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UNESCO Region: EUROPE AND THE NORTH AMERICA

SITE NAME: The Historic Centre (Chorá) with the Monastery of Saint-John the Theologian and the Cave of the Apocalypse on the Island of Pátmos

DATE OF INSCRIPTION: 4th December 1999

STATE PARTY: GREECE

CRITERIA: C (iii)(iv)(iv)

DECISION OF THE WORLD HERITAGE COMMITTEE:

Excerpt from the Report of the 23rd Session of the World Heritage Committee

The Committee inscribed the site on the World Heritage List on the basis of criteria (iii), (iv) and (vi):

Criterion (iii): The town of Chorá on the Island of Pátmos is one of the few settlements in Greece that have evolved uninterruptedly since the 12th century. There are few other places in the world where religious ceremonies that date back to the early Christian times are still being practised unchanged.

Criterion (iv): The Monastery of Hagios Ioannis Theologos (Saint John the Theologian) and the Cave of the Apocalypse on the Island of Pátmos, together with the associated medieval settlement of Chorá, constitute an exceptional example of traditional Greek Orthodox pilgrimage centre of outstanding architectural interest.

Criterion (vi): The Monastery of Hagios Ioannis Theologos and the Cave of the Apocalypse commemorate the site where St John the Theologian (Divine), the "Beloved Disciple", composed two of the most sacred Christian works, his Gospel and the Apocalypse.

The Delegate of Thailand raised the question of eligibility of criterion (vi). He thought that the criterion (iii) should be applied.

This recommendation was also endorsed by ICOMOS and the Committee. Delegates and observers commended the high values of the site and decided to keep the criterion (vi).

BRIEF DESCRIPTIONS

The small island of Pátmos in the Dodecanese is reputed to be where St John the Theologian wrote both his Gospel and the Apocalypse. A monastery dedicated to the "Beloved Disciple" was founded there in the late 10th century and it has been a place of pilgrimage and of Greek Orthodox learning continuously since that time. The fine monastic comdominates the island, and the old settlement of Chorá associated with it, which contains many religious and secul buildings.

1.b State, Province or Region: Prefecture of Dodecanese, Province of Kálymnos, Municipality of Pátmos Island

1.d Exact location: 37° 18' N, 26° 33' E



Reg. N°. 942 Date 1.7.98

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NOMINATION OF PROPERTIES FOR INCLUSION ON
THE WORLD HERITAGE LIST

1. Identification of the Property
 - a. Country: Greece
 - b. Region: Prefecture of Dodecanese, Province of Kalymnos island, Municipality of Patmos island
 - c. Name of Property: The settlement of Chora with the Monastery of Hagios Ioannis Theologos (Saint John the Theologian) and the Cave of the Apocalypse on Patmos island
 - d. Exact location: Map of the island with geographical coordinates (annexed)
 - e. Maps and plans: Map of the settlement of Chora and the Cave of the Apocalypse with geographical coordinates, scale 1:50.000 (Geographical Service of the Greek Army; annexed)
 - f. Area of property proposed for inscription (ha.) and proposed buffer zone (ha.)

2. Justification for Inscription

a. Statement of significance

Not many monuments in Greece can present continuity of creative existence for more than nine hundred years, unique character, superb spirituality and at the same time harmonious incorporation in the multiform environment of the Aegean Sea. The Holy Monastery of Hagios Ioannis Theologos on Patmos occupies a predominant position among them: it is the perennial ark of the Byzantine, post-Byzantine and Neo-hellenic tradition, a major center of cultural radiation and stability in the turbulent area of the Eastern Mediterranean for almost a millennium.

The continuous, unbreakable and harmonious relation of the Monastery of Theologos with the natural or built environment, that is the settlement of Chora, is a rare, almost unique case of the creative presence of Hellenism and Orthodoxy in the heart of the Eastern Mediterranean, where the civilizations of three continents meet.

The fortified building complex of the monastery, with its completely functional network of areas and its perfect architectural form, although being the result of a cumulative procedure, has surprises and thrills in store not only for the scholar but also for the ordinary visitor. The study of the wall-paintings that adorn the katholikon (main church) of the monastery and the Chapel of Panagia (the Chapel of the Virgin)

enriches our knowledge of the various styles of monumental Byzantine painting. The portable icons are invaluable treasures of worship and art, while the liturgical vessels and vestments as well as the numerous other religious objects are rare and representative examples of ecclesiastic gold-embroidery and silver-work. Their study reveals an entirely artistic world, which is active and productive in very broad artistic and geographical parameters. The Archives of the monastery, analogous to that of the Athonite monasteries, are most valuable and important for the political history of the Archipelago and for Hellenism in general. Of special interest is also the settlement of Chora, one of the oldest and most characteristic towns in the Aegean, the study of which reveals significant and, at the same time, charming aspects of the society which created it.

c. The Monastery of Patmos possesses one of the most important libraries in the East. It was created by the founder of the monastery Hosios Christodoulos and today comprises about 1,000 manuscripts (325 in parchment, 565 in paper) and over 3,000 printed volumes. The continuous concern of Christodoulos in rescuing manuscripts which belonged to other monasteries --such as those on the Mount Latros in Asia Minor--, the impressive increase of the library content through purchasing and copying of codices that he bequeathed to the monastery as

well as his recommendations to his successors for the safeguarding of this treasure against any harmful plotting, undoubtedly classify him among the personalities of the intellectual renovation of his time. The abbots who succeeded Hosios Christodoulos continued and secured the spiritual contribution of the monastery. The *Extracts from the Gospel of Mark* of the early 6th century is the oldest codex of the library and the *Book of Job* of the early 8th century comes next. The Patmian Library offers a quite representative series of manuscript illuminations which demonstrate the art of miniature painting from the 9th to the 15th century. They bear the date of their execution and are works of the monks, both copyists and illuminators, who employ all the known iconographical schemes of their time: full-page representations of holy figures or biblical scenes, headpieces and initials, executed in a refined, delicate style and with a rich palette. The printed matter of the monastery comprises 3,000 volumes approximately. Today the library is a model of high technology organization and is housed in especially air-conditioned rooms. Its photographic laboratory covers the needs of scholars in microfilms and photographs all over the world.

The Archives of the monastery are of special importance, being the only ones in the Archipelago area that possess a continuous series of documents, covering the period from the institution of the monastic community of Patmos in the 11th century until today (13,000 documents). Due to the information

provided by them we can definitely compose a clear picture of the history of the Monastery of Theologos, the expansion of its immovable property from Asia Minor to the Ionian Sea and its relations with the distinguished leaders of the time. The great number of the Patmian dependencies, which made the monastery one of the major land owners of the Aegean Sea, adds specific importance to the Patmian Archives as regards the political and economic history of Hellenism in general. These archives include Byzantine documents from the 11th to the 15th century and Greek, Turkish, Romanian, Russian and Georgian documents from the period of the Turkish occupation (around 1400 to 1912). The Byzantine documents have been thoroughly studied and meticulously published by the Byzantine Center of the National Institute of Research of Greece, while some Romanian and Turkish documents are also published.

The famous Sacristy of the Monastery of Theologos comprises four major groups of religious treasures: holy relics and fragments from the True Cross, portable icons, richly embroidered vestments and ecclesiastical vessels, fine examples of gold- and silver-work. The first inventory of the sacristy was compiled by the abbot Arsenios around 1200. The great majority of the treasures dates from 1600 to 1800, while the older ones go back to the years of Christodoulos. The most important of these valuable objects are today in display in the Sacristy of the Monastery of Theologos. Furthermore, over 200 icons enable the visitor to be acquainted not only with superb

works of Byzantine art, but also with representative ones of post-Byzantine, mainly Cretan, painting. The eight preserved Byzantine icons are works of superb quality and are associated with Constantinople, the capital of the Byzantine Empire. Some of them are: the mosaic icon of Saint Nicholas (11th century), Saint John the Theologian (12th century) --the *proskynesis* icon of the monastery--, Saint Theodore Tero (around 1200), the icons of Cretan provenance, Saint Nicholas with scenes from his life (1430-1460), the Crucifixion and the Dormition of the Virgin (first half of the 15th century), etc. The post-Byzantine icons (1453-1530 and 1530-1640) come from Crete. Their painters, responding to the demands of a wide clientele, combine in their art the Byzantine with the Italian style with an astonishing artistic mastery. Representative works of the first period (1453-1530) are the icons painted by Andreas Ritzos (Christ Pantokrator and Virgin the Pantanassa of the second half of the 15th century) and the double-sided icon with the Raising of Lazarus and the Entry into Jerusalem (late 15th century) among others. Icons painted by the most famous Cretan artists, such as Michael Damaskenos, Georgios Klotzas, Thomas Vathas, Angelos, etc, are characteristic works of the second period (1530-1640). A certain artistic activity is recorded on Patmos in the years between 1620 and 1640 approximately -- the major era of prosperity of Patmos. It is then that icons painted by Patmian artists, such as the priest Stamatios and Nikolaos Averkios among others, adorn the churches of the island.

The hieratic vestments are over 600 and belong mainly to the 17th and 18th century. They are made of valuable materials and are often decorated with religious representations, embroidered with gold and silver and multicoloured silk threads. The ecclesiastical embroideries form a unique series, which dates from the 15th to the 18th century; most distinguished among them is the gold-embroidered epigonation with Christ Anapeson (15th century). The silver or silver-gilt vessels and liturgical objects are more than 300. They are dated in the 17th and 18th century and are embellished with incised, enameled or filigree decoration as well as with inscriptions mentioning the artist or the donor. The collection of the sacristy exhibits a unique, in wealth, group of silver chandeliers and hanging lamps that come from various workshops. The Monastery of Theologos, following the Byzantine tradition, continues to be named "Imperial" and to function, even today, as a predominant factor of the social, economic and spiritual life of Patmos island.

Many small, lovely churches are scattered within the settlement of Chora. The most important are: Hagioi Apostoloi(1609), in front of the entrance to the Monastery of Theologos; Christ, decorated with 18th-century wall-paintings and adorned with 15th-, 16th- and 17th-century portable icons; Hagia Lesvia; the twin domed church of Agioi Vasileios and Thalaleos, decorated with frescoes of 1722 that have been painted by Stavrianos from the island of Chios; Hagios Spyridon, outside Chora, embellished

with a few 17th century wall-paintings; Hagios Demetrios, decorated with 14th- or 15th-century frescoes and 15th to 18th century icons; Eleimonitra, embellished with 18th-century wall-paintings and fine 16th to 19th century icons, and so on.

Midway on the uphill road from Skala to Chora is the Cave of the Apocalypse, where, according to the tradition, Saint John the Theologian dictated to his disciple Prochoros the Book of the Apocalypse and his Gospel. Around this center of worship a number of small churches, chapels and cells were added, which form a complicated but aesthetically interesting architectural ensemble. The focal building of this complex is the church of Hagia Anna and Hagios Ioannis Theologos, the first worshiped in the north aisle, the second in the south aisle of the church, where also lies the Cave of the Apocalypse. The Cave must have originally been covered with wall-paintings, but today only a part of them survives, where the representation of Theologos dictating to Prochoros, a brilliant work of the last quarter of the 12th century, is clearly visible. Frankish names of various periods are incised on all the preserved frescoes, which refer to or symbolize prayers for the salvation of West-European monks, a quite significant phenomenon. Also quite remarkable are the wood-carved and painted iconostasis of 1600 and the two portable icons, executed by the Cretan painter Thomas Vathas in 1596. In the beginning of the 17th century the prelate of Kaisareia Gregorios added two more chapels and one century later, in 1713, Makarios Kalogeras increased the number of cells

and financed the erection of the today ruined complex of the Patmias School.

The settlement of Chora extends around the monastery complex and is adjacent to it. The earliest mention of it comes from the late 13th century, when in 1272 the village was attacked by pirates. The inhabitants of Chora were essentially covering the needs of the monastery: protection and defence, manning of ships, etc. After the Fall of Constantinople in 1453 about one hundred families settled in Chora, to the west of the monastery, and created the quarters of the rich, the so-called Alloteina. The scholars, who have studied the houses of Chora, suggest that from the early 16th to the early 17th century the prevailing type of dwelling is an autonomous complex of houses of rural character. They are built far from the monastery, and mansions, such as those of Sopholios, Natalis (1599), Pagostas (1606), Moussoudakis (1625) and Syphantos (1636), are characteristic examples of the type.

The sack of Chora by Morozini (1659) and the invasion of the Venetians seems to have greatly affected the economic and social structure of the island and to have paved the road for a new *status quo*, that is the domination of the "Common" of Patmians, which sealed a new era for Chora. The settlement of Cretan refugees on the island after the fall of Candia (1669), the present Herakleion on Crete, created a new center of habitation; the so-called Cretika, the main square of which was named Agialesvia after the name of Hagia Lesvia (Saint Lesvia), an

exclusively Cretan female saint. By the beginning of the 18th century the town-planning of Chora changed. The urban tissue became thicker, the new properties were small and adjacent to each other, the older large ones were broken into smaller units. Chora got problems of vital space and phenomena such as the horizontal ownership and the building of the "air" along its main streets appeared. In the beginning of the 18th century Chora had eight hundred houses and two hundred fifty churches, according to a reliable source. Around the mid-18th century the quarters of the so-called Aporthiana were formed and later the settlement started to expand along the north edge of the precipice facing Skala, where the new ship-owners had their mansions built. In 1878 one more square was created in front of the town-hall of Chora.

The main construction material on the island is stone, plain or dressed. Two kinds of stone of different formation are used, the granitoid gray rock from the quarry of Manolakas and the limestone from Megalo quarry. Prevailing feature of the buildings of Patmos is the *mantoma*, an application of the "beam supported by pillar" scheme, for constructing all openings. The roofs are flat and supported by elongated cypress trunks, the so-called "fides"; these rafters are combined either with reeds or with seaweeds and a special argiloid earth. From the architectural point of view, the bedroom and the drawing-room are the most interesting areas of the old house. The walls of the drawing-room were decorated with portraits of

the family ancestors, fine embroideries, icons and other objets d'art, brought from overseas, of which their owners were more than proud.

Only a few Neoclassical houses date from the end of the 19th century. Today the efforts of the Ministry of Culture, which is in charge, are targeting to the conservation, presentation and promotion of the physiognomy of the traditional architecture of Chora, as it has been formed in a period of eight centuries, on the basis of the effective legal and institutional framework and the prevailing concept for the protection and promotion of the listed historic settlements.

d. Criteria under which inscription is proposed (and justification for inscription under these criteria)

i. The Monastery of Hagios Ioannis Theologos

The Monastery of Theologos offers a wealth of scientific interests and aesthetic pleasures both to the scholar and to the ordinary visitor. The monastery, a castle in itself, is one of the best preserved fortified monastic ensembles of the Middle Ages. Its most impressive characteristic, besides its harmonious relation to the natural and built environment, is its uninterrupted continuity and close connection with history: in the nine centuries of its life the monastery obtained its unique

architectural physiognomy through the erection, modification, and restoration of buildings or the changes of land use, which were realized in order to cover everyday or artistic needs. The extensive building programmes, covering the period from the years of the founder of the monastery Hosios Christodoulos (1088-1099) to the mid-18th century, reveal a variety of architectural expression. Only a few monuments in Greece can exhibit the morphological, stylistic and artistic wealth as well as the completeness and continuity of life of the Monastery of Theologos. Housing, however, an amazing treasure of movable works of art and literature, the monastery complex has a special functional value, apart from its obvious artistic and historical ones. All the aforementioned data and also its great spiritual radiance lend to the Monastery of Hagios Ioannis Theologos a unique significance. A major center of worship in the Aegian Archipelago, it is an ark of the Byzantine and Neo-hellenic Orthodox tradition, which continues to be in its prime even today.

ii. The Ritual of the Washing of the Feet

The services and rituals of the Holy Week are held on Patmos with the grandeur of Byzantine ceremony, according to the rules of the ancient monastic typikon, which the Monastery of Theologos has strictly preserved. The dramatic events of the Passion of Christ are revived through the gospel passages and

the relevant hymns that the monks recite or chant with deep emotion and devoutness.

