

INTERNATIONAL JOURNAL OF RESEARCH IN SOCIAL  
SCIENCES & HUMANITIES

An International Open-Access Peer Reviewed Referred Journal

Impact Factor: 8.909

E-ISSN : 2249 – 4642

P-ISSN: 2454 - 4671

# The Beauty of Iraqi Shrines and Their Reflection in Iraqi Painting

**Mahmoud Hussein Abdul Rahman**

Iraqi Natural History Research Center and Museum, Iraq

DOI: <http://doi.org/10.37648/ijrssh.v11i04.015>

**Paper Received:**

16<sup>th</sup> February, 2021

**Paper Accepted:**

31<sup>st</sup> May, 2021

**Paper Received After Correction:**

20<sup>th</sup> July, 2021

**Paper Published:**

19<sup>th</sup> December, 2021



**How to cite the article:** Mahmoud Hussein Abdul Rahman, The Beauty of Iraqi Shrines and Their Reflection in Iraqi Painting, October-December 2021 Vol 11, Issue 4; 259-285 DOI: <http://doi.org/10.37648/ijrssh.v11i04.015>

**ABSTRACT**

This research deals with the study of (the aesthetics of the Iraqi shrines and its reflection in modern Iraqi painting) and is located in two axes: The first theoretical axis is devoted to (a statement of the research problem and its importance, its objectives, its limits, and the definition of terminology). The research problem is summarized in answering this question: What are the aesthetic features of the Iraqi shrines? What is the extent of its reflection in modern Iraqi painting? The importance of this research was evident in addressing the artistic and emotional beauty of the shrines' status on the individual and their great impact on it, which prompted Iraqi artists to master their simulation to be reflected in their many artistic achievements in different ways, so there was a necessary and urgent need for this study represented in leadership in some of its aspects, and it was not studied in this way. And to occupy an important place in the national, Arab and Islamic libraries that deal with this type of study. This axis also included two topics: The first section dealt with the aesthetic features of Islamic architecture represented by domes and minarets, their decoration, sanctity and distinctive colors. However, the second topic dealt with the styles of artists (Ismail Al-Sheikhly, Widad Al-Orfali, Salman Abbas and Ayath Al-Doori).

But the second axis (applied) was concerned with the procedures, as it included (the adult research community and its sample models, its method and tool, and the analysis and discussion of the sample models). Then the conclusion, which contained the results of the research, conclusions, recommendations, and proposals. Then he mentioned the margins and the most important sources that were adopted in this study.

**Keywords:** *aesthetics, shrine, environment, reflection, drawing, modern.*

**IJRSSH**

## INTRODUCTION

God has given Iraq a prominent position from the dawn of the dynasties to the present day, as he made all the essentials of life available to it in terms of the privileged, blessed location from which the greatest civilizations such as Sumerian, Akkadian, Assyrian and Babylon emerged. And from it Islam was born, countries were opened, and the land of Iraq was trampled on by the feet of the best of human beings, who are the family of the Prophet, peace and blessings be upon them. After their martyrdom there, the land of Mesopotamia embraced them, so their bodies were attached to it, and they became immortal shrines that Muslims visit from all over the world. It is glorified by writers, poets and people of art in their many different accomplishments to commemorate and glorify them, especially the people of art, especially the painters, among them: (Ismail Al-Sheikhly, Widad Al-Orfali, Salman Abbas and Ayath Al-Doori). The subject of this research, where the beauty of these shrines was reflected in their wonderful artistic achievements and in a variety of ways. Hence, the research problem is embodied in the form of questions, which are:

- 1) **What are the characteristics and roots of Islamic architecture?**
- 2) **What are the Iraqi Islamic shrines?**
- 3) **Where is its beauty?**

4) **Was its beauty reflected in modern painting?**

5) **Who are the most prominent artists who embodied that beauty?**

6) **What are their most prominent artistic achievements that immortalized him?**

7) **What is the extent of the human presence in it?**

8) **What are the technical methods and techniques that were used?**

The importance of the research lies in shedding light on the artistic achievements of the research sample models from the achievements of the artists (Ismail Al-Sheikhly, Widad Al-Orfali, Salman Abbas and Ayath Al-Doori).

The research aims to reveal the beauty of Iraqi shrines and their reflection in modern Iraqi painting. As for its limits, it was:

- 1- Objective boundaries: The aesthetic of Iraqi shrines and their reflection in modern Iraqi painting. These were defined by the Islamic shrines that were reflected in the accomplishments of the artists (Ismail Al-Sheikhly, Widad Al-Orfali, Salman Abbas and Ayath Al-Doori).
- 2- Spatial boundaries: Iraq.
- 3- Time limits: 1982 - 2016 AD.

## DEFINING TERMS

Linguistically, beauty: beauty comes from beautiful, and its action is embellish (Ibn Manzur, part 11, p. 123). beauty: Great prettiness (Al-Zubaidi, vol. 8, p. 236).

Idiomatically, beauty: in general: an attribute that resides in things and brings pleasure and contentment to the soul. The specific: one of the three values that make up the topic of supreme values. In the two examples, it means an attribute that exists in the nature of things, and in the other it does not change, it is fixed, and things become beautiful by themselves or ugly by themselves, regardless of the state of the one who decided the ruling. On the contrary, naturalists see that beauty has a term that some people are familiar with, influenced by their conditions and circumstances, and in the end, the judgment and recognition of the beauty or ugliness of things is completely different depending on who decides and issues that judgment (Saliba, 1982, pp. 408-409). As for the procedural determination of beauty: it is the aesthetic level that is added and increased by the adornment supplement of the dwellings resulting from taste and aesthetic sense. As for the procedural determination of beauty: it is the aesthetic level that is added and increased by the adornment supplement of the dwellings resulting from taste and aesthetic sense.

### **THE FIRST TOPIC: THE ROOTS AND CHARACTERISTICS OF ISLAMIC ARCHITECTURE**

The Arabian Peninsula was and is truly the cradle of Semitic civilizations without any doubt (Sousa, 1392 AH / 1972 CE, p. 111 and after). These features and characteristics are

still subject to the care of the Creator, the Creator, who wanted to complete the generosity of their morals by resurrecting the noble Messenger Muhammad bin Abdullah, may God's prayers and peace be upon him and his family, and assigned them to lead the entire worldly world. 1394 AH - 1974 CE, pp. 105 and after), from which all sciences and cultural milestones with distinct arts emerged to many parts of the nations of the different regions, as its location in the middle of the world helped them to do so, and easy transportation routes both from sea and on land (Farshoukh, 1996 AD, p.8). Islam brought together the regions that fell under its shadow and became an integrated civilizational unit, and as long as it was prosperous, the paths of the world radiated with its light to illuminate its darkness through time. This is the transition from one civilization to another that is never separated from its predecessor. The forms of modern civilization may hardly change in its appearance from the civilization that preceded it, but it carries with it the ancient roots and the different civilizations that preceded it (Amin, 1429 AH / 2009 AD, p. 94).

Through this, the Islamic civilization produced its own philosophy, which considers man to be part of the universe. It contradicted Western philosophy, which considered human beings the center of existence. Muslim artists have looked at people, plants and animals as artistic elements that they transform them however they want to express their feelings

and ideas and achieve their artistic intentions that they desire without looking at their natural forms. The earliest case (Behansi, 1979, p. 40). This is due to the Muslim artist's desire to completely move away from the manifestations of paganism that Islam has been fighting since its emergence to eliminate them. The worship of idols and people. By the time this hatred gradually disappeared, it increased with an increase in awareness of the true truth of the Islamic faith.

