

Research Article

Errors in Islamic Calligraphy: A Short Analytical and Critical Evaluation

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Abstract. The idea of undermining the familiar is to challenge the constants and its acknowledged limitations, in contrast to deconstruction and its destructive pursuit. It is accomplished by means of the reception process and the constraints imposed by the way a word or text is formed, as well as by the overall structural and design framework and, specifically, by Arabic calligraphy. This depends on how the dual phenomena and the content's presentation are understood and interpreted by the recipient. More precisely, its expressive phenomenology reveals its actuality; four chapters of research were devoted to the study of "*Errors in Islamic Calligraph: A Short Review.*" The methodological introduction was covered in the first chapter, while the concepts of undermining the familiar and its representations in Arabic calligraphy and embodiment of content and its application in Arabic calligraphy were covered in the second. In contrast, the third chapter described the research methods

and the community's approach to thirty-two compositions, from which various conclusions were drawn from the study. The most crucial idea was explained in the fourth chapter. The theoretical framework's design relationships may be the calligraphers' example. In addition to undermining the familiar and embodiment of the content for those who are interested in and concerned with Arabic calligraphy, the current study concentrated on utilizing the constructive movements and energies of letters to enhance, modernize, and revitalize the art of Arabic calligraphy. Furthermore, the study of design treatments was recommended in order to represent the material in Arabic calligraphic forms.

Keywords: Calligraphy of Arabic, Embodiment Content, Islamic Tradition, Islamic Architecture

INTRODUCTION

Due to its structural flexibility and the pliancy of all its letters and language to emerge according to the available design field, the art of Arabic calligraphy presented various advancements throughout the centuries and historical stages. Together with its appeal and diversity of aesthetics, which revealed the maintenance of its relevance and originality? Overall, it demonstrated the breadth of the creativity and ability of the calligraphers as well as the execution of their goods in accordance with the needs of usage as they engraved and embellished the Holy Qur'an. By comprehending the Holy Qur'an's letters and precious passages, up to artworks and architectural structures, this accomplishment was accomplished. Their creative imaginations expanded well beyond the grammatical competence of the many typefaces with which they had previously worked, to cover the new realm of installation art and the forward-thinking ideas underlying it. As a result, the calligrapher's artistic actions started to take on a greater diversity of shapes and notions, passing past the usual repetition and stereotyping, which led to the emergence of novel modern meanings.

The goal of the current study was to identify how the familiar was undermined and embodied in Arabic calligraphy. Objective Limit: Al-Thuluth calligraphy in Arabic calligraphy employs an orientation that challenges the conventional and embraces the written word. Temporal restriction: This is because there are Arabic calligraphy items on the market that detract from the understanding and embodiment of the material from (1420–1440 A.H.).

(Al-Razi) undermining is described as "a verb of three letters undermining the building by destroying it without demolishing". According to Derrida, double reading is an active activity that looks at the text under consideration, whatever it may be, to determine its meanings and, secondly, what it hides without making a statement.

The researcher describes it procedurally as an invitation to read the text in accordance with the frame of reference in which it is positioned first, followed by the general contents of its development, in order to exhibit its unique effect.

The Model of embodiment the Familiar and its Representations in Arabic Calligraphy

By reading it analytically in order to reach the same receiver reader through his conscious reading, undermining is a phrase that its makers use to resist the familiar and break free from preconceptions. It assists in establishing his legitimacy and dealing with the text's variety, which leads to successful involvement that fulfills the text's objectives and carries the intended message. This naturally raises the item to the level of originality and contrasts it with the ordinary, as well as amplifying its distinctive effect. The opposite of deconstruction and its destructive pursuit, what Derrida termed "double reading to reach the metaphysics of thought and transfer it through translation into Arabic," may result from this movement (Hussein, 2005, 20).

It attests to the existence and intimate integration of becoming and essence for the purpose of enhancing aesthetic values (Bozdoğan and Kasaba 1997, 7:251-279). As a result, it is only natural for a reader to experience it and engage with the written material via its expressive and up-to-date phenomenology. In order to maintain continuity, without which the initial perceptions would have been mummified, modernity attempts to monitor transgression, displacement, disturbance of the norm, fading of the authority of the past, and emergence of new (Beaugrande, 1982). It is argued that the view of the recipient as being more receptive to modernity, objectivity, and innovation results in higher presence, survival, continuity, and permanence as a detectable perception, and this undermining textual output is well-known that the researcher-explored. In the art of Arabic calligraphy, it can be represented in a number of ways, including the ones listed below.