The most impressive and soul-stirring mystagogy is the Ritual of the Washing of the Feet, which was established in Byzantium and is performed until today on Good Wednesday at noon. This ritual is a live re-enactment of the washing of the Apostles' feet by the Lord, one of the dramatic episodes of the cycle of Christ's Passion, and is performed by the abbot and the monks of the monastery in front of a broad public in the central square of the settlement of Chora.

iii. The Apocalypse

In the year 95 AD Saint John the Theologian was exiled on Patmos for "bearing witness to Jesus". During his long sojourn on the island he wrote the Apocalypse (Revelation), the last book of the New Testament. This text offered to the persecuted ancient Churches of Asia Minor a message of hope and encouragement, to the eschatological literature its pivotal work and to art an inexhaustible source of inspiration. As the French scholar Guerrin points out "The Apocalypse of John the Evangelist, this masterpiece of poetry, is the superb work of Christian literature."

The Book of the Apocalypse, which has been translated in every spoken language, has inspired not only the greater artists of Byzantium and the Renaissance to create magnificent works of painting, sculpture and decorative arts; but also the most

celebrated composers of ecclesiastical music, who tried to surpass "the chorus of angels", in order to express the ecstatic visions of Saint John the Divine, and thus endowed humanity with superb religious oratorios.

Therefore, we conclude that the proposed property is endowed with obvious archaeological, artistic and aesthetic values and thus justifies the criteria of Unesco for its inclusion in the World Heritage List of Monuments. The ensemble composed by the Monastery of Theologos, the Cave of the Apocalypse and the settlement of Chora, harmoniously incorporated in an environment which in addition is characterized as a landscape of special natural beauty, automatically gains the value and importance of the unique. The perennial relation of a major center of Orthodox worship in its prime (Monastery of Theologos and Cave of the Apocalypse) with a perfectly preserved historic settlement (Chora), can perfectly serve as a point of creative reference for those seeking records and values of a life beyond the narrow limits of rationalism.

3. Description

a. Description of Property

The Monastery of Hagios Ioannis Theologos, a monumental monastic complex with an international, spiritual and artistic radiation, is the center of the settlement of Chora and of the entire island of Patmos as well. The foundation of the monastery goes back to the year 1088, when the Byzantine Emperor Alexios I Komnenos allotted to the anchorite Hosios Christodoulos this specific island. The erection of the fortress around the monastery and its continuous restoration were among the main concerns of the hosios as soon as he settled on Patmos with a few monks. The extremely strong polygonal external wall that has survived is one of the best examples of fortified medieval monastic ensembles.

The monastery complex has been formed progressively by buildings dating in various periods, which have been erected around a central courtyard without a complete original plan. The katholikon of the monastery, the Chapel of Panagia, the refectory, etc., belong to the years of Hosios Christodoulos. The north and west side of the courtyard are blocked by white cell walls, the south side is formed by the so-called *tzafara*, a two-storeyed arcade built with dressed stones (1698), and the east side by the outer narthex of the katholikon. Some of the oldest cisterns are preserved under the paved courtyard, while a number of large earthenware jars have been assembled at

its SW corner in order to serve as rain-water reservoirs.

The **katholikon**, which was completed around 1090, lies east of the central courtyard and is adjacent to the inner side of the enclosure. The church belongs to the domed cross-in-square type with four columns. The elaborate *opus sectile* of the floor and the wood-carved roof beams of the Byzantine church have survived; while the Byzantine contemporary wall-paintings --samples of which have come to light during the trial restoration of the later layer of frescoes-- have been covered with new frescoes around 1600. The wood-carved iconostasis, the pious donation of the Patmian Metropolitan of Sardis Nektarios, is dated in 1820, but the icons that adorn it belong to various periods. The **Chapel of Panagia** was built almost adjoind to the south side of the katholikon around the mid-12th century. It is a small one-aisled edifice, roofed with barrel-vaults and a groin-vault. The elegant wood-carved iconostasis of 1607 is decorated with contemporary icons of Cretan style. The wall-paintings of the chapel were executed between 1176 and 1180 and were revealed during restoration works forty years ago (1958). They must have been financed by the Patriarch of Jerusalem Leontios, who had earlier served as an abbot in the monastery. The **refectory**, the dinning area for the common meals of the monks, stands to the NE of the katholikon and the Chapel of Panagia. Its building was completed around 1090, while its preserved frescoes present three layers of painting. The earlier layer is dated around

1176-1180, thus being contemporary with that of the chapel, the next layer belongs to the late 12th century and the later one to the third quarter of the 13th century (1250-1275).

The organization and function of the Monastery of Theologos was complemented by a series of other areas, which due to their use supply valuable testimonies for the monastic architecture and recall the everyday life of the monks. Such areas are the kitchen, the building of which was completed before 1091, the *oreion*, where wheat and pulses were stored, the *pithones*, where oil was stored in large earthenware jars, the *magipeion*, the area where the bread was kneaded and baked, etc.

b. History and Development

Patmos is the northern island of the Dodecanese group, with an area of approximately 34 sq. miles and population of about 2,500. It is considered one of the most important monastic centers of the East. Saint John the Theologian was exiled here in 95 AD, and during his long stay he wrote the Apocalypse and his Gospel. Only a few architectural remnants, scattered all over the island, have survived from the Early Christian years. After the great devastation that lasted from the 7th to the 9th century and is obvious in all the Aegean islands, Patmos re-enters the historic scene in the late 11th century, when Hosios Christodoulos laid the foundations of the

Monastery of Ioannis Theologos. It must be mentioned that the creation of strong monastic centers on the devastated islands and shores of the Archipelago during this period was dictated by the concern of the state for their resettlement, since the Turkish menace was already hanging all over the Aegean (cf. erection of monasteries --such as Nea Moni on Chios and Mount Athos-- and fortresses).

The island of Patmos has three settlements: high up (170 m) the medieval Chora, the later harbour of Skala and the rural Kampos.

Chora, the older settlement, goes back to the 13th century, when the crofters working for the monks, the masters of the island, came and inhabited the area around the already existing fortified complex of the Monastery of Theologos. The settlement prospered in the 16th century and especially after 1532, when the Turks, having occupied Patmos, granted certain taxation privileges to the natives in return for their submission.

Thus the inhabitants of Chora engaged with shipping and trading and their thriving occupation made Chora especially wealthy around the late 16th and the first half of the 17th century: impressive mansions were built, which were embellished by the Patmians with fashionable furniture imported from the West or made by local craftsmen in a westernizing style. Some remarkable intact buildings or remnants of others have survived from this period, such as the houses of Simantiris (1625) and Skrinis (1640) or the wonderful Renaissance window next to the

town hall. Unfortunately, this era of wealth and prosperity was interrupted by the sack of the island by Morozini in 1659. The next phase of flourishing commenced in the late 18th century and lasted throughout the 19th century. The Patmians returned back to trading and some of them exercised their occupation abroad --the Balkans, Austria, Egypt and mainly Russia-- where they also settled. The old mansions were renovated and new ones were built. The houses of the family of Kalligas, Themelis, Konsolos, Leousis, etc, are among the most representative from this period.

4. Management

a. Ownership

As regards ecclesiastical administration the entire island of Patmos as well as the islets Leipsoi, Agathonisi and Arkioi are under the spiritual jurisdiction of the Patriarchal Exarchate of Patmos. The Exarchate has its See in the Imperial, Patriarchal Monastery of Hagios Ioannis Theologos and is under the direct jurisdiction of the Ecumenical Patriarchate of Constantinople. Apart from the monastic complex and the Cave of the Apocalypse, to the ownership and legal jurisdiction of the Monastery of Theologos also belong: two nunneries, Zoodochos Pegi and Evangelismos, many churches in Chora, "kathismata" (small monasteries) in the countryside as well as real estate both in the settlement and in the countryside of the island. The other monuments of Patmos belong to the Greek State, while a considerable number of small churches is owned by individuals.

As regards the ownership status of the houses of Chora, the majority of them belongs to individuals, the rest are owned by either the Greek State or the Municipality of Patmos.

b. Legal status

The entire island of Patmos

- i. "We proclaim the island of Patmos as a historic

landmark and as a landscape under full protection" (ΦΕΚ 1029/22.12.1971), N. 1469/1950, articles 1 and 5 - Ministry of Environment, Physical Planning and Public Works.

ii. "We proclaim the island of Patmos as a historic landmark and as a historic place of special natural beauty" (ΦΕΚ 847/B/16.10.1972), KN 5351/1932, article 52 - Ministry of Culture, 4th Ephorate of Byzantine Antiquities, Rhodes.

The mountain slope of Patmos

i. "We proclaim the mountain slope of Patmos, defined by the present end of Skala and the settlement of Chora, as being of special natural beauty" (ΦΕΚ 669/30.11.1968), N 1469/1950, article 1 - Ministry of Culture, 4th Ephorate of Byzantine Antiquities, Rhodes.

The entire town of Chora, Patmos

i. "We proclaim the entire town of Chora, Patmos, as defined by its present town-planning, as a historic landmark community" (ΦΕΚ 24/B/22.1.1960), KN 5351/1932, article 52 - Ministry of Culture, 4th Ephorate of Byzantine Antiquities, Rhodes.

Characterization of Zone A (A4) as a fully protected zone of non-development

Zone A4: The Cave of the Apocalypse and the immediate environment of the settlement of Chora (ΦΕΚ 239/30.3.95), KN

5351/1932 - Ministry of Culture, 4th Ephorate of Byzantine Antiquities, Rhodes.

Individual religious monuments and secular buildings inside the boundaries of Chora, Patmos

(*Ephemeris* of the former General Administration of the Dodecanese, issue 17/24.12.1948)

Approximately forty churches, monasteries, etc, such as:

- The complex of the Monastery of Hagios Ioannis Theologos with its walls, gates, katholikon, chapels, belfries, refectory, cells.

- The Cave of the Apocalypse, the Chapel of Hagia Anna, the adjacent complex of the Patmias School and the chapels inside this complex.

- The church of Hagios Vasileios tou Pagosta with its precinct, graves and the chapels of Hagios Athanasios and Hagia Kioura (Matroni Chiopolitis).

- The small church of Hagioi Apostoloi in front of the entrance to the Monastery of Theologos.

- The church of Hagia Aikaterini.

- The church of Hagia Anna.

- The church of Hagia Sozousa.

- The church of Hagios Georgios ton Fournon.

- The nunnery of Evangelismos.

- The nunnery of Zoodochos Pegi.

- The nunnery of "Ta Hagia ton Hagion".
- The church of Megali Panagia.
- The church of Hagioi Apostoloi tis Adelfosynis, etc.

c. Protective measures and means of implementing them
 Ministry of Culture, 4th Ephorate of Byzantine Antiquities (KN 5351/1932 "On Antiquities").

Building and restoration works carried out by individuals in buildings inside the boundaries of the settlement of Chora, Patmos, and in the broader vicinity of the Cave of the Apocalypse are controlled and inspected by the Ministry of Culture, 4th Ephorate of Byzantine Antiquities. A permit of the Ephorate is also needed for repairs on buildings by individuals or agencies, while many projects of minor or major scale on monuments are realized by the Ephorate. The repair-restoration works on buildings inside the Monastery of Theologos or on monuments owned by it are executed by the monastery itself, after the necessary approval of the Ministry of Culture, 4th Ephorate of Byzantine Antiquities.

d. and e. Agency/agencies with management authority

The Ministry of Environment, Physical Planning and Public Works and the Municipality of Patmos are the management authorities for the call of interest in designing and realizing all

projects concerning the development, rehabilitation, land use planning, etc, of the settlement of Chora, given the relevant permit of the Ministry of Culture . For building works two permits are required, one from the Ministry of Culture and the other from the Urban Planning Office; while for repairs and restoration of monuments the authority belongs to the Ministry of Culture, 4th Ephorate of Byzantine Antiquities, which often undertakes the financing of these projects. All matters of management and use of the immovable (monuments) and movable (treasures) property of the monastery belong to the authority of the monastic community.

f. Agreed plans related to property

The effective legislation (4b-c), as it is applied by the agencies in charge. The spiritual radiation of the Monastery of Theologos and the immense archaeological and historic wealth that it preserves (icons, manuscripts, works of minor art, historic documents, etc) have definitely provoked the Greek state, agencies and centers of research (National Institute of Research, Byzantine Center) to undertaken the task of preservation, restoration, study and presentation of the aforementioned treasures to the broader public (modern methods of restoration, model publications, display of the treasures in international exhibitions).

6. Monitoring

a. Key indicators for measuring state of conservation

Due to the effective legislation, powerful tradition and radiation of the Monastery of Theologos as well as due to the strong social conscience of the inhabitants and to the numerous visitors of the settlement of Chora, owing to the uniqueness of its monumental ensemble, the proposed property has been preserved in very good condition.

b. Administrative arrangements for monitoring property

Ministry of Culture

4th Ephorate of Byzantine Antiquities

Ippoton Street, Medieval Town

Rhodes 85 100

Greece

Tel.: 0030(0)241 21954

75674

Fax: 0030(0)241 79601

7. Documentation

a. Annexed list of photographs (nos 1-60) and slides (nos 1-27)

b. Annexed copies of management plans

c. BIBLIOGRAPHY

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Chora. Entrance to the Gazis property.
- 8-9. Χώρα. Συγκρότημα Μαλανδράκη: τα “καλόσπιτα”.
Chora. Malandrakis Mansion: the “kalospita”.
10. Μονή Αγίου Ιωάννη Θεολόγου. Η διώροφη στοά, “τζαφάρα”, που κλείνει την κεντρική αυλή της Μονής από τα νότια.
Chora. Monastery of St John the Theologian. The two- tiered arcade (“tzafara”) closing the central courtyard of the monastery from the south.
11. Μονή Αγίου Ιωάννη Θεολόγου. Το παρεκκλήσι του Τιμίου Σταυρού και τα δώματα της Μονής με όψη προς τα ανατολικά.
Chora. Monastery of St John the Theologian. The Chapel of the Holy Cross and the rooftops of the monastic buildings to the east.
12. Χώρα. Μονή Αγίου Ιωάννη Θεολόγου. Σκευοφυλάκιο. Το ιδρυτικό χρυσόβουλλο του Αλεξίου Α’ Κομνηνού. Κάτω η υπογραφή του αυτοκράτορα με κιννάβαρι. Απρίλιος 1088.
Chora. Monastery of St John the Theologian. Sacristy. Founding charter of Alexius I Comnenus. Below, the imperial signature in cinnabar (red ink) . April 1088.
13. Μονή Αγίου Ιωάννη Θεολόγου. Καθολικό, βόρειος τοίχος: Ένας όσιος (λεπτ.). Γύρω στο 1600.
Chora. Monastery of St John the Theologian. Conventual church, N. wall: saint (det.). Ca 1600.

14. Μονή Αγίου Ιωάννη Θεολόγου. Καθολικό, νότιος τοίχος: Ο Ιωάννης ο Θεολόγος υπαγορεύει στον Πρόχορο το Ευαγγέλιό του. Γύρω στο 1600.
Chora. Monastery of St John the Theologian. . Conventual church, S. wall: St John the Theologian dictating his Gospel to Prochoros. Ca 1600.

