



UNIONE EUROPEA



REPUBBLICA ITALIANA



REGIONE AUTONOMA DE SARDIGNA
REGIONE AUTONOMA DELLA SARDEGNA

Necropolis of Sant'Andrea Priu

Patrimonio culturale
SARDEGNA Virtual Archaeology



■ The frescoes in the bimah

Tomb VI in the *domus de janas* necropolis in Sant'Andrea Priu known as the “Tomba del Capo”, was reused for Christian worship in two different eras, reaching the present day as a church dedicated to Sant'Andrea.

The tomb has eighteen rooms, the three biggest of which stand along a longitudinal axis (fig. 1) and which have undergone several changes during the Paleo-Christian, Byzantine and Medieval eras, acting as narthex, room and presbytery (bimah).

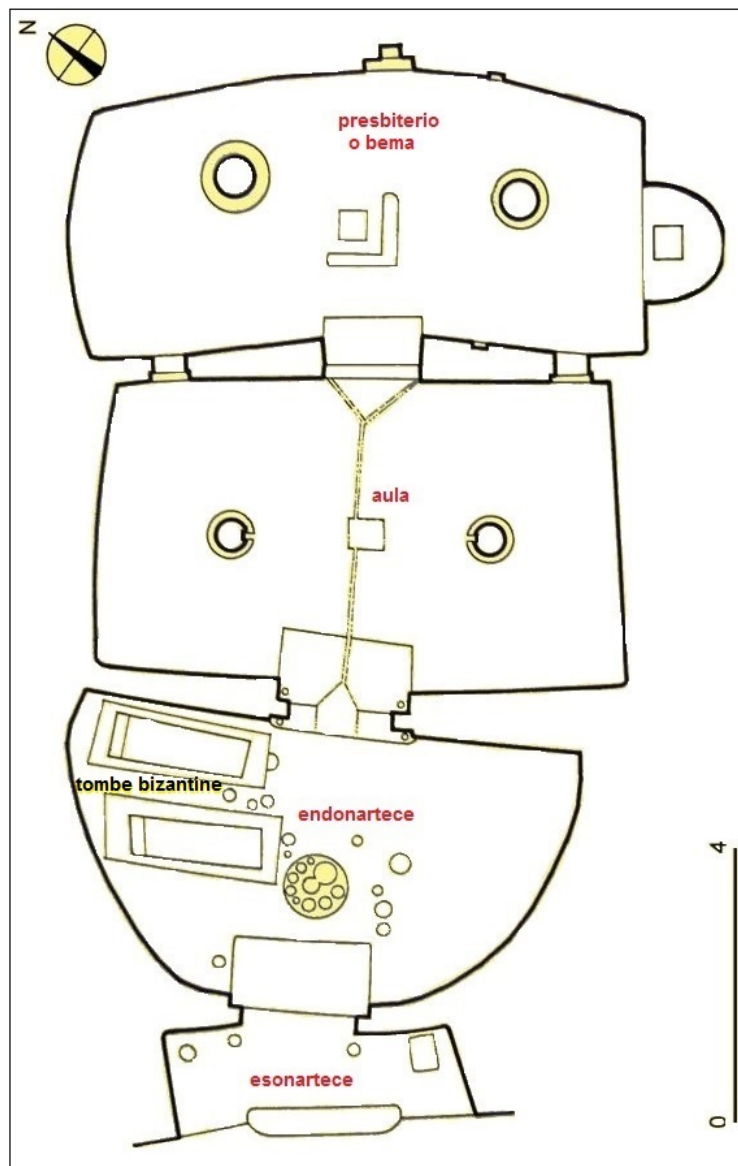


Fig. 1 - Tomba del Capo, Byzantine phase (from Caprara 1986, page 46).

The inner walls of the bimah contain, starting from the left, some scenes from Jesus' childhood (fig. 2), together with images of the divine blessing hand (fig. 3), peacocks and the announcement to the shepherds.



Fig. 2 - Frescoes with scenes from Jesus' life (photo Unicity S.p.A.).





Fig. 3 - The hand of God (photo Unicity S.p.A.).

In the centre, in line with the entrance, there is a painting of the figure of Christ blessing (fig. 4).



Fig. 4 - Christ blessing (photo Unicity S.p.A.).

The figures of five saints, recognised as the apostles due to the names, occupy the right-hand wall, followed by St John the Baptist, the Virgin Mary and other five apostles or saints (figs. 5-6).



Fig. 5 - The figures of the Apostles inside the bimah (photo Unicity S.p.A.).



