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# NEW IRAQ

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A MONTHLY PICTORIAL MAGAZINE ISSUED BY THE MINISTRY OF GUIDANCE

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Cover picture; Iraqi woman, by Khalid Al-Rahhal

PHOTO BY LATIF AL-ANI

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# KARBELA

IN THE MARCH OF THE REVOLUTION



The Golden Minaret of the Sacred Mausoleum of Hussein.

An attractive view of one of the main gates of the Mausoleum. It is one of the many examples of Islamic silver art relief.

#### A Historic Sketch:

Etymologists are not certain as to the origin of the name by which the town made famous by Al-Imam Hussain Bin Ali; the Prophet's nephew, has come to be known. Some — through mere guesswork — think it is an Assyrian name composed of the phrase "Karba-Elo" which means "near to the God".

They base this assumption on the fact that some Assyrians settled in the area after the destruction of their capital Nineveh.

They named their new home after their former capital as a token of their attachment to it. The land was named Nineveh. Subsequently it came to be known as Karba-Elo — as a symbol of the prosperous conditions made available to them by the new Nineveh which made them forget that they were strangers.

What has contributed to this assumption is the fact that "Karbala" is mentioned in the annals of Islamic history with "Nineveh".

Some authors associate the name with the tragedy of the slaughter of Al-Hussain and his men in a terrible battle which drenched the city in blood. It is thus assumed that the name "Karbala" is in fact two words "Karb" and "Bala" which means "calamity" and "disaster".

It is to this that al-Sharif al-Radhi, a famous Arab Poet, referred when he said: "O Karbala you remain the symbol of Karb and Bala".

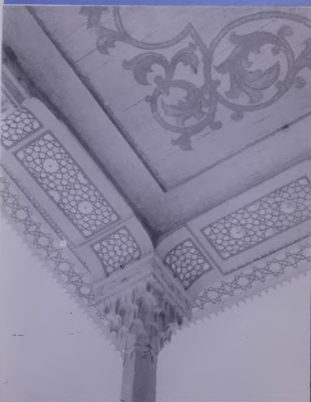
The linkage between the name and the tragedy however, has no historic basis, because the name Karbala was known before the occurrence of the tragedy.

Future excavations perhaps shall reveal important historical aspects of Karbala dating it as a pre-Islamic city. It is believed that the difficulty in establishing the origin of the name of Karbala indicates that it existed before recorded Islamic time. What is known of the city dates back only to the previously mentioned tragedy which is known as the famous "Al-Taff Battle". The battle incidentally occurred in Karbala quite by accident. Al-Hussain was on his way to Kufa from Hijaz with an army of one hundred to fight against the despotic Omayyads.

He was taken by surprise by the Omayyads' armies in Karbala where he, his brother and many of his men lost their lives.

At the time of the battle Karbala was a neglected area. But in Mesopotamia, life has always flourished where martyrs lay. Thus thereafter Karbala, being the burial place of Hussain, became a large town throbbing with life and activity.

A section of the wooden balcony overlooking the Mausoleum's Court.



#### The Location of the Town:

Karbala is one of the central Liwas of Iraq. It is bounded on the north and west by Ramadi Liwa, on the east by Hilla Liwa and on the south by Diwaniyah Liwa.

The Liwa of Karbala has an area of 8063 square kilometers of which 4653 square meters are of Karbala City proper. Its population exceeds 60,804.

Karbala is situated on al-Husaniyah river, one of the off-shoots of the Euphrates which splits at Hindiya Barrage. The river enters the town from north and flows into the Abu Dibis Lake to the west.

Karbala has been famous for its dense orchards. There are no less than 600,000 fruit trees and 2,870,000 palm trees. Wheat is grown in considerable quantities. The Liwa is also rich in animal husbandry. There are approximately 35,000 heads of sheep and 10,000 heads of cattle.

Karbala embraces a number of Holy Shrines which have given her a distinguished place in the hearts of Moslems everywhere. One of these is the tomb of the aforementioned al-Imam Hussain Bin Ali, may the Almighty give repose to his soul. Near to it is the tomb of al-Hussain's brother, al-

Abbas Bin Ali, who was also a martyr at the Abbasside era.

Moslems all over the world have contributed to the maintenance of the Holy Shrines which undergo frequent renovations. These shrines now are a striking example of artistic perfection. They are decorated with magnificent embellishments and ornamentations engraved on wood, glass, gold and silver. The immortal shrines are receiving full attention from the Government of the Revolution. ID. 35,000 a year is allocated for regular maintenance work, in addition to the vast grants made for renovating and developing the structure of the buildings. In this year alone, ID. 60,000 has been utilized. Among the important recent renovations is the Clock Tower in al-Hussain Courtyard and the replacement of the old clock by a new large one especially imported at a cost of about ID. 5,000.

The name "Karbala" has become synonymous with a great number of art and literary talents. It has produced many eminent poets, authors, learned and religious men. It has also been famous for ceramic handicrafts and people's arts such as the artile industry, the industry of beautiful coloured tiles, and the copper industry in which the Karbalites have excelled

#### KARBALA UNDER THE REPUBLICAN REGIME

The care given for the development of the city of Karbala is no less, if not more, than that devoted to other towns in the Republic.

Karbala has monopolised a large share of industrialisation and other development projects.

One cursory glance at these developments will give us a clear picture of the historic city which is now forging its way fast into modern civilization.

#### FACTORIES

##### The Canning Factory:

The foundation stone for this factory was laid on July 22, 1961. The building of the factory is now nearing completion. It will have an annual capacity for canning 250 tons of meat, 290 tons of fruit and 835 tons of vegetables.

