

# The Role of the Archaeological Artist Tariq Mazloun in Preserving the Identity of the Holy Shrines of Iraq and its Totality the Kufa Mosque is a Model

Mahmmoud Hussein Abdel Rahman Hussein

Researcher, Research Center and Museum of Natural History of Iraq / University of Baghdad  
ahmed.mahmoud2005[at]gmail.com

**Abstract:** *This research aims to show (the role of orientalists and archaeologists) in the preservation of the identity and aesthetic shrines of Imams pure (peace be upon them) and to highlight the pioneering and effective role of the artist archaeological Tariq Mazloun, who completed what ended it Orientalists of reviving the legacy of the nation's Islamic heritage of those beautiful shrines, which hosts Sree our great ancestors of the house of prophecy (peace be upon them), especially when taking the city of Najaf, the pure in Iraq as subjects important a particular impact in the hearts of Muslims, especially the hearts of the general international artists, through it reach the researchers to emphasize the importance of the Arab-Islamic environment, including the tombs of saints in Iraq in particular and the revival of its glorious history technically a religious duty, nationally and humanly, expressed archaeological artist Ernest Walter Andre artist Tariq oppressed Iraqi archaeological influenced by this great history.*

**Keywords:** Archaeological, Tariq Mazloun, identity, holy shrines, Kufa Mosque

## 1. Introduction

The orientalist paintings reflect the oriental aspects and tell the viewer about the simplicity, tranquility and decoration of life and to confirm the authenticity of the Arab-Islamic artistic heritage, which contributed greatly to supporting the designers and restorers of the immaculate shrines and their stand on the original or authentic architectural facts that were then built by the Muslims. On the other hand, the Iraqi artist has a tangible presence and a distinguished place in the promotion of his noble heritage with vivid evidence emanating from him and expressing his gentle hope that dominated the brushes in the colors that speak of our eternal heritage represented by our great ancestors from the house of prophecy. The late Archaeologist Tariq Mazloun was a living witness in the simulation of his rich history, based on his noble spiritual and emotional imagination, sensing and arousing his people in particular, the Islamic world and the world in the most glorified to glorify their original heritage. Photos of the Islamic monuments with a contemporary vision of the glory, prosperity, nobility and sanctity of the land of Iraq, which embraced the remains of the people of the House of Atheer (peace be upon them) and their architectural, literary and social landmarks.

The history of the Iraqi artist (Tareq Mazloun) is one of the features of the Iraqi environment and the customs, customs and traditions in his works are important sources that help today to read the history and reality, even in close proximity to many of the works and in particular, especially those places and buildings or customs and to highlight the beauty that was destroyed by the time or And contribute effectively to provide researchers in this area with information that may help them to find out the facts that support their quest in scientific research. Hence, the researchers have several hypotheses for this problem of research, as we were able to

formulate and crystallize them in the form of questions as follows:

- 1) How did the Iraqi artist Tareq Mazloun look at the built environment of Najaf represented by the archeological sites of the shrine of Imam Ali Ibn Abi Talib, the Mosque of Kufa and other Islamic monuments?
- 2) What are the most important scenes addressed by the artist?
- 3) What are the technical treatments of the artist in dealing with his subjects?
- 4) How much is the human presence in the viewer at the artist?
- 5) What are the aesthetic dimensions that the artist focused on in drawing the viewer?

The importance of research in the light that can be shed light on the role of orientalists and archaeologists in preserving the identity of the tombs of our imams purity and peace be upon them, the artist Tariq Mazloun model through the study and analysis and extrapolation of his art ((the shrine of the faithful and the Mosque of Kufa) Where the mosque of Kufa and the shrine of Imam Ali bin Abi Talib peace be upon him and around the manifestations of the sacred heritage contribute significantly to the development of research, especially in the field of architecture and highlight the aesthetic on which it was based.

This research aims to identify the role of orientalists and archaeologists in preserving the identity of the tombs of our faithful imams, peace be upon them. The painting of the tomb of the emir of the faithful and the mosque of Kufa is by Tarek Mazloun a model.

This study included an introduction that included the problem of research and its importance and then its objectives and limits. And the influential references in Arab Islamic architecture as related to this study. And the role of

the orientalists in highlighting the aesthetic features of the graves of the imams of purity (peace be upon them) in Iraq. And then artist Tareq Mazloum (his life, his most important works). The blessed journey in this research ends with the conclusion that contained the results, recommendations and suggestions, and then the margins, including the most important sources and references used therein.

### The roots of Arab-Islamic art

Man knew the caves since ancient times and took them as a ready-made place. Most of his activities were based on the ceilings and walls of these caves. The same is true of the rocks and bones, and all that was owned by his faith was and still is a record of the most impressive artistic works.