Islamic Arab art was distinguished by the characteristics and characteristics of the principles of the Islamic religion, which moved away from the analogy of humans or animals, especially at the beginning of Islam. Therefore, the abstract arts were resorted to. The Arab Islamic fresco, which is the most prominent characteristic of the various geometric and plant motifs that adorns the Qur'an, mosques, clothing, furnishings, swords, pottery and metal utensils, etc. Others. They are distinctive in Arab-Islamic architecture, and most of them archeology took little care of the buildings of the Islamic Arab nation, so it is not easy to study because they are located in faraway places (Le Bon, 1956 A.D., p.521). This is unquestionably a historical testimony from several testimonies of the most famous Western researchers and writers that was and is still a pride for Muslims in particular. It indicates the bright thought that the Muslim artist has devoted to, wherever he is, and what is the number of the apartment

between Muslim countries. Their traits and characteristics are the same. Therefore, researchers in Islamic architecture find common features and characteristics, namely:

**Domes** that are among the innovations of the Mesopotamian civilization (Afaq Arabia, 1988). There are types of domes such as round, flattened, bulbous, conical, and oval in shape. Minarets similar to domes have undergone developments such as taking different architectural or engineering forms, so the Muslim has mastered the decoration of the mihrabs that define the direction of the qiblah, represented by Quranic verses and noble hadiths or the names of the Holy Prophet (peace and blessings of God be upon him and his family), or the Rightly-Guided Caliphs (may God be pleased with them) (Al-Sahi, 1984 AD, p. 71).

The columns have various capitals that are decorated with geometric and vegetal motifs often interspersed with exquisite muqarnas. The columns are connected by various arches, including bulbous, semi-circular, semi-circular, oval, pointed, and horseshoe arches, often called the horseshoe, and the muqarnas arches famous in Moroccan architecture. As for the golden color, it was used in the cladding of domes, as it embraces the remains of the pure and good people of the household (peace be upon them) and the saints and righteous who are more precious than gold, and the same is the case in the different minarets. The golden color was also used in

Qur'an manuscripts and religious subjects, along with other various colors of known historical significance, such as green, yellow, blue and red (Allam, 1977, p. 63. Al Alfi,).

Muslim artists stayed away from the manifestations of luxury, extravagance and extravagance according to the call of the Islamic faith. Therefore, the Muslim artist devoted his efforts to building and working and staying away from other matters or sins that keep him away from the pleasure of God Almighty, so he used available and cheap materials such as wood and plaster in creating various artistic achievements, turning them into achievements that have become Later on, he had an Arabesque identity that was made up of very fine and beautiful decorations, and the inexpensive materials turned into praiseworthy treasures (Ressler, p. 168. Al-Kharboutli, 1966, p. 69).

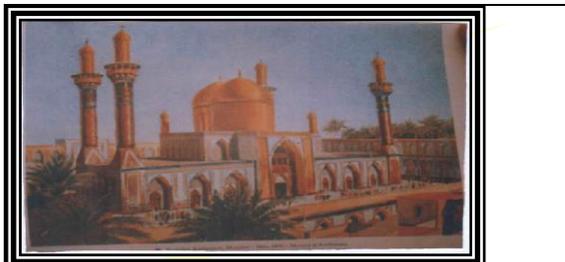
The Umayyad and Abbasid caliphs established a great artistic revolution that reached its splendor and elegance in the Abbasid eras. Architecture, especially with regard to mosques and shrines, expanded and multiplied, and it was introduced to beautify and decorate them with gold, silver, precious metals and precious stones. The Muslim artist created beautiful decorative designs and various inscriptions, as well as concerned with the decoration of buildings, pots and statues, leaving no void without decoration, so he beautified all his artistic accomplishments and decorated them with written, botanical, and

geometric decorative elements, human and animal shapes, with his innate beautiful sense, achieving gracefulness and balance in them. The Arabic letter was the dominant element in these decorations, along with the various vegetal and geometrical motifs in their various shapes, such as triangular, straight, square, overlapping, intersecting and tangent circles, and the eight and branching shapes. Muslim artists also excelled in creating a type of art called (miniature) and was distinguished by it and was distinguished by it (Amin, 2003, p. 37. Al-Basha, 1966, p. 180. p. 48. Al-Jader, 1972, p. 53. Al-Obeidi, 1980, p. 120. Faris, 1982, p. 48).

## **THE SECOND TOPIC: THE IRAQI ISLAMIC SHRINES**

The Arab-Islamic civilization flourished in the early Middle Ages at a time when civilization in Europe was undergoing a major setback. Islamic cities enjoyed wide fame in the eras of the Islamic state, alternating among them those of a military, political or religious character. Religious functions played an important and fundamental role in the emergence and development of cities. Those who grow up to stand on this fact and to enter the depths of the very ancient ages will find, without any doubt or argument, that most cities arise, develop and flourish around the temples. This strengthened Islam when it reached the reach of power, greatness and prosperity, as its mosques became foci and a source around which the

various urban functions in the cities they contain are centered. In Iraq, there are cities of a religious nature that contain several shrines associated with prophets, imams, saints and righteous people (Al-Mousawi, 1982, p. 17).



**Figure (1) represents the shrine of Musa al-Kadhim, peace be upon him.**

**Abd al-Rahman, Mahmoud Hussein, The aesthetic of the shrines of the pure imams, peace be upon them, and their reflection in the drawings of the European artist, Ernst Walter Andre, Al-Adab Magazine, Issue: 88,2008 AD, pp. 100 and beyond.**

Among them was what was in the city of Baghdad, which witnessed a political and religious character, as it embraced the shrine of Imam Musa al-Kadhim and his grandson Muhammad al-Jawad (peace be upon them both) with distinctive domes and four minarets covered with pure gold (Figure 1). Baghdad also contained several mausoleums and shrines, including Imam Abu Hanifa al-Nu'man, Sheikh Maarouf al-Karkhi, Junaid al-Baghdadi, Abdul-Qadir al-Kilani and others, in addition to various mosques.



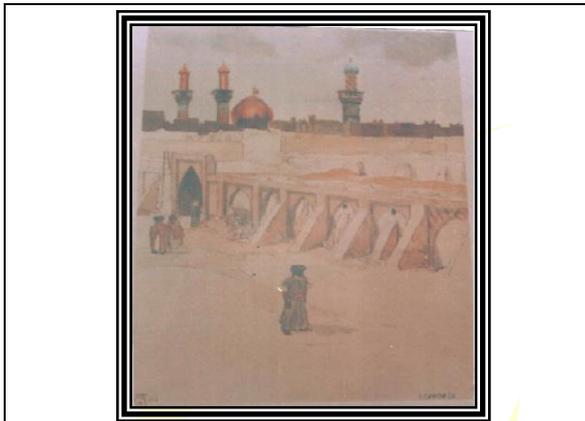
**Figure (2) The shrine of Imam Hussein**

**(peace be upon him) in the honorable city of Karbala. Source: Abdel Rahman, Mahmoud Hussein, a previous source.**

The city of Karbala was fragrant with musk breezes when Imam Husayn ibn Ali (peace be upon them both) was buried there after the painful Battle of Karbala in the year 61 AH (Ibrahim, 1424 AH / 2003 CE, p. 41). And it became a destination for Muslim visitors all over the world. His honorable shrine is located in the city center of Karbala, so many nations and sultans succeeded in establishing and developing it, and construction, expansion, development, maintenance and restoration did not stop until the present time. In addition to the holy shrine, several shrines surround it, including the shrine of Ibrahim al-Mujab, al-Qasim ibn al-Hasan, and Ali al-Akbar bin Imam al-Husayn ibn Ali (peace be upon them), the shrine of Habib bin Mazhar al-Asadi, and other shrines of the companions of Husayn (peace be upon him) who remained with him in the painful battle.

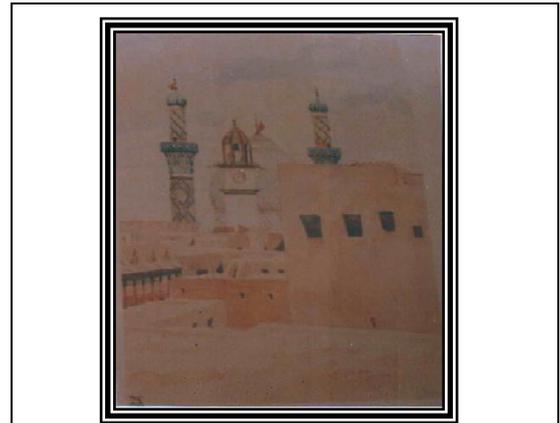
The pure shrine is surmounted by a great dome with a height of 37 m, decorated with gold from bottom to top. The dome is adorned

from the top with a two-meter-long mast of gold as well, and is flanked by two minarets also decorated with gold (Fig. 2) and (Fig. 3).