The cost of the plant including machineries and equipment is estimated at ID. 315,830.

One of the reasons for selecting Karbala as the site for the plant is the abundant supply of fruit and animal products in the Liwa.

##### The Dairy Plant:

This plant was inaugurated during the celebrations marking the Third Anniversary of July 14 Revolution. It will soon begin producing pasturised milk at a capacity of 5,000 bottles daily. It will also produce butter and cheese at a capacity of 150 kilogrammes daily.

The plant will play an effective role in milk-selling in Karbala and the neighbouring Liwas. Cooperative societies will be formed to improve the production of the milk and also to solve the problems of the producers.

The plant will also pay attention to improving the breed of cattle by importing foreign breeds.

##### The Date Pressing Plants:

These date pressing plants were also inaugurated during the celebrations marking the Third Anniversary of the Republic.

Their cost, together with the equipment and machineries amounted to ID. 80,000. They will employ some 300,000 workers. The plants will play an important role in improving date production and raising the standards of dates growers in Karbala and its neighbouring area.

##### The Project of Processing Liquid Sugar from Dates:

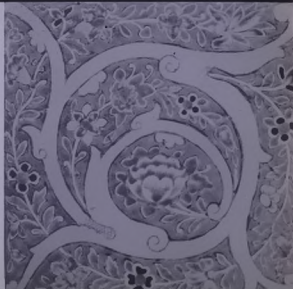
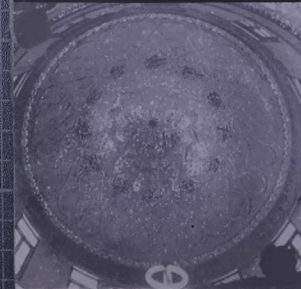
This is one of the projects contemplated for the Liwas. It will have a capacity of 9,000 tons of syrup and 8,000 tons of liquid sugar annually.



A great number of people visit Karbala annually. This picture shows the Senegal Islamic Delegation during its visit to the Sacred Mausoleum, with the Mutassarif of Karbala Liwa.

Inside view of the Dome of the Hussein Mausoleum.

The Karbalites have excelled in the decorative arts.





The Rest House in Karbala — completed this year.



Purification pool of the Water Supply Project.



New houses for officials, and labourers.



Inside view of the Modern Date Pressing Factory in Karbala.



The new Water Supply Project.

#### Roads and Squares:

The roads completed were the 31 kilometer Karbala — Musayyab road; the 22 kilometer Karbala — Hindiyyah road; the 78 kilometer Najaf — Karbala road.

Work is in progress to build a network of streets in the City along which numerous squares, public gardens and parks shall run.

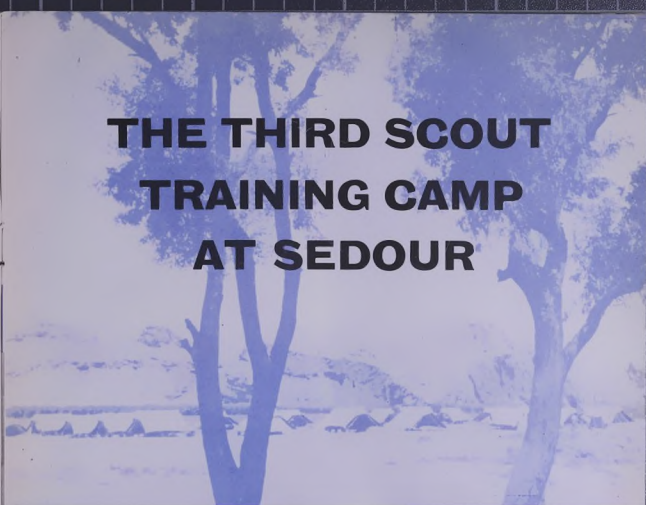
#### Other Projects and Accomplishments:

A number of schools and medical clinics have been built in various parts of the City.

New wings and annexes have been added to the existing hospitals and the Central Library has been expanded.

In short, the process of construction is in full swing in Karbala, as it is the case in other cities of the Republic.

# THE THIRD SCOUT TRAINING CAMP AT SEDOUR



It was in 1915 that the scout movement in Iraq started. It gradually developed until, in 1920, three scout teams were formed in Baghdad. After, more and more teams were formed, first in Basrah and Mosul, and later in the remaining Liwas.

It was in 1948 that School Scouts Courses were initiated for the first time. The first Jamboree was organised in 1956 in Shaqlawa, a highly pleasant and attractive summer resort in the north of Iraq. The participants were students of intermediate and secondary schools.

1957 witnessed the First Pioneers Camp in Zaiwa, a quiet secluded spot, also in the north of the country. Another similar camp was later held in Shaqlawa.

Zaiwa and Shaqlawa have since become permanent sites for the Jamboree. There are also permanent camps in some Liwas — Amara, Diala, Mosul and Abu-Ghraib which is not far from Baghdad.

#### "New Iraq" on a Visit to Sedour

On the occasion of the Third Scouts' Camp at Sedour, in Diyala Liwa, "NEW IRAQ" paid a visit to the camp to share with the scouts their experience.

There are twenty four scouts from Baghdad, sixty from Diyala and ten from Basrah. They are all intermediate and secondary school students.

Activities at the camp are spread over a ten day period. In addition to the scout instruction, there are various other activities: swimming, rowing, mountaineering, long-distance walking and scenic drives.