He then developed these dwellings using the surrounding environment materials of trees, stones, animal bones and skins. Where there are different types of housing there are different types of buildings. These forms of architecture have evolved into more environmentally friendly forms and adapted according to their service. (1)

Religious beliefs and worship of all ancient civilizations have played a major role in this development as a result of the ancient man's association with the worship of idols and gods, where he is asked to create various temples and daughters for their worship and to beautify them with exquisite art forms as in the Neolithic Age. (2)

Archaeology, (3) agreed that the oldest and most ancient monuments are the civilizations of Mesopotamia and the Nile Valley, and that the Mesopotamian civilization is the oldest and the oldest and an important source for all civilizations (4). Where the ancient Iraqi man left us treasures and precious masterpieces, and his ambitious aspirations to the clay and rock slabs left the oldest legislations and human laws in all sciences and knowledge, and they are still the basic pillar of all human civilizations, from these precious treasures (architecture). (5) was crowned with the well-known techniques of painted murals and sculptures. The walls were decorated with regular friezes and were decorated with some stones of different colors and sculptures. Some of which are called mosaics. However, the subjects of drawings and sculptures represent political and military scenes, scenes of hunting and a lively and dynamic public life. The various plant movements and geometric lines are shaped by the beautiful decoration, as well as by the clay and rock figures and the pottery and the metal alike. These arts were characterized by realism, abstraction and often other artistic styles.

These arts and activities of Mesopotamia reached the world through wars, trade, or migrations, whether political, military, or economic. The influences were evident in other civilizations such as Pharaonic, Hellenic, Greek, Persian, Roman, Byzantine and Gothic (6) and last but not least settled within the castles of the Islamic Empire Which derived its most important elements from its original heritage (the main nutrient to it), represented by the civilizations of Mesopotamia and the Nile Valley and the Arab Islamic art the hereditary heir, that this new art influenced and influenced by the cultures of the regions that entered Islam is harmless. The Arab Islamic art has

crystallized and emerged with a new artistic character that is distinct and in harmony with the characteristics and origins of the Islamic religion. It reached its peak in the Umayyad and Abbasid periods. Most of these buildings are far away and not always easy to study. The researcher finds Islamic architecture unique and common characteristics such as domes, which are distinctive features in Islamic architecture, such as circular ones based on beautiful muqarnas like bee, bulbous, flat, oval, conical, and minarets that resemble these domes to a certain extent. (8)

### The exploits of orientalists in the Arab-Islamic civilization

The emergence of a European thought that believes only in mastery and distinction ethnically and culturally without acknowledgment or recognition of the process of cultural exchange or balanced dialogue among the various human civilizations, all affected in return for the writings of orientalists and their interpretations, especially Arab Islamic history. And the emergence of the empirical doctrine which only believes in the tangible physical presence that has been reflected in their historical writings about the Arab-Islamic history through its different ages (9).

The land of the East has been made by the Creator Almighty to be the nucleus of blessing that comes out of its soil to the good of all human beings. The heavenly books all support this truthfully. The whole world was swimming in the sea of darkness and God Almighty continued to send messengers and prophets and some of them were killed and some of them lie. Concluded by the message of global Islam led by the sincere and the Holy Prophet Muhammad bin Abdullah (peace be upon him and his family) says the Almighty and the right: (We sent you only mercy to the worlds) (10). So Muhammad (peace be upon him and his family and his family) sent his messenger to the kings and princes to invite them to the new religion, which was assigned to him because he was a merciful gift. The Messenger of Allaah (peace and blessings of Allaah be upon him) said: "O people, but I am a merciful mercy."

This invitation was answered by thousands of people. Islam spread like fire in dry weeds. Islam entered into the minds and hearts before entering into the fortress and the regions. All human beings are waiting for a human religion that carries justice and organizes their lives, which adhere to the outdated human laws. Muhammad, peace be upon him and his family, destroyed the walls of fear and tyranny and opened the doors of love and affection, which included man, trees and animals. He (peace and blessings of God be upon him) followed him from the Caliphate and the princes and kings who came after them to be an empire. The schools of Andalusia were the guiding light for all people. Europe was covered by science and knowledge. Some of them were followers of Islam, some of whom found their way to Islam, and then came the schools of orientalism with stages and alternating ages throughout history.