**Figure (3) Another side of the Hussein shrine (Peace be upon him) in Karbala (Same source).**

Next to the shrine of Imam Hussain (peace be upon him) and in the honorable Karbala itself lies Imam Al-Abbas (26-61 AH), the son of Imam Ali, brother of Hussain, known as Abu Al-Fadl and Qamar Bani Hashim. And a dome known as the Haram al-Abbas, which is located in the north-east of the shrine of al-Husayn, 300 meters away. The shape of the Abbasid Rawda is rectangular from the outside. In its center, the holy shrine was built in the middle of a rectangular area. The shrine is surrounded by corridors surrounded by a large courtyard, with a great dome in the middle of the two minarets, and below it is a tunnel leading to the holy shrine (Fig. 4).



**Figure (4) The shrine of Al-Abbas (peace be upon him) in the holy city of Karbala, Abd al-Rahman, Mahmoud Hussein, the same source.**

Last but not least, this blessed journey is sheltered under the shades of the palms of the authentic, shadowed, heritage city of Najaf, where dictionaries, history and literature books are embellished. It is higher than the ground and thicker towards Najaf, the city of Kufa. And all things exposed him and dried him. And the Najafah is a socket that is on the outside of the Kufa, which prevents flood water from overlying its homes and alleys.



**Figure (5) Work name: - The shrine of Imam Ali (peace be upon him), from the east, in Najaf.**

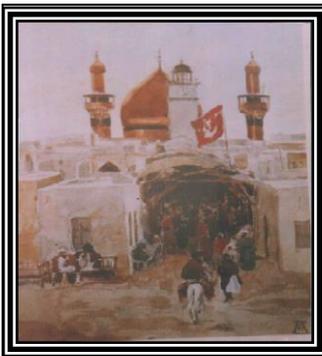
**Abdul Rahman, Mahmoud Hussein, the previous source.**

Najaf al-Ashraf is not mentioned in any of the forums without mentioning the meaning of heritage, civilization and history, as it is undoubtedly an ancient city that has a great and prestigious position with its lofty religious evidence and the presence of knowledge and science since the dawn of history and until today. Its place, importance and fame increased by its embrace of the pure Prince of the Faithful Ali bin Abi Talib (peace be upon him), who increased its glow by embracing its pure soil more honorable, noble and greater than what God Almighty created after the prophets and messengers, the bravest of the brave of his time, the boy of Islam and the father of the masters of the youth of Paradise.



**Figure (6) The outer city gate from the pilgrimage and shrines road near the shrine of Imam Ali (peace be upon him). same source.**

Surrounding the shrine of Our Master, the Commander of the Faithful, is a large, wide, rectangular courtyard in which artistic creations were manifested, as it was rebuilt several times in different stages. On the east side, the courtyard is followed by a large, roofed iwan whose great dome beautifies the pieces of gold and drains it completely, and in its corners there are two tall minarets that are also decorated with pure gold (Figures: 7, 6, and 5). These pure testimonies represented by the shrines and shrines of our pure and good imams, peace be upon them, in Iraq are undoubtedly important focal points in showing and highlighting the aesthetic features of the shrines and the preservation of their Arab and Islamic identity for the Muslim generations in the whole world.



**Figure (7) The market and shrine of Ali bin Abi Talib (peace be upon him), in Najaf. same source.**

### THE THIRD TOPIC: THE METHODS OF IRAQI PAINTERS IN THE MODERN ERA

#### First: Ismail Al-Sheikhly

Ismail Ibrahim Ali al-Sheikhli was born in Baghdad, in the Bab al-Sheikh area, so I lived in this area in 1924. His father was a profession (carpentry) at the time, he used to spend most of his time forming models of wood and coloring them imitating that his father. These were the first signs of his art for him, and with the encouragement of the drawing teachers, he was able to excel in this field. In the year 1939 AD. He was sent to France to complete his artistic studies there and then returned to Iraq after completing it in 1952. He was influenced by the style of his teacher Faeq Hassan in his drawings of the countryside, as well as the European social environment, where he drew several forms for nuns, thus creating a joint relationship between

the Iraqi and European agricultural environment. The goal of Iraqi artists returning from missions to their homeland was to confirm the national identity of Iraqi art by achieving national and patriotic characteristics, features and symbols without departing from the thoughts and ideas that prevailed in Europe or the world for that era, i.e. the so-called (contemporary art) (Al-Wasiti Magazine, 1996, p. 3 ).

Al-Sheikhly is one of the founders of the Iraqi Art Society (the Iraqi Artists Association) in 1956, and one of the founders of the (Pioneers Group), which was formed from friends gathered by their love for art (music, painting and the beauty of nature). At that time, Baghdad lacked art owners (The Arab Intellectual, 1971, p. 172). Mr. Yusef Abdul Qadir was considered the first to be called the pioneers, derived from the term (sp), an abbreviation from (the primitive group) in English (Al-Yassin, 1973, p. 15) Iraqi arts witnessed a departure from the introversion and the local cocoon towards the world with a broader view than before (Conference I, 1973, p. 87).

His style tends to modern realism, most of his themes were taken from popular life and peasant villages, imbuing his artistic achievements with explicit colors, emphasizing the expression of the different environments of these topics in a poetic spirit that enjoys optimism (Al-Rubaie, 1972, p. 142).

Al-Sheikhly was distinguished by his own style, which I derived from the rich Iraqi heritage. His artistic achievements imitated the customs, traditions and daily life that prevailed in his environment, including the many people's visits to the scenes and shrines of the imams of the pure and good people of the house and the righteous imams of Iraq. Undoubtedly, there were titles for his various artistic accomplishments with him and among the artists of Iraq, so the achievements and arts varied according to the diversity of the people (Leepa, 1957, p3).

The artist Al-Sheikhly is not documentary as it appeared, and his accomplishments did not document or record a stage of his country. Rather, his obsession was to create a purely Iraqi artistic character, so he entered into Iraqi life, its details, and painted it in his own style, relying on contemporary in his accomplishments, so he does not like to be backward from his era, as he lives contemporary and marries it in the locality and reflects its whole life atmosphere (the first conference, previous source). He passed away on Thursday, January 24, 2002, in Baghdad.

### **Second: Widad Makki Alorfa is mine**

Wadad Makki Al-Orfa was born to me in the city of Mansour, central Baghdad, in the year 1929 AD, in the house of her grandfather, Ibrahim Al-Orfa. She studied painting at Queen Alia College at Khaled Al-Jadir's studio at the college (1989-1962), and she studied

copper enamel crafting (free study) in Paris / Madrid. She participated in numerous exhibitions, the first in Bonn in 1964 and her last personal exhibition in the Emirates (Abu Dhabi) in 1997. As for the social exhibitions in which she participated, the first was in the Mansour Club in 1956 in Baghdad and the last was in the year 1983 AD, when she established the Orfa Lee Hall of Arts (Al-Jazaery, 1977, p. 5).

The Islamic heritage and its local environment had its evident effects in all of its artistic accomplishments. She looked at Baghdad as if she had lived in it during the days of the caliphate and the beautiful golden Abbasid eras, where development, prosperity and creativity in all areas of life, especially the artistic field, are without an Arab view of origin, blood and sense. Its artistic achievements were distinguished by the diversity of Islamic artistic themes, elements and features such as domes, arches, miniatures, silos, chancelles, ancient Arabic forms and vocabulary, murals, shrines, lines, ornaments and crescents. She used them as living materials from her rich heritage in enriching aesthetics and giving them their human dimensions (the same source, p. 10).

The Orphe artist appeared to me with many multi-directional and multi-faceted experiences. She discovered that her assets lie in the Arab-Islamic memory. She had this discovery when she was in Andalusia and the beauty of her Islamic heritage. From that, its

artistic materials intensified and poured into this trend, investigation and constant nostalgia for its glorious land and history through its glittering ages and civilizations. Her passion increased when she saw the beauty of the Alhambra Palace in Seville, Cordoba and Granada, so she changed the course of her art and was astonished by the arts of Arab Muslims. Thus, her experiences of the new labor increased through her numerous trips to form places of confidence in his horizons to the Marajib arts (Al-Jazaery, p.9) As for the colors of her accomplishments, they seem clear, calm and few, but most of them used blue in most of them, which is related to the color of the sky, water, the dome and the lighthouse, as it expresses psychological calm and the ability to enter the heart of the viewer easily and penetrate it (Art Magazine, 1984) Human beings are scarce in most of their achievements and have been able to solve these forms with poetry and musical aspects (the same source). She focused on engraving on crescents, domes, and crescents, so her beauty and splendor attracted her and what was in clothes, trees and walls, which led her to the world of miniatures (same source).