15. Μονή Αγίου Ιωάννη Θεολόγου. Εσωνάρθηκας καθολικού, βόρειος τοίχος: Η παραβολή των δέκα παρθένων (λεπτ.). Γύρω στο 1600.
Chora. Monastery of St John the Theologian. Esonarthex of the conventual church, N. wall: the Parable of the 10 Virgins (detail). Ca 1600.

16. Μονή Αγίου Ιωάννη Θεολόγου. Καθολικό, βόρειος τοίχος: Ο όσιος Χριστόδουλος (λεπτ.). Γύρω στο 1600.
Chora. Monastery of St John the Theologian. Conventual church, N. wall: saint Christodoulos (det.). Ca 1600.

17. Μονή Αγίου Ιωάννη Θεολόγου. Παρεκκλήσιο της Παναγίας, βόρειος τοίχος: Ο άγιος Ιάκωβος ο Αδελφόθεος. 1176-1180.
Chora. Monastery of St John the Theologian. Chapel of the Virgin, N. wall: St James "Brother of God". 1176-1180.

18. Μονή Αγίου Ιωάννη Θεολόγου. Παρεκκλήσιο της Παναγίας, ανατολικός τοίχος: Η Φιλοξενία του Αβραάμ. 1176-1180.
Chora. Monastery of St John the Theologian. Chapel of the Virgin, E. wall: The Hospitality of Abraham. 1176-1180.

19. Μονή Αγίου Ιωάννη Θεολόγου. Τράπεζα, δυτικός τοίχος: Η Μετάληψη των αποστόλων. Γύρω στο 1200.
Chora. Monastery of St John the Theologian. Refectory, W. wall: Apostolic Communion. Ca 1200.

20. Χώρα. Μονή Αγίου Ιωάννη Θεολόγου. Σκευοφυλάκιο. Τετραευαγγέλιο (κώδικας 81, φ. 238v). Ο ευαγγελιστής Ιωάννης και ο Πρόχορος. 1334/5.
Chora. Monastery of St John the Theologian. Sacristy. Gospel Book (Cod. 81, f.238v). St John the Evangelist with Prochoros. 1334/5.

21. Μονή Αγίου Ιωάννη Θεολόγου. Σκευοφυλάκιο. Αργυρεπίχρυσο συρματερό εξαπτέρυγο, αρχικά αφιέρωμα του Μ. Στεφάνου στη Μονή Ζωγράφου του Αγίου Όρους. 1468.
Chora. Monastery of St John the Theologian. Sacristy. Silver gilt ripidion originally gift of M. Stefanus to Zografou Monastery, Mt Athos. 1468.

22. Μονή Αγίου Ιωάννη Θεολόγου. Σκευοφυλάκιο.
Χυτό πολυκάντηλο με διάτρητο άνθινο διάκοσμο. Έργο του μοναχού Γερασίμου. 1685.
Κανδήλα με έκτυπο και χυτό μπαρόκ διάκοσμο. Σφραγίδα Βενετίας. Αρχές 18ου αι.
Chora. Monastery of St John the Theologian. Sacristy.
Cast polycandelon with pierced flouered decoration. Made by monk Gerasimus. 1685.
Lamp with impressed and cast baroque decoration. Venetian stamp. Early 18th. c.

23. Χώρα. Μονή Αγίου Ιωάννη Θεολόγου. Σκευοφυλάκιο. Κανδήλα εργαστηρίου Σμύρνης με διάτρητο ροκοκό διάκοσμο, αφιέρωμα του Πάτμιου Μανρουδίου. 1770.

Chora. Monastery of St John the Theologian. Sacristy. Lamp from a Smyrna workshop with pierced Rococo decoration, dedicated by the Patmian Mavroudis. 1770.

24. “Γυναίκες της Πάτμου”, χαλκογραφία. Σχέδιο J. B. Hilaire, χάραξη του J. B. Tilliard, Γεννάδειος Βιβλιοθήκη, Αθήνα.

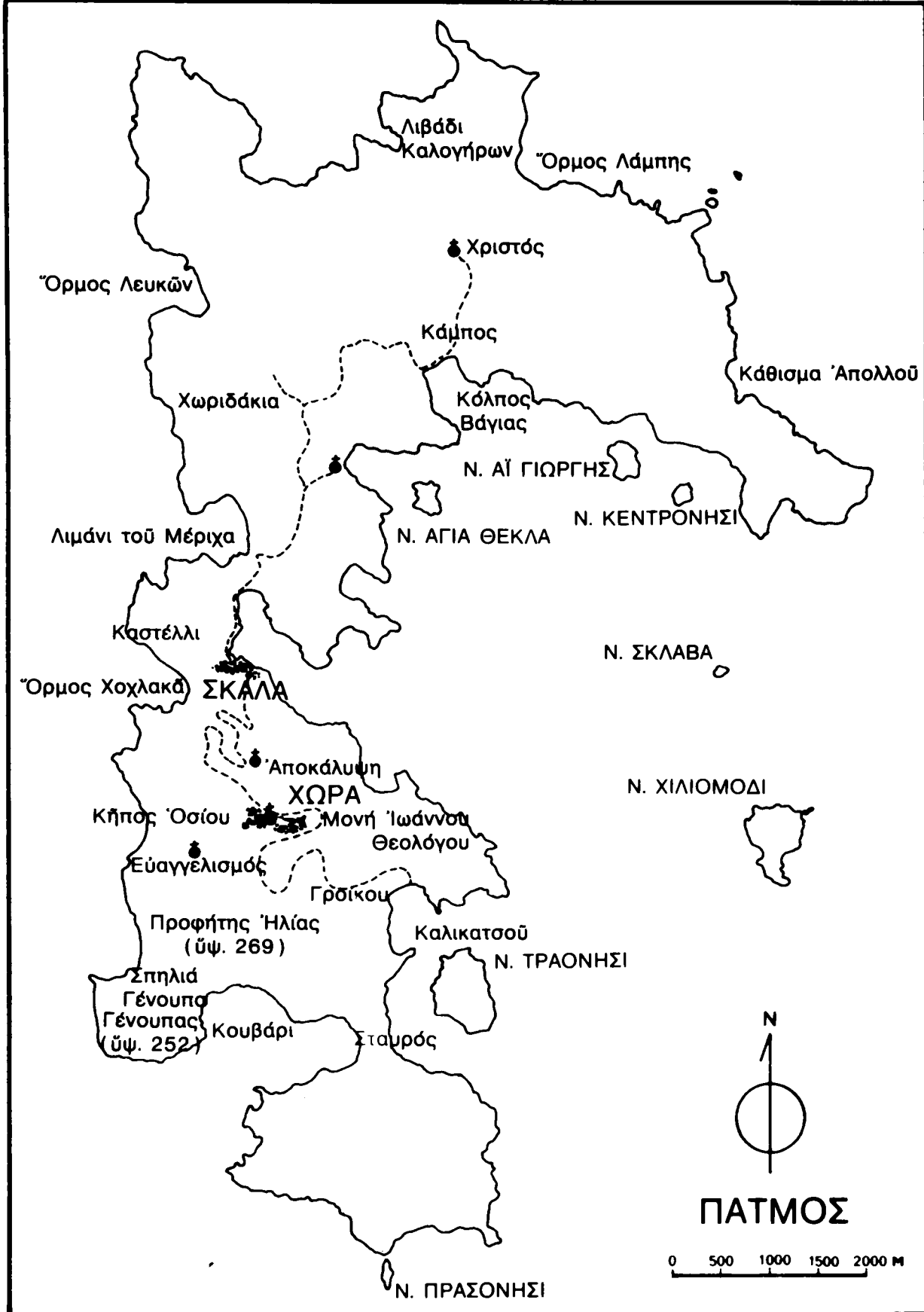
“Women of Patmos”, engraving. Drawing by J. B. Hilaire, engraving by J. B. Tilliard. Gennadius Library, Athens.

25. Pitton de Tournefort: Γυναίκες της Πάτμου (Femmes de Patmos), χαλκογραφία, φυσικό μέγεθος, σχέδιο Audriet, Γεννάδειος Βιβλιοθήκη, Αθήνα.

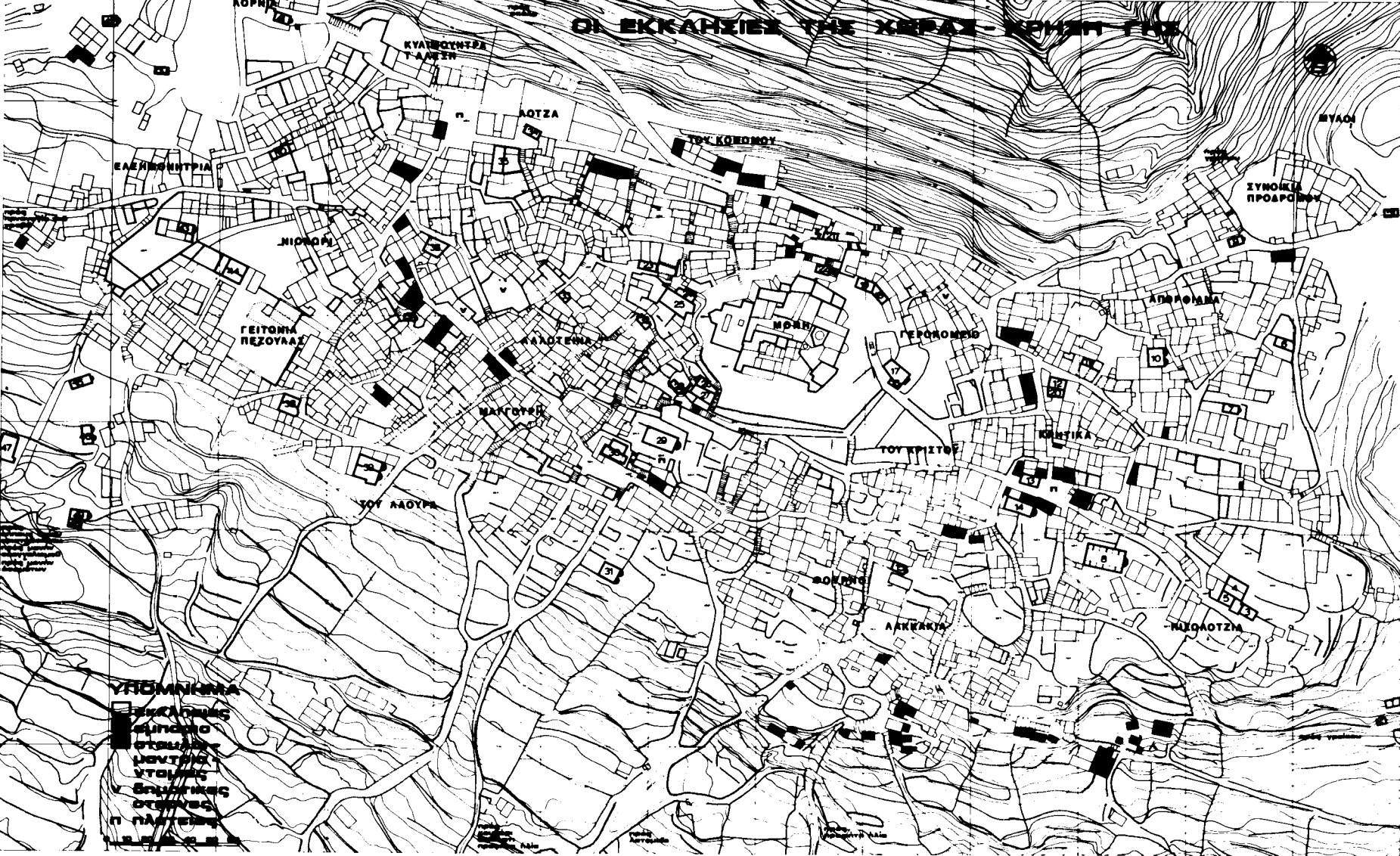
Pitton de Tournefort: Women of Patmos (Femmes de Patmos), engraving, natural size, drawing by Audriet, Gennadius Library, Athens.

26. J. B. Van Mour: Κόρη της Πάτμου (Fille de Saint- Jean de Patmos), επιχρωματισμένη χαλκογραφία, Εθνική Βιβλιοθήκη, Παρίσι.

J. B. Van Mour: Girl of Patmos (Fille de Saint- Jean de Patmos), coloured engraving, National Library, Paris.

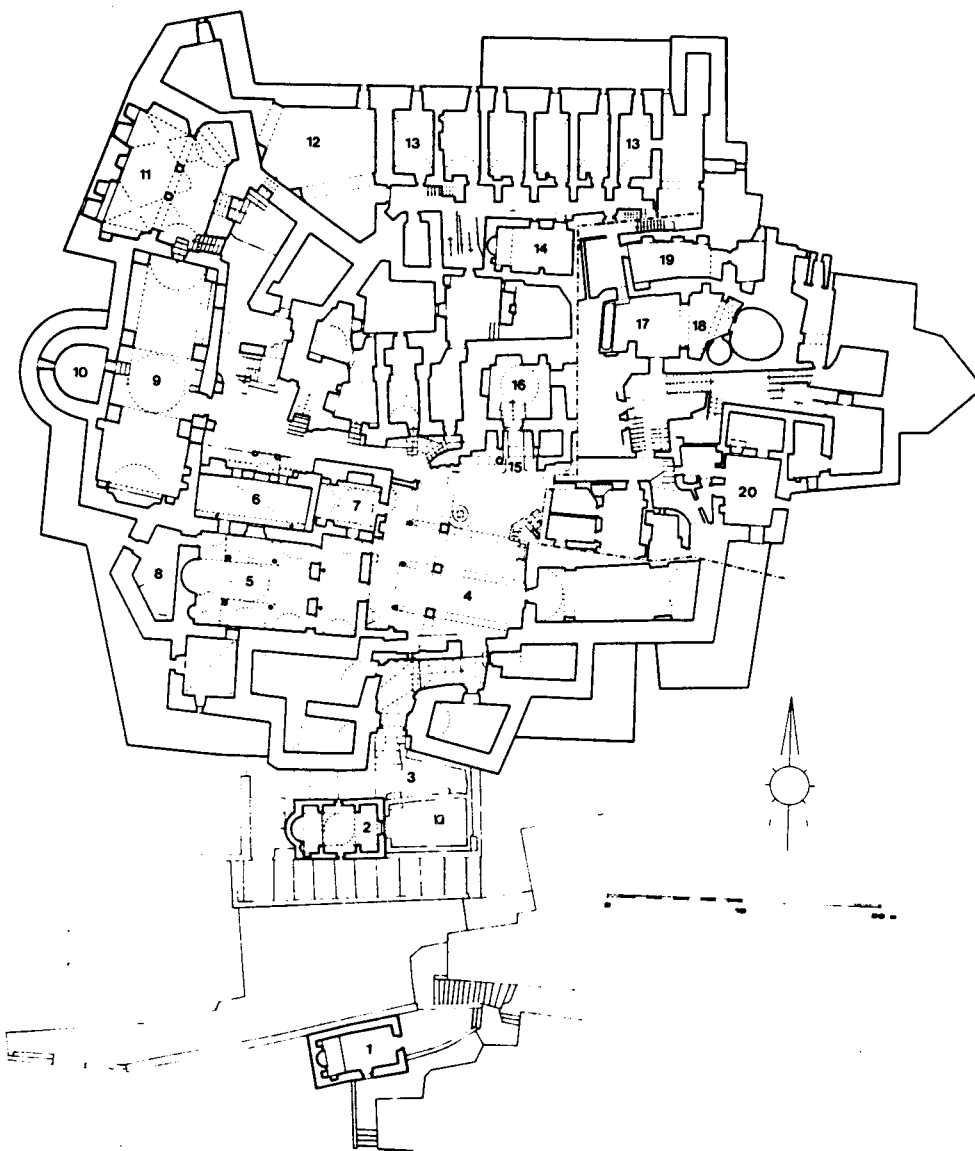


Χάρτης του νησιού.
Map of the island.