Orientalists came to the lands of the Muslim Arab nation with several campaigns. Their purpose is to study the social conditions of the Arab Muslims, their civilizations and everything related to them, in order to serve the purposes of evangelization, 12 and to serve the purposes of Western

colonization of the countries of Islam, to prepare the necessary studies to fight Islam and destroy Muslims, And their allies in the East are the generous and the merciful, and the testimony of Leopon is one of the many testimonies of the Muslim Arabs in the East. (History has never seen the happiest of the Arabs). (13)

These campaigns were made up of archaeological teams consisting of French, English, American and German. Germany was able to gain respect for the Ottoman Empire, which soon gained historical gain and a privilege of establishing the Baghdad-Berlin railway as a real means of German influence. And collided with English, French and Russian interests. Railway, loan, industrial and military contracts formed the subject of the acute conflict between Paris, London and Berlin.14

Germany sent its finest scientists to the land of Mesopotamia, the most prominent of them the most enthusiastic and the youngest archaeologist and architect (Walter Ernest André), born near Leipzig in the German city of Berlin on February 18, 1875, was from his early childhood fond of arts, The sculpture is influenced by his father, who used to work in carpentry, with its engravings and decorations, which were dazzling by the sight of its charms. It seems to have oriental features that were created by Arab Islamic hands that invaded the European societies at that time, especially the German ones. This was inspired by Andre, who tried to emulate it through his father and (Andre) grew up in a home taken from the Arab-Islamic arts as a basis for creativity and highlighting the aesthetic features of the arts, and when (André) reached the beginning of his twenties, He studied architecture and was well received by his professors at German universities because of his strong intelligence and genius in art, as well as his precise competence in architectural engineering.

In 1898 he was elected to travel to Iraq to explore the ancient Babylonian ruins and study them under the leadership of the archaeologist Robert Koldoy (1855-1925) Andre participated in archaeological excavations in the city of Babylon south of Baghdad about 88 km. He also participated in the excavations at the site of Farah and its old name Shuruppak. [16] The German interest in the discovery of the ancient East civilization dates back to 1890. After his tour of the city of Babylon they decided to work there under the chairmanship of Caldoye who, from 1899 to 1917, led archaeological excavations; The German Orientalist Society, and in this work the methodological basis for the science of archaeological excavations was laid. In this school, young men, including André, who was captured in Assyria from 1903 to 1914, were assisted by Hirtsfeld17. The excavations at Ashur revealed the Ishtar temple with its successive stages of civilization as well as statues of worshipers, an ancient palace dating back to the Akkadian period and tombs belonging to the time. The Germans also achieved great reconciliation in the city of Warka (Old Uruk).18

In the period between 1902 and 1903 AD André participated with Koldewey in the excavations at the site of Farah. Which resulted in various antiquities from the era of Jamrat Nasr, the Sumerian era, and clay tablets written in cuneiform script with cylinder seal prints from the Sumerian period.

Andre also made an effective contribution to the construction and equipping of the old Oriental antiquities pavilion at the State Museum in Berlin. The buildings in which the archaeologists were excavating in Greece and Egypt were built of stones. The architecture in Mesopotamia was mostly brick. These walls were unknown to the early explorers. Caldwe and Andre were the first to follow these brick walls successfully.19

Andre visited many eastern countries including Egypt, Syria and Lebanon as well as Iraq. These journeys were a spiritual experience that affected himself and opened his eyes to a world different from the world in which he grew up. Andre's horizon widened and became sensitive to the nuances and the many differences between the peoples and civilizations on this land, which made him able to understand history and look at the civilizations of the peoples in a deep and special insight into the Arab Muslim countries. Where he focused on studying all its doors. Therefore, he recorded all that his eyes saw from the beauty that adorned those Arab countries, whether natural or constructed. He was nominated as Director of Exploration in Iraq (1903-1914). He was able to discover the features of the ancient Assyrian capital of Assyria in this time period. He also conducted archaeological excavations in the urban city and other cities of Mesopotamia. In 1921, Andre became the supervisor of the Berlin Museum. In recognition of his high scientific status, and in recognition of his many intellectual contributions, he was granted the post of Director-General (1928-1951), although he was studying courses in architectural history at the Technical University in Berlin since 1923. He can be considered one of the leading contemporary orientalist who have lived their lives to study the Arab-Islamic heritage in all its ages. And contributed significantly to deepen the Western view of Arab Islamic institutions. Contributed to laying the foundations for the great civilization of ancient Iraq as well as Islamic. He has many works published in the field of art and archeology within the series of scientific books issued by the German Orientalist Association. He also has many works, most of which deal with archaeological excavations and their results in the city of Assyria. Andre's victory in the great Islamic architecture represented by the martyrs of the Imams, peace be upon them in Iraq, is an important point in highlighting the aesthetic monuments of these immaculate shrines and preserving the historical identity of the Muslim generations through the ages. This can be read in his most prominent artistic work. Andrea shows the divine beauty of our greatest nations, peace and blessings be upon them. Sparkling in their gold-edged, gold-eyed scenes that fascinate those who see them. It was and will remain in the capacity of God as the title of humanity of all kinds in generosity, honesty and tender meant by visitors at all times and places (20).