### **Third: The Artist Salman Abbas**

The artist Salman Abbas was born in a popular and agricultural area called al-Sulaikh al-Jadid in Baghdad in 1945. His area was characterized by a mud building in the middle of the orchards and a social environment with

common customs and traditions, including the collective march to visit the shrines of the shrines of saints in Baghdad, such as the shrine of Imam Musa al-Kadhim (peace be upon him) in particular. From this he took the subjects of his artistic accomplishments around the pure thresholds in honor of their purest content of what God created.

The artist graduated from the Institute of Fine Arts in Baghdad in 1964. He is considered a founding member of the innovators group in 1965. He graduated from the Academy of Fine Arts in 1968. He is a member of the Iraqi Artists Association and participated in most of its exhibitions (Al-Rubaie, 1972, p. 150).

The achievements of the artist Salman Abbas suggest the symbol, and this is one of the important characteristics of modern art, so he took a path in his accomplishments due to the expressive situations or situations he feels that carry certain characteristics of his moral connotations. Often there are different curved formations that carry aesthetic qualities and characteristics because of their gracefulness, their bodies affected his personality. This effect became an aesthetic aspect of its association with awe when he visited the shrines of the pure imams, and this influence was instilled in himself since childhood.

Curved shapes are for him a state of endorsement and glorification of his world under the influence of their spiritual shapes and content. When treating it, he intended to

express what would be spiritual for the sanctity and reverence of this place, as well as for what it contains from the remains of the pure imams, peace be upon them. It also expresses the dome of the sky, so its curves appear in the form of domes in his various achievements. It is marketed with a kind of importance, so the curved graphics are varied, as it starts from the upper edges and ends with touching the surface of the outer dome. The effect of the immaculate place is reinforced by the diversity of its vocabulary and aesthetic elements, then its reflection on the surface of the image with decorative terms and forms. It is often a vocabulary of decorative popular forms, and most of its presence is on the rugs produced in the Iraqi countryside. The artist treated these decorative shapes and elements by forming a qualitative contrast between the floor of the decoration and the outer surface of it, so that the various and overlapping forms in it appear organized to allow light to penetrate from the floor of the vocabulary and the shapes through it through this composition.

The artist often uses in his accomplishments the earthy color, blue, green and gold, as the presence of shapes in their shapes and symbolic details has grown on the pictorial surface, which referred his subjects to an ancient historical world with a local facet. This was evident from his emphasis in creating themes on the Kahawi earth color, in addition to the colors used in the Islamic decoration that influenced him greatly. As well as the

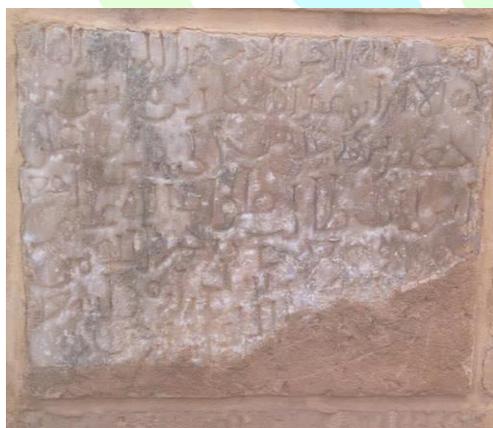
Qur'anic writings, supplications, takbeers and supplications to add to it more complementary to awe, sanctity and eternity. His method approached the gluing process by making (kalash) from cardboard, then he discharged the units and decorative elements, placed them on the surface of the painting, and began to paint them with a brush saturated with color, thus producing the subjects he wanted.

#### **Fourth: Ayath Al-Doori**

The artist Ayath Abdel Rahman Amin Mahmoud Al-Doori was born in 1954. In the ancient historical town of Al-Dur in the land of Iraq, one of the suburbs of Baghdad (Yaqut Al-Hamwi, 1977, p. 481). The Roman Emperor took it with his defeated army in 363 AD and crossed the Tigris River through it to the western side (Sumer Magazine, 1954, p. 147). It overlooks the eastern bank of the Tigris River, in the middle of the cities of Samarra to the south, about 30 km away from it, and the city of Tikrit to its north, about 25 km away from it. And it contains the most prominent features of the Arab-Islamic civilization represented by the shrine of Imam Muhammad al-Dari, as seen by al-Hadithi (al-Hadithi, 1974, p. Part 4, p. 281. Al-Maqdisi, p. 55, Al-Suyuti, 1411 AH / 1991AD, p. 149. Al-Samani, 1401 AH / 1981AD, p. 264). He came to Baghdad and talked about it on the authority of his father, as well as on the authority of Abu Khalifa al-Fadl ibn al-Habab, and there are several repugnant hadiths. Attributed to

Mashhad Muhammad Abu al-Tayyib al-Duri based on an irregular piece of marble dating back to the year 871 AH / 1466 AD on which it is inscribed in the naskhi script: (In the name of God, the Most Gracious, the Most Merciful. Ibn Abi Talib, may God's prayers be upon them all, and he is the place of God's mercy for those who visit him and make him happy...) (Figure 1). However, the shrine of Imam Muhammad al-Abed bin Musa al-Kadhim (peace be upon him) is in Shiraz with his brother Ahmad, where he died at the end of the second century AH (Bahr al-Ulum, 1433 AH, pg. 59).

**Figure (1) represents an introductory marble piece for the imam of the role dating back to the year 871 AH / 1466 AD. Photographed by artist Ayath Al Doori. November 25, 2020**



Also, Abu al-Tayyib Muhammad al-Dawri al-Farkhani died after the year 359 AH, and the imam of al-Dur's scene was completed in the first decade of the sixth century AH, so the difference between the three dates is vast. Therefore, it is inevitable that it should be a

shrine or a scene for one of our pure imams, peace be upon them. Whatever it is, the scene of the imam of the role is the first building of its kind, and its architecture is purely Iraqi, and this architectural style was born in Iraq and from it emerged and spread to the rest of the Arab and Islamic world that exists this type of architecture (Al-Ani, 1982, p. 50).

The family of the artist Ayath Al-Doori occupies a prominent place among the authentic Arab tribes in Iraq and the Arab world. She is well-off and well-known in the Iraqi social milieu to which she belongs with her ancient lineage known for her generosity, courage, jealousy, magnanimity, and intense love for religion and the homeland (Al-Samarrai, 1966, p. 18). his shroud. And this is undoubtedly rooted in his soul, which is drawn into him, as it is a legitimate love for the individual in which the legitimate, artistic, scientific, and artistic love combines.

The artist was fond of drawing from an early age, as he used to draw on the things that came across him, whether they were paper or cardboard pieces or something else. His talents began to become active and more lustrous in primary school, and his artistic features developed in middle school, and reached the peak of their radiance in the preparatory stage, which led him to apply to the Academy of Fine Arts attributed to the University of Baghdad in 1971 AD, and he was accepted in it after his brilliant and distinguished success

in the practical and theoretical test and interview. He graduated from it in 1975-1976.

His ambition and fondness for his specialization did not stop, which grew with him and branched out with his wounds and infatuation, so he took the initiative to apply for postgraduate studies (Masters) and obtained it with great distinction in 1982. This superiority increased his insistence to aim for the arrival of the sun, so he began to weave its threads in the words of Hafez Ibrahim in poetry (Hafez Ibrahim, 2012, p. 197) through his research in his field of specialization inside and outside Iraq and his many artistic achievements at the local, Arab and international levels. His fame, glory, the lightning of his star and the glow of his light that encouraged him to complete his scientific career, so he obtained a doctorate degree with distinction from the same college in 1996 AD for his thesis tagged: (The indications of color in Arab Islamic art) and the cultural affairs book was accepted as it is in it. Public in the Iraqi Ministry of Culture in 2001, and distributed to all Iraqi libraries and some educational and educational institutions and quite a few fans of the artist inside and outside Iraq, including the researcher himself, who obtained a copy of it and which was a gift from the artist himself to him.