Χάρτης χεήσης γης της Χώρας, όπου προσδιορίζονται οι συνοικίες του οικισμού.

Masterplan of the settlement with the neighbourhoods



Σχέδιο 1

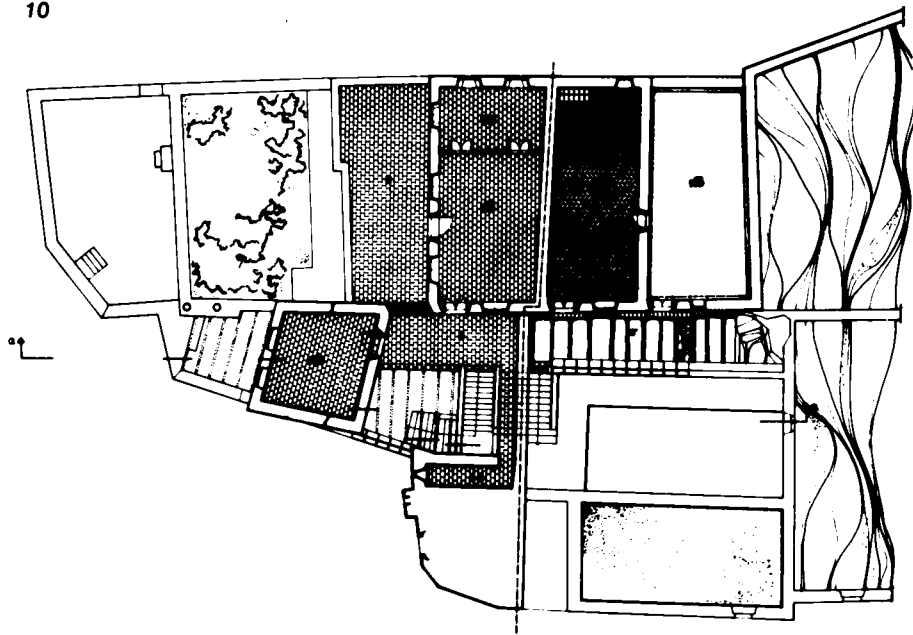
Κάτοψη της 'Ιεράς Μονής του Θεολόγου.

1. Παρεκκλήσιο 'Αγίου 'Ονουφρίου.
2. Παρεκκλήσιο τῶν 'Αγίων 'Αποστόλων.
3. Κεντρική είσοδος.
4. Κεντρική αὐλή.
5. Τὸ καθολικό.
6. Παρεκκλήσιο τῆς Παναγίας.
7. Παρεκκλήσιο τοῦ 'Οσίου Χριστοδοῦλου.
8. Παρεκκλήσιο τοῦ 'Αγίου Νικολάου.
9. Τράπεζα. 10. 'Αποθήκη ἐντὸς τοῦ ἀνατολικοῦ πύργου.
11. Μαγειρεῖο. 12. Μύλος.
13. Κελιά νότιας πτέρυγας.
14. Παρεκκλήσιο τῶν 'Αγίων Πάντων. 15. Στοά, ἢ λεγόμενη «τσαφάρα».
16. Παρεκκλήσιο τοῦ Τιμίου Σταυροῦ (στὸν δροφὸ).
17. Ζυμωτήριο. 18. Φούρνος.
19. Κελὶ τοῦ πατρὸς Νικοδήμου.
20. Κελὶ τοῦ πατρὸς 'Ανθίμου. (Στὴ σχεδίαση τῆς κατόψεως χρησιμοποιήθηκαν στοιχεῖα ἀπὸ βιβλία τοῦ 'Α. Κ. 'Ορλάνδου καὶ τῆς Κ. Φατούρου, καθὼς καὶ ἀπὸ τὰ σχέδια ἀποτυπώσεων τοῦ Δημ. 'Ο. Κατσάρη, τοῦ 1955).

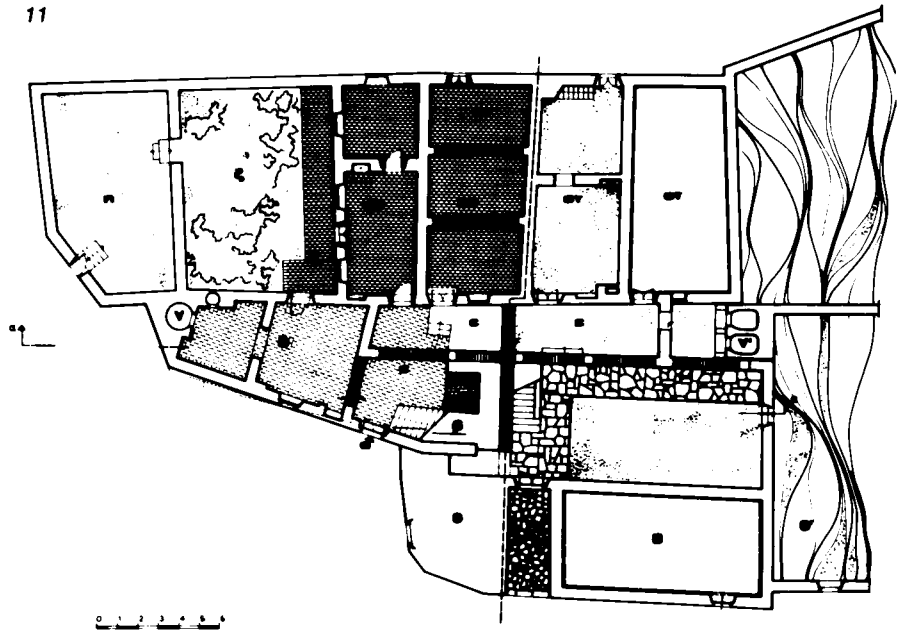
Κάτοψη της Μονής του Αγίου Ιωάννη του Θεολόγου (βασισόμενη σε σχέδια του Α. Ορλάνδου).

Ground plan of the monastery of St. John the Theologian (based on drawings by A. Orlandos).

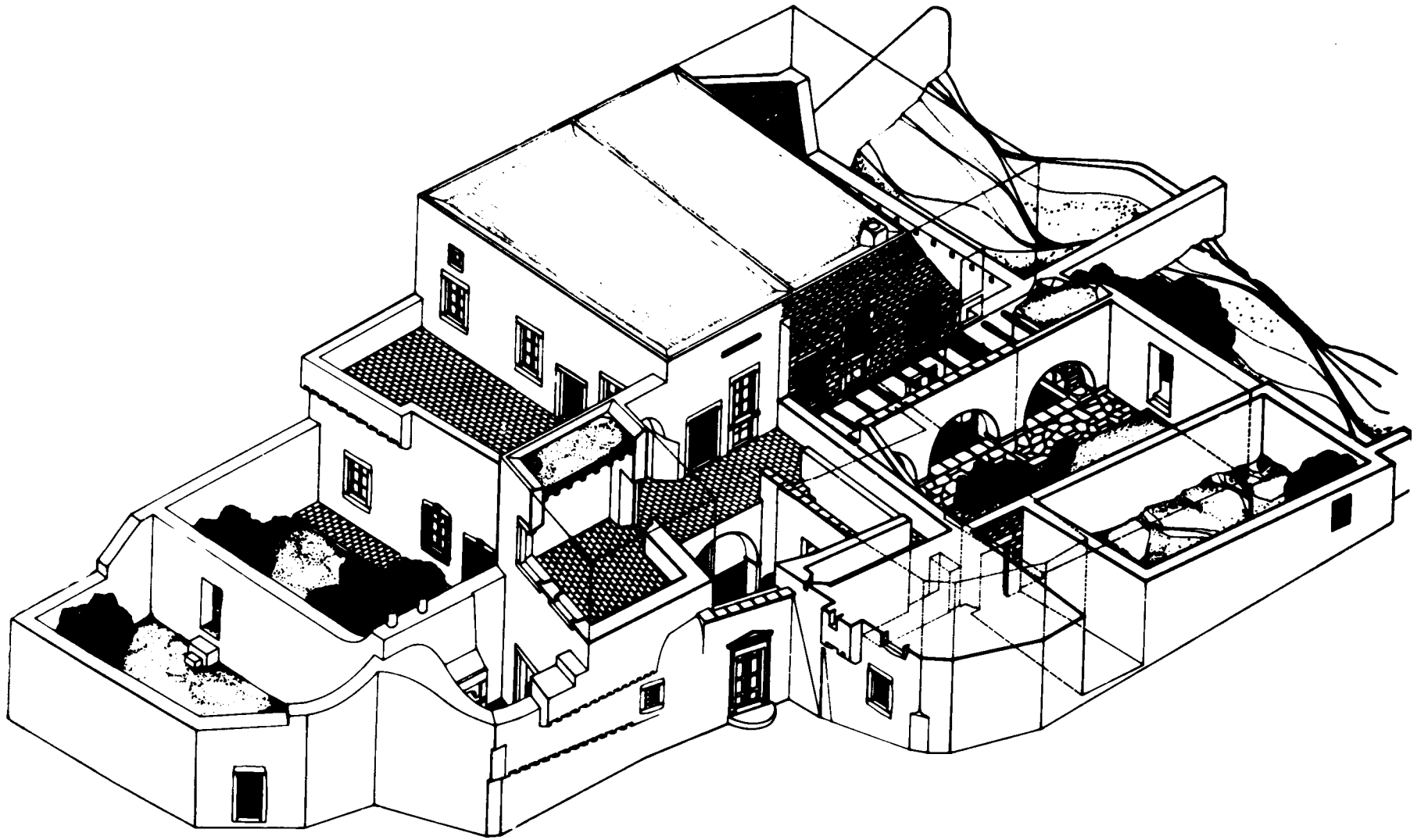
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11



Χώρα. Αρχοντικό “Σοφουλιού”. Κάτοψη ορόφου, κάτοψη
ισογείου.
Chora. Sofoulis Mansion. Ground floor and first floor plan.



Χώρα. Αρχοντικό “Σοφουλίου”. Αξονομετρικό.
Chora. Sofoulis Mansion. Axonometric view.



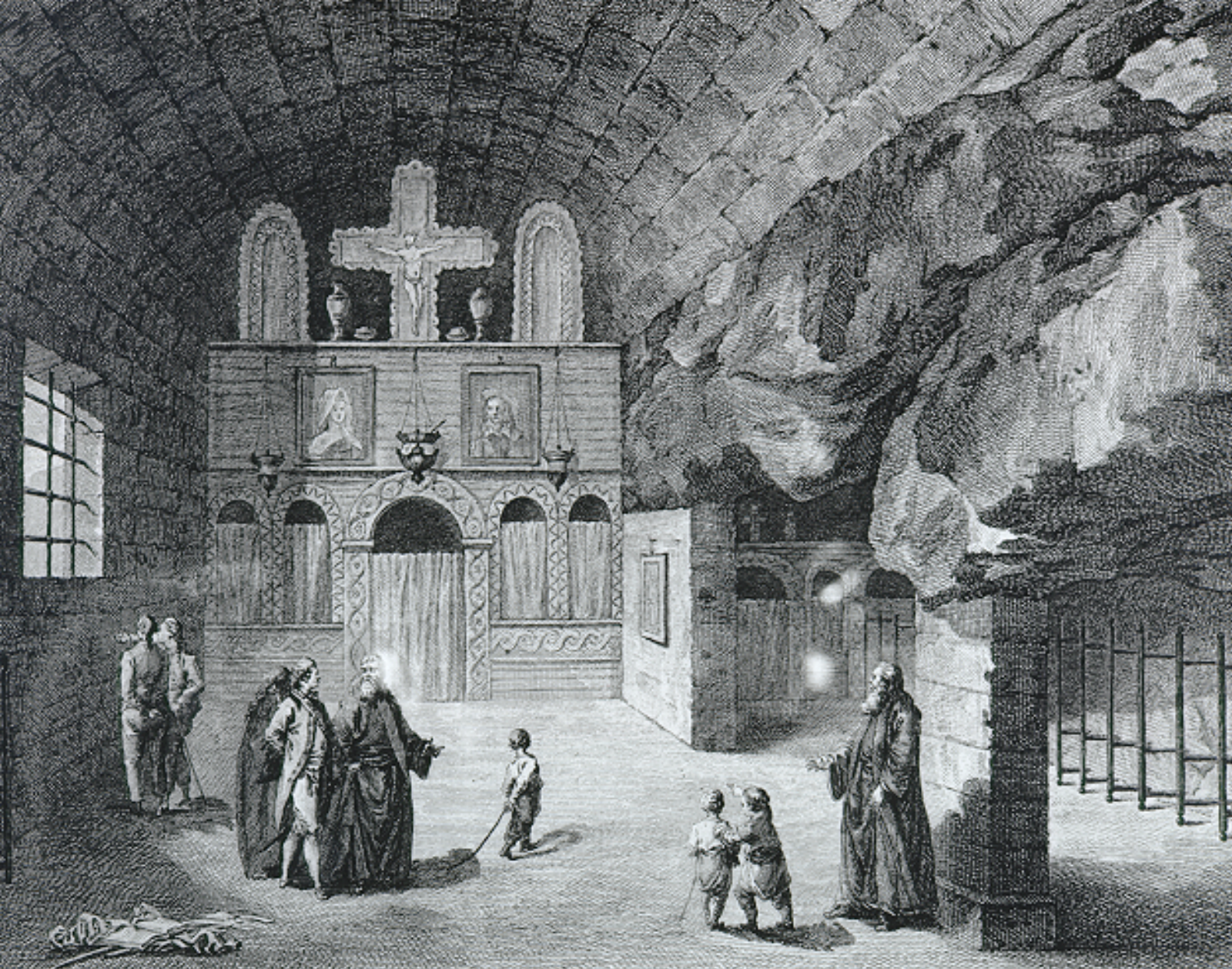




Χώρα. Συγκρότημα Μαλανδράκη: τα "καλόσπιτα".
Chora. Malandrakis Mansion: the "kalospita".







Pátmos (Greece)

No 942

Identification

<i>Nomination</i>	The Historic Centre (Chorá) with the Monastery of Saint John the Theologian and the Cave of the Apocalypse on the Island of Pátmos
<i>Location</i>	Prefecture of Dodecanese, Province of Kálymnos, Municipality of Pátmos Island
<i>State Party</i>	Greece
<i>Date</i>	1 July 1998

Justification by State Party

- *The Monastery of Hagios Ioannis Theologos*

The Monastery of Hagios Ioannis Theologos offers a wealth of scientific interests and aesthetic pleasures both to the scholar and to the ordinary visitor. The monastery, a castle in itself, is one of the best preserved fortified monastic ensembles of the Middle Ages. Its most impressive characteristic, besides its harmonious relation to the natural and built environment, is its uninterrupted continuity and close connection with history: in the nine centuries of its life the monastery obtained its unique architectural physiognomy through the erection, modification, and restoration of buildings or the changes of land use, which were realized in order to cover everyday or artistic needs. The extensive building programmes, covering the period from the foundation of the monastery by Hosios Christodoulos in 1088-99 to the mid 18th century, reveal a variety of architectural expression. Only a few monuments in Greece can exhibit the morphological, stylistic, and artistic wealth as well as the completeness and continuity of life of the Monastery of Theologos. Housing, however, an amazing treasure of movable works of art and literature, the monastery complex has a special functional value, apart from its obvious artistic and historical ones. All the aforementioned data, and also its great spiritual radiance, lend to the Monastery of Hagios Ioannis Theologos a unique significance. A major centre of worship in the Aegean archipelago, it is an ark of the Byzantine and Neo-Hellenic Orthodox tradition, which continues to be in its prime, even today.

