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研究代表者

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交付決定額(研究期間全体)：(直接経費) 2,500,000円

研究成果の概要(和文)：2019年度以降(過去5年間)の研究業績は、2冊の書物に代表される。そのひとつは、最近刊行された『ロバート・フロスト書簡集第3巻：1929-1936年』(ハーバード大学出版局、2021年)である。この書は私が共編者を務めるフロスト書簡集全5巻の第3巻となる。もうひとつの書物は、私の単著『アタランタの翼：人種差別に関する論文集』(ニューヨーク州ロチェスター：カムデンハウス出版、2019年)である。

研究成果の学術的意義や社会的意義

The most significant research I've conducted over the last five years concerns the letters of the American poet Robert Frost (1874-1963). I am co-editor of The Letters of Robert Frost (Harvard UP). This is an unprecedented edition. Our edition will become the standard edition used by Frost scholars.

研究成果の概要(英文)：My major achievements in research since 2019 (i.e., over the last five years) are represented by two books. The most recent is The Letters of Robert Frost, Volume 3: 1929-1936 (Harvard University Press, 2021), of which I am co-editor; this is the third of a five-volume edition. The other is publication of The Wings of Atalanta: Essays Written Along the Color Line (Rochester, New York: Camden House, 2019), of which I am the sole author.

研究分野：American literature

キーワード：American poetry Robert Frost Modern poetry

1. 研究開始当初の背景

For nearly 20 years, I've been working on an edition of the letters of the American poet Robert Frost (1874-1963). The letters constitute a unique and invaluable record of one of the most astonishing of American literary lives. Frost was a writer whose lyric and narrative poetry won for him the attention of the some of the best scholars of American poetry, and whose general popularity won for him the widest readership outside the academy of any other modern American poet.

My work on the Frost letters extends the work in which I have been engaged for some 30 years. I was co-editor (with Richard Poirier) of the Library of America edition of Frost's Collected Poetry, Prose & Plays (New York, 1995), which has now become the standard edition of his work, used in classrooms and by scholars everywhere the poet is studied. In 1997, I published a study of Frost: *The Ordeal of Robert Frost: the Poet and the Poetics* (University of Illinois Press). In 2007, I published, as editor, *The Collected Prose of Robert Frost* (Harvard University Press). And in 2014, I published, as contributing editor, *Robert Frost in Context* (Cambridge University Press).

That constitutes the background of the work I have done more recently.

2. 研究の目的

As for the chief purpose of my research, I can state this clearly. Notwithstanding the importance of Frost in American literature, modern poetry, and 20th century literature more generally, the edition I am working on, and for which I obtained my grant, is the first ever of its kind. To date, Frost's letters have appeared only in highly selective editions, such as the one Lawrence Thompson produced one year after the poet's death (1964); or in editions devoted to a single facet of his life in letters, e.g., volumes of letters between Frost and single correspondents, as with *The Letters of Robert Frost to Louis Untermeyer* (1963), or *Robert Frost and Sidney Cox: Forty Years of Friendship* (1981); or, to take another case, a volume that focuses on one realm of his life *The Family Letters of Robert and Elinor Frost* (1972). All these volumes have long been out of print. The five-volume edition of *The Letters of Robert Frost* on which I am working will be the first ever to integrate all of his letters into a single, comprehensive edition, such that readers may watch his life unfold as a whole. So far, I and my co-editors have completed three volumes (there will be a total of five): *The Letters of Robert Frost, Volume 1: 1874-1920* (Harvard University Press, 2014), *The Letters of Robert Frost, Volume 2: 1920-1928* (Harvard University Press, 2016), and *The Letters of Robert Frost, Volume 3: 1928-1936* (Harvard University Press, 2021).

3. 研究の方法

For the Frost Letters Project, I'm producing diplomatic transcripts of the letters, which incorporate, accurately, and without distraction, any corrections or emendations the poet made to the letters as he composed them. The purpose is to produce a reader-friendly edition in keeping with the spirit of Frost's own practices as both poet and correspondent.

My editorial methods remain consistent with the ones outlined in the proposal I wrote for the present grant. I'll review them here. The edition provides diplomatic transcripts" of the letters, as distinct from type facsimiles of them. The textual scholar D.C. Greetham describes the latter sort of edition succinctly in his book *Textual Scholarship*: "The type facsimile attempts to reproduce the actual physical appearance of the original in a different type-setting, by observing such features as the original lineation, type-size and type-face in the reprint" (350). But in editing modern letters generally, and in editing Frost's letters more particularly, there is little warrant for presenting them in a type facsimile format. The vast majority of Frost's manuscript letters, and nearly all of his typed ones exist in a form more or less conventional to letter-writing of the period. The date and location of the letter's inditing appears in the upper right corner of the page; the salutation falls below and flush left; the body of the letter follows a conventionally paragraphed form,