Artist Ayath al-Doori enriched contemporary Iraqi art with some of its heritage aspects and historical and cultural monuments through his rich artistic record. It

is undoubtedly one of the foundations of Mesopotamian arts, so he enriched contemporary Iraqi art with it, but with his own technology to consolidate his national identity, trying his best to replace the world of two dimensions instead of the world of three dimensions and also tried to diversify his experiences. These tendencies were replaced by some of his artistic achievements of medium and small scales, some of which do not exceed the limits of the writing paper (A4), using oil and watercolors, black Chinese ink, and quick sketches of various types and colors of pens. It was often stressed by the many artistic formulations left by the Baghdad group for modern art, especially the realistic style of the artist Jawad Selim and other examples of the achievements of Faiq Hassan and others, especially the artistic achievements derived from the Iraqi natural environment, vocabulary, elements, forms (folklore), and the common Iraqi customs and traditions treated in an abstract manner. Unbeknownst to him, the artist found himself following these worlds and following them, and they seemed to him day after day very tempting and attractive. The religious, popular and social landmarks of Baghdadia fell into this tight captivity without a doubt.

The artist's love for the original Arab and Islamic history was rooted in the artist Ayath Al-Doori, who was familiar with its many sources to benefit from them and to employ the rich artistic heritage in them and its

reflection in his various artistic achievements. Undoubtedly, he was able to accomplish it through his many personal and collective exhibitions inside and outside Iraq. He undoubtedly succeeded in forming an authentic local personality stemming from his social environment and authentic Baghdadi heritage. His style became distinguished among his contemporary artists who dealt with heritage and proved his existence by that.

### APPLIED AXIS

#### A-Research Community

This study included the artistic accomplishments of Iraqi painters (Ismail Al-Sheikhly, Widad Al-Orfali, Salman Abbas and Ayath Al-Doorri), in which the Iraqi shrines were reflected in their beauty and splendor. The researcher could obtain it from the following sources:

1. Technical books, manuals and available resources.
2. Public institutions.

#### B- The research sample and justifications for its selection:

The sample was chosen intentionally according to the chronological order based on the following justifications:

- 1) Its powers for analysis in terms of the presence of the original painting or in terms of its clarity.
- 2) The large presence of Iraqi shrines landmarks and elements of Arab-Islamic architecture in them.

#### C - Search Tool:

The researcher adopted an analysis of the research sample samples from the artistic accomplishments of the Iraqi painters (Ismail Al-Sheikhly, Widad Al-Orfali, Salman Abbas and Ayath Al-Doorri). A set of criteria that emerged from the theoretical axis investigations.

#### D- Search method:

The researcher followed the descriptive analytical method in studying and analyzing the samples for the research

#### E - Analysis of the research sample forms:

##### Model (1)



**Subject:** shrine.

**Artist:** Ismail Al-Sheikhly.

**Size:** 147 cm x 120 cm.

**Year of production:** 1969

**Material:** oil on canvas.

**Subject:**

It took a religious and social character, including the shrine of one of Iraq's pure imams, surrounded by ancient heritage buildings that prevailed in the period imagined by the Sheikhly artist and the nature of Iraqi life in it. A group of human forms are distributed in the form of women. Some of them go out from the shrine or the shrine, and others go out.

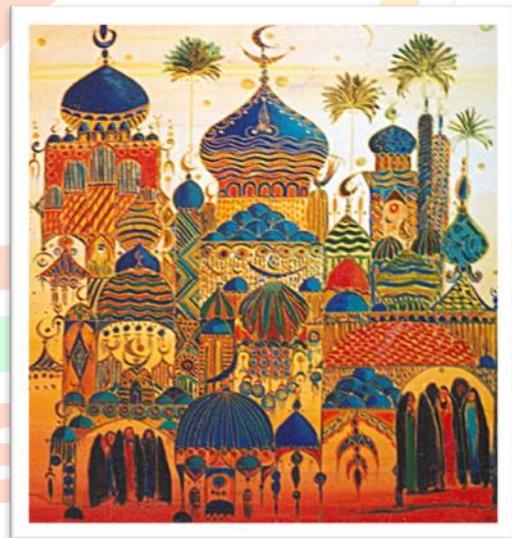
**Configuration:**

The artist Al-Sheikhly distributed the vocabulary of this artistic achievement in the form of various shapes on a horizontal surface represented in highlighting the elements of the composition in two groups that meet in the middle of the work, where the shrine represented by the green oval dome rests on a rectangular room adjacent to a cylindrical minaret that ends with a small bulbous dome. The first group on the right side constitutes a group of women standing and sitting with balanced rhythmic movements. This group is opposite to another group on the left that matches it with the movements and the distribution of elements and vocabulary. In the middle of these two groups is a road that represents the main entrance to the shrine, while some houses and residential houses were distributed around the shrine with sharp lines and others soft and flexible that formed harmonious undulating rhythms. Al-Sheikhly was interested in the third dimension through the gradation of women's forms and features

from the entrance to the site towards the shrine.

**Line:**

Al-Sheikhly used the lines to define the shapes and the elements drawn in this work represented by boldness and integrity in defining the shrine and the dwellings, part of the forms and movements of women, the diagonal, soft and curved lines, as in the dome of the shrine, the lighthouse, palm fronds and the folds of women's clothing. Al-Sheikhly used most of the oil colors, such as red, white, black, green, blue, and oak. He used colors, oil brushes and canvas to depict the subject of this artistic achievement in a style of abstraction, symbolism and expression.

**Model(2)**

**Subject: shrine (visit)**

**Artist: Wedad Alorfa is mine**

**Measurement: 1m x 1.5m**

**Production year: 1982.**

**Subject:**

This subject took a religious, heritage and social character, which included decorative units and Islamic architectural formations formed from different types of domes, including circular, conical, bulbous, minarets and various palm trees. At the bottom of the middle of this artistic achievement are a group of human figures and elements, as if they are visiting women, as it seems, some of them enter the threshold of the shrine and the other leave it. All of these shapes are distributed on the surface of the finished painting in a way that overlaps or overlaps shapes and vocabulary away from the engineering perspective, so that the shapes' sizes vary according to their proximity or distance. The subject, it seems, represents Islamic architectural shrines in which various types of domes and minarets were distributed on the right side. They all end with different symbols taken from the Arab-Islamic heritage and the local popular environment, such as crescents and stars.

**Configuration:**

The artist Al-Orfa distributed to me the vocabulary of the artistic achievement in bodies distributed on a horizontal surface at several levels. The finished work was divided into imaginary horizontal lines. It seems that there is one of the lines above the heads of the human figures, and another line that penetrates the bulbous dome at the top of the middle of the work, heading to the left towards the dome

that is topped by the symbol that resembles the human palm, and the other line for the two upper domes and the last line defines the end of the two minarets.

**Construction:**

The construction of the artistic achievement is balanced by the central mass that occupies two-thirds of the bottom of the work, consisting of a variety of domes. There is also a large dome that occupies the center of the project surrounded by domes of different shapes. The dome contained decorative shapes and vocabulary surmounted by a crescent. This dome is walnut-shaped, meaning between an oval and a conical shape. The right side is occupied by two cylindrical minarets. The end of the right is surmounted by a bulbous dome and surmounted by a crescent. As for the end of the left minaret, it ends with a conical dome, topped by a crescent as well. The minarets are surrounded by palm trees that suggest giving, prosperity and goodness.

The artist used balance in the specialty of employing the various decorative shapes and vocabulary and human forms. The presence of a dome in the center with domes on its left, which corresponds to the domes in its right, so the domes on both sides are balanced in size without form, except that the two bulbous domes located on the sides of the central dome are symmetrical in size and shape. The left dome ends with a crescent. It seems that the right minaret corresponds to the left minaret in size and differs in shape. The first is bulbous

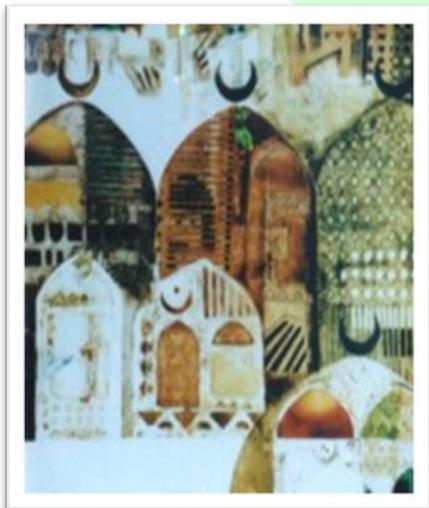
and the other appears conical, which endows this achievement with a kinetic feature.