- *The Ritual of the Washing of the Feet*

The services and rituals of Holy Week are held on Pátmos with the grandeur of Byzantine ceremony,

according to the rules of the ancient monastic *typikon*, which the Monastery of Theologos has strictly preserved. The dramatic events of the Passion of Christ are revived through the gospel passages and the relevant hymns that the monks recite or chant with deep emotion and devoutness.

The most impressive and soul-stirring mystagogy is the Ritual of the Washing of the Feet, which was established in Byzantium and is performed up to the present day on the Wednesday of Holy Week at noon. This ritual is a live re-enactment of the washing of the Apostles' feet by the Lord, one of the dramatic episodes of the cycle of Christ's Passion, and is performed by the abbot and monks of the monastery in front of a large public in the central square of the settlement of Chorá.

- *The Apocalypse*

In AD 95 St John the Evangelist was exiled to Pátmos for "bearing witness to Jesus." During his long sojourn on the island he wrote the Apocalypse (the Book of Revelation), the final book of the New Testament. This text offered the persecuted ancient churches of Asia Minor a message of hope and encouragement, gave the eschatological literature its pivotal work, and was an inexhaustible source of artistic inspiration. As the French scholar Guérin points out, "The Apocalypse of John the Evangelist, this masterpiece of poetry, is the supreme work of Christian literature."

The Apocalypse, which has been translated into every spoken language, has inspired not only the greater artists of Byzantium and the Renaissance to create magnificent works of painting, sculpture, and decorative arts, but also the most celebrated composers of ecclesiastical music, who tried to surpass "the chorus of angels" in order to express the ecstatic vision of St John the Divine, and thus endowed humanity with superb religious oratorios.

The nominated property is endowed with obvious archaeological, artistic, and aesthetic values and therefore justifies the criteria for inclusion on the World Heritage List. The ensemble formed by the Monastery of Theologos, the Cave of the Apocalypse, and the settlement of Chorá, harmoniously incorporated into an environment which, in addition, characterized as a landscape of special natural beauty, automatically acquires the value and importance of its uniqueness. The age-long relation of a major centre of Orthodox worship in its prime (the Monastery of Theologos and the Cave of the Apocalypse) with a perfectly preserved historic settlement (Chorá) serves perfectly as a point of creative reference for those seeking records and values of a life beyond the narrow confines of rationalism.

[**Note** The State Party does not make any proposals as regards to the criteria under which it considers the property should be inscribed on the World Heritage List.]

Category of property

In terms of the categories of cultural property set out in Article 1 of the 1972 World Heritage Convention, this is a *group of buildings*.

History and Description

History

Pátmos was colonized first by Dorian and then Ionian Greeks. When it was absorbed into the Roman Empire it was used, like other Aegean islands, as a place of exile for political prisoners. Among them was the Evangelist St John the Theologian (also known as St John the Divine), who was brought to the island in AD 95 during the reign of Domitian, and it was during his long sojourn on Pátmos that he wrote both the Apocalypse and his Gospel.

Like so many of the Aegean islands Pátmos was devastated by Saracen raiders in the 7th century, and it was virtually uninhabited for the next two centuries. In 1088 Hosios Christodoulos, a Bithynian abbot who had already founded monasteries on Léros and Kos, obtained permission from the Byzantine Emperor Alexis I Comnenus to found a monastery on the island dedicated to St John. This was at a time when the Imperial state was encouraging the resettlement on the islands and shores of the Aegean, a policy which included the establishment of fortified monasteries (eg Néa Moni on the island of Chios and the monasteries of Mount Áthos).

The island was captured by the Venetians in 1208. It is around this period that the oldest settlement on Pátmos was founded, that of Chorá, when married lay brothers and other people working for the monastic community settled around the monastery. After the fall of Constantinople in 1453 about a hundred families were resettled in Chorá, to the west of the monastery, where they established the wealthy area known as Alloteina. At this time the appearance of the settlement was that of dispersed houses essentially rural in nature.

Pátmos came under Turkish control in the early 16th century. Paradoxically, this marked the beginning of a period of prosperity for the islanders, who were granted certain tax privileges in exchange for their submission. The inhabitants of Chorá took advantage of these to engage in shipping and trade, and this is reflected in the fine houses built by wealthy merchants in the late 16th and early 17th centuries, a number of which survive to the present day.

This period of prosperity ended when the island was sacked by the Venetians under Francesco Morosini in 1659. Following the fall of Candia to the Turks in 1669, Venetian refugees were settled on the island. They created a new residential area, known as Kretika, the main square of which was named Agialesvia, dedicated to a female Cretan saint. The urban tissue began to change, the new properties being much smaller and densely packed. It was slowly to recover its former mercantile role, but in the later 18th century and throughout the 19th century Pátmos was once again a major trading centre. In the mid 18th century the Aporthiana quarters were formed as the town expanded. Many of the old houses were rehabilitated and new mansions were built.

Description

Pátmos is the northernmost island of the Dodecanese group; its area is *c* 88 km² and its present population is *c* 2500. It is largely a barren island, formed of three volcanic masses connected by narrow isthmuses. There are three settlements - the medieval Chorá, the 19th century harbour of Skála, and the small rural Kampos.

The site selected by Christodoulos for his *Monastery of Hagios Ioannis Theologos (St John the Divine)* dominates the whole island. The present complex has been built up progressively over the centuries since the foundation of the monastery in 1088, using the volcanic stone of which the island is composed. It has the external appearance of a polygonal castle, with towers and crenellations, and it is indeed one of the finest surviving examples of a fortified medieval monastic complex. There is a magnificent view of the entire island from its battlements.

The complex has evolved in an unplanned manner around a central courtyard over several centuries. The earliest elements, belonging to the 11th century, are the *Katholikón* (main church) of the monastery, the Chapel of Panagía, and the refectory. The north and west sides of the courtyard are lined with the white walls of monastic cells and the south side is formed by the *tzafara*, a two-storeyed arcade of 1698 built in dressed stone, whilst the outer narthex of the *Katholikón* forms the east side.

The *Katholikón*, which was completed around 1090, is in the domed cross-in-square style supported on four ancient columns that is typical of the period. The elaborate floor, of white and grey marble in *opus sectile*, is original, as are the carved wooden beams of the nave of the Byzantine church. The original wall paintings have been overlaid by frescoes painted around 1600, but parts of them have been revealed during recent restoration work on the later frescoes. The carved wooden *iconostasis* was the donation of the Patmian Metropolitan in 1820, but the icons that adorn it date from several periods. The tomb of the founder, Hosios Christodoulos, formed part of a Russian endowment in 1796, which also included lamps, candlesticks, and choir stalls.

Adjoining the *Katholikón* on the south side is the *Chapel of Panagía*, which was added in the mid 12th century. This is a small single-aisled structure, roofed with barrel vaults and a groined vault. It contains frescoes painted in 1176-80 which were revealed during restoration work in 1958. They depict the Mother of God (*Theotokos*), the Archangels Michael and Gabriel, and other Biblical scenes. The carved wooden *iconostasis* (1607) is decorated with icons in the contemporary Cretan style.

The *refectory*, which is reached via the inner courtyard, also dates from 1080; it contains frescoes from three periods - 1176-80, the late 12th century, and the third quarter of the 13th century. They depict the Passion and various Church Councils. The marble tables and benches are original.

Steps lead from the refectory to the *Library*, containing some two thousand printed books and over a thousand

manuscripts, many of them of great antiquity and beauty. Its foundations were laid by Christodoulos, who brought with him from the monastery that he founded at Miletus many manuscripts that he had saved from the Turks. It was this collection which enabled Pátmos to become a major spiritual and intellectual centre for the region for many centuries. The comprehensive archives of the monastery provide priceless continuous information on its evolution from the 11th century onwards.

The *Sacristy* of the monastery contains a wealth of religious treasures. These include holy relics and fragments from the True Cross, portable icons, richly embroidered vestments, and fine examples of gold and silver work.

Other areas of the monastery vividly illustrate monastic daily life, and also provide valuable information on the domestic architecture of monastic establishments. They include the *kitchen*, built before 1091, the *oreton* (granary), the *pithones* in which oil was stored in large earthenware jars (*pithoi*), and the *magiperon* (bakery).

Midway along the road that winds steeply up from Skála to Chorá is the *Cave of the Apocalypse* (*Spilaion Apokalypseos*), where according to tradition St John dictated the Book of Revelation and his Gospel to his disciple Prochoros. This holy place attracted a number of small churches, chapels, and monastic cells, creating an interesting architectural ensemble.

The focal building is the Church of Hagia Anna and Hagios Ioannis Theologos: the north aisle is dedicated to the former and the south aisle, in which the Cave of the Apocalypse itself is located, is dedicated to the latter. Only a fraction of the mural paintings that originally covered the walls of the Cave survive, but one showing the saint dictating to his disciple and dated to the 12th century is still intact. It also contains an outstanding carved *iconostasis* (1600) and two exceptional Cretan icons (1596).

Two more chapels were added at the beginning of the 17th century, and in 1713 the number of cells was increased, as part of the now ruined complex of the Patmian School.

The town of *Chorá* contains a number of fine small churches. Among these are Hagioi Apostoloi (1609), Hagia Lesvia, the twin-domed church of Agioi Vaileios and Thalaleos, Hagios Spyridon, Hagios Dimitrios, and Eleimontra. Dating mostly from the 17th and 18th centuries, they contain important mural paintings, icons, and other church furnishings.

The town itself has a number of fine residential houses ("Captains' Houses"), most of them at some distance from the monastery and built during the prosperous period at the end of the 16th and early 17th centuries. Among these are the houses of Sopholis and Natalis (1599), Pagostas (1606), Moussoudakis (1625), Simirantis (1625), Syphantos (1636), and Skrinis (1640).

The main construction material was stone, dressed or undressed. This was either a granitoid grey rock from the Manolakas quarry or limestone from the Megalo

quarry. A characteristic feature of Patmian buildings is the *mantoma*, an opening formed by beams support by pillars. Roofs are generally flat and made of long trunks of cypress wood (*fites*), covered with reeds or seaweed and clay. From the architectural point of view, the living and bed rooms are the most interested. The former are usually decorated with ancestral portraits, embroideries, icons, and *objets d'art* brought from abroad by voyaging family members.

There is a small group of neo-classical houses dating from the 19th century. The houses of the Kalligas, Themelis, Konsolis, and Leousis families are the most representative of this period.

Management and Protection

Legal status

Legal protection is afforded to the nominated site by a number of complementary legal instruments at national level.

The entire town of Chorá, including the Monastery of Hagios Ioannis Theologos, is a designated "historic landmark community"; no changes to structures or spaces within the area are permitted without the approval of the Ministry of Culture's 4th Ephorate of Byzantine Antiquities, under legislation established in 1960. The Cave of the Apocalypse is a recognized monument under the 1932 legislation to protect listed monuments of architectural and archaeological value. The Cave of the Apocalypse and the immediate environment of Chorá (essentially an adjacent buffer zone) are a fully protected non-development zone, again under the authority of the 4th Ephorate, in accordance with the 1995 legislation. The "mountain slope of Pátmos, defined by the present end of Skála and the settlement of Chorá," is recognized as being of "special natural beauty" under the authority of the 4th Ephorate, in 1968 legislation. Any changes or developments proposed for the "mountain slope of Pátmos" require authorization by the 4th Ephorate.

The entire island of Pátmos was recognized as a "historic landmark and landscape" under the full protection of the Ministry of the Environment, Physical Planning and Public Works in legislation enacted in 1971; the parallel designation of the island as a "historic landmark and as a place of special natural beauty" under the authority of the 4th Ephorate in 1972 has ensured timely provision of advice concerning cultural heritage issues by the Ministry of Culture to the former Ministry, whose review concerns primarily land use, density, general building forms and massing, and environmental impacts. In addition, the presumption in favour of continuing agriculture on designated agricultural lands on Pátmos limits the possibilities of development for approximately two-thirds of the island's land area.

Approval of repair projects within the nominated zone must also be obtained from the Ministry of the Environment, Physical Planning and Public Works and the Municipality of Pátmos to ensure that proposals respect public security, safety, hygiene, and general

environmental objectives at both national and municipal levels. In the case of conflicts in the nominated zone, the Ministry's objectives prevail.

Significant protection is also provided through the mechanism of "public" ownership. In addition to the monastic complex itself and the Cave, the Monastery owns two convents (Zoodochos Pegi, Evangelismos), and many churches and houses within Chorá. The Government of Greece and the Municipality of Pátmos are also owners of significant numbers of properties within Chorá. Many individual large houses belong to rich absentee owners. Their presence is often seasonal, but they ensure high continuing standards of care and maintenance.

Management

Given the complexity of jurisdictions and ownership patterns within Chorá and its religious complexes, there is no single management plan governing decision-making. However, effective site management is achieved through a complementary set of coordination mechanisms and initiatives, many having their origins in traditional patterns of cooperation on the island. The Committee for the Sacredness of the Island of Pátmos, established in 1980, which reflects the historical interdependence of the religious community and the adjacent settlement from whose families the monks were drawn, provides a forum in which the Monastery and the Municipality discuss together development proposals from a public amenity perspective. Its efforts have ensured that many of the tourism abuses found in other parts of the Aegean have been avoided, preserving in large measure the tranquillity appropriate to the sacred values of Pátmos, and building open and positive communication between secular and ecclesiastical authorities in all areas of common concern. Pátmos also has many community service clubs and public institutions whose objectives are closely aligned with the preservation of the island's cultural heritage.

Many of the key partners in the preservation efforts are taking an increasingly proactive approach to long-term management and development needs within the community. The Monastery has recently installed a high-grade materials conservation centre within its walls to allow it to undertake restoration and repair work *in situ*. At present the Monastery is also exploring means to develop a small seminar and conference centre within or in relation to Chorá, and a regional training centre for painting restoration. The Municipality is exploring projects to enhance the quality of life in the community and strengthen commitment to its heritage and values. These include reinstatement, at least symbolically, of the former Patmian school adjacent to the Cave of the Apocalypse, to strengthen the place of the Patmiada School. Priority is being given to significant environmental and social issues within the context of the Plan for Regional Development 2000-2006 (SANTER) of the European Union (EU). The 4th Ephorate has undertaken a number of projects with EU funding, including restoration of the Zoodochos Pigi convent. Further restoration projects for the Monastery, the Cave, and the Nikolaidi Archontiki (mansion) are proposed for the immediate future.

These initiatives and approaches reflect the high quality of personal leadership brought to conservation issues and questions within the Monastery and the Municipality. The special commitment brought to the treatment and management of conservation issues in Pátmos by the 4th Ephorate is also worth noting. Periodic visits of the Ephorate's professionals are effectively supported by the presence of a staff inspector resident on the island, a position continuously maintained on Pátmos for over 34 years now.