**Tariq Mazloum: His life, his most prominent works.** God planted on the earth human life to be his successor. This humanity has built several civilizations that possess many groups of qualities and characteristics expressed themselves in the various plastic arts of painting, sculpture and pottery, as well as the art of architecture, which is clearly the pillars of the cornerstones on which human civilizations are based. Over the ages, civilization disappears and vanishes. And others

are born on the ruins of these civilizations and accumulated to reach our days and they bear the secrets of the buried does not know the case only God, who authorized scientists to stand on the conditions of these civilizations and became the people, so God grew up (archeology) to show us the facts of his successors in the earth to establish faith in his ability Lordliness and feel Grandchildren by the greatness of their ancestors. Rafidaini Tariq Mazloum appeared to bear the burden of spearheading the initiative to search for and explore these treasures in the human memory. Who is Tariq Mazloum? He is the Iraqi painter, sculptor and architect Tarek Abdel Wahab Mazloum, born in Baghdad in 1933, among the second generation of archaeologists. He loves the arts, especially drawing and sculpture, related to the history of his civilization Rafidain and the effects of the ancient heroes who laid the foundations of life and founded the first brick of arts and sciences in various directions, which led him to specialize in their studies and stand on their effects, and did not become a department of archeology in the Faculty of Arts exists in that period was Tariq Mazloum is one of the students who is required to collect a number of students wishing to work in archeology in order to open the department. Dr. Bahnam Abu-Souf narrates a beautiful story about his first meeting with Tariq Mazloum: "I entered the Faculty of Arts and my goal was the section close to my ambitions." Suddenly a young man of medium height appeared to me and smiled, pulled me out of my arms and said, You, stranger, do you like to work in the Department of Archeology?)). I replied: Yes, he led me (Tarek) to the committee formed to accept the students in the new section. The committee was composed of Dr. Taha Baqer, Dr. Ahmed Saleh Al Ali and Professor Salman Al Qaisi. Dr. Taha Baqer welcomed me very much after he recognized my sincere historical desire. One of the conditions for the opening and development of the Archeology Department was that the number be ten. The archaeological section was opened after the number was completed in 1951, and we have become close friends since that time. The historian and artist (Tariq Mazloum) was one of my closest colleagues in the college. The students were calling us (Gilgamesh) and his colleague Ankidu. My face and physical and aesthetic characteristics were close to Gilgamesh (according to my colleagues), while my colleague Tariq was close to Ankidu. The films of the cowboy loved the films to our hearts. He (Mazloum) was a red Indian, but he was a white American man. (23) Tarek Abdel Wahab Mazloum received his doctorate in Assyria, Arts and Civilization of Mesopotamia from the University of London in 1970. He participated in most exhibitions of the Association of Fine Artists, and joint exhibitions outside and inside Iraq. He also participated in the Wasti exhibitions, the artists' conference, and the Baghdad group. He has written several books on art and archeology in England and Baghdad, and has a book on Assyrian fashion printed in several languages, and another book about the ancient city of Nineveh. He is a member of the Baghdad Modern Art Group and a member of the Fine Arts Association and the Artists Syndicate of the Directorate of Antiquities. He has a mural in the guest house. He is married to Dr. Ria Naqshbandi, former head of the English Department at the Language College / University of Baghdad. He has a son named Yahya and a teaching girl named Ayah, who is responsible for the course at the Faculty of Languages. The Archbishop Tariq Mazloum died