In this artistic achievement, the artist used various oil colors with acrylic, but the general atmosphere of the painting is dominated by violet, orange, red and sky colors. Its domes are characterized by scattered blue as well as green, black and white. The artist's colors are all transparent, as if they were watercolors.

**Line :**

The artist used straight, diagonal, curved and intersecting lines to define the architectural and decorative shapes and elements, and the human shapes that she introduced in this work, as her works are often devoid of these human shapes and vocabulary. The colors and types of domes varied, while preserving their Arab-Islamic heritage. This achievement was devoid of water, which the artist used to fill the void and treat at the bottom of her artistic achievements in general; She replaced it with a bright alabaster floor in red and orange.

**Model(3)**



**Subject: shrines.**

**Artist: Salman Abbas**

**Size: 130 x 80 cm.**

**Production year: 1984.**

**Material: Oil on paper affixed to a wooden board (opaque).**

**Subject:**

The artist took a religious and heritage character from his popular environment in the new Sulaikh area, one of the historic suburbs of Baghdad, which has its own social traditions that are concerned with the spiritual values of Baghdad prevailing in Iraq, such as continuous visits to the shrines and shrines of the righteous saints, including visiting the shrine of Imam Al-Kadhim, peace be upon him, by walking on foot and accompanying the whole family. Therefore, this topic contains moral connotations in terms of its connection to cases or situations through which the artist expressed them.

**General description:**

The artistic achievement contained three blocks: upper, middle and lower, while the upper one represented a large arc that dominated the upper part of the scene, and this curve expressed the sky. The curved shapes of this artist have aesthetic and graceful connotations that characterize them. In this case, he treated the shapes of domes, including the large dome, which symbolizes the sky that dominates the things and elements below. While the middle block represents three domes

that are similar in shape and the crescents that are above them, but they are different in color, vocabulary and the elements that permeate them. As for the lower block, it represents a dome that occupies the left part of the scene and contains a group of curves, arches, straight, inclined and decorative lines, and some overlapping elements and vocabulary representing the pure shrines or thresholds.

**Configuration:**

The artist balanced the vocabulary and elements of the artistic achievement by distributing the upper, middle and lower masses, so he wanted to form this balance by creating a large arc representing the dome of the sky at the top of the work, symmetrical with arcs, lines and bends at the bottom, producing a group of semi-circular and bulbous-shaped domes. Arranged parallel to the large upper dome. The artist wanted to say that these lower domes originated from the large dome of heaven at the top.

The colors of this product ranged from brown, green, yellow, cyan, gray and gold. These colors have grown in the presence of shapes, elements and vocabulary with their symbolic details on the surface of the work and refer them to a world derived from the history of the ancient and Islamic artist with his modern local craftsmanship from his emphasis on them, in addition to the moral aspects that confirm the addition of special colors that are commonly used and dealt with in Arab and Islamic drawings and decorations.

The drawn figures illustrate the explicit popular meaning of the artist's association with the details and vocabulary of social life, whose direct effects appeared on the surface of the figurative work. He used the well-known method of (cliche), hand prints, and (roller), in addition to that, he used a spraying machine to distribute them on a wooden floor previously treated with greasy materials, as the artist was distinguished by this technique in most of his artistic achievements. The bulbous and circular domes appeared in this artistic achievement as architectural and aesthetic features that have symbolic connotations as architectural forms associated with the Arab Islamic arts, especially with regard to their architecture.

**Model(4)**



**Subject: Landmarks of the Baghdadi shrines.**

**Artist: Ayath Al-Doori.**

**Size: 100 x 100 cm.**

**Date: 2016 AD.**

**Material: oil on canvas.**

**Venue: Faculty Exhibition at the Faculty of Fine Arts. Possession of one of the artist's private friends.**

**Subject:**

Taking a religious, social and heritage character, it included formations inspired by Arab Islamic architecture, decorative units, inclined, straight and curved lines, and different color spaces that formed through their intersections and overlaps with each other different types of arches and different domes, including conical, bulbous and circular, various minarets, palm trees, human elements and scattered clouds through which the color of the Gorgeous sky. The elements and forms of the achievement were distributed on the pictorial surface of the achievement in a manner of overlapping and overlapping vocabulary and shapes in it away from depth or engineering perspective, so they varied according to their distance and proximity. The subject, and in this achievement, there are suggestions of various Baghdadi shrines inspired by the environment of the artist in whose shadows he lived and grew up in its territories and conditions. Its visual features give symbols and shapes borrowed by the artist from his Islamic heritage and his popular environment, such as the crescents, decorations, and the distinctive Baghdadi chanashil.

**Configuration:** The artist, Iyath Al-Doori, tried to arrange and organize the vocabulary of the artistic achievement on the pictorial

surface with levels and blocks that are almost irregular in order to create a conceptual unity, producing through it wonderful architectural formations and elements that have their own atmosphere and deep inspirations that show the greatness of Arab Islamic architecture and the exquisite artistic aesthetic that the artist demonstrated in this achievement. With a moving symmetry (dynamic) with subtle poeticity, the viewer navigates to the depths of Arab-Islamic art, rather to the stories of the Thousand and One Nights, or the tours of Yahya bin Mahmoud al-Wasiti through his sea or desert trips, or his religious, popular and princely occasions. It is unquestionably a constructive emotional method through which he was able to show his ability, design strength, boldness and imagination in photography and compositional composition, in which success grew instead of consumption. His color combinations reveal his talent and skill in rising to technical levels that cannot be translated verbally in lines and sentences, as its technique gives a special taste that is felt by the art specialist in particular and the rest of the viewers in general. He sees, it seems, that the calm tones of his artistic achievement are like springs of water punctuating many paths flowing from them and shimmering with dim, luminous light suggesting endless continuity. Its transparent colors that look like watercolors make the viewer feel the artist's imagination and keep the effect on his feelings and feelings. The artist divided the finished artist

into overlapping illusory vertical and horizontal lines that resulted in shapes and symbols inspired by the Arab Islamic heritage and the popular local environment. It shows domes, minarets, arches, Baghdadi shingles, decorations, and some plant and Adamic vocabulary.

**Construction:** The artist balanced the creation of the artistic achievement through the distribution of blocks and vocabulary that occupy the entire surface of the achievement to be elements of Islamic architecture such as various domes, minarets, arches, decorations and crescents. All parts of this artistic achievement contributed to the manifestation of the spiritual character, as it is without a doubt integrated, interconnected, balanced and fully understandable. The other factors are the points of connection, the focal point, and the observation of the achievement as a whole. The viewer finds that the constant dynamic movements in the forms and vocabulary all worked on the coherence of composition, clarity of composition, self-sufficiency, rhythm and repetition stemming from the inclusion, forming a harmonious repetition as it seemed. And the formation of this artistic achievement in which the depth plays important roles that open the viewer access to a strange world and universe that makes the viewer reveal in himself and himself many and strange issues and passages whose existence is doubtful and not seen, so the artistic achievement is futile only with the view of the

passerby and nothing behind it, but the achievement involves long-term meanings linked The cultural and artistic heritage of the ancient civilization of Iraq and the Arab-Islamic civilization.

In this artistic achievement, the artist Ayath Al-Doori used oil colors and brushes on canvas. These colors suggest the sublimity of the cold ones, without the warm ones except for a little to move the scene. Sky and violet dominate the overall ambiance of the finished piece with orange, green, red, white, black and yellow. The colors are as transparent as watercolors.

**Line :** The fonts in this work looked like smooth and delicate Islamic fonts, sharp, attractive, clear, sparkling, regular, and drawn with grace and ease. The curved and curved lines circulate and circulate around the space invented by the artist with this achievement, aware with peerless intelligence their balance and fluidity in their plastic rhetoric and dispensing with them from the shadows and shadows in highlighting and showing features.

