Robert Lee Frost (1874-1963) was born in San Francisco, California. His father William Frost, a journalist and an ardent Democrat, died when Frost was about eleven years old. His Scottish mother, the former Isabelle Moody, resumed her career as a schoolteacher to support her family. The family lived in Lawrence, Massachusetts, with Frost's paternal grandfather, William Prescott Frost, who gave his grandson a good schooling. In 1892 Frost graduated from a high school and attended Dartmouth College for a few months. Over the next ten years he held a number of jobs. Frost worked among others in a textile mill and taught Latin at his mother's school in Methuen, Massachusetts.

In 1894 the New York Independent published Frost's poem 'My Butterfly' and he had five poems privately printed. Frost worked as a teacher and continued to write and publish his poems in magazines. In 1895 he married a former schoolmate, Elinor White; they had six children. From 1897 to 1899 Frost studied at Harvard, but left without receiving a degree. He moved to Derry, New Hampshire, working there as a cobbler, farmer, and teacher at Pinkerton Academy and at the state normal school in Plymouth. When he sent his poems to The Atlantic Monthly they were returned with this note: "We regret that The Atlantic has no place for your vigorous verse."

In 1912 Frost sold his farm and took his wife and four young children to England. There he published his first collection of poems, A BOY'S WILL, at the age of 39. It was followed by NORTH BOSTON (1914), which gained international reputation. The collection contains some of Frost's best-known poems: 'Mending Wall,' 'The Death of the Hired Man,' 'Home Burial,' 'A Servant to Servants,' 'After Apple-Picking,' and 'The Wood-Pile.' The poems, written with blank verse or looser free verse of dialogue, were drawn from his own life, recurrent losses, everyday tasks, and his loneliness. While in England Frost was deeply influenced by such English poets as Rupert Brooke. After returning to the US in 1915 with his family, Frost bought a farm near Franconia, New Hampshire.
Hampshire. When the editor of The Atlantic Monthly asked for poems, he gave the very ones that had previously been rejected. Frost taught later at Amherst College (1916-38) and Michigan universities. In 1916 he was made a member of the National Institute of Arts and Letters. On the same year appeared his third collection of verse, MOUNTAIN INTERVAL, which contained such poems as 'The Road Not Taken,' 'The Oven Bird,' 'Birches,' and 'The Hill Wife.' Frost's poems show deep appreciation of natural world and sensibility about the human aspirations. His images - woods, stars, houses, brooks, - are usually taken from everyday life. With his down-to-earth approach to his subjects, readers found it is easy to follow the poet into deeper truths, without being burdened with pedantry. Often Frost used the rhythms and vocabulary of ordinary speech or even the looser free verse of dialogue.

In 1920 Frost purchased a farm in South Shaftsbury, Vermont, near Middlebury College where he cofounded the Bread Loaf School and Conference of English. His wife died in 1938 and he lost four of his children. Two of his daughters suffered mental breakdowns, and his son Carol, a frustrated poet and farmer, committed suicide. Frost also suffered from depression and the continual self-doubt led him to cling to the desire to be awarded the Nobel Prize for literature. After the death of his wife, Frost became strongly attracted to Kay Morrison, whom he employed as his secretary and adviser. Frost also composed for her one of his finest love poems, 'A WitnessTree.'

Frost travelled in 1957 with his future biographer Lawrance Thompson to England and to Israel and Greece in 1961. He participated in the inauguration of President John Kennedy in 1961 by reciting two of his poems. When the sun and the wind prevented him from reading his new poem, 'The Preface', Frost recited his old poem, 'The Gift Outright,' from memory. Frost travelled in 1962 in the Soviet Union as a member of a goodwill group. He had a long talk with Premier Nikita Khrushchev, whom he described as "no fathead"; as smart, big and "not a coward."

Frost also reported that Khrushchev had said the United States was "too liberal to fight," it caused a considerable stir in Washington. Among the honors
and rewards Frost received were tributes from the U.S. Senate (1950), the American Academy of Poets (1953), New York University (1956), and the Huntington Hartford Foundation (1958), the Congressional Gold Medal (1962), the Edward MacDowell Medal (1962). In 1930 he was elected to the American Academy of Arts and Letters, Amherst College appointed him Saimpson Lecturer for Life (1949), and in 1958 he was made poetry consultant for the Library of Congress.

At the time of his death on January 29, 1963, Frost was considered a kind of unofficial poet laureate of the US. "I would have written of me on my stone: I had a lover's quarrel with the world," Frost once said. In his poems Frost depicted the fields and farms of his surroundings, observing the details of rural life, which hide universal meaning. His independent, elusive, half humorous view of the world produced such remarks as "I never take my side in a quarrel", or "I'm never serious except when I'm fooling." Although Frost's works were generally praised, the lack of seriousness concerning social and political problems of the 1930s annoyed some more socially orientated critics. Later biographers have created a complex and contradictory portrait of the poet.

