



The Inkwell Quarterly

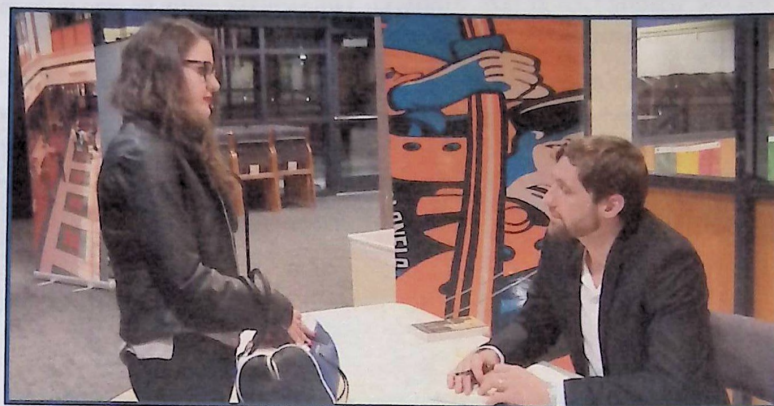
Volume 9

Issue 3

Spring 2015

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English student **Gabriella Romanelli** meets **Phil Klay** at his February 10 reading. Photo courtesy of Gabby Glinski/The Beacon

Phil Klay, National Book Award Winner, Holds Campus Workshop and Reading

by Sara Pisak

The 2014 National Book Award winner for fiction **Phil Klay** visited campus on Tuesday, February 10, 2015. Klay's campus visit was an English department event sponsored by the Allan Hamilton Dickson Fund as part of the Spring Writers Series. Garnering national attention for his collection of fictional short stories entitled *Redeployment*, Klay, a veteran of the Marine Corps, works to authenticate the experience of soldiers whether they are deployed or on the home front. Klay spent his time on campus as a guest speaker, a writing workshop conductor, and a host at a public reading.

While on campus, Klay spoke in **Dr. Larry Kuhar's** class, Studies in Postmodernism, during which Klay and students discussed and analyzed three of his short stories; "Redeployment," "Bodies," and "Ten Clicks South." These three stories are located within Klay's recent text *Redeployment*. Students only needed to communicate with Klay for a few minutes before realizing he is sincere and unaffected by the national publicity surrounding him and his text. Klay only needs a few minutes to impress upon students his well-read nature.

During his writing workshop with students, Klay discussed some of his favorite authors and sources of inspiration in the short story genre such as **Isaak Babel**, **T.S. Eliot**, **Flannery O'Connor**, and **Fyodor Dostoyevsky**. Klay was eager to narrate a story about his time in military training, where he memorized T.S. Eliot's *The Waste Land*. Throughout Klay's workshop, students were able to inquire about the process of securing an agent and submitting manuscripts for those interested in pursuing a career in publishing. When discussing manuscripts and his text *Redeployment*, Klay expressed the concept "all books are made out of other books."

Continued on page 4.

Fall 2015 Course Offerings

by Jason Klus

Time to register for classes for next semester is upon us once again, and next fall a wide variety of classes will be offered for English students to pursue studies in a number of different fields. As always, *ENG 101* and *ENG 120* will be offered in numerous sections by a host of professors. Additionally, *ENG 190* is offered in three sections for one credit each: one for Inkwell Quarterly (**Dr. Farrell**), one for Manuscript Society (**Dr. Anthony/Dr. Kelly**), and one for the Writing Center (**Dr. Stanley**). The courses listed as 200-level and above are listed below. Be sure to see your academic advisor or the professor if you have any questions/concerns about a certain class.