He borrowed the perspective or the third dimension from the patterns and methods of the Baghdadi school represented in the drawings of Yahya bin Mahmoud Al-Wasiti, drawing inspiration from its structural characteristics by depicting the popular life of his society and its people without resorting to the use of perspective and shadows to highlight depths and dimensions. This achievement was built according to a structural

artistic composition that includes some architectural monuments of a religious nature.

## CONCLUSION

After this blessed journey on (the aesthetics of Iraqi shrines and their reflection in modern Iraqi painting), several results emerged, including:

- 1) It appeared that the Arab-Islamic architecture was distinguished by its enormity and beauty, especially the entrances to its public buildings, mosques and palaces. And the height of its domes, frame, columns, and sunken and prominent curves. In its decoration, it used architectural elements, the most prominent characteristic of which were domes, columns, minarets, niches, niches, different and overlapping colored arches, and various decorations. The use of marble and stone.
- 2) It appears that its roots stem from the civilization of Mesopotamia, the Nile Valley and the civilizations of nations that have joined under the banner of the Islamic religion.
- 3) It appears that the mausoleum in the Islamic shrines is the shrines or tombs of the imams, the pure and good family, the saints and the righteous. And from it these shrines with various domes were known as memorials, shrines, soils or shrines as destinations to be visited.
- 4) Its beauty lies in what it contains of the remains of an imam, guardian or one of the righteous. And the emergence of the spirituality of the shrines through the various

decorative movements resulting from the transitions of the square shape to the octagon and to a sphere to express the absolute or the unlimited divine perfection that refers to God alone. Beauty is linked to perfection. The beauty also lies in the prestige and sanctity bestowed by the domes decorated with pure gold that embrace the relics of the pure imams, peace and blessings be upon them.

- 5) Its beauty was reflected in many artistic achievements as in the samples of the research sample (1,2,3,4).
- 6) It appeared that the artists: Ismail Al Sheikhly, Wedad Al Orfali, Salman Abbas and Ayath Al Doori were the most prominent people who embodied the beauty of the shrines.
- 7) It became clear that the research sample models: (4,3,2,1) are the most prominent artistic achievements that have immortalized their beauty.
- 8) It was found that the human presence in the technical achievements of the research sample models was alternating, so it appeared sensually with many vocabulary in (Model 1), while its vocabulary appeared in a few in (Model 2), while in (Model 4) it appeared for him with a human word or two in the form of modified symbols Show its human features. But in (Model 3), the visible human presence faded into an emotional one that is explained through the title of the artistic achievement (the shrine). The shrine is related to the visitor,

so the human presence is understood emotionally.

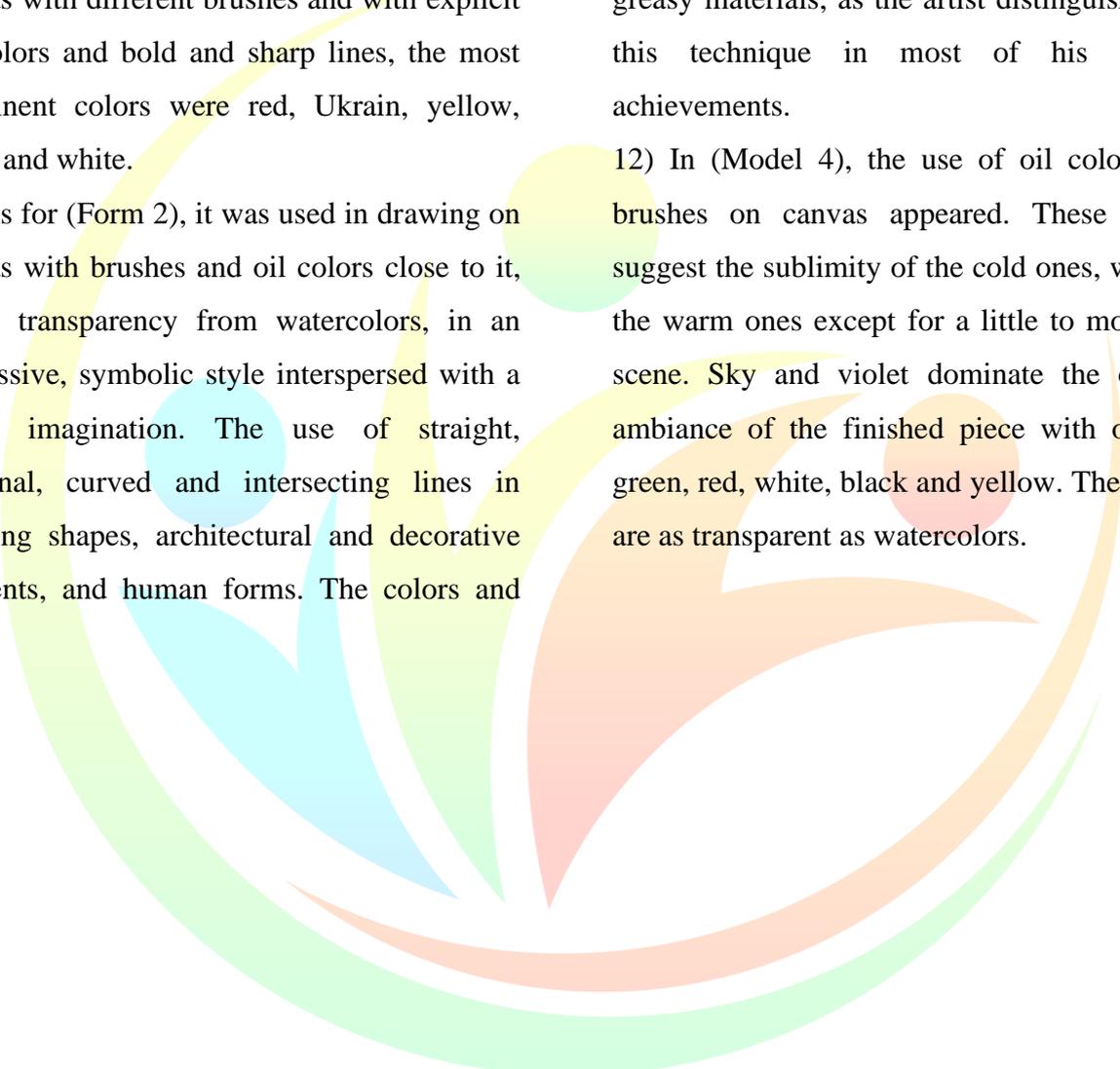
9) Several different methods and techniques emerged for the samples of the research sample. In (Model 1) a symbolic and abstract expressive style was used in drawing on the canvas with different brushes and with explicit oil colors and bold and sharp lines, the most prominent colors were red, yellow, black and white.

10) As for (Form 2), it was used in drawing on canvas with brushes and oil colors close to it, in its transparency from watercolors, in an expressive, symbolic style interspersed with a broad imagination. The use of straight, diagonal, curved and intersecting lines in defining shapes, architectural and decorative elements, and human forms. The colors and

types of domes varied, while preserving their Arab-Islamic heritage.

11) In (Model 3), the use of the method of (clay), hand prints, (roller) and a color spraying machine appeared to distribute them on a wooden floor previously treated with greasy materials, as the artist distinguished by this technique in most of his artistic achievements.

12) In (Model 4), the use of oil colors and brushes on canvas appeared. These colors suggest the sublimity of the cold ones, without the warm ones except for a little to move the scene. Sky and violet dominate the overall ambiance of the finished piece with orange, green, red, white, black and yellow. The colors are as transparent as watercolors.

The logo for the International Journal of Research in Social Sciences and Humanities (IJRSSH) is a large, stylized graphic. It features a central white shape that resembles a stylized human figure or a flame, composed of several overlapping, curved segments in shades of light blue, light green, and light orange. This central shape is set against a background of a large, light green circle. Below the graphic, the acronym 'IJRSSH' is written in a bold, orange, sans-serif font.

