the walls and on the vault; the rest of the painting is also damaged. In the East part of the chapel near the altar, water leaks through during the rain. The rainwater comes also through the broken window on the West wall. The large part of the painting ground is detached in the Eastern part of the vault as well as on the Northern, Southern walls. On the Eastern wall the great part of the painting is covered with dirt. The causes of damages: increased water content, water leaking from the roof. No conservation and reconstruction works have been carried out on the painting.

- The plaster is loosened and sanding in many places and process of destruction has begun.
- The painting layer is loosened, sanded, peeled of and fissured. The great part of it is covered with dirt.
- The high content of soluble salts is observed, which is already crystallised and covers the surface of the painting as well as the inner layer between the plaster and colour.
- The smaller part of the painting is covered with pink fungus.

On the *painting of northern addition* the reconstruction works have been conducted and their condition is satisfactory. Although there are still some smaller damages observed.

There are no changes observed on *the painting of the Northern chapel* after the restoration works (1980-81), when the fixation and consolidation of colour was carried out. Only in some places there is some danger of detaching the colour from plaster. The painting of altar is damaged most of all, where the discoloration and salt efflorescence is observed. This is conditioned by the high moisture content of the walls. The deformation of colour-browning is provoked by using red pigment as red lead in the painting. The causes of the damages: moisture. The altar is mainly damaged in the chapel, which is also suffering from continuous wetting from rain water.

The condition of the *painting of the North-East gate* is satisfactory. However there are some smaller damages - little damp spots on the painting.

The condition of the *painting of the North-East chapel* is relatively better, although there are some damages as well:

- Great number of salt efflorescence in the lower part of the Northern wall. Here, salt had disbonded the plaster and separated it from the wall. Crystal salt is observed in the layer between the painting layers and the plaster. This provokes detaching of colour schemes. There are mainly Sulphides and Nitrates, as well as Carbonates and Chlorides there;
- The main part of the colour layer of painting is preserved. The background has mostly suffered and has lost initial colour. Now it is black, but the analysis proved that the initial colour was blue. Blue colour (smalta) was applied on the black background. At present the blue colour is completely destroyed.
- Biological damage is observed on the southern wall, where the green colour of the stones is conditioned by the presence of the green algae. The fungus of dark brown colour is observed on the iconostasis, on the upper southern section where the red painting is covered with dark brown microorganisms. The stains of different colour are observed on the lower part of the altar.

The causes of the damages: increased moisture, which is provoked by the water, leaking through the window. The cause of existing together above-mentioned salt group, can be the use of the cement during the restoration works.

*The painting of North-West gate* is completely lost, except for some fragments on the eastern and western walls. The eastern wall is near the Narthex and some pink fungus is observed there too.

- Analysis of salt: everywhere on the painting the salt is crystallized and belongs mainly to the soluble salts group. In the northern chapel large number of Sulphides and considerably smaller number of Nitrates, Carbonates and Chlorides were discovered. The great number of Carbonates was discovered in the South-East and South-West chapels and in the Narthex. Some Sulphides and Carbonates are presented there as well.
- Discoloration: darkening of the colour is observed in the northern and eastern chapels. In both cases pigment, which is blackened is red lead. In the South and East reddening of colour is provoked by loosing water from the yellow pigment, which turned to red.
- Almost everywhere the main component of plaster is lime with sand infill. In the plaster of the South-East chapel and the gate of the South-East chapel is used gypsum and some plant components.

The result of the biological research of the wall-painting: The research proved the presence of microorganisms on the surface of frescos in the later additions. In the interior of additions the bacteria and fungus of different types and amount were discovered. The algae and mould fungus are observed in the North-West chapel. In the Narthex and the North-West gate the fungus *Cladosporium* was discovered.

## 8.2.2 St. George Church

- The lower lines of the church outside and inside are damp.
- The drain should be arranged.
- The socle needs injection.
- Water leaks through the connection of volumes between roofing. Mostly, on the eastern façade, altar and between the facets of pastophorium;
- The southern façade is very damaged, because of temperature variations.
- The laying stones are disbanded.
- The cornice stones are braked off.
- The lower lines of portal are damaged. There is salt between the ornaments.
- The windows are braked off.
- Water leaks into the interior during the rain.

### 8.2.2.1 The Wall Painting of St. George Church

- Almost 60% of the painting plaster is separated from the wall;
- The great part of the painting layer is washed away in the northern and southern arms;
- Only the schemes of the painting are still observed;
- Almost in every arm the dark stains of moisture are observed;
- The painting layer is peeled off (in the western arm and between the arms);
- Filling next to the windows is done with cement plaster;
- Soluble salts are observed in the whole Cathedral;
- The rendering is disbanded in the lower parts of the walls and high level of moisture is observed, this is provoked by the penetration of rain water through the capillary (because of the absence of drainage system). In the same places the presence of Nitrates is observed.

High level of moisture is the main reason of the damage of the paintings. This is provoked by leaking of the rain water and no ventilation. This has also provoked the detachment of the plaster, separating it from the wall and formation of salt crystals.

## 8.2.3 St. Nicholas Church

- The floor and buttresses of the first floor of church as well as the vault are wet;
- The bands of stones are loosened;
- The mortar is washed out;
- The walls of the second floor are damp and discoloration is observed because of the presence of fungus;
- The West façade is mostly damaged. The South-West corner is roughly plastered with cement by the local clergy. In front of the western entrance, the local clergy has built a summer pavilion with tin roofing and a new platform;
- Damaged bonds of stones of the façades needs grouting.