| | | | | |
|---------|--|-------|-----------------|--------------|
| ENG 201 | Writing About Lit. & Culture (Writing Intensive) | 4 cr. | MW 09:00-10:40 | Dr. Stanley |
| ENG 202 | Technical Writing (Writing Intensive) | 3 cr. | MWF 11:00-11:50 | Dr. Kemmerer |
| ENG 218 | Writing Practicum | 3 cr. | MWF 11:00-11:50 | Dr. Kelly |
| ENG 225 | Comparative Grammar | 3 cr. | TR 09:30-10:45 | Dr. Hamill |
| ENG 233 | Survey of English Literature I | 3 cr. | TR 01:00-02:15 | Dr. Hamill |
| ENG 282 | Survey of American Literature II | 3 cr. | TR 02:30-03:45 | Dr. Kuhar |
| ENG 333 | Studies in 17th Century Literature (WSM designated) | 3 cr. | MW 03:00-04:15 | Dr. Starner |
| ENG 337 | Studies in American Romantic Literature | 3 cr. | MWF 09:00-09:50 | Dr. Kelly |
| ENG 366 | Studies in Modern American Drama | 3 cr. | MWF 11:00-11:50 | Dr. Stanley |
| ENG 393 | Teaching English for Middle School/Secondary Education | 4 cr. | M 06:00-09:30 | Prof. Grier |
| ENG 397 | Seminar: Whodunnits, Harry Potter, and the Impact of the Novel | 3 cr. | MWF 10:00-10:50 | Dr. Farrell |

If you are interested in joining the Inkwell Quarterly staff for the upcoming semester, please contact **Dr. Marcia Farrell** (marcia.farrell@wilkes.edu) or **Tara Giarratano** (tara.giarratano@wilkes.edu). We are currently looking for staff writers, copy editor(s), and other staff members. Feel free to contact us with any questions!

Contemporary Author Updates

by Sara Pisak

Random House has recently released a new work by **Kevin Ashton** entitled, *How to Fly a Horse: The Secret History of Creation, Invention and Discovery*. Ashton, an MIT graduate, explores the truth behind some of the world's most famous inventions. Random House states, "Drawing on examples from art, science, business, and invention, from Mozart to the Muppets, Archimedes to Apple, Kandinsky to a can of Coke, *How to Fly a Horse* is a passionate and immensely rewarding exploration of how 'new' comes to be."

History buffs will rejoice when Random House releases **Bruce Hoffman's** historical account *Anonymous Soldiers: The Struggle for Israel, 1917-1947*. Hoffman's text is based on recently available documents recounting the United Nations' decision to establish the sovereign state of Israel. Hoffman, the leading United States expert in terrorism, employs previously unavailable archived material from London, Washington, D.C. and Jerusalem to unearth new information on the political decision surrounding the creation of Israel.

Penguin Publishing has announced a new work of poetry by award winning poet **Joanna Klink**. Klink's new work is entitled *Excerpts from a Secret Prophecy*. The publisher boasts "Joanna Klink has won acclaim for poetry of bracing emotional intensity." Klink's new work focuses on a vanishing world and on struggling to overcome isolation. *Excerpts from a Secret Prophecy* works as a meditation on being alone and striving to connect with others.

A new nonfiction release from HarperCollins entitled *Eye on the Struggle: Ethel Payne, the First Lady of the Black Press* is penned by **James McGrath Morris**. Morris, a celebrated biographer, works to bring to light the life of one of the most prolific but relatively unknown figure of the Civil Rights Movement, Ethel Payne. Payne, a forerunner in journalism, covered momentous historical events which included the Montgomery Bus Boycott, Henry Kissinger's tour of Africa, and the Little Rock school desegregation, among others, on her way to becoming the first female African American national radio and television commentator. Morris uses unexploited personal collections of Payne's own paperwork to shine light on an influential woman.

The Inkwell Quarterly Staff

Faculty Advisor: Dr. Marcia Farrell

Editor-in-Chief: Kendra Kuhar

Copy Editor: Tara Giarratano

Layout Editors: Jason Klus, Nicole Kutos

Staff Writers: Tara Giarratano, Kendra Kuhar, Sara Pisak, Sarah Simonovich

Layout Assistant: Robert Kobilis

Faculty Contributors: Dr. Larry Kuhar, Dr. Thomas A. Hamill

Continued from page 1.
Article by Sara Pisak

Since *Redeployment* employs fictional short stories as a format, I inquired as to what particular story stood out in Klay's mind, whether for challenges the story presented, character development, or simple favoritism. Klay responded by stating, "Each story presents a different challenge." Klay developed upon his notion, by specifying that as a war veteran, these stories required him to not only complete research but to sometimes relive and "dwell in a negative place or to write from a negative character voice," thus each story occupies a different personal sentiment for the author. Klay and I also discussed the ways in which his stories are linked throughout this text. Klay asserts that each story "is not a one-off." The first few vignettes "help to inform the reader's perception of the latter stories." Klay continues, "Jetted against the backdrop of war, all the stories assist in what needs to be a conversation."

