

## The importance of aesthetic values in Syrian Icon \*

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### Abstract

The status of the Syrian icon stems from the active role in the incorporation of the concept of the icon in the Christian world. Syria has been the defender of the icon at the (Icons war) time, and until now no Syrian artist stopped drawing the icon, and the Syrian artist was able to make locally artistic heritage out of the icon drawings, a heritage that has a prominent place in the history of the global Art.

The icon contributed in the evolution of the relationship between art and religion, and it was necessary to examine the genesis of the icon and the importance of their role in spreading the Christian Divinity, and because the icon raises several aesthetic issues, through the dialectical relationship between form and content and skill of photography and the representation of icons and religious subjects.

Because the Levant is the cradle of civilizations, it was necessary for us to examine the importance of the Syrian intellectual and artistic role in the icon creativity as an art and visual language, and icons effective and vital role in spreading the Christian religion, against the advocates of smashing the icon, affected some puritanical ideas in the Jewish Divinity.

In order of search for technical points in the icon, we shall have to look at the aesthetic issues provided by the icon, the privacy of the rich symbols and themes that founded them.

One of the basic aesthetic issues in the icon is the relationship between the form and substance especially that the subject is predetermined in the icon, so only the figure remains as a mediator between the content and the viewer. The fact that the icon is based on the visual composition, it has been useful to approach the icon with the portable painting, and the search for points of convergence and divergence.

After stressing the importance of religious subject in the icon, the study raises one of the fundamental problems in aesthetics, a problematic relationship between art and religion, through the study and analysis of the technical drafting Syria icons of the nineteenth century, and the search sealed by subtracting the challenges in front of the icon in the era of globalization, and the emphasis on the need to preserve the Syrian icon, and the need for archiving and preservation of the icon in scientific ways in order to determine the true icon dates.

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\* For the paper in Arabic see pages (317-332)

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