All camp expenses are paid by the Ministry of Education. Scouts of course cooperate in preparing their own meals, organising life at the camp and serving each other — a delightful experience of team work in a spirit of cooperation and brotherliness.



Climbing ... a hard exercise for the scouts.



One of the characteristic aims of the scouts' movement is to make a good citizen a corner-stone in a solid social structure. It inculcates the fundamentals of good character and virtue in young men. It also solves the problem of boredom during the long summer vacation. A scout is the friend of all — his highest ideal is to serve God and Country.

#### The Third Scout Camp — Delegations and Guests

The Third Scouts Camp at Sedour this year was preceded by two camps held in 1959 and 1960. The Sedour Camp comprises students from Diyala Liwa only. Yet it welcomes visiting scouts from other Liwas. Its guests this year come from Baghdad and Basrah.

Worthy of appreciation is the activity of the Basrah Liwa team. It consists of a group of ten scouts, friends of each other who have undertaken their organisation at their own expense. Their activities include scout excursions and camping within their own Liwa, Basrah.

This year, they extended their activities. They held a camp in Shaqlawa and then in Baikhal, a summer resort, a little distance from Rawandouz. They conducted several walking excursions — they climbed Harir Mountain in six and a quarter hours. This was the longest march of its kind ever done by scouts in Iraq.

The group received invitations from several Liwa Scouts Inspectorates. Due to the pressure of their time they could only accept the invitations of the Diyala Liwa Scout Inspectorate, and thus participated in the Third Scouts Camp, at Sedour.

The members of this group adhere strictly to all scout regulations. Their efforts, at the moment, are centred around the idea of visiting other Arab countries with a view to holding scouts camps there.

#### Tender Bodies with A Brilliant Future:

The observer of these scouts camps has to be profoundly impressed by the young men who are developing their personalities in a striking manner. They cook their own food, wash their own clothes, serve each other, receive scout instructions and practise various activities.

All this they do in an extremely organised manner. With their high spirit of sportsmanship, they set the most instructive example for other students to follow: students who are the building youth of today and the productive men of tomorrow. The bright "tomorrow" of our Republican Iraq.

"Tomorrow", did I say? Yes, the bright "tomorrow" of our Republican Iraq.

#### APPENDIX

"I promise, upon my honour, that I will do my best to do my duty to God, Country and People: to help others: and to be faithful to the Leaders and Scoutmasters".

The Scout's Oath.



#### The Scout's Salute

The Scout's Salute consists of holding up three fingers to indicate the three promises. The index finger represents obedience to God and Country; the middle, help to others; the ring finger, obedience to the Scout Law.

The remaining two fingers represent the two more sublime meanings: placing the thumb over the little finger symbolises kindness of the former towards the latter and indicates respect of the latter to the former.

#### APPENDIX

The Scouts movement activity is spread over four stages, viz:

- Lion Cubs ... their ages vary between 6 & 8 years.
- Scouts ... their ages vary between 8 & 12 years.
- Rovers ... their ages vary between 12 & 18 years.
- Pioneers ... they are university and graduate students.

#### The Scout Law

A scout is loyal to God, his country, his heads and subordinates.

A scout is pure in word and deed, and clean in body and appearance.

A scout is truthful; his honour is to be trusted. A scout obeys orders of his parents and patrol leaders.

- A scout is thrifty.
- A scout is courteous.
- A scout smiles under difficulties.
- A scout is kind to animals.
- A scout is useful and helpful to others.
- A scout is a brother to every other scout and a friend to all.



A group of scouts swimming.



Basra Wanderers in front of their camp.



Fishing ... an enjoyable scout pastime.



Scouts Salute under the direction of the scout leader.



The Scouts Band playing national tunes in the cool shade.



The Diyala River runs quietly while a scout's canoe glides happily by.



## JULY 14 EPIC

One of the immortal achievements which accompanied the victorious march of the July 14 Revolution, is this Monument which was designed by the People's artist Jawad Salim.

This artist has recorded the history of the Revolution from all angles: its roots which were entrenched deep in the People's conscience, its constructive objectives, its meeting with the People's goals and its expression of the People's ambitions.

This Monument is one of the most impressive pieces of art of our time. It is the impersonification of this Republic's pride.

The Committee which undertook the erection of the Monument has issued a practical guide explaining fully the meanings the figures appearing in the Monument are supposed to convey. This was done to meet the big number of queries concerning these noble meanings.

The New Iraq is publishing here a concise account of these meanings in all its editions which appear in seven languages.

### The Horse:

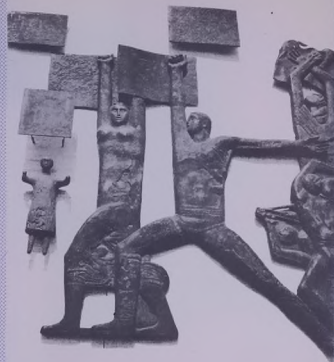
At the extreme right, the movement has a violent beginning in the bolting horse and the men holding it back. A roundabout movement is gained by the great curve of the horse's neck and his angry head turned back towards the succeeding sculptures. The horse is a prominent Arab symbol; here it is a symbol of the force and thorough breeding of Iraq's people. Around him are four men, one of them in Arab headgear, trying to curb his mighty prancing. Every muscle in the horse and in the men's arms and hands and legs teems with vitality and force.

The group suggests a lusty full-blooded beginning. It is the beginning of a life of power and fecundity, of passion and aspiration. A beginning of civilisation.