The public reading held by Klay were conducted in the Henry Student Center Ballroom at 7 p.m. on Tuesday, February 10, 2015. The public reading afforded fans of Klay, who were not affiliated with Wilkes University, the opportunity to hear Klay read two of his short stories: "Bodies" and "Ten Clicks South." Guests were also offered the opportunity to learn about Klay and his writing during the question and answer portion of the reading.

Klay divulged personal stories about his time serving as a Public Affairs Officer in Iraq. Klay also answered questions surrounding his use of profanity and alarming representations within *Redeployment*. He states, "These aspects deserve to be thought about because people carry these things with them." Klay continues, "These are for understanding but should not be used gratuitously." Klay believes he does not push the boundaries too far because these elements are important to illustrate the whole picture. Klay concluded his reading by discussing his upcoming project, which he was unwilling to divulge or share any secrets, just yet. Those in attendance were also able to have their books signed by Klay's before the reading officially came to a close.

As Klay's campus visit concluded, an obvious observation was Klay has created a far sweeping, everyday conversation centered on the elements of combat which might have otherwise been overlooked.



Phil Klay won the National Book Award last year for his collection of short stories, *Redeployment*. Photo courtesy of nationalbook.tumblr.com

Poetry in

by Sarah Sirr

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Poetry in Transit: Travel in Verse and Realities

by Sarah Simonovich

The award-winning Poetry in Transit program is a local artistic endeavor to display verse by local writers inside all Luzerne County Transportation Authority (LCTA) buses. Selected poems are rotated monthly so riders can view the entire collection over the course of the year. The Poetry in Transit program aims to promote a thoughtful and positive attitude among the local community by engaging residents with poetry in spaces where poetry wouldn't normally be read. **Dr. Michelle Anthony** launched the program in 2007 and continues to coordinate it. The following individuals currently make up the Poetry Advisory Board: **Ann Brennan** (Pennsylvania State Wilkes-Barre); **Richard Hancuff** (Misericordia University); **Noreen O'Connor** (Kings College); **Andrew Petonak** (Luzerne County Community College); and **Jennifer Yonkoski** (Kings College). Submissions are currently being accepted until April 15. The theme for this upcoming year will be "River," and submissions are limited to six lines, and no more than three submissions per individual.

The Poetry in Transit (PIT) program, which was originally inspired by *Poetry in Motion* on New York's Transit System and London's *Poems on the Underground* program, has now transcended beyond the notions of what might be considered a knowable reality. Dr. Anthony's PIT program has extended beyond its *real* roots in Luzerne County to become *super-real* in the fictional city of Bogenbrook. **Robert Salsburg**, a local artist who works with urban imagery, created Bogenbrook and has been working on the concept for several years. The fictional city is depicted through maps, posters, city views, and other real-world artifacts including recorded music by a Grammy-nominated collaborator. Another real world addition to this fictive city is Dr. Anthony's poetry which *appears* on Bogenbrook busses, in a similar fashion to the poetry appearing on local LCTA. Dr. Anthony has also contributed other language projects for Bogenbrook, including a regional dictionary fragment and creating the common local greeting for the city, "Hiraeth." According to Dr. Anthony, Hiraeth is a Welsh word that means, in the *real* world, "a longing for a place of one's own childhood that one can't return to, or a longing for a place that never was," making it a perfect greeting for the fictive city.

Dr. Anthony and Robert Salsburg both recently travelled to Ohio University to present their collaborative project to Professor **Ray Klimek's** Integrative Media class as an example of psychogeography. Psychogeography is defined by the *Oxford English Dictionary* as "the study of the influence of geographical environment on the mind, behavior, etc; geography considered in regard to its psychological effects." Students in Professor Klimek's class are, like Dr. Anthony and Robert Salsburg, creating sound/visual projects that use elements of reality in creating fictive places.