on Saturday: November 23, 2002/18 Ramadan of the Hijri year 1423 God's mercy and forgiveness for him and accept the favor of the business. **His most important works include** Tarek Abdel Wahab Mazloum became a specialist in archeology after completing his studies at the College in 1955. He excelled in his new research and exploration work with his colleague Bahnam Abu El-Suff and the supervision of the British archaeologist Sir Max Edgar Lucien Malwan, the first director of the British School of Archeology in Iraq. Tariq Mazloum, in the name of the Iraqi Ministry of Antiquities, managed to discover the Shamsh Gate, which surprised the exploration team. As he was able to solve the symbols with high accuracy without exposing the location of the prospect of any damage or damage to his keenness and careful science in tracking the impact and removed the dust and impurities accumulated on the effects correctly. It turns out at the Shamsh Gate: it was connected through two trenches and waterways through a series of bridges that cut the arches of a natural conglomerate. The mud structure was built as well as the burnt bricks, bearing the Sennacherib seal. It is possible that these sculptures represent the fall of Nineveh, the post-Assyrian era. The interior plan of the gate includes six large rooms. Participated in the restoration of both Qatsifon and the doors of Nineveh. (24) Archaeologist Tariq Mazloum, after his hard work and remarkable successes, was able to stand on the secrets of the ancient past of his country's civilization (Iraq). He was crowned with success by completing his studies in the middle of the sixth decade of the 20th century under the supervision of Sir Malwan, he received his doctorate in Assyria from London in 1970. He held several positions in the field of archeology and its sciences. His research was published in Sumer magazine, which was issued by the Directorate of Iraqi Antiquities during the sixth and seventh decades of the twentieth century. He has published research in British journals. He became director general of the Iraqi Museums Directorate after 1980. In the field of fine arts, he had a significant impact on painting and sculpture. He painted in primitive style and free and sober in most of his work like the images engraved on the walls of the caves, is similar to the approach of primitive painting That his style is unique among Iraqi painters, and this uniqueness is a critical success of the methods of Impressionism and traditional or to the attempts of popular tourism. His varied paradox in the evocation of the past. His freedom of drawing illustrates his (cyclogistic) use of expressive colors, punctuation, and twisted lines. One of his most important works in the painting is the painting of the shrine of Imam Ali (peace be upon him), the Kufa Mosque (painting), the subject of this study, and the Prophet of Allah Yunus in the belly of the whale. It is clear from this great impact on his ancient artistic history, borrowed the idea of this work from the Torah and the Holy Quran in strengthening his imagination, which aims to crystallize and bring this idea into existence through his artistic expression represented by this painting work, especially since the artist was engaged in exploration and research in the region Nineveh is the city of Prophet Yunus (peace be upon him). As for the painting of Adam and Eve or the painting of sin as the artist called it, it does not deviate from the previous painting (the prophet Yunus is a painting in the belly of the whale), which corresponds to it in terms of style and movement of forms and the source of the religious idea, but the subject is different. He expresses

the sin of Adam (peace be upon him) and his violation of the orders of his Lord in preventing him from eating from the tree that warned him, and details of this story in the Torah and in the Qoran in Surat al-Baqarah. He also has other works that tell the Iraqi reality in the 1980s. He has a large mural in the guest house in Baghdad recounting the story of Assyrian heritage and glorifying it. While the activity of him is great in the field of sculpture due to the shapes and size of the shapes according to the raw materials of different kinds and the subject of work, the sculpture, of course, is characterized by weight, hardship, durability, patience and other calculations related to the beauty of proportions, size and space. The mural is seen from one side as it is known while the sculptural monument is seen and read from all sides, here the place of hardship at the same time is the end of goals in beauty and creativity. His sculptural works are characterized by the power of expression and its vitality and exaggeration in movements such as the monument of the Iraqi fighter in Bab al-Mu'adham, which was transferred inside the Iraqi Ministry of Defense, and the statue of the whale was erected in Basra.

### Applied Axis

Research community: The works of the Iraqi archaeologist Tarek Abdel Wahab Mazloum.

### Sample of the research

The sample of the research was chosen deliberately (intentional), which is a sample is not likely and can be obtained from:

- 1) Sources and technical books.
- 2) Exhibitions and public institutions.
- 3) The social networking network (the Internet).

Based on the specific purpose of this study of the Kufa Mosque within the work of artist Tariq Mazloum topic of this study. Being suitable with:

- 1) Basic research objective.
- 2) Nature of the research community.
- 3) Nature of the research problem.

**Research Methodology** The researcher adopted a descriptive analytical approach to enable him to reach the desired results and enable him to identify the causes of the research problem,

### Sample Analysis:



**Name of the artist:** Tarek Abdel Wahab Mazloum.  
**Subject:** The Shrine of Imam Ali (peace be upon him) and the Mosque of Kufa.  
**Date of work:** 1957 AD.  
**Material:** oil on canvas.  
**Source:** Ministry of Culture of Iraq, the archives of the artist Tarek Abdel Wahab Mazloum.

## 2. Analysis of work

The name of Najaf embodies the dictionaries and books of literature and history, it is a height of the earth and thick towards the Kufa Najaf. (25) Najaf is: (dam) behind the city of Kufa prevent water torrent to rise houses and suburbs. (26). When the city of Najaf is mentioned in any forum, whether scientific or literary, it mentions the meaning of civilization, history and holiness. It is an ancient city with a

great sanctity. with its religious sites and its distinguished place and a present of science from the dawn of history to the present day. The city of Kufa has increased its status, importance and fame. It has embraced the tomb of Ali ibn Abi Talib (peace be upon him). It was founded on the back of Kufa, and it inhabited a high place not topped by water on the edge of a circular plateau around it. (160 km) away from the city of Baghdad to the southwest.



This great city became a beautiful example and a scientific and literary place for the high-minded minds in various knowledge, especially the arts, after it has been and remains the navel of the earth and the nucleus of attracting prophets and messengers over the years. The city of Kufa won the admiration of the West before the Arabs for their former knowledge of its importance and its sanctity and the nobility of its people and their possession of the qualities that the great God singled them. The travelers and the curious people came to them to search, explore and excavate them. They enriched their books and maps with the magic of Kufa and its sober glory, they reinforced their manuscripts with several images in the utmost beauty and precision (Plate 2, 3, 4).