### Pioneers of Revolutions:

Iraq went through many rebellions against tyranny. Her people never gave in to injustice. This has been expressed in a modern idiom. These pioneers of revolutions, raising high their banners, represent popular uprisings against tyranny in bygone times as well as in the 1920 and 1936 rebellions and all the succeeding demonstrations of anger in which men and women participated equally. The movement continues. The man's hand extended back to the previous group seems to derive direction and power from it, thus linking up the whirlwind of past ages with the headlong rush of the present.

Amidst this tension the artist has placed a child: the late Jawad Selim was especially fond of this child (the only round sculpture, incidentally) with its delicate hands raised as if to bless man's effort in creating a future of justice and plenty.



### Weeping Woman:

The artist wanted to emphasise the role of Iraqi women in every act of rebellion, so he portrayed her in a posture assumed in accordance with one of the oldest customs of this country. In Iraq, when a calamity has befallen the country, or when a woman is overwhelmed by rage or bitter grief, she would hoist her aba and wind the upper part of her body with it, and raise her voice in lament or denunciation.

Stylistically, Jawad Selim said he did this bronze in his favourite manner: the idea emerges through the fewest recognisable details, depending on lines of whirling motion.





**Pieta:**

No conflict is without its martyrs.

Conflict and violent death in this country have been elevated by the artist to the level of universal tragedy in every country that has had to fight tyranny for the good of mankind. Here a mother laments the death of her murdered son, surrounded by women. It is martyrdom with all its human implications. In this magnificent elegiac work Jewad Selim harks back in spirit and expression to the later pietas of his great forerunner, Michelangelo.

Perhaps it was not for nothing that Selim chose Michelangelo's hometown, Florence, for the execution of these sculptures.



**Mother and Child:**

With the greatest of economy and concentration the dearest of all human relations is here newborn is nature's own protection of life's seedling from the terrors of destruction. In a lovely round-about movement the child is encircled by the mother as by a fortified wall. It is a movement of permanence, all energy and love. The lines are lyrical with all that is tender and delicate and dear to the heart of man.

**The Imprisoned Thinker:**

This part of the Monument is closely related in composition to the gigantic leap of the soldier in the centre.

Two interconnected ideas are represented. First, the manacled thinker behind prison bars, with his right hand flung high above the bars: from the thinker, even though in chains, emanate the ideals that move man's conscience and sharpen his will, leading to rebellion against injustice.

Second, the people supporting the thinker, and with the help of the soldier whose foot grows out of the people's being, destroy the bars that hold him captive.



**The Soldier:**

It is the immortal July 14th.

The proud soldier's great and dazzling leap, embodying the strength of the saviour and revolutionary Leader who rebelled for the sake of the people, his muscles tense, his fist shattering prison bars in all directions. His body has burst out of the people like an explosion, and the people's hand.

It is the dawn of the Revolution which put an end to the annals of tragedy and translated the force of Iraq's people into constructive energy. The disc above is the sun, light after darkness. It is one of Iraq's oldest symbols. Here the Revolution's sun first rose, led by its fearless soldier. With his foot the soldier has trampled upon a shield representing evil. It is the shield behind which took shelter all reigns of tyranny and corruption.



### Liberty:

And thus was liberty achieved.

It is the third part of the climax of conflict represented by the centre group of the Monument.

Liberty is represented by the artist in its traditional form, familiar since ancient Greece, of a woman with a flame. But she is charged with a violent joy which almost sends her flying into the air.

When asked why he gave her no feet, Jewad Selim said, "Feet would keep her stuck down to earth, whereas I want her to fly ...".



### Tigris and Euphrates:

Palm trees and plenty.

The two great rivers and their tributaries are symbolised by Iraqi women. One is tall as a palm tree, whose fronds spread round her head. She is Tigris — an ancient Mesopotamian word meaning the date palm. Another is pregnant with future plenty: is fertile as the corn she carries aloft. She is Euphrates — an ancient Mesopotamian word meaning fertility. The third is a young girl who carries on her head the fruits of the earth. Presumably the tributaries of Tigris and Euphrates.



### Agriculture:

Two farmers leaning against a shovel. They represent confidence in the soil and fruits of the land. They stand erect, strong, holding each other. Behind them is a bull, symbol of animal wealth.

The artist, deliberately, gave one of the heads an ancient Assyrian look, to indicate the cultural continuity of the Land of the Two Rivers. The emphasis this time is on the tough hands, the hands that make and produce, whose fingers interlock in love and brotherhood.

To gather the fruits of the soil man struggles with the earth and makes of livestock an important source of national prosperity. The bull is one of Iraq's oldest symbols of potency, fertility and wealth.



### Calm and Stability:

Freedom achieved through the Revolution, the violent movement now comes to calm stability.

What contrast between this serenity, this lyrical loveliness, and the previous scenes of tragedy. It is man's dream on earth, the promise of youth in the spirit of national rejuvenation, of creating and giving freely anew.

Iron bars have turned into branches, faces contorted with agony have turned into a beautiful serene face framed by two crescentlike plaits of hair. On the young body a dress waves and shimmers like the water of bountiful rivers.

The dove, according to Jewad Selim, represents the doves of Baghdad's mosques.



### Industry.

Finally, the artist represents the faithful son of the people, the worker for the good of the homeland and the good of man, looking forward to the future, proud and reassured. Justice, liberty and brotherhood have been established, and everywhere there is work on agriculture and industry, production and construction for the good of this country and the good of mankind.

Hence the worker's stance is one of pride and power. And with this pride and power the magnificent epic of July the Fourteenth comes to a conclusion.