The integration of the real-world Poetry in Transit program within the creation of the fictitious Bogenbrook highlights the complexities of defining the distinction between what constitutes the real verses the unreal. Poetry itself is an art form that relies heavily on the imagination of the poet. A poem, however, is no less real than the bus on which the poem is displayed; the poem simply occupies a different measure of reality. The application of Dr. Anthony's program (and her own poems) within Bogenbrook complicates the fictitious city's ontological status in that the poems (among other artifacts) serve as real-world intertextualities, which propel Salsburg's creation into a kind of mimesis. The relationship between PIT and Bogenbrook provides an interesting means to examine the symbiotic relationship between the creative arts and what is considered reality and how, keeping this in mind, one can begin to possibly define a knowable world.

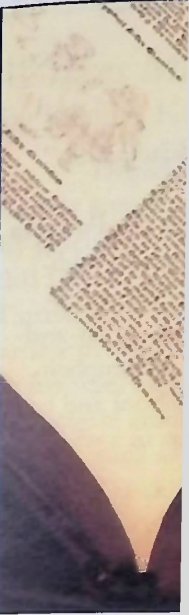
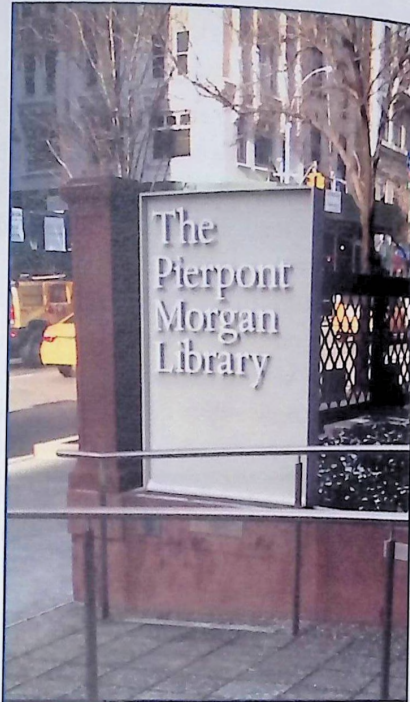
ENG 340 Students Travel to the Morgan Library and Museum

by Tara Giarrantano

Photos courtesy of Dr. Thomas A. Hamill & Nicole Kutos

Dr. Hamill topped off ENG 340: Studies in Chaucer with a post-new year trip to the Morgan Library and Museum in Manhattan. Home to thousands of rare manuscripts and early printed books, the Morgan boasts an impressive collection of medieval literary treasures. Seven English majors were hosted by Dr. John McQuillen, Assistant Curator of Printed Books at the Morgan. All of the manuscripts and books shown were first unloaded from locked carts, unpacked from boxed casings, and unraveled from multiple layers of protective cloths. Displayed in pairs, they were then propped up by V-shaped book holders and their pages were held open by individual weights. We were asked to remove any draping scarves or necklaces and to tie back our hair to ensure the books were not touched in any way when we leaned over them. Among the several literary artifacts shown to our group was the Morgan manuscript of *The Canterbury Tales*. We accessed digital facsimiles of the same mid-fifteenth century manuscript over the course of the Fall 2014 semester in working on ENG 340's integral Editing Project. The Morgan manuscript was one of four (the others being Corpus Christi in Corpus Christi Coll. Oxford, Hengwrt in the National Library of Wales, and Ellesmere in the Huntington Library in California) analyzed and dissected by ENG 340 students in our quest to compile our own idiosyncratic compilations of one hundred lines of "The Miller's Tale." It was something of a startling experience to see the manuscript up close and in color after months of pouring over its black and white digitization. We also had up-close looks at an ornately gilded early fifteenth century manuscript of *Troilus and Criseyde* (another core text of ENG 340) assumed by museum curators to have once been royally owned.

Top Right: The entrance sign to the Morgan.
 Middle Right: The Morgan's lobby area features colorful glass windows.
 Bottom Right: A coat check tag.
 Below: McQuillen explains differences between the bingsings, embellishments and handwritings of various manuscripts.



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Additional artifacts pulled for our perusal included multiple fifteenth-century manuscripts of **John Gower's** *Confessio Amantis*, one of which was richly detailed with illuminated portraits of the tragic classical characters Pyramus and Thisbe and Dido, Queen of Carthage (key figures in the Dream Visions segment of ENG 340) as well as an early fifteenth century manuscript of **John Lydgate's** *Siege and Destruction of Troy*. We were privileged to see several early printed books as well, including Caxton's first two editions of Chaucer's *Canterbury Tales* (c. 1476 and c. 1483), Gower's *Confessio Amantis* (c. 1483), and two **William Tyndale** New Testaments (one, 1535 printed in Antwerp; the other, 1536, printed in London), one of which was once owned by **Thomas More**, according to the book's inscription. The museum visit was an enlightening and fulfilling way to celebrate the conclusion of the challenging but intellectually stimulating ENG 340, a Chaucerian pilgrimage indeed!