Example the Familiar Expressions

In order to accomplish oneself and demonstrate ability, talent, and an open attitude, a calligrapher works on the word and how it contrasts with the familiar and is undermined. Figures (1, 2) and (3) demonstrate the influence of their creators, particularly with regard to the updated aesthetic design templates and their specific influence on Arabic calligraphy art due to the words' restricted usefulness, scarcity, and abundance. It does not, by itself, provide calligraphers the chance to realize their intended creative goal.

Figure 1



Figure 2



Figure 3



Figure 1 indicates the word of "Kulhom"[All of Them], while the figure 2, examines the word of "Eishq"[Love], and in this regard, figure 3 explains the word of "Rahman"[A Name of God].

By developing the Line System and its Modifications, the Familiar is embodiment

In the practice of Arabic calligraphy, the active producer constantly looks to obstruct the recipient's field of vision in order to finish the communication and reach the intended outcome. The familiar is weakened by using the line system and its variations. Additionally, some of them used unusual undermining representations, which can be seen in the linear system with numerous works as shown in Figures 4, 5, 6, and 7, and which can be monitored. The description of its creative forms reveals a design intention that undercuts the familiarity of Al-Thuluth calligraphy representations and their aesthetic effect. In particular, it denotes the stereotyping of letters, syllables, and the overall shape that is an output demonstrating the talent and expertise of its calligraphers as well as their unique original patterns.

Figure 4 A Long Arabic Line Figure 5 Example in Line



Figure 6: Example in Words Figure 7: Example in the line and Words



Using Calligraphic Constructions to Contest the Traditional

The art of calligraphy, which is the product of several experimentation, is the most crucial thing a scribe achieves in the art of Arabic calligraphy. In some sorts of lines for representation and design websites, it represented a conforming outcome and accepted its vocabulary as specified by letters, words, and syllables. In Figures (8, 9, 10, 11, 12), calligraphers created these creative constructions in accordance with the artistic forms (geometric, free, and iconographic) to demonstrate the

breadth of their technical expertise. In order to build ways that carry the creative depth that accommodates privacy and distinctive artistic distinctiveness, the calligraphers depended on these artistic forms to transcend the stereotyped look..



Figure 8:
Explains that the animal iconography



Figure 9:
indicates that, example the literal structure



Figure 10:
example in the free structures



Figure 11:
shows, the example in the composition of the two Words



Figure 11:
example is various composition words

The Illustration of Contents and its Work in Arabic Calligraphy

Beginning with the notion of embodied content and its artistic application, the researcher demonstrates that it is directly related to the language, meaning, and consideration of words, as well as to their context and existence or absence. Following that, it delves into the relevance of the theory of form and the science of semantics, as well as the opinions and theories of critics, thinkers, and contemporary individuals who took similar routes. The recipient may interpret this as being conveyed by signs, symbols, the form's purpose, and general look. "The trinity of the icon, the evidence, and the symbol which searches between the signifies and the signified under the concept of the sign and its ease of recognition," was emphasized by (Pearce) and his adherents as a crucial idea in this respect (Dunccum, 2007).

The Holy Qur'an (Freeland, 2001, 74) served as the teacher for the semiotic lesson, and various verses in this respect flow in a continuous sequence to underline its branching. The book "The Meaning of Meaning" provides a compelling example of how this transcendence works. On the question of importance, "Al-Jarjani" brought it up, defining it as "the existence of a thing in a state in which knowledge of something is required." The signifier comes first, followed by the significance. (Swander et al., 2007)

The researcher expects that from these beginning points, and this results from its structurally woven mark, that it will become an aesthetic impact that is marked by openness, pluralism, and non-closure. In particular, the embodiment of the material in the sign and what it includes are relevant to the researcher in front of a massive number of concepts. This embodiment was grounded, lovely, and distinct the more expressive and symbolic it was. The visual outcome, which is supported by the semantic action of the linear formation's structural qualities in light of circumstances whose beginning stimuli come from the text's meaning, serves to strengthen these tendencies (Reilly and Nochlin, 2007, 165).