# MECHANIZATION IN AGRICULTURE

It is an historical and archeological fact that Iraq is the oldest agricultural country in the world. Excavations have unearthed the oldest agricultural village in history — within the area of the present city of Rawanduz.

Yet, despite this ancient tradition, agriculture in Iraq, until quite recently, was utilizing primitive methods and crude equipment perhaps not much different from those used in Babylonian times.

The colonialist powers actually halted the progress of our inherited potentials. Modern colonialism had succeeded, until the July 14 Revolution, in preserving backward agricultural techniques and hindering the growth of modern mechanization in agriculture.

The first aim of the Revolution was to liberate the Iraqi peasant from his feudal shackles and to put an end to the primitive relationship in farm production.

Modern machine methods in agriculture promptly monopolised the attention of the new National Government. Lands were distributed to farmers and great efforts were started to institute agricultural mechanization. The first major step in this direction was to attach the Directorate of Agricultural Machinery to the Ministry of Agrarian Reform. The Directorate has prospered to such an extent that it now has branches in all Liwas of the Republic.

One of the tenets of the plan of reform was to set up special stations for renting-out all types of modern agricultural machinery. Engineers and agronomists at the Directorate of Agricultural

Machinery made careful study of all operations involved, collected all relevant data and made frequent journeys to various parts of the Republic to study on-the-spot local agricultural conditions and requirements.

Four stations were initially proposed in four separate Liwas (Baghdad, Kut, Kirkuk and Mosul). The study regarding these stations was completed in the short span of three months; the High Committee of Agrarian Reform and the Council of Economic Planning both approved the results of this comprehensive study.

For the keen reader, we are giving here a general survey of these stations:

## 1. Baghdad (Abu Chraib) Station:

Work has already started on this station which is to be completed at the end of this year. Thirty-one tractors, ten harvesters, two bulldozers and an earth-moving machine have been allocated to the project.

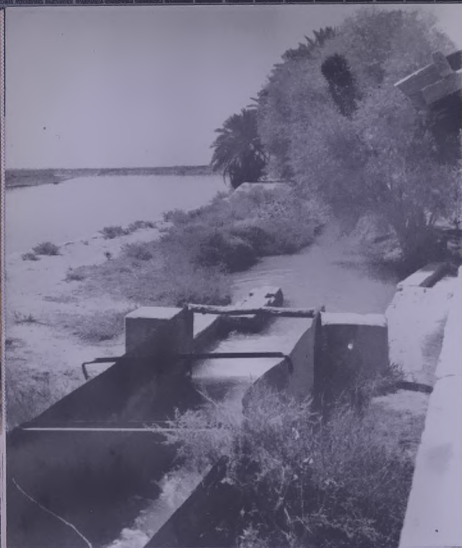
Abu Chraib has been chosen because of its agriculturally strategic position; it is in the outskirts of Baghdad and on the major route linking the Capital with the western part of the country. Furthermore, the locality is ideal for growing grains. The station will be equipped so that it may carry out between 60 to 70 per cent of all agricultural operations in the area.

## 2. Kut Station:

The bidding for the construction of this station has already been announced; thirty-two tractors, fifteen harvesters, two bulldozers and an earth-



A number of big pumping engines on the River Tigris.



A tributary which receives its water from the River by means of pumping engines.

moving machine will be provided.

Duties and operations of this station are more or less similar to those of the station just mentioned. The location has been chosen in the outskirts of the Kut Liwa between al-Gharraf and Dujaila rivers.

It is near the major land route, the water routes of the Tigris and Gharraf and the proposed railway station in the Liwa. In this area electricity is available in abundance so that there is no need for a special power station. Skilled labour will be provided from the Liwa itself.

The main crops in the area are wheat and barley. It is hoped that in the future with the increment of agricultural machinery it will be possible to produce such industrial crops as cotton.

### 3. Kirkuk Station:

Thirty-two tractors, twenty harvesters and two bulldozers have been consigned to this station; bidding has already been announced.

Work of this station is not much different from that of the previous ones. The locale of the station is about two kilometres to the south of the town, between the railway station and the land route leading to Baghdad. Electricity, water and telephone are available in the area; thus it is not necessary to create special buildings to ensure these facilities.

The town can provide all the necessary skilled labour. The crops, which are sowed on alternating fields, are dependent on the rainfall. The newly built Huwaija project however, will bring in addi-

tional irrigable lands.

The main crops in this area are grain but there is a prosperous future for beet-root as well. Therefore, special beet-root seeding machine shave been acquired for this station.

### 4. Mosul Station:

Sixty tractors and forty harvesters have been allocated for the Mosul station which is situated to the north-west of the city, between the major railway station and the main land route leading to Tallafar

As in the Kirkuk station, grain is the main crop with beet-root promising to cultivate easily.

Beet-root seeding machines have been acquired here also; the number of machines shall increase according to demand.

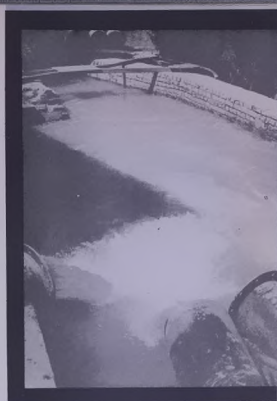
This renting-out station is set along the same principles as in the previous stations.

All of the four stations have their own workshops and spare parts stores, garages, offices and employee houses.

These stations depend on subsidized machinery, in accordance with the Agrarian Reform Law, in addition to the machines which need be purchased by the Directorate according to the individual need of the station.

