

The Robert Frost Review

Volume 31

Article 2

2022

Editor's Note

Virginia Smith
vsmith@usna.edu

Follow this and additional works at: <https://tigerprints.clemson.edu/rfr>



Part of the [English Language and Literature Commons](#)

Recommended Citation

Smith, Virginia (2022) "Editor's Note," *The Robert Frost Review*. Vol. 31, Article 2.
Available at: <https://tigerprints.clemson.edu/rfr/vol31/iss1/2>

This Note is brought to you for free and open access by TigerPrints. It has been accepted for inclusion in The Robert Frost Review by an authorized editor of TigerPrints. For more information, please contact kokeefe@clemson.edu.

EDITOR'S NOTE

Virginia Smith
United States Naval Academy

On behalf of The Robert Frost Society and our advisory board, we are proud to present Issue 31 of *The Robert Frost Review*. You will notice some new types of articles, several of which will become recurring features. The first among these is the presentation of the inaugural Lesley Lee Francis Award, which honors the poet's granddaughter and recognizes the outstanding paper published in the field of Frost scholarship each year. Also, starting this year, we will publish the poem awarded the Frost Farm Prize, a prize for metrical poetry presented at the Frost Farm Poetry Conference each year. Another first for our journal is a theater review: David Yezzi describes the Pontine Theatre's staging of *Robert Frost's New Hampshire*, which was live-streamed on Zoom last year. As Frost's work continues to move into the public domain, we can look forward to more musical, graphical art, and theatrical productions based on his poetry, and the *Review* should play an important role in the critical reception of these new works of art.

With the approach of important Frost anniversaries, including the hundredth anniversary of the publication of *New Hampshire* in 2023 and the sesquicentennial of his birth in 2024, in each issue we will start providing historical snapshots illuminating a significant year or event in Robert Frost's life. The first installment, written by first-time *Review* contributor Diane Walton, is a look at the year 1921, when Frost became a poet-in-residence at the University of Michigan, helping define the position for all those who followed. We also have a report from Jeremy Mitchell, chair of the Edward Thomas Fellowship (our "brother society," if you will) describing the newly opened Edward Thomas Study Centre in Petersfield, UK.

The critical essays in this issue focus on two collections of poetry: *Mountain Interval* and *A Witness Tree*. Timothy O'Brien presents a careful analysis of the publication history of the poems in *Mountain Interval* to refute the idea that the volume was hastily thrown together or thematically weak. And Joshua Fagan, another first-time contributor, takes a look at how Frost's struggles to reconcile the truths to be obtained through poetry with a modern scientific outlook are revealed in the poems of *A Witness Tree*.

We have a bumper crop of book reviews in this issue, beginning with Timothy O'Brien's review of *The Letters of Robert Frost, Volume 3: 1929-1936*,

2 THE ROBERT FROST REVIEW

edited by Mark Richardson, Donald Sheehy, Robert Bernard Hass, and Henry Atmore. Two books on modernism that bear directly on Frost's work are also reviewed by first-time Review contributors. Julie Phillips Brown reviews *Modernist Invention: Media Technology and American Poetry* by Edward Allen; and Matthew Kilbane reviews Ben Glaser's book *Modernism's Metronome: Meter and Twentieth-Century Poetics*. Finally, Calista McRae reviews *Warren, Jarrell, and Lowell: Collaboration in the Reshaping of American Poetry* by Joan Romano Shifflett, a work that includes an examination of Frost's influence on the three poets.

I close by thanking the named contributors who shared the fruits of their intellectual labors with us and the many unnamed reviewers and members of the production staff at Clemson University Press who brought the journal to you today. Enjoy!