On the other hand, these meanings extend our understanding of the formal sense and provide us better access to creative inspiration for the Arabic calligraphy tradition. Additionally, some texts of the art of Arabic calligraphy have formal appearances that, when interpreted in accordance with bodies, do not accurately reflect their contents but rather serve to highlight the potential and skill of the calligraphers in the formal, iconographic implementation of texts that simulate real-world bodies, whether they be "icon of planet, icon of human shapes, or animals' portrayal etc. Additionally, Figures 13, 14, 15, and 16 demonstrate how much the calligraphers of this work have borrowed from other artists or from an iconographic body for their creative growth. The researcher is particularly interested in the embodiment of the content that conveys the artworks that accompany the material and its frames.

Figure 13

Figure 14

Figure 15

Figure 16



Figure 13 explains the symbolizing of content in botanical iconographic compositions, while figure 14, indicates content in the word of "almisbah". However, figure 15 shows, symbolizing of content in architectural iconographic compositions. Furthermore, figure 16 describe symbolizing of the content in the iconic iconographic compositions .

The best of the saying, as the examiner sees, is that the conventional form is the inventive structure which is self-sufficient to prompt the self and content instantaneously. This inventive becoming is embodied behind numerous experiences which brought its producers their self-awareness to distinct artistic

forms. It led them to what is not acquainted for reproduction, innovation, and artistic novelty.

The Use of Expressions to Convey Meaning

According to the academics, the proverb's general shape is the kind of creative structure that is suitable for expressing both the self and the subject. A variety of experiences that gave its creators a self-awareness of many artistic forms and led them to what was previously new in terms of replication, modernity, and aesthetic originality are also represented behind this artistic becoming. Since the iconic form in the thought line or through dictating draw is used for those linear products with graphical contents, the scholar recognizes the codification of the content to be embodied in the form of the words themselves 17, 18, 19, and 20. By joining each component to complete the overall framework, it is spelled out and liberated from realism, demonstrating the expertise and ability of its expressive and distinctive creators.

Figure 17

Figure 18

Figure 19

Figure 20



Figure 17 shows symbolizing of content in the word and flag , figure 18 explains, symbolizing of content in the word and its inversion , figure 19 indicates, symbolizing the content in the word and reducing it , and at the last figure 20 explains symbolizing the content in the word and prostration.

The Embodiment of Contented through the Line System and its Modifications

The drawing structure and how it is structured morphologically is one of the most appealing aspects of depictions of the art of Arabic calligraphy including line systems. Moreover, the most notable artistic works are accomplished by relying on the text and the extent to which its content and expressive images are activated as according to Figures (21, 22, and 23). The description in their general forms indicates evidence to evoke the significance of the texts at hand. Moreover, this is based on case study that their makers care about keeping Arabic calligraphy living and well on one script and about the characteristic of their work and the novelty of their designs, on the other. Whereas the source of the stylistic influences reveals the author's level of expertise.

Figure 21

Figure 22

Figure 23



In these figures figure 21 explains, Embodying the content in the line and its levels , the figure 22 indicates symbolizing the content in the line and the last one describes symbolizing the content in the line, its levels, and parts.

The Representation of Content through Constructions

Linear structures have a specialty for calligraphers because the researchers need to be subjected to an almost architectural system for artistic appearance and development as these design systems depict a variety of technical meanings. These designs and systems represent a variety of technical meanings; however, it gives a specific form that shows an iconographic, geometric, or free meaning. Therefore, the calligraphers performed on it to initiate the core and contents in the exterior appearance of the design structures formally. So, this procedure is, in fact, the matter. It is "the most important cornerstone of the building blocks of the artistic work, as well as the material medium, subject, expression," (Sibahi and Hassan, 2022) as are the figures (24, 25, 26), which came according to its semantic features. The importance of the form and its distinctive impact, through the general phenotypic orientation calls to that judgment and this is what made it easier to receive more assimilation and acceptance by the viewer and more precisely for the above.