These stations form but the first stage in the mechanization of agriculture undertaken by the Ministry of Agrarian Reform. Preparations are in full swing now to set up similar stations in other parts of the Republic.

Furthermore, the Directorate of Machinery has several smaller stations of various standards, which are situated in most Liwas of the Republic. The Government is now developing these units into fully equipped stations.



# THE STORY OF BAGHDAD TELEVISION

In al-Salhiyah in western Baghdad there is an attractive spot surrounded by gardens and orchards out of which spring two lofty towers.

The story of these towers is the story of Baghdad Television, whose audiences now amount to about two million. Originally the power of the station was 1/2 Kw. and its viewing circle did not go beyond Baghdad and its suburbs.

The new transmitter, however, which was established during the blessed Republican Regime is 6 Kw. in power and therefore its viewing circle is ten times bigger than the previous one.

Television now is an integral part of our homes. It brings to them great varieties of cultural, scientific, health and entertainment programmes. These programmes are especially chosen to suit every taste and to satisfy the critical minds of our audiences and their desire for interesting and new material.

Scientific studies have been carried out to improve these programmes and to reach the best conclusions as to how improvements are to be effected. The Directorate of Programmes is devoting all possible attention to get the right conclusions.

The prevalent factor in these programmes is education. Thus we find experts, educationalists, scientists and artists of the TV screen presenting discussions, talks and other programmes for the general public. This has been prompted by the care the Government is taking of the general knowledge of our audiences.

Some programmes are being presented by various Ministries to help the general public get acquainted with possible problems they may meet. Citizens may also present their problems to the responsible men for solution.

The Ministry of Education for example presents programmes devoted to raising the standard of education by means of this modern medium. Variety shows and competitions, among other things, are the main theme of the Ministry's programmes.

The Ministry of Health takes care of the programmes concerned with health problems and the raising of the standard of health among the citizens of the 14 July Republic.

The Ministry of Defence presents different aspects of the Army's preparedness for emergencies, not forgetting of course mental or physical education.

In view of the immense value of general variety programmes, agreements have been made with almost all drama groups to present between three and four plays weekly.

Baghdad Television is now run and administered by Iraqis and all its technicians are Iraqi.

Lately Baghdad Television Film Unit has been improved to undertake recording all important events in the Iraqi Republic projects, ceremonies and

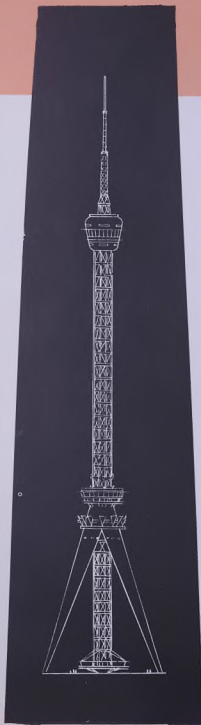
other achievements beside documentaries which are being presented every now and then.

The Unit has made a big number of films which have all been presented on the TV screen.

Special attention has been paid to entertainment programmes. The Directorate of Programmes has lately laid down a long term policy to increase the contents of the film library at the Television Centre. It has signed agreements with various films companies and governments for the purpose of providing long films, educational films and children's documentaries.

Thus Baghdad audiences have been enjoying long evening programmes of films that have come from all over the world.

The National Government has taken care of the transmission of the television programmes. And now, television programmes reach practically all areas of our republic. Preliminary studies have been completed for the purpose of setting up a new Broadcasting Centre in Alwiyah. The Faithful Leader has already laid down the foundation stone of this centre. Foundation stones have also been laid in Abu Ghraib for the transmitting station there and in Shaikh Omar for Abdul Karim Qassim's Tower of Television. These centres will improve to a great extent the quality of television transmission in the Central Area of Iraq.



Front view of the Television Centre in Baghdad as it appears in the design.



Another view of the Television Centre in Baghdad.



Two drama students of the Fine Arts Institute.



A concert given by the National Oriental Orchestra on television.



Folk dance of Northern Iraq on television.



Andalusian Nights on television.



**ABDUL KARIM QASSIM'S TOWER**  
 This tower will be one of the most wonderful towers in the world. Its height according to the design which has been made in the Soviet Union is 330 meters. Its power of transmission will be between 70180 kilometers. The skeleton of the tower will have nine outward faces. Its circumference will be ten meters. Three huge spiral pillars will support the tower. The television ariel which will be placed on the top of the tower will be sixty meters high.

The tower will not be only a centre of television transmission but will have places of entertainment too. The Iraqi side has asked for the skeleton of the tower to have two cafes, one at a height of 100 meters and the other at 224 meters. It will have three balconies which will be at the heights of 97, 174 and 241 meters respectively. These balconies will have a unique panoramic view of the capital and its suburbs.

Two of the balconies will be at the same time the entrance of the two cafes which can be reached by means of an external steps.

Four electric lifts will serve the public, and each of which will have the capacity of 500 kilogrammes and a speed of 3.5 meters per second.

The designs of the tower will carry national characteristics so as to serve as a decorative monument and a symbol of Immortal Baghdad.

Besides, surveys for other centres of transmission have also begun and preliminary studies are being carried out in Mosul, Kirkuk, Samawa, Bawah and Amara. This net of transmitting centres will facilitate good viewing in the central area of Iraq. Indeed the net will cover 75% of all the territory of the Iraqi Republic.

Al-Bas Came (a variation of fencing) on Baghdad television.



A group of Baghdad students performing musical pieces in the Education Corner.