Above Left: One of the manuscripts viewed during the trip.

Above Right: ENG 340 students listen to McQuillen discuss the intricacies of the manuscripts before them.

Below Left: Tara Giarratano and Mollie Rance and get up close to the books.

Below Right: The group exited the quiet of the museum and walked into the familiar sounds of New York City.



Kuhar's Korner

by Dr. Larry Kuhar



Photo courtesy of Earl & Sedor Photography/
Wilkes Magazine

“The Patricia Boyle Heaman and Robert J. Heaman Scholarship”

I want to encourage all majors to consider applying for the **Patricia Boyle Heaman and Robert J. Heaman Scholarship**. In addition to the financial benefit, winning this prestigious scholarship presents you with an opportunity to identify yourself as an up-and-coming scholar in our discipline, as well as to earn an accomplishment that positions you well in the eyes of graduate school and law school admissions committees and potential employers in a wide range of fields.

Here is the description of the scholarship: “The Patricia Boyle Heaman and Robert J. Heaman Scholarship is awarded annually to a junior or senior English Literature major. The recipient of this supplementary award is selected by a committee of English faculty members based on demonstrated excellence in English studies, potential for advanced study in English, scholarship and financial need. Preference will be given to students from the Wyoming Valley.”

Beyond forwarding the scholarship description, I want to share that Dr. Patricia Heaman and Dr. Robert Heaman have had long and accomplished careers serving the English program, the institution, and thousands of students in Kirby’s classroom. Though it’s a little unfair to join them together in this text, their accomplishments, taken together, as educators, scholars and administrators represent the very best in what we consider to be the core values of an educator. As part of the scholarship awards process, you will be invited to share lunch with Pat and Bob at the university’s scholarship luncheon.

I hope you will consider applying for the scholarship. To apply, you can forward a letter of application, detailing your accomplishments and rationales for deserving the scholarship, to **Dr. Kuhar**, Humanities Division Chairperson, by May 1, 2015.

Quotable Korner and Hunches

from *IQ* issue 6.1, fall 2011

“But can you really buy insurance against the chaos of life?”

We’re not sure, Dr. Kuhar, but we’re sure it’d be expensive.

also from *IQ* issue 6.1, fall 2011

“[I]ndeed, Oscar [the Grouch], as Chaucer repeatedly suggests of all great cultural touchstones, is ‘worthy for to drawn to memorie.’”

We will be sure to “drawn” everyone’s favorite Muppet to “memorie” as soon as we check our Middle English dictionaries.

Wilkes

by Kendi

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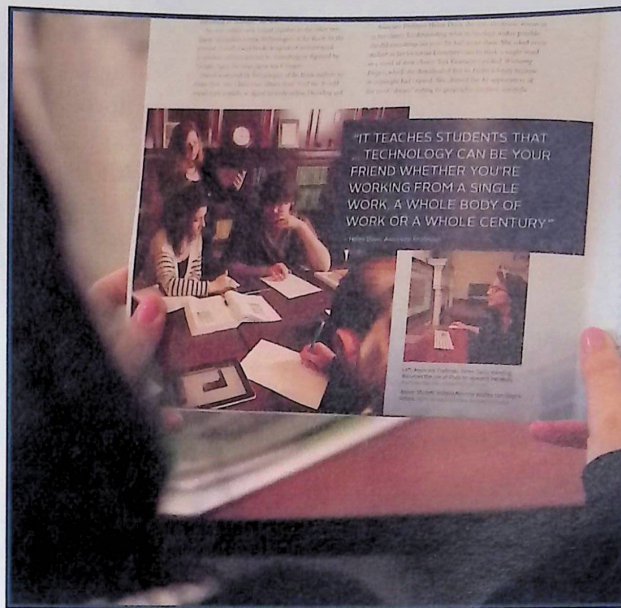
by Sara J

