Conclusion

Frost was always reluctant to explicate his own poems. Judith Oster finds in this refusal of the poet an inherent duality:

on the one hand, it is a holding back, a keeping back of a meaning to oneself; on the other it is a way of challenging the reader to do his own construction, implicitly inviting the reader to fill the gaps in meaning. (8)

The reader is thus left to himself to “construct” a meaning of his own in Frost’s poems, but according to the poet, the reader cannot claim the exclusive authority of that meaning; the meaning ultimately belongs to the poet. Frost categorically stated that “The Poet is entitled to anything the reader can find in his poem” (qtd. in Cook, “The Critic and Robert Frost.” 27). (Admittedly, this statement of Frost sounds a little bizarre in the light of recent critical readings). The essay, “Pre-requisites,” in which Frost analyses Emerson’s Poem “Brahma,” and which the poet used as a preface to his 1954 volume “Aforesaid,” offers a challenge to his readers. It is indeed a challenge to evaluate his own poems in a way as he analysed and understood Emerson’s poem. The way adopted by Frost provides the readers with a key to appraise his poems in a new perspective – most probably, in a Buddhist perspective. The various dimensions of meaning thus unfolded through a Buddhist reading of
Frost’s poems belong entirely to the poet, primarily because he himself is the enunciator of this new critical approach.

Focusing on the tragic vision of Frost, the Buddhist appraisal of the poet establishes, more than anything else, that he is a highly complex poet concerned with universal suffering of man. The new approach modifies the old popular impression that Frost is a witty cracker-barrel philosopher, and strengthens Lionel Trilling’s view expressed by him in his famous speech on the poet’s eighty-fifth birthday that he is a tragic poet. What endears Frost mostly to students of Buddhism is perhaps his concept of human suffering which bears much resemblance to the Buddhist doctrine of “Dukkha.”

Frost’s status as a tragic poet is often challenged by critics like Isadore Traschen. Denying Frost the status of a tragic poet, Traschen maintains that the poet lacks true tragic sense. Tragic view, according to the critic, “requires a belief in or a coherent vision of the design of life, traditional as with Eliot or private as with Yeats or Kafka.” He adds:

The tragic sense requires a person highly developed in spirit and who, broken by the imminent failure of his sense of things, is moved to probe and question – apocalyptically or humorously, but always passionately, not with the mild, wry even tempered humor of Frost. (179)
Traschen's statement reveals that Frost's tragic vision differs from the western scholastic concept of tragedy. Robert M. Rechnitz admits that Frost maintains a tragic vision of the universe, but at the same time he points out that it is "resistant to concise definition, since it exists as an attitude than as a concept" (133). All this indicate the inability of the western critics to fathom the depths of Frost's tragic vision. Where the western critics failed, the Buddhists can succeed. Being basically a philosophy of suffering, Buddhism can easily decipher the subtleties of the complex tragic feelings of a poet whose "convictions have not grown from what he has thought as what he has felt" (Boynton 67).

As a philosophy Buddhism emerged from the Master's personal experience of the dark realities of life, starting from his chance encounter, when he was young, with the so called four "signs." After his enlightenment, the Buddha preached his "Four Noble Truths," which in fact are centred around the doctrine of "Dukkha." The Buddhist concept of "Dukkha" includes all kinds of suffering and violence, both mental and physical. Apart from recognising the universality and the cyclic nature of suffering and violence, Buddhism traces the root of suffering and discovers that it is caused by desires which inhabit man's ego. The extinction of ego and its desires is, therefore, the way to salvation. Buddhist philosophy thus begins with pessimism, growing out of the recognition of life's impermanence and suffering, and ends with optimism, showing the path to liberation.
A student of Frost, who is acquainted with the Buddhist philosophy, can trace a similar development of thought in the poet’s life and works. Suffering, transience of life, dangers of human desire, man’s egotism and most important of all his salvation through self-realisation – these Buddhist themes can be found, of course with some modifications, in the major poems of Frost. And more than that, a close scrutiny of these poems would reveal an inter-relation between these themes, or to be more exact, a progression of thought from the theme of suffering to the theme of self-realisation passing through the other themes of impermanence, desire and egotism.