In Lawrance Thompson's humorless, three-volume official biography (1966-1976) Frost was presented as a misanthrope, anti-intellectual, cruel, and angry man, but in Jay Parini's work (1999) he was again viewed with sympathy: "He was a loner who liked company; a poet of isolation who sought a mass audience; a rebel who sought to fit in. Although a family man to the core, he frequently felt alienated from his wife and children and withdrew into reveries. While preferring to stay at home, he traveled more than any poet of his generation to give lectures and readings, even though he remained terrified of public speaking to the end..."
APPENDICES II
THE LITERARY WORKS OF ROBERT FROST

Selected works

Poems

- After Apple-Picking
- Acquainted with the Night
- The Aim Was Song
- An Old Man's Winter Night
- The Armful
- Asking for Roses
- The Bear
- Bereft
- Birches
- The Black Cottage
- Bond and Free
- A Boundless Moment
- A Brook in the City
- But Outer Space
- Choose Something Like a Star
- A Cliff Dwelling
- The Code
- Come In
- A Considerable Speck
- The Cow in Apple-Time
- The Death of the Hired Man
- Dedication
- The Demiurge's Laugh
- Devotion
- Departmental
- Desert Places
- Design
- Directive
- A Hundred Collars
- Hannibal
- The Hill Wife
- Home Burial
- Hyla Brook
- In a Disused Graveyard
- In a Poem
- In Hardwood Groves
- In Neglect
- In White (Frost's Early Version of "Design")
- Into My Own
- A Late Walk
- Leaves Compared with Flowers
- The Line-Gang
- A Line-Storm Song
- The Lockless Door
- Love and a Question
- Lure of the West
- Meeting and Passing
- Mending Wall
- A Minor Bird
- The Mountain
- Mowing
- My Butterfly
- My November Guest
- The Need of Being Versed in Country Things
- Neither Out Far
- Quandary
- A Question
- Range-Finding
- Reluctance
- Revelation
- The Road Not Taken
- The Road That Lost its Reason
- The Rose Family
- Rose Pogonias
- The Runaway
- The Secret Sits
- The Self-Seeker
- A Servant to Servants
- The Silken Tent
- A Soldier
- The Sound of the Trees
- The Span of Life
- Spring Pools
- The Star-Splitter
- Stars
- Stopping by Woods on a Snowy Evening
- Storm Fear
- The Telephone
- They Were Welcome to Their Belief
- A Time to Talk
- To E.T.
- To Earthward
- To the Thawing Wind
A Dream Pang
Dust of Snow
The Egg and the Machine
Evening in a Sugar Orchard
The Exposed Nest
The Fear
Fire and Ice (1920)
Fireflies in the Garden
The Flower Boat
Flower-Gathering
For Once, Then Something
Fragmentary Blue
Gathering Leaves
God's Garden
The Generations of Men
Ghost House
The Gift Outright
A Girl's Garden
Going for Water
Good Hours
Good-bye, and Keep Cold
The Gum-Gatherer
Nor in Deep
Never Again
Would Bird's Song Be the Same
Not to Keep
Nothing Gold Can Stay
Now Close the Windows
October
On a Tree Fallen across the Road
On Looking up by Chance at the Constellations
Once by the Pacific (1916)
One Step Backward Taken
Out, Out- (1916)
The Oven Bird
Pan With Us
A Patch of Old Snow
The Pasture
Plowmen
A Prayer in Spring
Provide, Provide
Putting in the Seed
Tree at My Window
The Trial by Existence
The Tuft of Flowers
Two Look at Two
Two Tramps in Mud Time
The Vanishing Red
The Vantage Point
War Thoughts at Home
What Fifty Said
The Witch of Coös
The Wood-Pile

Poetry collections

- *North of Boston* (David Nutt, 1914; Holt, 1914)
- *Mending Wall*
- *The Road Not Taken*
- *Selected Poems* (Holt, 1923)

Includes poems from first three volumes and the poem *The Runaway*

- *New Hampshire* (Holt, 1923; Grant Richards, 1924)
- *Several Short Poems* (Holt, 1924)[1]
- *Selected Poems* (Holt, 1928)
- *West-Running Brook* (Holt, 1928? 1929)
- *The Lovely Shall Be Choosers* (Random House, 1929)
Collected Poems of Robert Frost (Holt, 1930; Longmans, Green, 1930)
The Lone Striker (Knopf, 1933)
Selected Poems: Third Edition (Holt, 1934)
Three Poems (Baker Library, Dartmouth College, 1935)
The Gold Hesperidee (Bibliophile Press, 1935)
From Snow to Snow (Holt, 1936)
A Further Range (Holt, 1936; Cape, 1937)
Collected Poems of Robert Frost (Holt, 1939; Longmans, Green, 1939)
A Witness Tree (Holt, 1942; Cape, 1943)
Come In, and Other Poems (1943)
Steeple Bush (Holt, 1947)
Complete Poems of Robert Frost, 1949 (Holt, 1949; Cape, 1951)
Hard Not To Be King (House of Books, 1951)
Aforesaid (Holt, 1954)
A Remembrance Collection of New Poems (Holt, 1959)
You Come Too (Holt, 1959; Bodley Head, 1964)
In the Clearing (Holt Rinehart & Winston, 1962)
The Poetry of Robert Frost (New York, 1969)
A Further Range (published as Further Range in 1926, as New Poems by Holt, 1936; Cape, 1937)
Nothing Gold Can Stay
What Fifty Said
Fire And Ice
A Drumlin Woodchuck

Plays

The Cow's in the Corn: A One Act Irish Play in Rhyme (Slide Mountain Press, 1929).
A Masque of Reason (Holt, 1945).
A Masque of Mercy (Holt, 1947).

Prose


**Published as**


**Pulitzer Prizes**

- 1924 for *New Hampshire: A Poem With Notes and Grace Notes*
- 1931 for *Collected Poems*
- 1937 for *A Further Range*
- 1943 for *A Witness Tree*