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278 ◆ *Editor's Epilogue* ◆

Robinson Centennial: 1969 marks the hundredth anniversary of EAR's birth in a tiny Maine riverside hamlet. In observance of this occasion, all four issues of *Colby Library Quarterly* will be devoted to evaluations of his work as one of the uppermost American poets of this century, and to a definitive listing of *association items* in the extensive collection of his books and papers in the Edwin Arlington Robinson Memorial Room in Colby College Library.

Who's Who: Archibald MacLeish, America's foremost poetic dramatist, is an honorary alumnus of Colby College, 1938.

Richard Crowder, professor of English at Purdue, has published a score of essays on EAR in such places as *Modern Language Notes*, *New England Quarterly*, *Explicator*, *South Atlantic Quarterly*, *College English* and *Chicago Review*. His books include biographies of James Whitcomb Riley, Michael Wigglesworth, and Carl Sandburg, the last translated into Burmese. He has twice been Fulbright Lecturer in France, and has spoken on EAR at the Library of Congress.

J. Vail Foy garnered all three of his degrees at Cornell, where his interest in EAR germinated. After an extended stay at the University of Idaho as associate professor of English, he has recently assumed the duties of Editor, Committee on the Alaska Earthquake, National Academy of Sciences, with office at Stanford University.

Nicholas Ayo, a Roman Catholic priest, earned his S.T.L. at the Gregorian University in Rome, and his Ph.D. at Duke University, where he wrote a dissertation on EAR. He is currently assistant professor of English at the University of Portland and is writing a book of essays on theology and literature.

Donn Byrne, who provides the sketch drawn from his reading of "Mr. Flood's Party" (page 265), is a graduate in art of Colby College, pursuing his *métier* at Oberlin this year. Essentially sculpture-minded, he found "the isolation of a poignant instant very difficult to depict." Notwithstanding his doubt, he captures with no little skill the sense of skull beneath the skin in EAR's poetic vision.