Figure 24

Figure 25

Figure 26

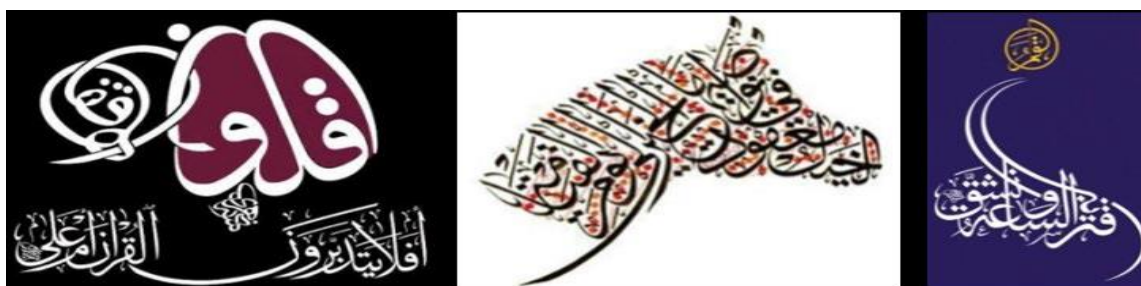


Figure 24 shows, Symbolizing the content in the structure and the line , while the figure 25 explains symbolizing of content in animal iconographic compositions, moreover, figure 26 indicates, symbolizing the contented in the diagnostic iconographic configurations.

Theoretical Framework

The producer of the text has an orientation known as "undermining," which results in output ranges that are consistent with what the producer wants to reveal in order to, on the one hand, fulfill his creative desire. This holds true for the audience member who aims to challenge the conventional and stereotypical while also addressing the text's key points, objectification, and overall structure. By confronting the unfamiliar and pursuing a desire for creation, which is the exact opposite of the name deconstruction and drive for destruction, the calligrapher creates originality. Arabic calligraphy, which was discovered in the word, the line system, and the linear structure, represents the idea of undermining the familiar. In particular, the updated aesthetic design templates and their distinctive impact on the art of Arabic calligraphy on the one hand, and the limited operation of these words, their scarcity and abundance on the other due to their being alone on the other, were revealed by the undermining of the familiar, demonstrating a distinction from its typical stereotype and demonstrating the aptitude, expertise, and mindset of its open calligraphers. The calligrapher is prevented from achieving his or her personal ambitions and planned artistic goals because of it.

METHOD

Since the total sample only included three models and samples that were similar to those were excluded because they included descriptions were chosen because they made up 10% of the research community, the researchers adopted an intentional method to choose samples that reflect the research community and reflect its characteristics.

Illustration I



Illustration II

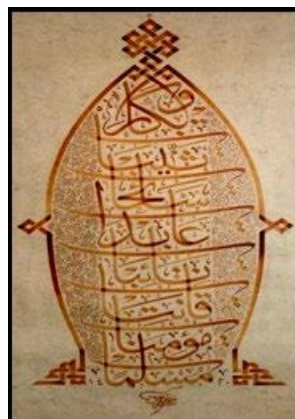


Illustration III



FINDINGS AND EXPLANATIONS

Sample I

The illustration I figure text as Qur'ānic verse which is:

ثُمَّ لِيَقْضُوا تَفَثَهُمْ وَلِيُوفُوا نُذُورَهُمْ وَلِيَطَّوَّفُوا بِالْبَيْتِ الْعَتِيقِ (Holy Qur'ān , 22:29)

"Then let them complete the rites prescribed for them, perform their vows, and (again) circumambulate the Ancient House."

The sample I figure, sketched by Saīd Al Nahrī, in city of Palestine. The sketched is looks like Qur'ānic verse, from 22 surah and verse is 29. Sūrah name is "Al Haj-الحج (The Pilgrimage). This is the work from said is ancient and memorable.