The Iraqi artist did not deviate from their path, but completed what they had accomplished. This is manifested in different artistic works in expression and quality in meaning, a great place that is directly proportional to the status and sanctity of the land of the Emir of the Believers (peace be upon him) the youth of Islam, the title of martyrdom, the essence of wisdom and the secret of the House of Noble Prophecy. International museums have embraced the works of many Iraqi artists and different artistic styles according to their desires, sensations and delicate feelings in conveying ideas to human beings, But in the language of lines and colors on flat surfaces (painting) of the sanctity of the eternal land of Najaf. This study is dedicated to one of these Iraqi art giants, Archaeologist Tariq Mazloum in his great work (the Shrine of Imam Ali Ibn Abi Talib (peace be upon him) and the Kufa Mosque).

Tariq Mazloum painted the holy shrines of Najaf on the surface of two dimensions, but contained most of the natural and heritage sites with a scientific view. The archaeological world does not build its results of imagination and guessing may not be overcome, but the whole basis arises from the research and exploration and investigation and read the events of history logically serialized. In this photographic work accomplished: wonderful signs and scenes that tell the

viewer stories and great exploits passed through this blessed Holy Land.



This work can be divided by the researcher for the purpose of reading the events into two parts: The first section of the middle to the top, and the second section from the middle to the bottom, the upper section is divided into two parts (right and left). In the right-hand section there are many landmarks that influenced the years, and only the great god knows the limits of its features. The artist tried hard to track events. (The sea of Najaf), from high to low lands, according to the law of communicating vessels in liquids or the nature of the movement of liquids from high to low lands. This is why the river flows from the top of the plate to the right, For this reason, the river is seen moving from the top of the painting down to the right as it expands a lot and the middle is an oval shaped island containing a group of palm trees and other trees, such as citrus. This river is topped by a bridge of brick and stone columns, of which we show five. The lines of winding and straight roads at the two sides of the bridge show the movements of visitors to and from the Holy Land. On the banks of the river are different groups of trees that are dominated by palm trees. Tariq Mazloum did not leave the ancient history of the sea and the ancient environment to be forgotten. He went to the modern faith environment of the beacon and the dome of Ali ibn Abi Talib. He said: "Whoever says or thinks of cutting our past with our present, it is the ancient Najaf, full of the life-force of the optimistic, eternal existence. The stream of water of the river, which descends heavily and violently, is not satisfied with stagnation, but it destroys all the inert and impotent. And ascend to meet the pure beacon, by them and make tender and generosity, water is the food of the body and faith food of the soul and the body.

In the upper left section of this noble scene: the features of existence and the platform of life are known and the glory knows no boundaries. It is the Holy Grave (the shrine of the Commander of the Faithful Ali ibn Abi Talib). An architectural building that looks like a square with a huge dome in the center of two graceful marinas. The shrine surrounds the tombs of lovers and followers who have committed the Imam (peace be upon him) with eternal allegiance. Some of them are lying in a small grave and some of them are called kebabs, although they are small as they are compared to the shrine of the Sanctuary (peace be upon him), which is illuminated by the golden sun disc in honor of him, this halo is granted only to its owner, according to the vision of the people of art in the old. At the bottom left of the scene are two horsemen riding two different horses in color, motion and speed, breaking the soil

of the Holy Land, which it swore to carry them with all honesty and peace.



While modernity and renewal are reflected in this lower rectangle of this photographic work, which shows the various geometric shapes such as square, rectangle and triangular as in the Islamic architecture represented by this ancient mosque in the great city of Kufa. This precious architecture has embellished groups of harmonized Arabic letters to form verses from the Holy Qur'an and embrace the various arches and luminous motifs that dance for fear of the greatness of the great Word of God. One of the forms of engineering that contained the contents of the presence in this work is the (circle) of the wheels of the cars and horse-drawn vehicle. It seems that the current social environment with which the artist lived has been conveyed with pure confidence. These scenes and the holy shrines are immortalized by history with all glory and pride.

The features of the visit and the movement of visitors to and from the mosque and overcrowded, evidenced their faith and their movements to enhance their seriousness and they carry banners of different colors of the Grandparents of the faithful imams, Inside the mosque, the movements of the Muslims are seen in complete worship in prayer, a section of worshipers pray in a group and the other part is an individual. This explains the accurate interpretation of freedom in the Islamic religion, Also shows the flag of the Iraqi state in the era of the Kingdom of Iraq, Other features of a mausoleum that appear to be the site of the tomb of the Companions Mitham ibn Yahya al-Tammar (may Allah be pleased with him) appear. One of the great faith figures, was freed by the Commander of the Faithful (PBUH) from slavery. While Abdulla was a free slave, he was one of the disciples of Imam Ali Ibn Abi Talib (PBUH).