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Wilkes Magazine Recognizes Digital Humanities

by Kendra Kuhar

Digital Humanities, the English Department's newest area of study, has once again gained attention by gracing the cover of *Wilkes Magazine* for the Winter 2015 issue. Titled "Beyond Print: Digital Humanities Curriculum Transforms Study of Literature," the article provides readers with examples in which digital humanities allows students to travel through time and investigate authentic scanned images relevant to topics in class, such as *The Canterbury Tales* and *Wuthering Heights*. The discipline also proves useful English 101, a core class that all Wilkes University students must complete. **Dr. Chad Stanley**, expert in visual and literary art, utilized digital humanities by having a student present a paper on a photograph exemplifying how perception impacts contemporary discussion of an image. Assignments such as these paved the way for the establishment of Visual Literacy, a digital humanities class that is currently being taught by Dr. Stanley in which both printed and electronic texts are analyzed. As digital humanities develops, it will be interesting to discover its impact on students' desire to work with technology compared to books.



English student **Victoria Rendina** reads about her own work with DH projects. Photo courtesy of Jason Klus.

Harper Lee to Release New Book

by Sara Pisak

The long awaited second novel from famed author **Harper Lee** is set to be published on July 14, 2015. Lee's new novel *Go Set a Watchman*, comes five decades after the publication of her beloved classic *To Kill a Mockingbird*. The Associate Press first broke the news concerning Lee's new novel on February 3, 2015.

Go Set a Watchman is set to reacquaint readers with Lee's *To Kill a Mockingbird* character Scout as she returns to her hometown, Maycomb Alabama, after living in New York City. According to the publisher's press release, Scout will contend with political and social issues in an effort to understand her father's views in relation to her childhood home.

Lee's new novel *Go Set a Watchman*, was originally finished in the 1950s before the publication of *To Kill a Mockingbird* a decade later in the 1960s. At the time, Lee decided to abandon the work in favor of *To Kill a Mockingbird*. Lee was amazed to rediscover the original *Go Set a Watchman* manuscript attached to the original typeset of *To Kill a Mockingbird*.

Lee, who strives to stay out of the press and public eye released the following statement surrounding her new publication: "After much thought and hesitation, I shared [the manuscript] with a handful of people I trust and was pleased to hear that they considered it worthy of publication. I am humbled and amazed that this will now be published after all these years."

Come July 14th book worms everywhere can rejoice and share in Lee's excitement with the release of her new novel.

Spring Writers Series 2015

by Sarah Simonovich

Each year, thanks to the Allan Hamilton Dickson Fund, the Wilkes University English Department is able to bring visiting writers to campus and host public readings. The series provides students the opportunity to interact with professional writers while also providing a platform for the writers to showcase their work.

This year, the Spring Writers Series featured **Phil Klay**, winner of the 2014 National Book Award for Fiction for his short story collection, *Redeployment*. Klay, a U.S. Marine Corps veteran and Dartmouth College graduate, visited campus on February 10. While at Wilkes, Klay sat in on Dr. Kuhar's ENG 351 Studies in Postmodernism class where he and students discussed his writings and writing process. Klay also participated in a workshop with students before the public reading. The reading was held in the Henry Student Center at 7pm.

Poet **Lynn Emanuel** visited campus on Monday, March 16. Emanuel has four books of poetry published and currently teaches English at the University of Pittsburgh. Her work has featured in the Pushcart Prize Anthology and Best American Poetry and is included in *The Oxford Book of American Poetry*. Emanuel has received numerous awards, including the Eric Matthieu King Award from the Academy of American Poets, two National Endowment for the Arts Fellowships, and a National Poetry Series Award. While at Wilkes, Emanuel sat in on Dr. Anthony's ENG 303 advanced poetry class. A public reading was held in the Kirby Hall Salon at 7pm.

The final visiting writer for this semester is **Henry Veggian**, who will be coming to Wilkes on Thursday, April 9. Veggian is a scholar and critic of literature, digital humanities, and culture and has written two books: *Understanding Don DeLillo* and *Welcome to Bowfin Country*. Individual essays have also been published, including a recent essay on Thomas Pynchon's novel *Vineland* in the collection *Pynchon's California* from the University of Iowa Press. A public reading will be held in the Kirby Hall Salon at 7pm.