## 8.2.4 The Academy

- The ground around the Gelati Academy building should be removed and the drain has to be arranged;
- The upper part of the walls as well as the protecting layer is damaged;
- The stones are loosened and detaching here and there;
- The cornice is damaged in some places;
- The South-East and southern facade is mostly damaged. The walls are wet and the higher plants are growing on them;

- In the South-West volumes of the building the local priests have wilfully arranged the astronomic observatory. The wooden floor was made in the interior; also the modern timber roofing was made. The iron door completed the isolation of the volume from the rest of Academy building.

### **8.2.5 The belfry**

- The walls of bell-tower are damp and should be cleaned from greenery;
- The mortar of the masonry is weathered and needs grouting;
- The cornices are damaged.

### **8.2.6 The fence**

- The stone fence is deformed;
- In the South-West parts of monastery the fence is destroyed here and there;
- The bonds of the masonry are completely exhausted and covered with soot and grass;
- The part of fence is repaired by the local people;
- The dirt and unsanitary outside the fence in the South-East section has to be especially mentioned.

## **9. PROTECTION AND CONSERVATION**

### **9.1 PROTECTION ZONES**

There is evident need of revision of existing protection zones for both Bagrati Cathedral and Gelati Monastery. In this regard, Ministry of Culture, Monuments Protection and Sport of Georgia launched specific project aimed at definition and legalisation of core and buffer zones for the World Heritage properties. Project is coordinated by the Georgian World Heritage Committee and the Protection Zones Division of the Ministry and will be finalised during 2007.

### **9.2 CONSERVATION WORKS IN BAGRATI CATHEDRAL**

In order to improve the endangered physical state of the Bagrati Cathedral, the *Georgian Cultural Heritage Protection Fund* financed the project for hydro-insulation of the walls.

In 2003, the *Centre of Reconstruction of Architectural Heritage* has received the grant from UNESCO for processing the *Concept of Scientific Protection of the Bagrati Cathedral*. The following works have been planed and implemented during the project:

- The geological research;
- Research on the building materials;
- Engineering research;
- Research of the inscriptions;
- The historical-bibliographical research;
- The archaeological research;
- The analysis of the methodology of the reconstruction plan of the Cathedral;
- Forming the concept of scientific protection of the Cathedral.

The World Heritage Committee and Advisory Bodies expressed their concern over the major reconstruction project for the structure of the Bagrati Cathedral discussed during the 28<sup>th</sup> session of the World Heritage Committee. By its letter of 9 July 2005 the National Commission of Georgia informed the World Heritage Centre, that the discussions on the possibility of reconstruction of the Bagrati Cathedral are now halted and no intervention on the property will be made until examination of project by the World Heritage Committee.

### 9.3 ARCHAEOLOGICAL SURVEY IN BAGRATI CATHEDRAL

Archaeological survey has been conducted in 2005-2006 in the north nave of the Cathedral, the prothesis, diaconicon and the central space adjoining the apse.

Several construction layers, including those dating from 7<sup>th</sup>-9<sup>th</sup> centuries, were uncovered in the course of the study of the area between the diaconicon and the central bay. Fragments of the south wall of the 4<sup>th</sup> century church also became visible. Particularly noteworthy was the discovery of the Royal tombs, presumably of King George I and Queen Elene. These were uncovered in the pastaphoria. In 2006, a pebbled floor before the altar, decoration with rosettes in red, pink and greyish hues, dating from 1003, referred to back in the 18<sup>th</sup> century by Prince Vakhushti, were made accessible.

### 9.4 CONSERVATION WORKS IN GELATI MONASTERY

In 2002-2003, the conservation works have been planned on the Virgin Church of the Gelati Monastery. With this purpose, the diagnostic research of frescos of Virgin Church was carried out by the Cultural and Art Fund of Georgia. The following works have been carried out within the framework of the project:

- Study of the archives;
- Study of the condition of the paintings;
- Geological research;
- Research of the moisture content;
- Laboratory research - chemical and biological analysis.

## 10. PREVIOUS WORLD HERITAGE COMMITTEE

### 10.1 DECISION

#### **Decision: 29 COM 7B.75**<sup>1</sup>

The World Heritage Committee,

1. Having examined Document **WHC-05/29.COM/7B.Rev**,
2. Recalling its Decision **28 COM 15B.93**, adopted at its 28th session (Suzhou, 2004),
3. Encourages the State Party to take appropriate measures, including seeking of funds, to address conservation issues identified in the state of conservation report;
4. Requests the State Party to provide the World Heritage Centre with an updated report by **1 February 2007** for examination by the World Heritage at its 31st session in 2007.

### 10.2 IMPLEMENTATION BY STATE PARTY

State Party has taken certain measures aimed at maintenance of outstanding universal value of the *Bagrati Cathedral and Gelati Monastery*. The progress achieved in some areas and the increase of financial, political and professional resources must be encouraged; meantime, measures taken can not be appraised as adequate.

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<sup>1</sup> Adopted without discussion.

## **11. CONCLUSIONS**

The conclusions presented below are aimed at contributing to the analysis which will facilitate to the Advisory Body and the Secretariat the preparation of the Committee draft decision.

### **11.1 STRENGTHS**

- Regular state of conservation monitoring exercise established;
- Number of multidisciplinary studies undertaken;
- Project of the revision of the core and buffer zones launched.

### **11.2 WEAKNESSES**

- Ineffective management system,
- No Management Plan established,
- Core and buffer zones need revision,
- Outdated inventory,
- Overall lack of capacities and policies for protection and conservation,
- Lack of cooperation between stakeholders