Dances from a play in the children's corner.



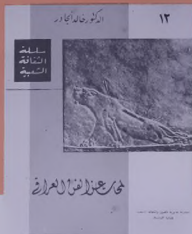
A play performed in the children's corner.



**STATISTICS OF FILMS MADE BY THE IRAQI REPUBLIC  
 TELEVISION FILMS UNITS FOR THE PERIOD  
 FROM 14.7.1960 TO 9.7.1961**

Kind of Film	No.	Length	Time		Information	
			Hours	Min.		
Educational ... ..	53	28/700	14	25	The Television Films Units has produced these films which have already been shown on TV this year.	
Our Pictorial News ...	327	62/500	27	46		
Our Projects ... ..	43	4/300	1	54		
Roving Camera ... ..	40	24/000	10	40		
Weekly Education ...	19	5/000	2	29		
Country Life ... ..	15	7/400	13	17		
Special Programmes ...	53	21/700	11	52		
<b>Total ... ..</b>	<b>550</b>	<b>154/2007</b>	<b>72</b>	<b>25</b>		<b>2</b>

Films made as from July 14, 1960 until 9.7.1961.



REVIEW AND CRITICISM

## ART IN IRAQ

This small book contains fifty nine pages. Its author is Dr. Khalid al-Jadir, the Dean of the Institute of Fine Arts in Baghdad.

The book surveys the history of Iraqi art and its characteristics since recorded time began until now. This is a carefully traced study of the stages of Iraqi art as understood through the succeeding civilizations of Mesopotamia. There is mention of pre-historic arts, which include earthenware and primitive tools that were used to construct public buildings and religious edifices.

The merits of Sumerian Art is the next subject under discussion. During this age there seemed to be a large number of stone arches and domes which were built atop the main rooms of temples. In sculpture the Sumerians had an articulate sense of observation and expression despite the simplicity of their statues. The Sumerians were also known for their mosaic designs of marble and shell. Their relief art had a realistic touch while it also conformed to the basic religious requirements. They excelled in jewelry making ceramics and objet d'art. They had even perfected a cylindrical seal which was used in business in the place of a signature for the signing of contracts, etc. The Sumerians were the pioneers of Iraqi art. They left behind a great artistic heritage which is reflected

in the work of succeeding civilizations.

The second civilization that settled in Mesopotamia was the Akkadian. Their most notable artistic achievement was relief art on mountain sides.

We continue to Babylonian civilization and its love of tradition. Out of this love resulted a certain lack of creativity in sculpture although excellence in their representation of animals. The Babylonian artist had a realistic style and was keen to remain close to nature. Painting was a secondary art which was popularly expressed on walls.

The author carefully relates the artistic characteristics of Babylonian buildings such as the Tower of Babylon and the Gate of Ishtar and the Hanging Gardens. His discussion then turns to Assyrian Art.

The Assyrians were excellent sculptors. The author relates their influence on the arts in other countries such as Persia. Indeed this Assyrian influence seems to have continued until this day. All their mosaic statues and paintings recreated the life of the people. That is the rough, hard life that the Assyrians led can be traced in the sinewy body of the warrior of a rough hewn statue or the crude face of a peasant in a painting on an Assyrian wall.

The following chapter deals with earliest Arabic art. The author discusses art as it existed in small towns but he ignored details perhaps for lack of evidence.

The Saracens are presently discussed, their place in Iraqi architecture and their painting pottery and carpets. The author emphasizes the relation between Saracen sculpture and other Oriental art. The Saracens, he says, had a characteristic simplicity and depth in style by avoiding complicated curves.

Painting and Sculpture during the Islamic civilization were prohibited according to religion. Critics and historians have after long studies come to the conclusion that such prohibitions, which have been referred to the Prophet Mohammed, are without foundation. Yet one has to admit that Ahadith (the Prophet's sayings) are truly referred to the Prophet himself. But the motive behind them perhaps has been misjudged. The decision to prohibit these two arts can best be understood if one realizes their close relationship to idolatry. The Prophet was aware of the adverse effects of idols, if he were to allow sculpture and painting to have a free way there would be an inundation of icons. It seems obvious however, that prohibitions that no longer have use are best discontinued.



An engraved stone obelisk. At its top Shamash, the Sun God of the Assyrians and Babylonians (2100 B.C.).



Horses ...  
by Col. Mohammed Salih.  
An example of Iraqi  
contemporary art.

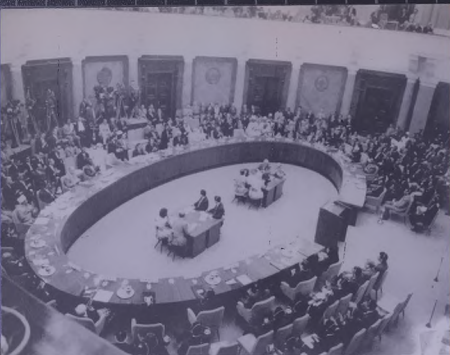
Harvest ... by Artist Faiq Hassan;  
an other example of modern Iraqi art.

# THE IRAQ REPUBLIC AROUND THE WORLD



On the occasion of the Third Anniversary of the Glorious 14 July Revolution, the Foreign Cultural Society in the Democratic Republic of Vietnam held an exhibition of Iraqi paintings. Seen here is a part of the collection of paintings shown at the exhibition.





The Belgrade Conference of Non-Aligned States.

Sd. Hashim Jawad, the Minister of Foreign Affairs, represented Iraq at the Conference as personal delegate of the Great Leader.