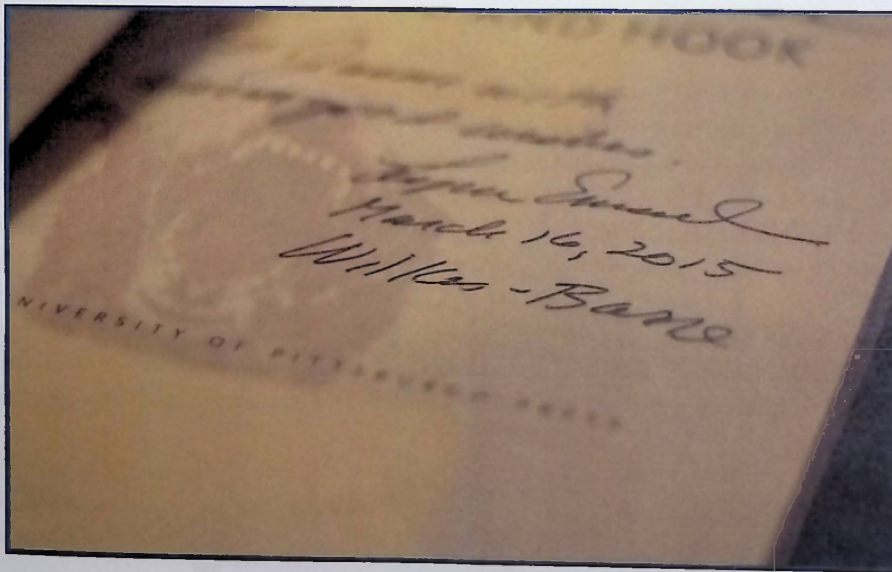


Photo courtesy of Jason Klus

Hamill's

by Dr. Thomas

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Hamill's Hunches

by Dr. Thomas A. Hamill

"Is this a joke that only time will tell?"

If you've been reading along, and if you've gotten far enough into Blake Mills's *Heigh Ho!* by now (and you should be at least that far along, the seventh time through, I don't mind saying), you might be wondering if perhaps *this* is the lyric I should have cited at the end of my last Hunches. For indeed, time and what we'll call "the punch line" have clearly gotten away from me. The fact that I'm writing once again within the anxiously cozy confines of yet another deadline extension may or may not be legible to you, but even without that awareness, you no doubt already sense that something is temporally (alas, not *temporarily*) amiss.

I mean I did promise illuminating exegesis on Episode ??? of the PBS Children's Series *Arthur*, the wonderfully titled "Paradise Lost," did I not? You know, the one where language acquisition correlates directly to the decline in clear communication (in English at least) among talking toddlers and talking dogs. If you remember, I was rushed along (ironically) by (imagined?) editorial intrusions, allegorizations of conscience and authority that likely knew better than I, and that, among their many kindnesses, conferred the valedictory "UNFINISHED" upon the end of my last Hunch.

But completion logics and time have tick-tock-ticked even messier since then. We have now entered Daylight Savings Time, of course, to say nothing of our transition, for now, out of Ordinary Time (and all wonderfully available puns both calendric cycles offer up). And this is only the (almost) macrocosmic view, for when we return to the solipsistic rhythms of serial Hunching—whether within the "author" function or as constructed "reader" or by conjoining both—we're reminded, obviously, of all the microcosmic intertexts keeping the whole enterprise "real" (or at least simulation-ready).

It's saddening to see those lost in the *mythos* of the "impersonal anniversary," as I'll call it, the fraudulent appropriations of (simulated) time that is not their own. But what we have here, I trust, is different, a much lesser failure of temporal planning and ownership not unlike the "scaling" of that senior paper I mentioned in the Fall (and which I still promise, in time (sorry), to redeem). And... And there I go again, don't I? Stuck talking to and about my self as the earlier paper voices of my self that make up who I am in this here *I*. ← That one right there. And all the others too, I suppose. For when was the previous reference, really? In the last issue? I think so. At least, that's what I thought.