Frost’s philosophy, like Buddhism, springs from his realisation, born out of his personal experiences, that life is a tragedy. As Reginald L. Cook points out, Frost’s “scaring personal awareness of the tragic ‘tears in things’ enabled him to evoke a searching vision of the simple but profound truths in human experience” (30). Lawrance Thompson’s account of the poet’s heart-breaking experiences corroborates Cook’s statement. However, Frost’s tragic vision is not confined to his personal experiences alone; like the Buddha he also successfully transcended his personal experiences and probed deep into “the larger problems of place in the cosmos, the enigma of human existence itself (Brown 9).

Frost’s concern with suffering, both personal and impersonal, is the focal point of his poem “Acquainted with Night.” “The saddest city
lane” in the poem which reverberates with the “interrupted” cry of despair and grief in the dreadful night presents a miniature world of suffering. Like young Siddhartha, the speaker in the poem learns about human sufferings from the street. The awareness of the universality of suffering puts an end to the speaker’s personal despair, and it marks an important turning point in the poem. The poem begins and ends with the line, “I have been one acquainted with night,” and it seems to suggest the cyclic nature of suffering. The idea that suffering is universal and endless is repeated in “The Lesson for Today.” Here the poet mocks at some modern “sages” who mourns that the present age is “dark,” “uncertain,” and “out of joint.” As a man who believes strongly that “All ages of the world are bad,” Frost states in the poem categorically that “The ground work of all faith is woe.” The poet recognises the fact that “Earth’s a hard place to save the soul,” and that this universal phenomenon is “not confined to anyone time, place or human kind.” In short, “All ages shine / With equal darkness.” To recognise and accept the suffering with a ripened wisdom is perhaps the only way left for man. “The lesson for today,” says the poet, “is how to be unhappy yet polite.” What happens to those who refuse to recognise and accept the reality of suffering is depicted in “Home Burial.” Unable to reconcile to the death of her child, Amy, the young wife in the poem, concludes that “the world is evil,” and refuses to accept it. In contrast with Amy, her husband recognises that in spite of the bitterness of the death of the child, “life
must go on,” and disapproves the violent outburst of his wife. Frost seems to be with the husband, because he believes in a philosophy of acceptance and endurance as expressed in the poem, “Acceptance.” Reconciling themselves to the sunset as a natural “change to darkness in the sky,” the birds in the poem brood that “now let the night be too dark for me to see / Into the future,” and that “Let what will be, be.” Central to “The Death of the Hired Man,” and “An Old Man’s winter Night” is the theme of old age, disease and death – the culmination of human suffering. The miserable sight of Silas who is sick and old, and who comes to his master’s home to die is highly moving. The attitudes of Mary and her husband towards Silas represent the two different attitudes of men towards old age, disease and death – the first one of love and compassion, and the other of indifference and aversion. The spiritual crisis of an old and lonely man is portrayed in “An old Man’s Winter Night.” The suffering of the old man does not destroy him; on the other hand, it leads him to some sort of a self-realisation. “A light he was to no one but himself,” says the poet. “The Trial by Existence” is a poem about “the heroic souls” in heaven who prefer a life of suffering on the earth – “the trial by existence, the obscurations upon earth” – to a life in the “wide fields of asphodel forever.” The Heroic souls make this curious choice, because, according to the poet, they “discerned” “some good” in it. The “some good” seems to be to crush the ego with the pain and suffering of worldly existence. The suffering of man is thus treated
in the poem as an effective means for Spiritual transformation. The central theme of Frost's "poems of terror" (Trilling) — for instance, "Design," "Vanishing Red," "Vindictives," "Draft Horse," "The Code," and "The Witch of the Coos"— is the omnipresence of violence and suffering. The poem "Design" presents a gruesome picture of a dimpled spider on a white heal-all, "holding up a moth like a white piece of rigid satin cloth." The snow-drop spider, the white flower and the white moth with dead wings constitute a pattern of brutality and destruction. Both the spider and the moth — the killer and the killed — are, according to the poet, "assorted characters of death and blight," and together they form "a design of darkness to appall." This miniature world of death and destruction baffles the poet, and he wonders whether it is a common design of the universe. The idea that violence is an inevitable part of existence recurs in the poem "The Flood." Here the poet says that "Blood has been harder to dam back than water," and that when we think we have it impounded safe, "It breaks away in some new kind of slaughter." It is not any devil, but the power of blood itself that releases blood. The poem concludes thus: "Oh, blood will be out. It cannot be contained."