The calligrapher observed constructing this conceived work of sculpture in sequence to depend on the thuluth line. His words were distributed according to a simple structure into two syllables one overhead the other, as he allocated the first upper level to represent part of the Qur'ānic text. In this paper, achieve their affirmations, discussing to a separate system, according to a lined level. It was surveyed by the second lower level to complete the text "and circumambulate the ancient house" and its appearance in the form of an iconic structure which suggests the shape of (the Kābah) and its rendering to give the recipient the feeling of square shape similar to the Honorable Kābah (House of Allah Almighty in Mecca). Particularly, the "Rose and م" signs, covering the first on the last to compensate for the movement of the pilgrims and their perambulating around the Kābah while raising their hands to pray and asking for forgiveness. Moreover, the needs that go through their minds, portraying these alterations contribute to the interaction of the viewer's visual sense and subsidize to the formal and artistic intensification of the content along with its elimination. The spread of these formations expresses the implications to determine the one destination of prayer that is its demonstration in a vision to mimic the formal embodiment of the textual content itself.

This is a struggle between the calligrapher's capability to seek artistic advancement and the constants that push the viewer and beneficiary to interpret the inventive effect and the images associated with it, drawing them from the text's subject substance and contents. The calligrapher's keenness to lengthen develops and changes the paths of some letters and formations to complete the technical goal and the prescribed content must not be missed. This came by calling the word "in the house" and adapting the literal (أ) (إ) from the word that headed and followed it, especially "dagger أ" under the same word to complete the construction of the body. The general public of the house itself seemed to have a coherent format formally and structurally proportionate. The linear accomplishment also included the achievement of regular repetition and the resulting monotonous rhythm through the formations and their distinctive shapes and conditions, while the linear

achievement highlighted the sovereignty across the Kābah and its mediation, as well as the harmony of its artistic manifestation, as the main motive to achieve the iconic body. Moreover, it is essential to be renowned that the differentiate emerged through the forms of characters and foundations along with their multifocal demonstration.

The Sample II

The illustration II figure text as Qur'ānic verse which is:

(Holy Qur'ān , 66:5) ^{قُلْ} مُسْلِمَاتٍ مُّؤْمِنَاتٍ قَنَاطٍ تَبَتَّ عِبَادٍ سِيحَاتٍ تَبَتَّ وَأَبْكَارًا

“who submit (their wills), who believe, who are devout, who turn to Allah in repentance, who worship (in humility), who travel (for Faith) and fast,- previously married or virgins”.

The sample II figure, sketched by Farūq Al Hadād, in city of Syria. The sketched is looks like Qur'ānic verse, from 66 surah and verse is 5. Sūrah name is “Al Tahrīm-التحریم” (The Prohibition). This is the work from said is ancient and memorable.

This sample explains a calligraphic art by the calligrapher based on the Thuluth line. Its words were arranged according to a heavy configuration, represented by eight levels that agreed with the number of words in the text. It starts from the bottom up to the top and with an almost iconic structure that realizes a formal system for the recipient, simulating the realistic mason form niche (Mihrāb). Moreover, its inventive consequences and suggestions proceed from the calligrapher's imagination and artistic awareness. It realizes distinctive intention as a result of reproduction syllables and words in a manner that provides a sense of proportion and compatibility, stemming from the engineering construction. Especially, its contour backdrops were invested through the character (ا) of the word “and virgins” along with its expansion on both sides and above to organize the general form in adding to the contribution of the braiding feature to complete this.

Some enhancing forms permeate from bottom to top to fill the space of the linear arrangement according to the text's hierarchy in a unified formative approach which leads an artistic opening. It tends to break the stagnation of the usual themes, which seemed more present, more accurate workmanship, and a distinct appealing format. The distinctive design and organizational work support these tendencies. On the other hand, the calligrapher was directed to achieve symmetrical balance across the perimeter of the composition and its braiding, especially the character (ت) and its characteristic distribution. This was accomplished as a result of the flexibility and adaptation of the letters of this type of font and the available space which shows the effect of proportion through the consistent connotation and the common levels of formation with the number of letters. Furthermore, congruence was also accomplished on both sides of the composition with the addition of contrast

through variations of this line and its distinctive work. In addition, it underlined the dominance in form and all its elements, as a formal organization different from the recognizable, to become a motivator and stimulus for the receiver's taste and a realization of the iconic form.

Sample III

The illustration III figure text as Qur'ānic verse which is:

(Holy Qur'ān , 12:76) **وَفَوْقَ كُلِّ ذِي عِلْمٍ عَلِيمٌ**

"but overall endowed with knowledge is one, the All-Knowing".