But such notions of fixedness never were reliable and have only become less so. "Is this a joke that only time will tell?" indeed. For when last I wrote, my frames of reference were predictably out of joint (o cursed spite), and, while I have time and space ere that I further in this tale pace, I should probably explain. As David Bowie's messengers made clear to me (and to my paper self) shortly after publication of IQ 9.2, I erred in locating (in my *apologia*) an earlier error (*They're Their; They're They're; There There; They're There*). Wandering in the failed (and funny) etymologies of my syntax, I first recalled "When I last wrote my Hunches back in Fall 2013 (before failing to submit in Spring...)..." I would later go on to get the time "right" ("My Their/their error-as-typo back in the Spring 2014 issue (8.3) did great violences..."), but that only added to the confusion. *Lo Siento*. As I once said (again). *I*. ←

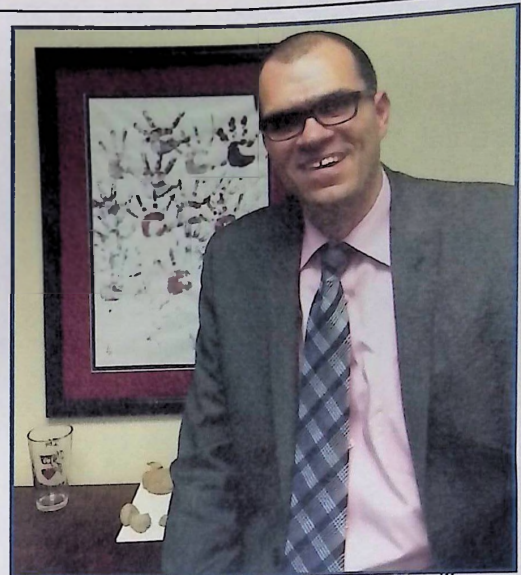


Photo courtesy of Dr. Thomas A. Hamill

Continued on page 12.

And, as always, it's all my fault. Collapsing time to forge a kind of ironic false prolepsis, borrowing unawares, perhaps, from the ancient priestly writers of the Tanak and of the *The Aeneid* and of the New Testament, the trick of projecting the past as future history, as prophecy fulfilled.

But maybe we're all complicity guilty; maybe we've all been caught up in that arc. I'm not, of course, talking about the frauds defrauding time whom I've mentioned above; they're a lost cause, I'm afraid, beyond salvation logics that, of necessity (and thank God), defy justice. We're different (and yes you should be mindful of the proliferations of the pluralized *I* of *we*). We're finding time that is our own, even when we don't know what to do with it or how to count its weights and relativities. For in the very same (paper) moment *I* failed my time (and ours), *we* were always already failing together, mindfully: **"In issue 9.1 of The Inkwell Quarterly, the first page incorrectly lists the publishing date of the issue as "Fall 2015." Our Layout Editors would like to apologize for this misprinting, which has been corrected in this issue; Issue 9.2 has not been published in the future as 9.1 inadvertently was."** Passive voice deflections of agency notwithstanding, we're clearly trying here; we're clearly self-aware. And there's a certain magic, a certain, perfect allegory in the first-page-as-subject—the accreted full volitions of all our paper *I*s as we come forward to own our time, and to admit we're wrong.

In time.

*"Is this a joke that only time will tell?
I cry whenever I try to laugh."*

Can you guess which of these things are true about IQ's editorial staff?

Tara Giarratano



1. Owns every Jane Austen novel in duplicates.
2. Was originally a Political Science major.
3. Has never been out of the country.

Kendra Kuhar

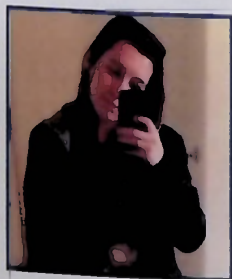


1. Has a fear of front doors.
2. Nicknamed "Newt" by her sister.
3. Knows every word to the *Harry Potter and the Chamber of Secrets* movie.

Dr. Marcia Farrell

1. Has a cat named Cleopatra.
2. Plays World of Warcraft during her office hours.
3. Assembled her own spinning wheel.

Nicole Kutos



1. Recently declared criminology as her third major.
2. Is an amateur florist.
3. Owns more copies of *Ulysses* than any other book.

Jason Klus



1. Can recite episodes of *The Golden Girls* from memory.
2. Has matching cheeseburger tattoos with his best friend.
3. Composed a piece of music called "The Cat Polka."

Photos courtesy of the subjects.