"Once by the Pacific" is yet another poem which portrays the violence of our time. The storm here — a symbol of violence and destruction — threatens to consume the world within no time. The poet says, "It looked as if a night of dark intent / Was coming, and not only a night, an age." It seems that in these "poems of terror," Frost's chief concern is with
inner violence and not with the outward one which is an integral part of our existence.

While in the poems discussed above Frost deals with the omnipresence of suffering and violence, in some other poems like “Nothing Gold Can Stay,” “Out, Out –,” “Provide, Provide,” “Oven Bird,” and “The Need of Being Versed in Country Things” the poet depicts the impermanence of life. Impermanence of life is in a way related to suffering: one who falls a victim to the illusion that life is permanent is bound to suffer. Thus the two doctrines of the Buddha, namely the doctrine of “dukkha” and that of “anicca” (change), are complementary to each other. Critics like Philip L. Gerber, Donald J. Greiner and Elizabeth have pointed out that mutability is a recurring theme in Frost. “My Butterfly,” Frost’s first published poem itself is about decay and death. The glorious days of the butterfly when it “tossed, tangled, whirled and whirled above” are soon over, and god snatched it “with ungentle grasp.” The butterfly is dead, and the poet “found it with the withered leaves / under the eves.” In “Pond of the Milkweed” too which can be called a companion poem of “Butterfly” the poet presents a melancholic scene of decay and ruin, and he mourns: “Where have those flowers and butterflies gone.” He learns with regret that “...waste was of the essence of the scheme.” The milkweed in the poem thus brings to the poet’s very door “the theme of wanton waste in peace and war.” The poem “November” is replete with images of change and decay.
“We saw leaves go to glory,” says the poet, “Then almost migratory / Go part way down the lane, / And then to end the story / Get beaten down and pasted / In one wild day of rain.” The air reverberates with the voice of decay and death. “We heard ‘T is over roaring.’ “A year of leaves was wasted.” Without being aware of this reality of change, “We make a boast of storing, of saving and keeping.” Images of change are abundant in Frost’s nature poems which mainly describe two seasons - autumn and winter. The seasonal poems emphasise the inevitable and ceaseless movement toward death. Frost’s nature poems portray the cyclic change in nature, and they make the readers aware of their own state of flux. Says the poet in “In Hardwood Groves”: “Before the leaves can mount again / To fill the trees with another shade, / They must go down past things coming up / They must go down into the dark decayed.” In “The Woodpile,” another nature poem, Frost links all humanity to the slow smokeless burning of decay.” The poem provides a scene of destruction with its cord of maple abandoned to the process of decay of nature. No other single poem of Frost expresses the mutability and transience of life so poignantly as “Nothing Gold Can Stay.” The title itself conveys the theme: all things change, and all are impermanent. It is not that gold “does” not stay; it is that it “cannot” stay. In addition to implying that nothing can endure, “stay” implies that nothing can remain as it was. Stasis and perfection have no place in our human, mortal world. Process is inevitable, not only to the world as a whole, but to every
individual being. The central idea of the poem "Out, Out —," is once again the mortality of life and its tragedy. The title of the poem taken from the famous soliloquy of Macbeth itself indicates the theme of life's transitoriness. The boy in the poem worked on a saw machine which "made dust and dropped stove-length sticks of wood." One gets the impression that as the saw machine dust and pieces of wood, life disintegrates and ends in dust. The saw here acts as an agent of destruction, and the poor boy becomes a victim of it. The boy and his colleagues seem to reconcile to the irreversible law of change and decay in life. The futility and absurdity of man's attempt to earn wealth and reputation in a world of change and decay is the idea expressed in "Provide, Provide." The poem is about Abishag who was once a famous actress — "the picture pride of Hollywood." All the wealth and beauty of Abishag have already declined, and she has grown old and ugly. Now she earns her living by washing, and sweeping the floor of the rich. The fall of Abishag from the peak of glory to the vale of tears shows the transience of worldly life: hers is the common fate of mankind. How should man face the natural law of change in life — in the words of Frost, "What to make of a diminished thing?" — is the question that the poem "Oven Bird" raises, and tries to answer. The oven bird contemplates the ruin that is summer. Now the other birds ceased to sing, and most of the flowers disappeared. There is not much left that is attractive, and the oven bird knows it. Being a realist, he can take
whatever life gives him; he sees exactly what is happening and makes
the proper adjustment. In short, the oven bird knows “What to make of
a diminished thing?” The same problem “What to make of a diminished
thing?” is again dealt with in “The Need of Being Versed in Country
things.” The poem is about a house that is burned down. Only the
chimney and barn escaped burning. They too are now deserted, and
they look like the victim of decay. The birds seem to have taken for
granted this reality of destruction. They fly in and out of the broken
windows of the barn, and produce a sound of murmur like a human
sigh. “Yet for them there is really nothing sad,” because they know that
every thing now destroyed will regenerate. The poet concludes that one
has to be versed in country things to learn this eternal law of change.
He says: ‘One has to be versed in country things / Not to believe the
Phoebes wept.” The poem “Directive” also begins with the discovery of
“... a house that is no more a house / Upon a farm that is no more a
farm / And in a town that is no more a town.” The poem is in the form
of a journey from the present into the past in search of the future. Here
the past is “a time made simple by a loss / Of detail, burned, dissolved,
and broken off.” In his metaphysical journey what the traveller
experiences is the truth that all the human patterns – house, farm and
township – are broken down. The image of the crumbling graveyard
reinforces the theme of death and decay in the poem. No other image is
as effective as the image of river to convey the theme of change and
continuity of life through birth, growth and death. In the dramatic monologue, “The West Running Brook” the most dominant image is the stream. The stream here is “The stream of everything that runs away.” It is existence itself. As the wife in the poem says, “It flows between us, over us, and with us.” In short, the stream is “time, strength, tone, life, and love,” and furthermore, “The universal cataract of death that spends to nothingness.”