The combination of responsible ownership, protective legislation, continuous monitoring of construction activity, and evolving traditional coordination mechanisms and relationships is working effectively to assure the survival of the special qualities of the nominated site. In and around Chorá, however, there are some minor examples of abuse of the system: unauthorized constructions, unresolved conflicts between the Ephorate and local owners, and a few unsympathetic and badly sited developments within the buffer zone surrounding the nominated site (where the Ephorate's advice has been overruled by higher authorities). However, these problems do not threaten in any substantial way the character of the nominated site.

An exception is the relatively uncontrolled growth of Skála (the port for Chorá) over the last 20 years which has diminished the quality and integrity of the Pátmos experience and which, if permitted to continue, could impair the values of the nominated site. Control over development in Skála was transferred from the Ministry of Culture to the Ministry of the Environment in 1982. Since then the town has tripled in size; many of the changes introduced have destroyed or trivialized much of its intrinsic architectural character. This is unfortunate since undoubtedly Skála, as the port for Chorá and the Monastery, has contributed substantially to their development over time.

Another potential threat to the sacred values of Pátmos may lie in the dated tourism strategies. Tourism today is guided by the 1979 *Pátmos: Study of the Effects of Tourism in the Environment*, which established guidelines for appropriate development of the industry on the island. However, since the statistical basis of this study is now obsolete, and the Ministry no longer appears to play the strong supporting role in development of tourism within traditional settlements that it did in the 1980s, the authorities should review the adequacy of the current provisions to manage tourist flows. The Monastery has carefully thought-out mechanisms and procedures for controlling the numbers and movement of visitors through the sites that it owns.

Much of the effectiveness of current management mechanisms on Pátmos relates to the commitment and vision of a small number of key individuals. It would be useful, in taking advantage of the current positive climate for conservation, to consider building a permanent institutional basis for integrated management of the island's heritage resources. Development of a management plan, building on past and current management strengths and integrating concern for

conservation within development plans, including updated approaches to tourism and to risk preparedness (Pátmos lies within a zone of high earthquake risk) would provide a permanent mechanism for maintaining the island's sacred values irrespective of future changes in personnel.

Conservation and authenticity

Conservation history

The Monastery, the Chorá, and the Cave of the Apocalypse have evolved continuously over time, in response to wars, occupation, and migration patterns in the Aegean. Accompanying changes to layout and building forms have been introduced in ways which do not obliterate the origins of the settlement and which allow the significant chapters of the history of the site to be clearly read today. Much of the survival of the features and values of the religious/secular settlement relate to the inherently conservative and respectful land-management practices of those occupying the site over centuries.

Modern conservation on Pátmos closely parallels the growth of capacity within the government service for conservation in Greece. During the Italian occupation of the Dodecanese (1912-48), conservation was strongly supported and considerable attention given to the care of traditional settlements, including the Chorá of Pátmos and its monastery. When Greece assumed responsibility for the Dodecanese, the 1932 Greek monuments legislation was immediately applied and urgent efforts were directed to inventory and stock-taking to document the depredations of war and to update the list of monuments. The Greek Government has continuously built and strengthened its ability to control and assist in the conservation process. In the 1960s, the protective provisions of Greek archaeological law were first applied to settlements, providing benefits for communities like Pátmos. In 1977, an Ephorate for Byzantine Antiquities under the Ministry of Culture was established in Rhodes with responsibility for pre-1830 settlements; this gave an increased focus to conservation needs on Pátmos. The Ephorate has grown continuously, in terms of resources, professional capacity (its staff now numbers over 100, including approximately 20 professionals), and in the sophistication of its approaches to conservation.

Today, the Ephorate ensures that major restoration works are carried out to high standards, sound models of conservation practice are provided locally, continuing support is given to developing and maintaining specialist craft skills and producing traditional materials, and guidance and direction is given to work carried out privately. The Ephorate maintains and promotes the highest standards of contemporary conservation practice, using consensus models to involve all its partners in decision-making and ensuring that comprehensive research, investigation, and documentation underlie all work.

All the major monuments receive regular conservation attention. Some have been the subject of major restoration projects, some are currently receiving

assistance, while major projects are being developed for others. Among major monuments, only the Pália Patmida lies in ruins, and even here competing concepts for its eventual restoration are being debated locally.

Some conservation work of the Ephorate has recently been described as "excessive" (eg at the Zoodochos Pigi Convent) but a consistent consultation process is scrupulously adhered to. Improvements in the Ephorate's effectiveness might be obtained by balancing traditional "inspection and control" models of protection with greater use of "support" models: giving greater emphasis to development of educational mechanisms for property owners (eg use of design guidelines), the provision of design advice to owners at an early stage in their projects, and use of awards to owners who carry out sensitive conservation work. These could reduce the conflicts inherent in the inspection model, and in the long term bring about greater public support for, understanding of, and interest in quality conservation work.

Authenticity

The Monastery, the Chorá, and the Cave of the Apocalypse offer a highly authentic reflection of the site's significant values, at many levels.

The material fabric and design features of the significant elements and their organizational patterns have been well maintained and provide an authentic and credible expression of the site's stylistic and typological models (eg the fortified monastery within a concentric Aegean *chorá*); the various neighbourhoods of the Chorá, including that built by refugees from Constantinople (Alloteina), using 15th century Byzantine forms and construction technologies; the Kretika, built by immigrants from Crete in 1669 following the fall of Candia (modern-day Iraklion) which introduced new styles of *archontika* (mansions); and the agrarian style adopted for the Zoodochos Pigi, etc.

Authenticity of setting and craftsmanship have been compromised but not significantly. The setting for the Monastery, the Chorá, and the Cave must be understood to extend into the surrounding Aegean, and the rapid and insensitive growth for tourism of the port of Skála undermines the authenticity of the experience of arrival of the island's pilgrims, maintained with high integrity over many centuries until very recently. Although a modern automobile road links Skála to the Cave and ultimately Chorá, the footpath system and the associated traditional landscape remain key elements within a highly authentic setting. While much of the traditional craftsmanship has been lost to modernization of the construction industry, efforts to revive these crafts and to train and support practising artisans are now a part of every conservation project. Considerable effort is being directed to re-establish sources of supply for traditional local materials, such as the ceramic tile *patiniotiko plakai* used to cover outdoor terraces and ground-floor surfaces.

Authenticity with respect to continuity of traditions and use is extraordinary. There are many remarkable examples: the retention of many early Christian

traditions such as the Ceremony of the Washing of the Feet in Easter Week, the modern-day Patmiada school, a continuation of the 1713 institution, through which, almost uniquely in Greece during the Ottoman period, the continuity of the teachings of the Greek orthodox church was assured, and the recognition, in the establishment of the 1980 Committee of the Sacredness of the Island of Pátmos, of the efforts of the *koino* to establish a secular community institution as early as 1659 to assist the Monastery to fulfil its special mission within the Orthodox church.

Evaluation

Action by ICOMOS

An ICOMOS expert mission visited Pátmos in March 1999.

Qualities

The monastery of St John the Theologian is a unique creation, integrating monastic values within a fortified enclosure, which has continuously and harmoniously evolved in response to changing political and economic circumstances for over 900 years. The Monastery is also home to a remarkable collection of manuscripts, icons, and liturgical artwork and objects.

The Palia Patmiada school, through which Greek orthodox culture was maintained through two centuries of Ottoman rule, linked students from Asia Minor, Russia, the Balkans, North Africa, and Ethiopia with the teachings of the school.

Pátmos may be said to be the last living home of the Byzantine civilization which left Constantinople in 1453. Alloteina was built by refugees from the city after its fall; many of those families and the structures they built are still in place today.

Chorá itself is one of the best preserved and oldest of the Aegean *chorá*, its origins going back over 900 years. Unlike most Aegean *chorá*, created to support agrarian activity in the 17th century, here the Monastery supported an agrarian settlement shortly after its beginning in 1132. The Monastery is the only fortified monastic complex in the Greek Orthodox world. The *archontiki* of the Chorá exhibit a unique combination of mainland bourgeois and island agrarian features and typological characteristics.

The Monastery is one of the most important pilgrimage centres in the Christian world. The importance of the shrine of St John stimulated the Monastery to generate strong educational programmes which have fostered both the survival and the extension of the teachings of the Orthodox church and have led to the creation of an incomparable library and archives of the Christian Orthodox faith, to support academic and philosophical inquiry.

Comparative analysis

While there are many monastic complexes in Greece and the Orthodox world of great quality and importance, the elements of the nominated site are

unique in several ways, considered both as an ensemble and individually.

Pátmos is the only example of an Orthodox monastery integrating from its origins a supporting community, the Chorá, built around the hill-top fortifications. While fortified monasteries may be found in other parts of the Orthodox world, the Monastery of Hagios Ioannis Theologos is the only example of a fortified monastery in Greece.

ICOMOS recommendations for future action

Consideration should be given to a number of measures that would increase management control over various components of the nominated site and adjacent territory:

- inclusion of Skála within the buffer zone, while ensuring that appropriate means of control over development in Skála be re-established to prevent further erosion of its character.
- strengthening measures for protection of the island's natural environment, to limit further and decisively the possibility of building activity and scale within the landscape, including airport and communication tower development and deployment.
- development of an integrated management plan for the entire island establishing the place of conservation among all interests on the island, giving particular attention to appropriate tourism development and risk preparedness measures.

The State Party has provided documentation to ICOMOS which indicates that all these points are being taken account of at the present time.

Brief description

The small island of Pátmos in the Dodecanese is reputed to be where St John the Theologian wrote both his Gospel and the Apocalypse. A monastery dedicated to the "Beloved Disciple" was founded there in the late 10th century, and it has been a place of pilgrimage and of Greek Orthodox learning continuously since that time. The fine monastic complex dominates the island, and the old settlement of Chorá associated with it, which contains many fine religious and secular buildings.

Recommendation

That this property be inscribed on the World Heritage List on the basis of *criteria iv and vi*:

Criterion iv The Monastery of Hagios Ioannis Theologos (Saint John the Theologian) and the Cave of the Apocalypse on the island of Pátmos, together with the associated medieval settlement of Chorá, constitute an exceptional example of a traditional Greek Orthodox pilgrimage centre of outstanding architectural interest.

Criterion vi The Monastery of Hagios Ioannis Theologos and the Cave of the Apocalypse commemorate the site where St John the Theologian (Divine), the “Beloved Disciple,” composed two of the most sacred Christian works, his Gospel and the Apocalypse.

ICOMOS, September 1999

Pátmos (Grèce)

No 942

Identification

<i>Bien proposé</i>	Le centre historique (Chorá) avec le monastère de Saint-Jean « le théologien » et la grotte de l'Apocalypse sur l'île de Pátmos
<i>Lieu</i>	Préfecture du Dodécanèse, province de Kálymnos, municipalité de l'île de Pátmos
<i>État partie</i>	Grèce
<i>Date</i>	1 ^{er} juillet 1998

Justification émanant de l'État partie

- Monastère de Hagios Ioannis Theologos

Le monastère de Hagios Ioannis Theologos offre pléthore d'attraits scientifiques et de plaisirs esthétiques, à l'érudit comme au simple visiteur. Le monastère, qui est à proprement parler une forteresse, est l'un des ensembles monastiques fortifiés les mieux préservés du Moyen Âge. Sa caractéristique la plus impressionnante, hormis son harmonieuse relation avec l'environnement naturel et bâti, réside dans sa continuité parfaite et son lien étroit avec l'histoire : au cours de ses neuf siècles d'existence, le monastère s'est créé une physionomie architecturale unique par la construction, la modification et la restauration des bâtiments ou par le changement de l'usage de la terre, toutes ces modifications ayant pour but de satisfaire des besoins quotidiens ou artistiques. Les vastes programmes de construction, qui vont de l'époque du fondateur du monastère, saint Christodule (Hosios Christodoulos) en 1088-1099 jusqu'au milieu du XVIII^e siècle, révèlent une expression architecturale extrêmement variée. Seuls quelques rares monuments en Grèce peuvent prétendre à la richesse morphologique, stylistique et artistique du monastère de Hagios Ioannis Theologos, ainsi qu'au caractère complet et continu de son existence. Ce complexe monastique, qui abrite un trésor inestimable d'œuvres d'art et de littérature, possède une valeur fonctionnelle spécifique en sus de sa valeur artistique et historique évidente. Tous ces faits, ainsi que son rayonnement spirituel, prêtent au monastère de Hagios Ioannis Theologos une signification unique. Centre religieux majeur de l'archipel égéen, c'est une arche de la tradition byzantine et orthodoxe néo-hellénique, qui reste d'actualité même à ce jour.

- Le rituel du lavement des pieds

Les services et rituels de la Semaine sainte sont célébrés à Pátmos avec toute la grandeur d'une cérémonie byzantine, selon les règles de l'ancien *typikon* monastique, que le monastère a strictement préservées. Les événements dramatiques de la Passion du Christ sont revécus au travers des passages des Évangiles et des hymnes appropriés que les moines récitent ou chantent avec une émotion et une dévotion profondes.

La mystagogie la plus impressionnante et la plus émouvante est le rituel du lavement des pieds, instauré à Byzance et toujours exécuté à ce jour, le mercredi de la Semaine sainte, à midi. Il s'agit de la représentation du lavement des pieds donné aux Apôtres par le Seigneur, l'un des épisodes dramatiques du cycle de la Passion du Christ ; l'abbé et les moines du monastère l'exécutent devant un large public, sur la place centrale du village de Chorá.

- L'Apocalypse

En 95 après J.-C., saint Jean l'Évangéliste fut exilé à Pátmos pour avoir témoigné de la gloire du Christ. C'est au cours de ce long séjour sur l'île qu'il écrivit l'Apocalypse (le Livre de la Révélation), dernier livre du Nouveau Testament. Ce texte offrit aux anciennes églises persécutées d'Asie mineure un message d'espoir et d'encouragement, donna son œuvre fondamentale à la littérature eschatologique, et fut une source inépuisable d'inspiration artistique. Comme le note l'érudit français Guérin, « l'Apocalypse de saint Jean l'Évangéliste, ce chef d'œuvre de poésie, est l'œuvre suprême de la littérature chrétienne. »

L'Apocalypse, traduite dans toutes les langues du monde, n'a pas seulement inspiré aux plus grands artistes de Byzance et de la Renaissance des œuvres peintes, sculptées et décoratives magnifiques ; elle a aussi amené les compositeurs de musique sacrée les plus célèbres à tenter de surpasser le « chœur des anges » pour exprimer la vision extatique de saint Jean le Divin, faisant ainsi cadeau à l'humanité de superbes oratorios religieux.

Le bien proposé pour inscription possède une évidente valeur archéologique, artistique et esthétique, et satisfait donc les critères d'inscription sur la Liste du patrimoine mondial. L'ensemble que forment le monastère de Hagios Ioannis Theologos, la grotte de l'Apocalypse et le village de Chorá, harmonieusement intégrés dans un environnement à la beauté naturelle toute particulière, acquiert automatiquement la valeur et l'importance que lui confère son caractère unique. La relation entre ce centre majeur du culte orthodoxe naissant (le monastère de Hagios Ioannis Theologos et la grotte de l'Apocalypse) et un établissement historique parfaitement préservé (Chorá) fait office de parfait point de référence créative pour ceux qui cherchent à entrapercevoir les signes et les valeurs d'une vie au-delà des confins étroits du rationalisme.

[Remarque : L'État partie n'avance aucune proposition quant aux critères en vertu desquels il

considère que le bien devrait être inscrit sur la Liste du patrimoine mondial.]

Catégorie de bien

En termes de catégories de biens culturels, telles qu'elles sont définies à l'article premier de la Convention du Patrimoine mondial de 1972, il s'agit d'un *ensemble*.

