

# Rab Sculpture Team



### Overall result

Over the past two weeks, our team has identified and inventoried sculpture more than 500 sculptural elements; all were photographed; about 200 items were also catalogued, following the Sculpture Form which was presented last week. Only ten of them have been drawn by hand, in order for us to focus more on the inventory process and a quantitative approach, necessitated by the given time and the amount of data.



### The lapidarium

O The first step was, as you've seen quickly last week, to address the collection preserved in the small lapidary, housed in the former St-Christopher's church, and in the neighbouring garden. The lapidarium contains 122 items, the garden 25 more. We studied all these elements. Even if they are out of context because of their museum presentation, these elements provides a good diachronic picture of which types of sculptures were exposed in the town of Rab to the view of its inhabitants or visitors, from Antiquity until the 18th century.

### **SCULPTURE FORM**

. Inventory numbert		
Localization _Lapidai	rium	
. Originunknown		
. Type		
	Altar	
	Ambo	
	Arc	
	Architrave	4
	Base	
	Basin for holy water/Stoup	
	Capital	-
	Chancel-slab	-
	Ciborium	
	Coat of arms	
	Column	
	Console/Corbeau	
	Cornice	
	Door-frame	
	Font	
	Loculus	
	Gravestone	
	Impost capital/Impost block	
	Lintel	
	Pier-column	X
	Pillar	
	Pinnacle	
	Plate	
	Sarcophagus	
	Transenna	
	Tympanum	
	Window-frame	
	Unspecified	

Other...

### 5. Description

Upper part of the rectangular pier of a chancel-pier-column. The missing column was oval in section (diam. 13-15 m). Fit inside a flat frame (l. 1-2 m), the ornament consists in the upper extremity of an acanthus scroll, with leaves and a sharp ending trefoil curling inside towards an ovoid central button (ovulus). Two small volutes fill in the upper angles of the pattern.

The carving has been worked out with a flat chisel and the surfaces then smoothly polished; traces of claw-chisel in the grooves. The sides are flat, each one with a different groove, varying in dimensions, for fixing slabs (maybe of different time). On the right side, at 13 cm from top, the groove is 6,3 m wide & 2 cm deep; on the left side, 4 cm from top: 8 cm wide & 2 cm deep; on the back, 3 cm from top: 4,5 cm wide & 2 cm deep. On the top, on each side of the

missing column, 2 square mortises followed by a groove for metallic cramps (2,5 x ca. 2,3 cm; depth 2,5 cm), the left one at 6 cm from the edge, the right one at 5 cm from the edge. They must have been partly cut into the column shaft.

- 6. Material: Proconnesian marble
- 7. Dimensions

Height 25,5 cm cons.

Length/Width 24 cm 14 cm

8. Conservation state \_The upper part (column) is missing and the fragment is broken below, ¾ of the pier are missing too. Small cracks and breaks on the edges and in the pattern.

9. Chronology \_\_8<sup>th</sup> Cent. (?)\_\_\_\_\_

### 10. Observations

Traces of 21th Cent. white painting from the walls and of varnish on top and on the back of the fragment, because of its position on a wooden beam against the wall in the lapidarium.

Author: Léa Bogacz Date: 05.06.14

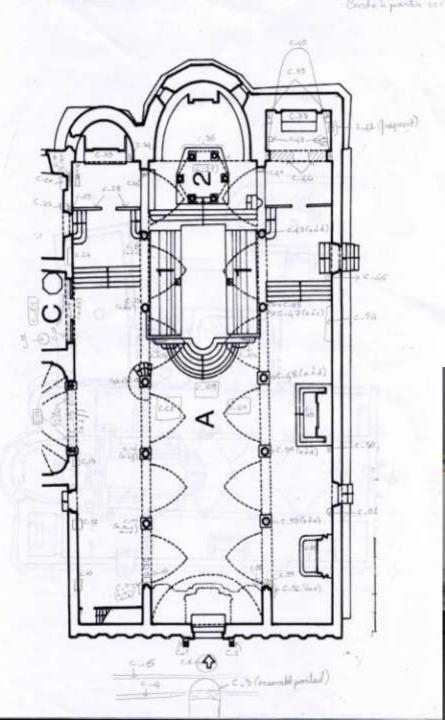


## Other places

- O At the church of St. John the Evangelist: 118 items (ca. 100 complete forms)
- O In the garden of the School of Music: 25 items
- At the Cathedral: 61 elements in their original location (but often composed of more than 3 blocks, even up to thirty for example if you take the ciborium)
- O In St. Euphemia's monastery and church: 76 items (20 are composed in a little lapidary composition)
- O In St-Andrew's monastery and church: 56 elements including 20 still *in situ* (original location) or reused









The Cathedral interior



