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*Zidne slike u crkvi sv. Juliána de los Prados u Oviedu*

*Analiza anikoničnog slikarstva u okviru umjetnosti Mediterana*

The Church of San Julián de los Prados is situated on the outskirts of Oviedo and is one of the most important monuments of art and architecture from the early middle ages in Asturia.

My intention here was to analyse the artwork found within the building and to make a critical examination of past studies undertaken on this subject. A fresh analysis of these will be carried out in the light of evident links between the Asturian monarchy and the Holy Roman Empire, but also with regard to the iconoclast controversy in the Eastern Mediterranean at the time. While it is fairly clear from the paintings that there was a resurgence of past artistic heritage underway in the Kingdom of the Franks, the question does arise of the extent of the influence of iconoclasm, whose powerful historical force may have reached the far western regions of continental Europe. The aniconic nature of the Iberian paintings raises the question of what prompted their production, particularly in view of the fact that ‘adoptionist heresy’ beliefs were becoming more and more widespread in the Iberian peninsula between the end of the 8th and the beginning of the 9th centuries. It was also a time that saw the Asturian monarchs actively engaged in the building and decoration of monuments, at first characterised by the desire to restore ancient buildings re-using materials from the Roman era and subsequently to create a novel autonomous style that would recall the past but simultaneously celebrate the lofty dignity of the Monarchy’s authority. One building that fits this description is San Julián de los Prados, probably a Palatine church of the Royal Palace. Discovered in 1913 by ‘Fortunato de Selgas’ and today known in its entirety thanks to the drawings of Magín Berenguer, this evocation of artwork from ancient times seems to have found its

clearest manifestation in the series of paintings in San Julián de los Prados. The presence of decorative architectural features, geometric patterns, shelving painted in perspective and most notably gem-encrusted golden crosses, together with the total absence of any representation of human forms, makes the Oviedo paintings a unique case in the context of Iberian art, both in historical and contemporary terms.