with lineation determined by the size of the paper, and with text flowing from sheet to sheet, or, on pre-folded stationary, from first page to second page, and then to the back of the first page, and so on; the signature follows the whole with a customary 2 (though often whimsical) valediction. When Frost adds a postscript, he does that, too, in the usual way—i.e., below the signature, or, in some cases where the page is not large enough to accommodate it, in the margins. In other words, the disposition of the text on the pages of Frost's manuscript and typescript letters is never a significant feature of their meaning. Accordingly, I am producing not type facsimiles of the letters but diplomatic transcripts—that is to say, transcriptions of the “diploma,” or document, as Frost intended it to read, with all of his corrections fully incorporated. Such a transcript, as Greetham explains, “concentrates primarily on the textual content of the original” (350). When Frost makes a correction to the text of a letter, he typically does so simply by striking out a word and continuing, or by striking out a word or phrase and inserting a correction inter-linearly. My practice, as has been the case through the thousands of transcriptions I have already worked on, produces a text that all corrections present in the document plainly require. In other words, when Frost inserts, say, the conjunction “that” inter-linearly, I simply produce the sentence as he intended it to read without special markings (carets or arrows, etc.) he used to make it read that way. Headnotes to each letter in the five-volume edition provide such information as the reader will need in order to understand references to persons and events, except when these persons or events are truly “public” knowledge. The headnotes also indicate, with an abbreviation, whether the letter is an autograph letter signed (ALS), or a typed letter signed (TLS), and so on. When a letter has been dictated by Frost to a secretary, as was a good deal of his correspondence after 1938, this, too, is indicated.

The general aim is to produce a book that is readable consecutively: as various persons become involved in Frost's life as a writer of letters, either as the recipient or the subject of a letter, the reader will be made acquainted with them, so that at any given point in one of the volumes, if a reader has been moving through it consecutively, he or she will have in mind everything required to read the letters with satisfaction and comprehension. And I also compile, together with my co-editors, a biographical glossary at the end of each volume that enables readers quickly to identify persons addressed or mentioned in the letters whenever they have occasion to do so (if, for example, they are not reading the book consecutively, or need a quick reminder).

4. 研究成果

The results of my scholarly research during the period of my most recent grant are chiefly represented by two books and one book-in-progress. *The first book is The Letters of Robert Frost, Volume 3: 1929–1936* (Harvard University Press, 2021), of which I am co-editor; this is the third of the five-volume edition described above. The second book is *The Wings of Atalanta: Essays Written Along the Color Line* (Rochester, New York: Camden House, 2019), of which I am the sole author; the latter book features chapters on Frederick Douglass, W.E.B. Du Bois, Stephen Crane, Charles Chesnutt, Richard Wright, and Jack Kerouac, and sums up my work in the field of African-American literature (which has formed a major part of my work as a teacher). As for the book-in-progress: this is *The Letters of Robert Frost, Volume 4: 1937–1946* (under contract with Harvard University Press). As of spring 2024, together with my co-editors, I have gathered, transcribed, and annotated some 630 letters Frost wrote to his friends, family, professional associates, educators, etc. (the cast of characters is of the same type represented in volumes two and three of the edition). The majority of these letters have never before been published. I have also written rough drafts of the front-matter for the new volume (introduction, statement of editorial principles) and of the back-matter (a biographical glossary of letter recipients and a chronology). I expect that, with the cooperation of my coeditors, our typescript of the new book will be ready to go to the publisher sometime late in 2024 or early in the winter of 2025.

5. 主な発表論文等

〔雑誌論文〕 計1件（うち査読付論文 1件 / うち国際共著 0件 / うちオープンアクセス 1件）

1. 著者名 Mark Richardson	4. 巻 104
2. 論文標題 "Must Come and Bide": Anti-natalist Sentiments in Hardy's "Poems of the Past and Present"	5. 発行年 2023年
3. 雑誌名 Doshisha Studies in English	6. 最初と最後の頁 1-46
掲載論文のDOI（デジタルオブジェクト識別子） なし	査読の有無 有
オープンアクセス オープンアクセスとしている（また、その予定である）	国際共著 -

〔学会発表〕 計2件（うち招待講演 1件 / うち国際学会 2件）

1. 発表者名 Mark Richardson
2. 発表標題 "Thank you for noticing": Robert Frost and Rhyme
3. 学会等名 Convention of the American Literature Association (February 22, 2020, Washington, DC.) (招待講演) (国際学会)
4. 発表年 2020年

1. 発表者名 Mark Richardson
2. 発表標題 "Why don't [critics] talk about that?": How to Score in Poetry (or, Frost as a Practical Critic).
3. 学会等名 Annual convention of the Modern Language Association (国際学会)
4. 発表年 2019年

〔図書〕 計4件

1. 著者名 Mark Richardson, co-editor.	4. 発行年 2021年
2. 出版社 Harvard University Press	5. 総ページ数 848
3. 書名 The Letters of Robert Frost, Volume 3: 1929 to 1936	

1. 著者名 Mark Richardson	4. 発行年 2019年
2. 出版社 Camden House	5. 総ページ数 340
3. 書名 The Wings of Atalanta: Essays Written along the Color Line	

1. 著者名 Mark Richardson	4. 発行年 2019年
2. 出版社 Camden House	5. 総ページ数 340
3. 書名 The Wings of Atalanta: Essays Written along the Color Line	

1. 著者名 Mark Richardson	4. 発行年 2017年
2. 出版社 The Varieties of Robert Frost's Religious Experience	5. 総ページ数 18
3. 書名 Understanding William James, ed. by David Evans	

〔産業財産権〕

〔その他〕

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6. 研究組織

氏名 (ローマ字氏名) (研究者番号)	所属研究機関・部局・職 (機関番号)	備考
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7. 科研費を使用して開催した国際研究集会

〔国際研究集会〕 計0件

8. 本研究に関連して実施した国際共同研究の実施状況

共同研究相手国	相手方研究機関
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