It is clear from this work of the decree (for the artist Tareq Mazloum) it is a vision of deep scientific archeology, such as a stereoscopic map depicted at an angle of 45 degrees, or the eye of the bird, showing different features, including several miles, as if they were close and contiguous, embracing each other. The genius of the archaeologist was manifested in linking ancient historical monuments with modern reality, although it is more than half a century old (1957), and this is an impact worthy of study alone and highlights the limbs and depth, but it is modern compared to the history of those sacred scenes.

The artist adopted the expressionist and symbolic style with the flatness derived from the Islamic photography in the Middle Ages. This work is a map of important treasures of Iraq's holy lands in Najaf, an important document for reading the history of the student in various stages of science, and a long-standing painting of one of the pioneers

of painting and sculpture and the second class of the archaeologists who founded the history of Iraq glory and prosperity. In this work, the artist's imagination of the viewer or the reader has succeeded in seeing scenes from the first history of man. But even in his other works, it remains linked to this approach, which makes the artist scenes of a magical nature legendary, played an important role in such a choice, which explains us, his ability to re-imagine the past and his ability to create a panel of symbolic nature, or legendary in a more precise sense. In any case, this trend in drawing in Iraq has not been interrupted. It has been extended by several experiments that can be studied in the field of influence of the pioneers on the succeeding generations of painters. (27)

This work is intertwined with meaning and strong expression, with a life of good goodness cherished by its great sanctity derived from the main title. The sharp lines formed to match the aesthetics of Islamic architecture, and flexible moving in many directions by the flow of the river and dancing branches of trees and road lines Holy soil. The golden color emerged as an undisputed master because he swore to be a cover for the holy domes that embraced the bodies of our believing forefathers. Beside it was the color of white, red, black, green and yellow having a presence in this beautiful artistic achievement.

### 3. Conclusion

After this blessed journey, several results emerged, which contributed greatly to addressing the most important hypotheses that were put into this research problem:

- 1) The artist (Walter Ernest André) showed the aesthetic features of the Islamic architecture in Iraq, which represents the tombs of the imams of the Muslims, peace be upon them.
- 2) The artist (Tareq Mazloum) dealt with some aspects of life that the Iraqis, especially the Muslims in general, used to visit the tombs of our faithful imams, peace be upon them, and recall their exploits, their great history, their qualities and their morals.
- 3) The artist used oil colors and cloth in the completion of this artwork.
- 4) The artist cares about the human presence in most of his works because of the importance of the Muslim man in such subjects because they relate to his religion, his faith and his glorious history.
- 5) The aesthetic dimensions focused on the artist (Tariq Mazloum) in these paintings through the topics that dealt with the daily work of the Arab Muslim in these honorable places. The oriental colors distributed in the clothes and the paintings of the paintings, as well as the plain Arabic clothes of the East as well as the warm and cold colors and transparency in other sites through the embodiment of realism in the display of domes and large minarets and arcs and similar replicates wonderful, and the use of colors known in Arab Islamic architecture such as golden, yellow and blue Green, white and red, as well as the appearance of various fences with different cornices and cushions designed by great Arab Islamic hands.
- 6) This study contributes greatly to helping the specialists in the field of architecture to stand on the technical

foundations of Islamic architecture to study and maintain and simulated and highlight its architectural beauty. It is also a key to other studies that contribute to the preservation of the identity and beauty of the shrines of the imams of the Muslims, peace be upon them.

#### 4. Recommendations

- 1) To take care of Islamic art and its revitalization by deepening the religious, national and cultural sense and preserving the inherited artistic values by creating a special museum and establishing scientific curricula of a technical nature.
- 2) Holding seminars and conferences to revive the Islamic arts as the identity of Islam and Muslims.
- 3) To counter attempts to destroy or tamper with the Arab-Islamic historical monuments and to create technical and archival teams for the restoration and maintenance of heritage buildings.
- 4) Spreading awareness amongst the members of the Islamic communities about the importance of these historic monuments that represent the identity of the faithful ancestors (peace and blessings of Allaah be upon them). The revival and preservation of them is a national, religious and humanitarian duty.
- 5) Formation of special scientific, religious, historical and technical committees as well as archaeological, and most important in the survey and the preservation of archaeological sites throughout the Arab Islamic countries.

#### 5. Proposals

The researcher suggests the following: Undertake a study entitled:

- a) "The Human and Cultural Role of Muslim Artists in the Restoration of the Pillars of Our Faithful Imams".
- b) "The role of the Muslim artist in the embodiment of Islamic courage (Hussein martyr peace be upon him) model".
- c) "The Influence of the Stories of the Holy Quran and its Reflection in Contemporary Islamic Art".
- d) "The aesthetic of Islamic heritage and its impact on contemporary Muslim artist".