One who studies Frost’s poems dealing with terror and suffering gets the impression that man’s suffering, is caused by his inordinate desires. Frost suggests this idea in “To Earthward”: “I craved sweets, but those / Seemed strong when I was young; / The petal of the rose / It was that stung.” The idea is elaborated in “After Apple-picking” which is primarily a poem about man’s insatiable craving and its consequences. Apple, the traditional Biblical symbol of desire, dominates the poem. Central to the poem is the message that however one tries to gratify one’s desires, those desires remain unfulfilled. Says the apple-picker: “And there’s a barrel that I did n’t fill / Beside it, and there may be two or three / Apples I did n’t pick upon some bow.” Lost himself completely in the endless strife to satisfy his greed, man soon grows sick and old, and gets disgusted with the wild goose chase for desire-gratification. The apple-picker admits his defeat: “But I am done with apple-picking now.” In “Stopping by Woods on a Snowy Evening” seems to realise the dangers involved in human desires, and expresses his wish to escape
from them. The woods in the poem, which are “lovely” as well as “dark, and deep,” can be taken to mean the complex desires of man which are alluring outwardly, but inwardly dangerous. The indecision of the speaker, as to whether he should stay in the woods or leave it, is caused by the conflicting desires in his mind. The traveller in the poem “The Road Not Taken” experiences the same inner conflict when he has to make a choice between the two roads. The two roads here seems to represent the duplicity of human desires which every man encounters during the journey called life. In “Fire and Ice” the central idea is that the extremity of human passions – whether it is the passion of love or the passion of hatred, here symbolically referred to as fire and ice – is destructive. The poet heard some people saying that the world will end in fire; he also heard some others saying that it will end in ice. The poet approves both of these contentions; that is, both fire and ice – love and hate – are equally capable of bringing about destruction. To explain a little further, though love and hate are two antithetical human passions, the extremity of these passions is dangerous.