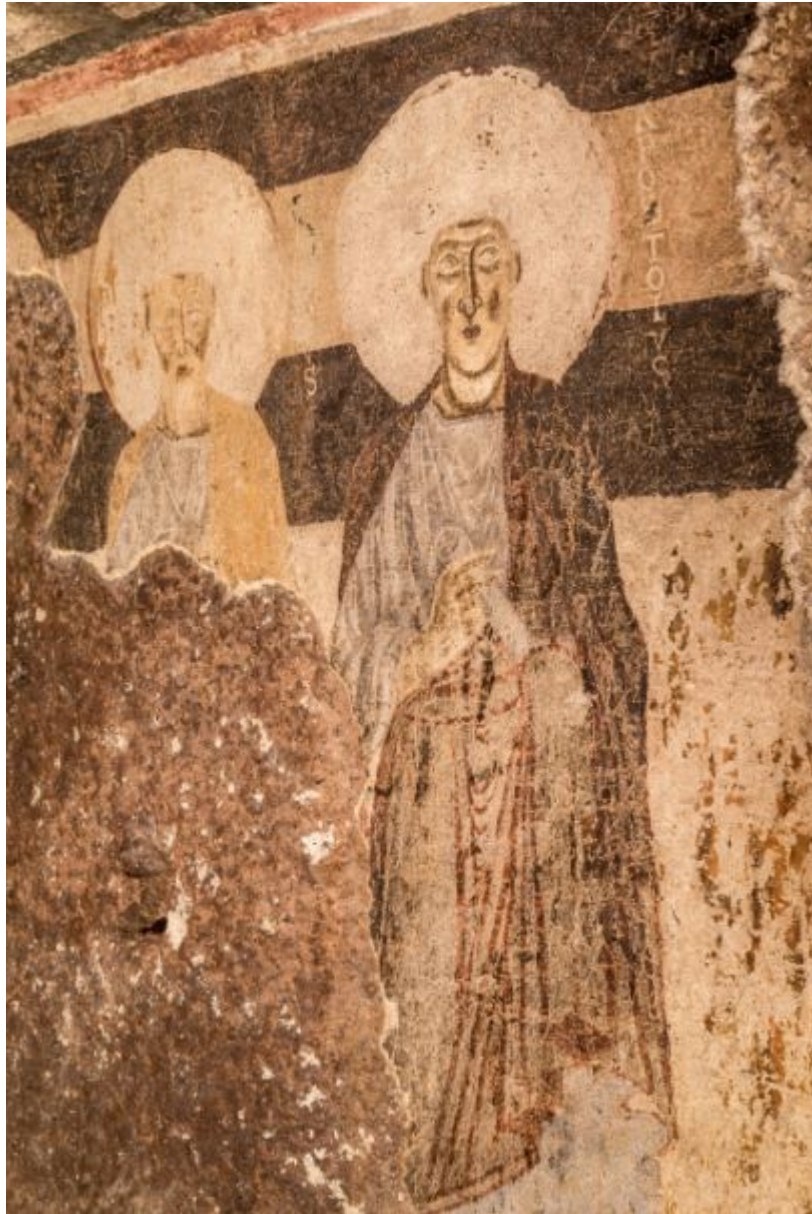


Fig. 6 - The apostles (photo Unicity S.p.A.).

Another layer of paint has been identified under Christ blessing fresco, similar to the paintings in the central room, connected to a first Christian use of the pre-historic tomb. After this time, for which it is not possible to know if it was used for burial or worship, the area was transformed into a church, that can be seen thanks to images of frescoes in the innermost room.

Representations in the innermost room (bimah) are datable, with some doubt, to the second half of the 8th century A.D.

■ Credits

Deepening card edited by Dr. Maria Grazia Arru and Dr. Emanuela Atzeni

■ Bibliography

BONINU A., SOLINAS M. (a cura di), *La necropoli di Sant'Andrea Priu*, Macomer, 2000.

CAPRARA R., *La necropoli di Sant'Andrea Priu, Sardegna Archeologica. Guide ed itinerari*, Sassari 1986, pp. 3-73.

CORONEO R., SERRA R., *Sardegna preromanica e romanica*, Milano 2004, pp. 61-68.

CORONEO R., *Chiese romaniche della Sardegna. Itinerari turistico-culturali*, Cagliari, 2005, pp. 55-56.

NIEDDU A.M., *La pittura paleocristiana in Sardegna: nuove acquisizioni*, in *Rivista di Archeologia Cristiana*, LXXII, 1996, pp. 245-283.

SAIU DEIDDA A., *Il corredo iconografico nell'architettura rupestre della Sardegna. Le pitture di Sant'Andrea Priu*, in *Atti del seminario di studio: il popolamento rupestre dell'area mediterranea. La tipologia delle fonti, gli insediamenti rupestri della Sardegna*, Lecce 1988, pp. 279-291.

SPANO G., *Catacombe di Sant'Andrea Abriu presso Bonorva*, in *Bullettino Archeologico Sardo*, II, pp. 170-179.

TARAMELLI A., *Fortezze, recinti, fonti sacre e necropoli preromane nell'agro di Bonorva*, collana *Monumenti antichi dei Lincei*, Roma, 1919, coll. 765-904.



UNIONE EUROPEA



REPUBBLICA ITALIANA



REGIONE AUTÒNOMA DE SARDIGNA
REGIONE AUTONOMA DELLA SARDEGNA

La Sardegna cresce con l'Europa



UNIONE EUROPEA

Progetto cofinanziato dall'Unione Europea
Programma Operativo FESR 2007-2013

FESR - Fondo Europeo di Sviluppo Regionale - Asse I, Linea di Attività 1.2.3.a