#### References

The Holy Quran

- [1] Al-Hakim, Imam Hafiz Abu Abdullah, Almustadrak, House knowledge, Beirut, First Edition.
- [2] Al-Saeed, Shaker Hassan, chapters from the history of the plastic movement in Iraq, the Republic of Iraq, the Ministry of Culture and Information, the Department of Cultural Affairs for publication, the technical series (52), pictures of one of the exhibitions of the Baghdad Group of Modern Art, 1983.
- [3] Al-Saihi, Mohamed Ibrahim, The Arab Civilization and its Impact in Europe, Publisher: The Arab Awareness Library (Kamel Sidqi Street), Dar Al-Jail for Printing, 1984.
- [4] Al-Zubaidi, Al-Hafiz Mohammed Mortada, Taj Al-Arous, Dar Al-Fikr for Printing, Publishing and Distribution, Beirut, First Edition, vol. 5, 1414/1994.
- [5] Badawi, Abdel Rahman, Encyclopedia of orientalis, Dar al-Ilm for millions, Beirut Third Edition, July 1993.
- [6] Calder, William, III. Robert (1855-1925) "Encyclopedia of the History of Classical Archeology Nancy Thomson de Cramond, ed. Westport Greenwood Press, 1996.
- [7] Daniel, Glenn, A Brief History of Archeology transferred to Arabic: Abbas Sayed Ahmed Mohammed, Dar Al-Faisal Cultural Center, King Fahd National Library, Riyadh, Saudi Arabia, First Edition, 1421 / 2000.
- [8] Dreyfus, François George, et al., Europe from 1789 to our days, translated by: Hussein Haidar, review: Antoine A. Al-Hashem, Aweidat Publications, Beirut, Paris, First Edition, 1995.
- [9] Fawzi, Farouk Omar, Orientalism and Islamic History (The First Islamic Centuries), Al Ahlia Publishing and Distribution, Hashemite Kingdom of Jordan, Amman, Downtown, First Edition, 1998.
- [10] Hamid, Ahmed, Islam and His Messenger in the Thought of these, Dar al-Shaab, Cairo, 1412 / 1991.
- [11] Ibn Duraid, Jamharet Al- Logha, the house of knowledge Ottoman, 1345.
- [12] Karamli, Anastas Mary, Baghdad's shrines, Baghdad dialect, investigation: Dr. Basem Abboud Yasiri, review and presentation: Dr. Talab al-Baghdadi, Dar al-Warraaq Publishing Limited, Iraq, Baghdad, Mutanabi Street, First Edition, 2009.
- [13] Leopon, Gustave, The Civilization of the Arabs, transferred to Arabic: Adel Zaatat, p.139. Karl Bruckleman, The History of the Muslim Peoples, Transferring to Arabic Nabih Amin Fares, Munir Baalbaki, 1977.
- [14] Lobon, Gustav, Arab civilization, transferred to Arabic: Adel Zuitter printed in the neighborhood of Arabic books (Issa Albabi Halabi and his partners), Third Edition, Cairo, 1956.
- [15] Mehran, Muhammad Bayoumi, History of Ancient Iraq, (Egypt and the Near East, 10), Dar al-Maarifah University, Alexandria, 1410/1990.
- [16] Muhammad Ali, Muhammad Abdul Latif, the history of ancient Iraq until the end of the third millennium BC, Library of Alexandria, 1977.
- [17] Mulla, Ali, The Arabic Encyclopedia, Volume I (A-Aryan), Syrian Arab Republic, Damascus, First Edition, 1998.
- [18] Netting, Anthony, The Arabs and their triumphs and glories of Islam, translated by: Dr. Rashid Al-Barawi, the Anglo-Egyptian Library, 1974.
- [19] Sousse, Ahmad, Arabs and Jews in History (Historical Facts Revealed by the Archaeological Discoveries), Ministry of Information, Directorate of Public Culture, Modern Book Series (41), Freedom House Press (Al-Houmtah Press) 1972 / 1392.
- [20] Taha Baqer, The Epic of Kilgamesh and Other Tales and the Flood, Publications of the Ministry of Press and Information - Republic of Iraq Series 202, Freedom House for Printing, Baghdad, 1400 /1980.
- [21] [http://en.wikipedia.org/wiki/The\\_prehistoric\\_building](http://en.wikipedia.org/wiki/The_prehistoric_building).
- [22] <http://history-world.org/nineveh.htm> Ministry of Culture, Fine Arts, Archives, File of Tareq Mazloum.
- [23] [https://www.youtube.com/watch?v=URM\\_QYIWseM](https://www.youtube.com/watch?v=URM_QYIWseM) Documented series with archaeologist Behnam Abou El-Souf