Histoire et description

Histoire

Pátmos a été colonisée en premier lieu par les Grecs doriens, puis par les Ioniens. Rattachée à l'Empire romain, elle servit, comme d'autres îles de la mer Égée, de lieu d'exil des prisonniers politiques. Parmi eux figure l'Évangéliste saint Jean le théologien (également connu sous le nom de saint Jean le Divin), qui fut amené sur l'île en 95 après J.-C. sous le règne de Domitien et écrivit, pendant son long séjour sur Pátmos, l'Apocalypse et son Évangile.

Comme tant d'autres îles égéennes, Pátmos fut dévastée par des pillards sarrasins au VII^e siècle, et fut quasiment inhabitée pendant les deux siècles qui suivirent. En 1088, Hosios Christodoulos (saint Christodule), abbé bithynien fondateur de monastères à Léros et à Kos, obtint de l'empereur byzantin Alexis I^{er} Comnène la permission de fonder sur l'île un monastère dédié à saint Jean. À cette époque, l'État impérial encourageait la repopulation des îles et des côtes de la mer Égée, politique qui incluait l'établissement de monastères fortifiés (tels que Néa Moni sur l'île de Chios et les monastères du mont Áthos).

L'île tomba aux mains des Vénitiens en 1208, et c'est aux alentours de cette période que le plus ancien peuplement de Pátmos, celui de Chorá, fut fondé, lorsque des frères lais mariés et d'autres personnes travaillant pour la communauté monastique s'installèrent autour du monastère. Après la chute de Constantinople, en 1453, une centaine de familles se réinstallèrent à Chorá, à l'ouest du monastère, et créèrent la riche zone connue sous le nom d'Alloteina. À cette époque, cet établissement, de nature essentiellement rurale, était constitué de maisons dispersées.

Au début du XVI^e siècle, Pátmos passa sous la domination turque. Paradoxalement, ce fut le début d'une ère de prospérité pour les insulaires, qui se virent offrir certains privilèges fiscaux en échange de leur soumission. Les habitants de Chorá en tirèrent parti et se lancèrent dans la navigation et le commerce, comme en témoignent les magnifiques demeures construites par les riches marchands fin XVI^e – début XVII^e, dont plusieurs subsistent à ce jour.

Cette période de prospérité prit brutalement fin avec la mise à sac de l'île par les Vénitiens, sous Francesco Morosini, en 1659. Après la chute de Candie aux mains des Turcs en 1669, des réfugiés vénitiens s'installèrent

sur l'île. Ils y créent une nouvelle zone résidentielle, connue sous le nom de Cretika, dont la place principale, dédiée à une sainte crétoise, était nommée Agialesvia. Le tissu urbain commença à se modifier, les nouvelles bâtisses étant beaucoup plus petites et plus densément réparties. Il fallut longtemps à l'île pour recouvrer son ancien rôle commercial, mais à la fin du XVIII^e siècle et pendant tout le XIX^e siècle, Pátmos redevint un important centre marchand. Vers le milieu du XVIII^e siècle, le quartier d'Apothiana se forma, alors que la ville s'étendait. Beaucoup des anciennes maisons furent restaurées, et de nouvelles demeures construites.

Description

Pátmos est la plus septentrionale des îles du Dodécanèse ; elle couvre environ 34 km², et compte environ 2500 habitants. En grande partie aride, elle est formée de trois masses volcaniques reliées par des isthmes étroits. On compte trois centres de peuplement : Chorá la médiévale, le port de Skála, du XIX^e siècle, et Kampos, petite zone rurale.

Le site choisi par Christodule pour son *monastère de Hagios Ioannis Theologos* (saint Jean le Divin) domine toute l'île. Le complexe actuel a été construit progressivement, au fil des siècles, depuis la fondation du monastère en 1088, à l'aide de la roche volcanique qui compose l'île. Il possède l'aspect extérieur d'une forteresse polygonale, dotée de tours et de créneaux, et représente l'un des plus beaux exemples existants d'un complexe monastique médiéval fortifié. Ses remparts offrent un panorama magnifique de l'île tout entière.

Le complexe a évolué de manière non planifiée autour d'une cour centrale, et ce sur plusieurs siècles. Les premiers éléments, du XI^e siècle, sont le *Katholikón* (la grande église) du monastère, la chapelle de la Panagía et le réfectoire. Au nord et à l'ouest, la cour est délimitée par les murs blancs des cellules monastiques, tandis qu'au sud se dresse la *tzafara*, une arcade de 1698, sur deux niveaux, en pierre taillée. Le narthex extérieur du *Katholikón* forme le côté est.

Le *Katholikón*, achevé aux alentours de 1090, présente le dôme central couvrant un plan en croix grecque inscrite, supporté par quatre colonnes, typique de la période. Le sol élaboré, de marbre blanc et gris en *opus sectile*, est original, de même que les poutres de bois sculpté de la nef de l'église byzantine. Les peintures murales originales ont été recouvertes de fresques datant de 1600 environ, mais certaines parties en ont été révélées au cours de récents travaux de restauration sur les fresques ultérieures. Quant à l'*iconostase* de bois sculpté, elle fut offerte par le métropolitain de Pátmos en 1820, mais les icônes qui l'ornent datent de diverses périodes. La tombe du fondateur, saint Christodule, fit partie d'un don de la Russie en 1796, lequel incluait également des lampes, des chandeliers et des stalles du chœur.

Au sud du *Katholikón* s'élève la *chapelle de la Panagía*, adjacente, qui fut ajoutée au milieu du XII^e siècle. Il s'agit d'une petite structure à une seule travée, dotée de voûtes en berceau et d'une voûte d'arête. Elle abrite des fresques peintes entre 1176 et

1180, mises à jour pendant les travaux de restauration de 1958, et qui dépeignent la Mère de Dieu (*Theotokos*), les archanges Michel et Gabriel et d'autres scènes bibliques. L'*iconostase* de bois sculpté (1607) est décorée d'icônes de style crétois contemporain.

Le *réfectoire*, auquel on accède par la cour intérieure, date lui aussi de 1080, et abrite des fresques de trois périodes : 1176-1180, fin du XII^e siècle et troisième quart du XIII^e siècle. Elles dépeignent la Passion et divers Conciles de l'Eglise. Les tables et les bancs de marbre sont d'origine.

Des escaliers mènent du réfectoire à la *bibliothèque*, qui contient environ deux mille livres imprimés et plus d'un millier de manuscrits, dont beaucoup sont très anciens et d'une rare beauté. C'est saint Christodule lui-même qui en posa les fondations, en apportant avec lui, du monastère qu'il avait fondé à Milet, de nombreux manuscrits qu'il avait sauvés des Turcs. Grâce à cette collection, Pátmos devint pendant plusieurs siècles un centre spirituel et intellectuel majeur dans la région. En outre, les archives exhaustives du monastère fournissent des informations d'une valeur incommensurable sur son évolution depuis le XI^e siècle.

La *sacristie* du monastère abrite de fabuleux trésors religieux, parmi lesquels des reliques saintes et des fragments de la Croix, des icônes portatives, de riches vêtements sacerdotaux brodés, et de magnifiques exemples d'orfèvrerie d'or et d'argent.

D'autres zones du monastère illustrent de façon vivante la vie quotidienne des moines, et fournissent des informations précieuses sur l'architecture domestique des établissements monastiques. On compte entre autres, la *cuisine*, construite avant 1091, l'*oreton* (grenier), les *pithones* dans lesquels on stockait de l'huile dans de grandes jarres de terre (*pithoi*), et le *magiperon* (fournil).

À mi-chemin de la route abrupte qui monte de Skála à Chorá se trouve la *grotte de l'Apocalypse* (*Spilaion Apokalypseos*), où, selon la tradition, saint Jean a dicté le Livre de la Révélation et son Évangile à son disciple Prochoros. Ce lieu saint a attiré un certain nombre de petites églises, de chapelles et de cellules monastiques, donnant ainsi naissance à un intéressant ensemble architectural.

Le point focal est l'église Sainte-Anne (Hagia Anna) et saint Jean le théologien (Hagios Ioannis Theologos) : l'aile nord est dédiée à la sainte et l'aile sud, dans laquelle se trouve la grotte de l'Apocalypse elle-même, à saint Jean. Seule une fraction des peintures murales qui couvraient à l'origine les murs de la grotte subsiste, mais l'une d'entre elles, qui représente le saint dictant à son disciple et qui a été datée du XII^e siècle, est toujours intacte. Elle contient également une remarquable *iconostase* sculptée (1600) et deux icônes crétoises exceptionnelles (1596).

Deux autres chapelles ont été ajoutées au milieu du XVII^e siècle, et en 1713 le nombre des cellules fut augmenté, dans le cadre du complexe, aujourd'hui en ruines, de l'école théologique de Pátmos.

La ville de *Chorá* abrite pour sa part un certain nombre de charmantes petites églises. Parmi celles-ci figurent Hagioi Apostoloi (1609), Hagia Lesvia, l'église à deux dômes de Hagioi Vaileios et Thalaleos, Hagios Spyridon, Hagios Dimitrios et Eleimontra. Datant pour la plupart des XVII^e et XVIII^e siècles, elles abritent d'importantes peintures murales et icônes, ainsi que du mobilier ecclésiastique.

La ville elle-même compte un certain nombre de belles bâtisses résidentielles (les « Maisons des Capitaines »), dont la plupart se tiennent à une certaine distance du monastère et furent construites pendant l'ère de prospérité de la fin XVI^e – début XVII^e siècle : la maison de Sopholis et Natalis (1599), Pagostas (1606), Moussoudakis (1625), Simirantis (1625), Syphantos (1636) et Skrinis (1640) en sont des exemples.

La pierre, taillée ou non, était le principal matériau de construction. Il s'agit soit d'une roche granitique grise extraite de la carrière de Manolakas, soit de calcaire extrait de la carrière de Megalo. L'un des traits caractéristiques des édifices de Pátmos est la *mantoma*, ouverture formée par des poutres soutenues par des piliers. Les toits sont généralement plats et faits de longs rondins de cyprès (*fites*), couverts de roseaux ou d'algues et d'argile. D'un point de vue architectural, la salle à manger et les chambres sont les plus intéressantes. En effet, la salle à manger est généralement décorée de portraits d'ancêtres, de broderies, d'icônes et d'objets d'art ramenés de l'étranger par les membres de la famille partis en voyage.

Il existe également un petit groupe de maisons néoclassiques datant du XIX^e siècle. Les maisons des familles Kalligas, Themelis, Konsolis et Leousis sont les plus représentatives de cette période.

Gestion et protection

Statut juridique

Un certain nombre de textes légaux complémentaires, à l'échelon national, offrent une protection juridique au site proposé pour inscription.

La ville de Chorá tout entière, monastère de Hagios Ioannis Theologos compris, est une « communauté historique de référence » ; aucun changement ne peut être apporté aux structures ou aux espaces de la zone sans l'approbation du 4^{ème} Éphorat des antiquités byzantines du ministère de la Culture, aux termes d'une législation entrée en vigueur en 1960. Quant à la grotte de l'Apocalypse, c'est un monument classé en vertu de la législation de 1932 concernant la protection des monuments à valeur architecturale et archéologique. La grotte de l'Apocalypse et l'environnement immédiat de Chorá (essentiellement une zone tampon adjacente) sont une zone de non-développement totalement protégée, et toujours placée sous l'autorité du 4^{ème} Éphorat, aux termes de la législation de 1995. Le « versant montagneux de Pátmos, défini par l'extrémité de Skála et l'établissement de Chorá », est reconnu « d'une beauté

naturelle particulière » sous l'égide du 4^{ème} Éphorat, aux termes de la législation de 1968. Les changements ou développements proposés pour « le versant montagneux de Pátmos » nécessitent l'autorisation du 4^{ème} Éphorat.

L'île de Pátmos tout entière a été reconnue « référence et paysage urbain historique » sous la pleine protection du ministère de l'Environnement, de l'Aménagement du Territoire et des Travaux publics, en vertu d'une législation entrée en vigueur en 1971 ; du fait de la désignation parallèle de l'île en tant que « référence historique et lieu d'une beauté naturelle particulière » sous l'égide du 4^{ème} Éphorat en 1972, le ministère de la Culture a apporté ses conseils au ministère susmentionné, dont la responsabilité porte principalement sur l'occupation des sols, la densité, les formes de construction générale et leur concentration, et l'impact environnemental. En outre, l'opinion en faveur de la poursuite de l'agriculture sur des terres agricoles précises de Pátmos limite les possibilités de développement pour, approximativement, deux tiers de la surface de l'île.

L'approbation des projets de réparation dans la zone proposée pour inscription doit également être obtenue auprès du ministère de l'Environnement, de l'Aménagement du Territoire et des Travaux publics et de la municipalité de Pátmos, afin d'assurer que les propositions avancées respectent la sûreté publique, la sécurité, l'hygiène et les objectifs environnementaux généraux, au niveau national comme municipal. En cas de litiges dans la zone proposée pour inscription, les objectifs du ministère prévalent.

Une protection significative est également apportée au moyen d'un mécanisme de propriété « publique ». En sus du complexe monastique lui-même et de la grotte, le monastère possède deux couvents (Zoodochos Pegi, Evangelismos) et de nombreuses églises et maisons de Chorá. Le Gouvernement grec et la municipalité de Pátmos sont également les propriétaires d'un nombre significatif de biens immobiliers de Chorá. Beaucoup de grandes maisons individuelles appartiennent à de riches propriétaires le plus souvent absents. Ils ne reviennent la plupart du temps que pour les vacances, mais assurent en permanence des normes élevées d'entretien et de maintenance.

Gestion

Étant donné la complexité des juridictions et des schémas de propriété de Chorá et de ses complexes religieux, il n'existe aucun plan de gestion unique régissant le processus décisionnel. Toutefois, un ensemble complémentaire de mécanismes et d'initiatives de coordination, dont les racines, pour beaucoup, plongent dans les schémas traditionnels de coopération de l'île, permet une gestion efficace du site. Le Comité pour le caractère sacré de l'île de Pátmos, fondé en 1980, qui reflète l'interdépendance historique de la communauté religieuse et de l'établissement adjacent, dont venaient les moines, représente un forum où le monastère et la municipalité discutent ensemble des propositions de développement, dans l'optique de l'intérêt public. Grâce à ses efforts, bon nombre des

abus touristiques courants dans d'autres régions de la mer Égée ont été évités ; Ainsi, il a été possible de préserver dans une grande mesure la tranquillité convenant aux valeurs sacrées de Pátmos, et d'instaurer une communication franche et positive entre les autorités séculières et ecclésiastiques dans tous les domaines d'intérêt commun. Pátmos possède également de nombreux clubs d'entretien communautaires et institutions publiques dont les objectifs sont axés sur la préservation du patrimoine culturel de l'île.

Beaucoup des principaux partenaires des efforts de préservation adoptent une approche de plus en plus active des besoins de gestion et de développement à long terme au sein de la communauté. Le monastère a récemment installé dans ses murs un centre de conservation des matériaux haut de gamme, afin d'être à même d'entreprendre in situ des travaux de restauration et de réparation. À l'heure actuelle, le monastère explore également les différents moyens pour développer un petit centre de séminaires et de conférences à Chorá ou dans les environs, ainsi qu'un centre de formation régional à la restauration des peintures. La municipalité, pour sa part, se penche sur des projets d'amélioration de la qualité de la vie dans la communauté et de renforcement des engagements envers son patrimoine et ses valeurs. Ceux-ci incluent la remise sur pied, au moins symbolique, de l'ancienne école de Pátmos adjacente à la grotte de l'Apocalypse, afin de renforcer la position de l'École Patmiada. La priorité est donnée à des questions environnementales et sociales cruciales dans le contexte du Plan de développement régional 2000-2006 (SANTER) de l'Union Européenne. Le 4^{ème} Éphorat a quant à lui entrepris un certain nombre de projets financés par l'Union, parmi lesquels la restauration du couvent Zoodochos Pegi. D'autres projets de restauration devraient voir le jour dans un futur très proche pour le monastère, la grotte et la grande demeure Nikolaidi Archontiki.