The sample III figure, sketched by Abū Bakar *Āfandī*, in city of Iraq. The sketched is looks like Qur'ānic verse, from 12 surah and verse is 76. Sūrah name is "Yūsūf-يوسف" (Joseph). This is the work from said is ancient and remarkable.

In this regard, the illustrator used the *Al-Thuluth* line to construct the linear composition. The typical form was almost rectangular as its words were distributed steeply, proportionally, and in inverse direction and in a rotational sequence that did not stop overlapping, combination, derivation, and inventive reduction. This uncovers the process of flattening the texts in order to rebuild them as well as the fact that its product reproduced its artistic openness with its formation. It arose with the word (and above) to be realized at the beginning of the upper right organization and with a streamlined direction towards the bottom to show its priority and hierarchy of status and content in a unified formative way.

Moreover, from underside to top, a few enhancing forms appear, filling the linear components space in a way that is regularly formative and in accordance with the text's hierarchy. So, also it offers a creative beginning and reduces the predictability of the regular themes, which seemed to be more present, more skillfully made, and to have a apparent aesthetic of the technical treatment. In investing the tip of the character (ك), " ك " to restore it with the character " م ". Its accompaniments the word "science," to begin in the face of this employment a center of visual magnetism that relates to the general public, shows its artistic probable and construction skill which inevitably came as a result of many inventive experiments through which it was destabilized. The usual up to the present and others, especially the completion of the development with the last word (knowing), headed the middle of the highest composition to take the legislative lead, as well as allocating the character (ل) to participate in the same way. Furthermore, the words (every, science) benefit from the envisioned arranging and reveal the relationships of artistic behaviors that stem from a reflective nature based on calligrapher's vision and response to the need for formation. However, calligrapher decorated its altitudinal position that commensurate with its content and comprehensive meaning related to science and the All-Knowing God (Almighty the Exalted). Although, these actions have their explanations which are resolute as the signs that the seer receives

textually and begins to interpret them according to their subject and artistic codes. These signs are of course related to the thought of the calligrapher as well as the intentionality of the arrangement which led to the confusion of knowing its content for some readers and fans of this art and its lovers. So at the last, it came as a conclusion of investing its spaces, border, vision, and skillful work in an precise, harmonious, and distinctive manner.

CONCLUSION

Illustration calligraphers were gifted to pay courtesy to the design associations that organize their calligraphic constructions, resulting in the contented embodiment and obliteration of the recognizable, established, and updated impressions of Arabic calligraphy sculptures. Moreover, the calligrapher struggled to create the prototypical (1) in the method of an iconic edifice that recommends the figure of (the Kābah) and its interpreting to give the beneficiary the feeling of rectangular shape parallel to the honorable Kābah, meaning its presence to pretend the formal embodiment of the same stylistic content as a impracticable. However, illustration (1) establishes the calligrapher's capability to seek imaginative advancement in rebelliousness of the numbers, to force the observer and beneficiary to interpret the artistic consequence and the images connected with it, extricating them from the text's theme matter and stuffings. So, pay nearby consideration to enlargement, extending, and altering the paths and events of some characters and developments in instruction to accomplish a formally melodious and mechanically equivalent artistic format and comprehensive the anticipated artistic impartial.

Illustration (2) was constructed on a substantial lined structure with eight levels to parallel with the number of words in the text and an virtually iconic construction that attained for the addressee a formal scheme that replicated the accurate architectural form (Mihrāb). furthermore, this in this research organized illustration (3) moved away from the preliminary acquaintance with the outlines of the Thuluth line to the regeneration, supplanting, and transformed adapted artistic modification, encouragement to elucidate its conventionalism that creatively destabilized its structure and to find the beneficiary's visual desirability and subsidize to educational the aesthetic appearance of the rectilinear configuration. Model (1, 2, and 3) was reputable according to an artistic construction with a distinct aesthetic and decorative nature. This was demonstrated by transmission the ornamental elements and the plaiting feature to accomplish that body, to begin the beautiful harmony embodied rendering to a solitary material of equivalent spaces, according to an esthetic style with a protruding correctness and beauty, and communicative embellishment which is inescapably not without creation.

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Declaration of Interest Statement

It's to be, Declared no potential conflicts of interest with respect to the research, Authorship, and/or publication of this article.

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