**IJRSSH**

## REFERENCES

**The Holy Quran.**

1. Abd al-Rahman, Mahmoud Hussein, The aesthetics of the shrines of the pure imams, peace be upon them, and its reflection in the drawings of the European artist Ernst Walter Andre, Journal of Arts, Issue: 88, 2008 AD.
2. Al Said, Shaker Hassan, Technical Data in Iraq, Directorate of General Arts, Baghdad, 1973 AD.
3. Al-Alfi, Abu Saleh, Islamic Art / Its Origins, Philosophy and Schools, Dar Al-Maaref in Egypt.
4. Al-Ani, Alaa El-Din Ahmed, Scenes with conical domes in Iraq, General Organization for Antiquities and Heritage, Ministry of Culture and Information, Republic of Iraq, Freedom House for Printing and Publishing, Baghdad, 1982.
5. Al-Basha, Hassan, Islamic Arts and Functions on Arab Antiquities, Dar Al-Nahda Al-Arabiya, Cairo, 1966.
6. Al-Hadithi, Ata Abdul-Khaliq, Cone Domes in Iraq, Baghdad, 1974 AD.
7. Al-Hamdani, Al-Hasan bin Ahmed bin Yaqoub, The Description of the Arabian Peninsula, investigated by: Muhammad bin Ali Al-Akwa' Al-Hawali, Beirut, 1394 AH / 1974 AD.
8. Al-Jader, Khaled, Iraqi Manuscripts Drawn in the Abbasid Era, Baghdad, Ministry of Information, 1972 AD.
9. Al-Jazaery, Muhammad, and Wedad Al-Warfali, From Realism to Fantasia, Amman, Dar Al-Shorouk, 1997.
10. Al-Kharbutli, Ali Hosni, Arabs and Civilization, Anglo-Egyptian Library, 165 Mohamed Farid Street, Cairo, 1966 AD
11. Al-Khatib Al-Baghdadi, Imam Al-Hafiz Abi Laker Ahmad bin Ali bin Thabit (392 - 463 AH), the history of the city of peace and the news of its scholars and the mention of its inhabitants by scholars who are not its people and its recipients, vol. 7, checked and controlled its text and commented on it: Dr. Bashar Awad Maarouf, Dar al-Gharb al-Islami, Beirut, 1, 1422 AH / 2001 AD.
12. Allam, Nimat Ismail, Arts of the Middle East in Islamic Ages, 2nd Edition, Dar Al-Maaref in Egypt, Dar Al-Maaref Press, 1977 AD.
13. Al-Maqdisi, Sheikh Imam Al-Hafiz Abi Al-Fadl Muhammad bin Taher bin Ali, Book of Genealogical Agreements in Linear, Similar in Points and Control.

14. Al-Moussawi, Mustafa Abbas, Historical Factors for the Emergence and Development of Arab Islamic Cities, Dar Al-Rasheed, Publications of the Ministry of Culture and Information, Republic of Iraq, Studies Series (295), 1982.
15. Al-Obaidi, Salah Hassan, Arab and Islamic clothing in the Abbasid era, Baghdad, Dar Al-Hurriya for printing, 1980 AD.
16. Al-Rubaie, Shawkat, Contemporary Plastic Art in Iraq, Eighties Printing Press, Baghdad, 1972.
17. Al-Saihi, Muhammad Ibrahim, The Arab Civilization and its Impact on Europe, Publisher: The Arab Awareness Library (Kamel Sidqi Street in Faggala), Dar Al-Jeel for printing, 1984 AD.
18. Al-Samani, Imam Abu Saad Abdul Karim bin Muhammad bin Mansour Al-Tamimi, Genealogy, Part 9, Ibn Taymiyyah Library, Cairo, 1401 AH / 1981.
19. Al-Samarrai, Yunus Sheikh Ibrahim, History of the Roles, Dar Al-Basri Press, Baghdad, Princeton University Library, United States of America, 1966 AD.
20. Al-Suyuti, Imam Jalal al-Din Abd al-Rahman (T.: 911 AH), "Lub Al-Labbab fi Tahrir Al-Ansab," volume 2, investigation: Muhammad Ahmad Abd al-Aziz, Ashraf Ahmad Abd al-Aziz, Dar al-Kutub al-Ilmiyya Beirut, Lebanon, 1411 AH / 1991 AD.
21. Al-Wasiti Magazine, Issue One, Fourth Year, January 2-February, 1996.
22. Al-Zubaidi, Muhammad bin Muhammad bin Abd Al-Razzaq Al-Husseini, Abu Al-Fayd, nicknamed Mortada Al-Zubaidi, Taj Al-Arous, one of the dictionary jewels, investigation: a group of investigators, Dar Al-Hidaya.
23. Amin, Ayath Abd al-Rahman, The Problem of Interpretation in Arab-Islamic Art (The Art of Photography), Publisher: Dar Al-Asdiqa for Printing, Publishing and Distribution, 1st Edition, Baghdad-Iraq, 1429 AH / 2009AD.
24. Amin, Iyad Abdel Rahman, The Signs of Color in Islamic Art, Ministry of Culture, House of General Cultural Affairs, 1st Edition, Baghdad, 2003.
25. Arab Horizons - Thirteenth Year - April, 1988.
26. Arts Magazine, No. 237 on 16/1/1984, research by Muhammad Al-Jazaery.
27. Bahnasy, Afif, Aesthetics of Arab Art, World of Knowledge Series, Kuwait, 1979.
28. Bahr al-Uloom, Sayed Jaafar (1289 - 1377 AH), investigation: Ahmed Ali Majid al-Hilli, Al-Alamy Publications Company, Beirut, 1, 1433 AH.
29. Dictionary of Philosophy, Publication of the Arabic Language Academy, Arab Republic of Egypt, 1403 AH / 1983.
30. Fares, Bishr, The Secret of Islamic Decoration, Paris, 1982.

31. Farshoukh, Muhammad Amin, Encyclopedia of the Geniuses of Islam in Science, Thought, Literature and Leadership, Volume 1, Lebanese Thought House, 1996 AD.
32. Hafez Ibrahim, the Nile poet Muhammad, The Complete Books (Al Diwan), Hindawi Foundation for Education and Culture, Cairo, Arab Republic of Egypt, 2012.
33. Ibn Duraid, "The Language Crowd", Dar al-Maarif al-Uthmaniyah Press, 1345 AH.
34. Ibn Manzoor, Abu al-Fadl Jamal al-Din Muhammad ibn Makram al-Afriqi, (T.: 711 AH / 1311 AD), Lisan al-Arab, Dar al-Maaref, Cairo.
35. Ibrahim, Muhammad Zaki, Shrines of Ahl al-Bayt in Cairo, reviewed by: Mohieddin Hussein Yusuf al-Asadi, Publications and Letters of the Muhammadiyah Clan, Sufi Heritage Revival Foundation, Nubar Press, 6th edition, 1424 AH / 2003 AD.
36. Le Bon, Gustav, The Civilization of the Arabs, Transferring it to Arabic: Adel Zuaiteer was printed by the House of Arab Books neighborhoods (Issa Albabi Al-Halabi and Partners), 3rd edition, Cairo, 1956 AD.
37. leepa , Allen, The Challenge of MODERNART, with a foreword by , Herbert read , third edition , A.B.S. Press New York , 1957.
38. Ressler, Jack S., The Arab Civilization, translated by: Ghoneim Abdoun, revised by: Dr. Ahmed Fouad Al-Ahwany, The Egyptian House of Composition and Translation.
39. Saliba, Jamil, The Philosophical Dictionary, Lebanese Book House, Beirut - Lebanon, School Library, Beirut - Lebanon, 1982.
40. Shawkat Al-Rubaie: Contemporary Plastic Art in Iraq, Baghdad, Matt Thunayan, 1972.
41. Sousse, Ahmed, Arabs and Jews in History (Historical Facts Shown by Archaeological Findings), Ministry of Information, Directorate of General Culture, Freedom House for Printing (Government Press), 1392 AH / 1972 AD.
42. Sumer Magazine, Directorate of Antiquities General, Baghdad, Iraq, No. 10, 1954.
43. The Arab Intellectual, Issue 4, Third Year, November 1971 AD.
44. The First Conference of the General Union of Arab Plastic Artists, Thenayan Press, Baghdad, 1973.
45. Yaqout al-Hamawi, Sheikh Imam Shihab al-Din Abu Abdullah Yaqout bin Abdullah al-Hamawi al-Rumi al-Baghdadi, Dar Sader Beirut, 1397 AH / 1977 AD, Volume 2.