Ces initiatives et approches reflètent la grande qualité de l'implication personnelle dans les questions liées à la conservation au sein du monastère et de la municipalité. L'engagement tout particulier du 4^{ème} Éphorat envers le traitement et la gestion des questions de conservation à Pátmos mérite également d'être noté. Les visites régulières des professionnels de l'Éphorat sont en effet efficacement appuyées par la présence d'un inspecteur résident sur l'île, poste maintenu en permanence sur Pátmos depuis plus de trente-quatre ans.

La combinaison d'une propriété responsable, d'une législation de protection, du suivi permanent de l'activité de construction et de mécanismes de coordination et de relations traditionnels mais évolutifs, assure efficacement la survie des caractéristiques propres au site proposé pour inscription. À Chorá et autour du village, toutefois, on observe quelques exemples mineurs d'abus du système : des constructions non autorisées, des litiges non résolus entre l'Éphorat et les propriétaires locaux, ainsi que quelques développements laids et mal situés dans la zone tampon entourant le site proposé pour inscription (où les autorités supérieures ont outrepassé les conseils de l'Éphorat). Toutefois, ces problèmes sont loin de menacer le caractère du site proposé pour inscription.

Seule exception : la croissance relativement incontrôlée de Skála (le port de Chorá) ces vingt dernières années, qui a diminué la qualité et l'intégrité de l'expérience de Pátmos et qui, si on la laisse se poursuivre, pourrait affecter la valeur du site proposé pour inscription. Le contrôle du développement de Skála a été transféré du ministère de la Culture à celui de l'Environnement en 1982. La ville ayant depuis triplé en taille, beaucoup des changements apportés ont détruit ou diminué une grande part de son caractère architectural intrinsèque. Ce fait est regrettable puisque Skála, en sa qualité de port de Chorá et du monastère, a grandement contribué à leur développement au fil du temps.

Autre menace potentielle pour les valeurs sacrées de Pátmos, les stratégies touristiques obsolètes. Ainsi, le tourisme actuel est régi par le texte de 1979, *Pátmos : Étude des effets du tourisme sur l'environnement*, qui établissait des directives pour le développement approprié de ce secteur sur l'île. Toutefois, la base statistique de cette étude n'étant plus d'actualité, et le ministère ne semblant plus jouer le rôle d'appui solide du développement touristique des établissements traditionnels qui était le sien dans les années quatre-vingt, les autorités devraient prévoir des dispositions actualisées de gestion des flux touristiques. Le monastère, par exemple, a mis au point des mécanismes et des procédures longuement pensés en vue de contrôler le nombre et les mouvements des visiteurs dans les sites qu'il possède.

L'efficacité des mécanismes actuels de gestion à Pátmos repose pour beaucoup sur l'engagement et l'intelligence d'un petit nombre d'individus clés. Il serait utile, en tirant parti de l'actuel climat très favorable à la conservation, d'envisager la construction d'une base institutionnelle permanente en vue de la gestion intégrée des ressources patrimoniales de l'île. Le développement d'un plan de gestion, la construction sur les points forts, passés et actuels, en matière de gestion, et l'intégration d'une optique de conservation dans les plans de développement, en passant par la mise à jour des stratégies touristiques et la préparation aux risques (Pátmos se trouve en effet dans une zone très exposée aux tremblements de terre) apporterait un mécanisme permanent de maintien des valeurs sacrées de l'île, indépendamment des futurs changements au sein du personnel qui s'y consacre.

Conservation et authenticité

Historique de la conservation

Le monastère, le village de Chorá et la grotte de l'Apocalypse ont continuellement évolué au fil du temps, en réaction aux guerres, aux occupations et aux schémas migratoires dans la région de la mer Égée. Les changements parallèles de la disposition et des formes des constructions ont été introduits d'une manière qui n'occulte pas les origines de l'installation, et qui permet la lecture très claire, aujourd'hui encore, des chapitres significatifs de l'histoire de ce site. La survie des caractéristiques et des valeurs de l'installation religieuse et séculière est pour beaucoup due aux pratiques intrinsèquement conservatrices et respectueuses, en

matière d'occupation des sols, de ceux qui ont occupé le site au fil des siècles.

La conservation moderne de Pátmos recoupe largement la croissance de la capacité dédiée, au sein du Gouvernement, à la conservation en Grèce. Sous l'occupation italienne du Dodécannèse (1912-1948), la conservation recevait un appui fort, et l'entretien des installations traditionnelles, notamment le village de Pátmos, Chorá, et son monastère, faisait l'objet d'une attention considérable. Quand la Grèce assumait la responsabilité du Dodécannèse, la législation de 1932 sur les monuments grecs fut immédiatement appliquée, et les efforts se concentrèrent de toute urgence sur la réalisation d'un inventaire, afin de documenter les déprédations de la guerre et de mettre à jour la liste des monuments. Le Gouvernement grec a en permanence construit et renforcé sa capacité à contrôler et à assister le processus de conservation. Dans les années soixante, les dispositions protectrices de la loi archéologique grecque s'appliquèrent d'abord aux établissements, ce qui avantageait les communautés comme Pátmos. En 1977, un Éphorat pour les antiquités byzantines, sous la tutelle du ministère de la Culture, fut établi à Rhodes et se vit confier la responsabilité des établissements antérieurs à 1830, ce qui mis plus encore en exergue les besoins de conservation à Pátmos. Depuis, l'Éphorat n'a cessé de croître, en termes de ressources, de capacité professionnelle (ses effectifs sont aujourd'hui supérieurs à 100 personnes, dont 20 professionnels) et de complexité de son approche de la conservation.

Aujourd'hui, il garantit que les travaux de restauration majeurs sont conformes à des normes strictes, que des modèles sains de pratiques de conservation sont fournis localement, qu'un soutien permanent est apporté au développement et à l'entretien de compétences artisanales spécialisées, ainsi qu'à la production de matériaux traditionnels, et qu'une orientation est donnée aux travaux réalisés sur le plan privé. Ainsi, l'Éphorat maintient et promeut les normes les plus strictes de pratiques de conservation contemporaines, à l'aide de modèles consensuels qui impliquent tous ses partenaires dans le processus décisionnel, en assurant toujours que les travaux reposent sur des recherches, des enquêtes et des documentations exhaustives.

Tous les monuments majeurs sont soumis à une conservation régulière. Certains ont fait l'objet de projets de restauration majeurs ; d'autres reçoivent actuellement une assistance, tandis que de vastes projets sont en cours de développement pour d'autres. Parmi les monuments majeurs, seul la Palia Patmida est en ruines et même dans ce cas, différents concepts sont actuellement débattus, au niveau local, en vue de son éventuelle restauration.

Certains travaux de conservation de l'Éphorat ont récemment été qualifiés « d'excessifs » (par exemple au couvent Zoodochos Pegi), mais un processus consultatif homogène est scrupuleusement respecté. Il serait possible d'améliorer encore l'efficacité de l'Éphorat en apportant, en contrepois des modèles traditionnels de protection par « l'inspection et le contrôle », une plus ample utilisation des modèles de « soutien » : en mettant davantage l'accent sur le développement de mécanismes

formateurs des propriétaires privés (par exemple en utilisant des orientations de conception), en fournissant des conseils en la matière aux propriétaires à un stade précoce de leurs projets, et en récompensant ceux d'entre eux qui réalisent des travaux de conservation sensibles. Ces mesures pourraient réduire les conflits inhérents au modèle d'inspection et, sur le long terme, encourager un plus grand soutien du public, une meilleure compréhension des travaux de conservation, et un plus grand intérêt pour la qualité de ces derniers.

Authenticité

Le monastère, Chorá et la grotte de l'Apocalypse offrent un reflet hautement authentique des valeurs significatives du site, à de nombreux niveaux.

Les matériaux et la conception des éléments significatifs, ainsi que leurs schémas d'organisation, ont été bien entretenus et fournissent une expression authentique et crédible des modèles stylistiques et typologiques du site (par exemple, le monastère fortifié au sein d'un *chorá* égéen concentrique) ; Les quartiers environnants de Chorá, y compris ceux construits par les réfugiés de Constantinople (Alloteina), à l'aide de formes et de technologies de construction byzantines du XV^e siècle ; Kretika, construit par des immigrants crétois en 1669 à la suite de la chute de Candie (aujourd'hui Héraklion), qui introduisit de nouveaux styles d'*archontika* (grandes demeures) et le style agraire adopté pour le Zoodochos Pegi, etc.

L'authenticité du cadre et de la facture a été compromise, mais de manière mineure. Le cadre du monastère, de Chorá et de la grotte doit être considéré comme incluant la région égéenne environnante, et la rapide et brutale croissance touristique du port de Skála sape l'authenticité de l'expérience de l'arrivée des pèlerins sur l'île, qui avait pourtant conservé un très haut degré d'intégrité, tout au long des siècles, jusqu'à récemment. Bien qu'une route moderne relie Skála à la grotte et enfin à Chorá, le réseau de sentiers et le paysage traditionnel associé restent les éléments clés d'un cadre à l'authenticité incontestable. Si une grande partie de la facture traditionnelle a été perdue au profit de la modernisation de l'industrie du bâtiment, chaque projet de conservation intègre désormais des efforts en vue de faire revivre ces artisanats et de former et soutenir les artisans les pratiquant. Des efforts considérables se dirigent sur le rétablissement des sources d'approvisionnement en matériaux locaux traditionnels, tels que les carreaux de céramique (*patiniotiko plakai*) utilisés pour couvrir les terrasses extérieures et les sols des rez-de-chaussée.

En ce qui concerne la continuité des traditions et de l'usage, l'authenticité est extraordinaire. On en compte beaucoup d'exemples remarquables : la conservation de nombre d'anciennes traditions chrétiennes, telles la cérémonie du lavement des pieds pendant la semaine de Pâques, l'école Patmiada moderne, continuation de l'institution de 1713, qui a continué d'assurer les enseignements de l'Église orthodoxe grecque pendant la période ottomane, fait quasi unique en Grèce, et la reconnaissance, par l'établissement, en 1980, du Comité pour le caractère sacré de l'île de Pátmos, des efforts du

koino pour établir une institution communautaire séculière, dès 1659, afin d'aider le monastère à remplir sa mission spéciale au sein de l'Église orthodoxe.

Évaluation

Action de l'ICOMOS

Une mission d'expertise de l'ICOMOS s'est rendue à Pátmos en mars 1999.

Caractéristiques

Le monastère de saint Jean le théologien est une création unique, intégrant des valeurs monastiques à une enceinte fortifiée, qui s'est développée continuellement et harmonieusement en réaction à un contexte politique et économique changeant, et ce pendant plus de neuf siècles. Il abrite également une remarquable collection de manuscrits, d'icônes et d'objets et d'œuvres d'art liturgiques.

L'École Palia Patmiada, qui a maintenu la culture grecque orthodoxe pendant deux siècles de domination ottomane, unissait grâce à ses enseignements des étudiants venus d'Asie mineure, de Russie, des Balkans, d'Afrique du Nord et d'Éthiopie.

On peut dire de Pátmos qu'elle est le dernier foyer vivant de la civilisation byzantine qui a quitté Constantinople en 1453. Alloteina fut en effet construite par des réfugiés de la ville après sa chute ; il reste encore aujourd'hui de nombreux descendants de ces familles, ainsi que les structures qu'elles ont construites.

Chorá lui-même est l'un des *chorá* égéens plus anciens et les mieux préservés, ses origines remontant à plus de neuf siècles. À l'encontre de la plupart de ceux-ci, créés pour soutenir l'activité agraire au XVII^e siècle, le monastère supportait dans ce cas une installation agraire peu de temps après sa fondation, en 1132. Le monastère est le seul complexe monastique fortifié du monde grec orthodoxe. L'*archontiki* de Chorá présente une combinaison unique de traits et de caractéristiques typologiques bourgeois continentaux et agraires insulaires.

Le monastère est l'un des plus importants centres de pèlerinage du monde chrétien. L'importance du sanctuaire de saint Jean a stimulé la génération par le monastère de programmes éducatifs efficaces, qui ont participé tant à la survie qu'à l'extension des enseignements de l'Église orthodoxe et ont entraîné la création d'une bibliothèque et d'archives incomparables de la foi chrétienne orthodoxe, pour étayer les interrogations académiques et philosophiques.

Analyse comparative

Si la Grèce et le monde orthodoxe comptent une multitude d'autres complexes monastiques de qualité et d'importance significatives, les éléments du site proposé pour inscription sont à de nombreux égards uniques, qu'ils soient considérés dans leur ensemble ou individuellement.

Pátmos est le seul exemple de monastère orthodoxe intégrant depuis ses origines une communauté, le Chorá, bâti autour des fortifications qui se dressent au sommet de la colline. De plus, si l'on trouve d'autres monastères fortifiés dans d'autres régions du monde orthodoxe, celui de saint Jean le théologien en est le seul exemple en Grèce.

Recommandations de l'ICOMOS pour des actions futures

Il convient d'envisager certaines mesures qui renforceraient le contrôle de gestion sur plusieurs composantes du site proposé pour inscription et du territoire adjacent :

- inclusion de Skála dans la zone tampon, tout en assurant que des moyens appropriés de contrôle du développement à Skála soient remis en vigueur afin d'empêcher que se poursuive la détérioration de son caractère ;
- renforcement des mesures de protection de l'environnement naturel de l'île, afin de limiter définitivement les possibilités de construction et leur envergure dans le paysage, y compris en ce qui concerne le développement et le déploiement d'installations aéroportuaires et de tours de communication ;
- développement d'un plan de gestion intégré pour l'île tout entière, établissant la place de la conservation parmi tous les intérêts de l'île, en accordant une attention toute particulière au développement touristique approprié et aux mesures de préparation aux risques.

L'Etat partie a fourni une documentation à l'ICOMOS qui indique que tous ces points sont actuellement pris en considération.

Brève description

La petite île de Pátmos, dans le Dodécannèse, est réputée être l'endroit où saint Jean le théologien a écrit son Évangile et l'Apocalypse. Un monastère dédié au « disciple bien aimé » y a été fondé à la fin du X^e siècle, et est un lieu de pèlerinage et d'enseignement orthodoxe grec permanent depuis cette époque. Ce magnifique complexe monastique domine l'île et l'ancien établissement de Chorá qui lui est associé, lequel abrite de nombreux édifices religieux et séculiers.

Recommandation

Que ce bien soit inscrit sur la Liste du patrimoine mondial sur la base des *critères iv et vi* :

Critère iv Le monastère de saint Jean le théologien et la grotte de l'Apocalypse de l'île de Pátmos, ainsi que l'ancien établissement médiéval associé de Chorá, constituent un exemple

exceptionnel de lieu de pèlerinage orthodoxe grec traditionnel, d'un intérêt architectural remarquable.

Critère vi Le monastère de saint Jean le théologien et la grotte de l'Apocalypse commémorent le site où saint Jean le théologien, le « disciple bien aimé », a composé deux des œuvres chrétiennes les plus sacrées, son Évangile et l'Apocalypse.

ICOMOS, septembre 1999