Sd. Jawad delivered an excellent speech which had wide-spread effects in international circles. In the first picture one can see the General Meeting of all members of the Conference. The second picture shows all the heads of the delegations to the Conference. Sd. Jawad is seen standing beside Mr. Nehru, the Indian Prime Minister.



## SPOTLIGHTS ON THE IRAQI STAGE

The reader of our literary history will surely miss the pleasure of reading anything about the stage and its literature. This is so because of the fact that acting is a new and incidental art in the Arab world — apart of course from what the historians mentioned about "The Shadow of the Shadow".

### THE SHADOW OF THE SHADOW

Information has varied concerning this art which was it seems practised in all parts of the Arab Homeland. Some sources assure us that the name was invented by a person from Baghdad called "The Dancing Ja'far". Ja'far lived about a thousand years ago. The art of the Shadow of the Shadow resembles in certain respects what we know now as 'puppetry'. Characters were made from either skin or other material and dressed in appropriate fashions. A man would control these characters with a special stick or the like. Special joints in these characters would allow for flexible movement of the arms and legs, according to the role assigned for them. This art was used as a means of social or political criticism or satire.

We have every reason to believe that this art reached a high degree of perfection. Historians have related critiques and impressions about these 'plays'. We have indeed what a reputed judge said in this respect. Judge Abdul Rahman Bin al-Bisanai said after having seen an episode in the art of Shadow of the Shadow' on Saladdin The Magnificent in Egypt:

"I have seen nations pass away and nations come into being".

### THE MODERN ARAB STAGE

It was not until the middle of the Nineteenth century that the Arab World knew the stage as it is today. First impressions were received from European arts visits.



A scene from "Indi Thira Wa'ashtighil" also presented by Talia' Youth.





A scene from "Hajjah" (Success) which presents the horrors of war-presented by Talal Younis.



A scene from a play presented by The Modern Stage Group, entitled "Ana Omak Ya Shaki" (I am Your Mother, O Shaki).



Scene from "Ahlai Bilhayat" (Welcome Life).



"Mughallab" (The Fighters), a story in the series Faweh, presented by The Modern Stage Group.



Scene from "Under the Barber's Razor" which was presented by the July 14 Stage Group on television.



"One Thousand and One Night", a serialised play presented by The July 14 Stage Group on television.



"Katabil" (Mulla School) presented by the July 14 Stage Group on television.



"Al-Rahil al-Arabi" (The Dear One Who Departed) a play presented by the Iraqi Stage Group on television.



"Cahwal Tara" (The Neighbourhood Cafe) by The Popular Arts Group.

## THE STAGE AFTER THE REVOLUTION

After the blessed Revolution most of the drama groups resumed their activity. Besides, new drama groups were formed to build the rising art of stage acting in Iraq.

The officially licensed drama groups now practicing this activity are:

1. The Modern Stage Group.
2. The Vanguard's Group.
3. The Free Stage Group.
4. The Republican Stage Group.
5. July 14 Stage Group.
6. The Iraqi Stage Group.
7. The Popular Group.
8. The Popular Arts Group.
9. The Zabaniyah Drama Group.

The Revolution has given impetus to the activity of these drama groups. It has given full freedom to them to help them carry out their duties. They in their turn have presented plays which were banned under the old regime.

Beside their stage activity which until recently was confined to the theatre, they have now a field which is new as well as effective. We are of course referring to the Television. It's immense possibilities have achieved a great deal. Almost all drama groups now present their plays regularly on the Television screen. Naturally audiences have also had the opportunity of seeing internationally known plays and productions.

The Iraqi Stage Festival organised by The Cinema and Stage Service, is but another example of the keen attention being paid by the authorities concerned under the Republican regime. All drama groups have been invited to take part at the Festival.



"Hizab Elendi" (Mr. Lendi) a popular play presented by the Iraqi Stage Group on television.

## Iraqi Artists

ARTIST

ABDUL LATIF AL-KHAFAJI



- Born in Kadhimiyah in 1934, died 1961.
- Completed his intermediate school education at Kadhimiyah Secondary School, then joined The Fine Arts Institute (Sculpture Section); graduated in 1961 with distinction as the top student in his class.
- Excelled as a painter and sculptor since early childhood.
- His high artistic qualities and personal charm gained him high standing. He was greatly affected by the unique achievements of the late artist, Jawad Selim and thereafter became ambitious and strong-willed.
- Participated in almost all national artistic activities as a painter and sculptor. He was a tireless worker until he fell ill, while painting his last picture at the Fine Arts Institute. He was taken to the hospital where he died two days later.
- Completed a large number of works in sculpture, painting and ceramics. One of his major works is the monument at the entrance of Ramadi City to commemorate the July 14 Revolution. He has other works scattered throughout Iraq. He has also left behind a number of studies, sketches and artistic designs which shall be collected, sorted out and classified for the possible establishment of a permanent museum to contain these and works of other artists.

## READERS' ALBUM



My Daughter Shireen. A Smile Amidst Locks  
Nasreen Abdul Wahab, Baghdad.



Nida' Wakes Up at Dawn — Photographer from  
Baghdad.



A Glance — Bulus Hanna, Baghdad.



Stone Mills on al-Zab River — Ibrahim M. al-  
Juburi, Mosul.



Murjan Mosque-A 14th century building and a  
modern building — Kamal Nasrullah A. Rahman,  
Baghdad.



Kirkuk Castle and the steel bridge — Abdul Qadir  
Fikri, Kirkuk.

# NEW IRAQ