How to express one’s self and how to defend self appear to be two inseparable themes in Frost. So reading Frost is an inevitable encounter with egoism and its offshoots – violence and hatred. In a number of his poems the major theme is man’s egoism and its manifold evils. “The Code,” for instance, depicts the egoism of a hired man. While unloading hay, the hired man is just asked by his boss to “Let her come,” and the
man, injured in his dignity, dumps the whole load on the boss. There is more startling instance in “The Vanishing Red.” A miller who does not like an Indian’s tone of voice, proceeds to drown the Indian. Meserve in “Snow” is yet another example of a Frost character afflicted by egotism. He decides to go into a dangerous midnight snowstorm when the Coles offered him shelter for the night. He apparently makes this decision as an assertion of his self because he knows that Cole in particular has a contemptuous attitude towards his religious views. Pride is the reason why Estella in “The House keeper” finally leaves John, with whom she has lived, along with her mother, as a common law-wife for fifteen years. It is also pride which causes the Broken one in “The Self-seeker” to refuse to enter a court fight for his legitimate rights. In “The Lone-striker” the worker, locked out of mill for arriving late, leaves his job ostensibly to go for a stroll in the woods, but actually to put an end to this kind of an affront to his self-importance. Further, many other poems of Frost focusing on man as an individual represent this human egotism in a number of ways. “Acquainted with Night” shows the speaker walking alone and lonely, cut off from other human beings and from the universe as a whole. The speaker is almost self-centred and detached. He does not seem to be impelled by pride, but he certainly denies any contact with other human beings. In “An Old Man’s Winter Night” also the old man refuses to have any contact with other human beings for some reasons of his own. The most terrible and tragic illustration of the
morbid excess of egotism can be found in “Home Burial.” Though the basis of the poem is the death of the first born child, the whole poem seems to revolve around the conflict of egos of Amy and her husband. The wife reacts so vehemently to the husband’s digging of the grave that she asks, “Who is that man? I don’t know you.” Then the husband does not “know” her either. The main barrier between the wife and her husband is, in fact, built by their impervious egos. In “Death of the Hired Man” the conflict between Mr. Warren and Silas is indeed the conflict of two egos. Silas’ egotism is repeatedly stressed in the poem. Mary pleads with her husband to let Silas live with self-respect, because she knows that to Silas his ego is everything. We learn that it is his pride that does not permit Silas to seek the help of his brother who is a senior bank officer. Further, pride prevents him from appearing before Mr. Warren, and also from seeking apology for deserting him during the harvest season. Mr. Warren is also a man of impregnable egotism, and it is evident from his rude remarks about Silas in the beginning of the poem, and also from his obstinate refusal to take Silas back to his service. The clash of egos of these two persons produces the conflict in the poem. All these Frost characters have one thing in common: they erect barriers with their egos between themselves and their fellow beings. Frost’s concern with barriers between man and man is the subject of his poem, “Mending Wall.” Here the wall which separates the estates of the poet-narrator and his neighbour stands for the human barrier, erected
by man's egoism. The poem makes clear that wall is against the law of
nature, and that it is unnecessary for all practical purposes. Still there
are orthodox people like the neighbour who upholds the dictum that
"Good fences make good neighbours." This ego-centric neighbour can be
compared to the protagonist in "The Most of It" who "kept the universe"
and refused to communicate with his fellow men. In the world of make-
believe what the protagonist hears is the echo of his own voice. The man
cries out for "counter-love, original response," but "nothing came of what
he cried," except a "great buck." The buck is, in fact, the product of the
man's mind; it is the image of his own ego. A different manifestation of
man's egoism appears in "The Bear" where man is represented as caged
in the universe, alone and almost completely absorbed in himself. While
the buck in "The Most of It" arouses fear, the buck evokes laughter.
Perhaps Frost implies that egotism is both dreadful and ridiculous.
Paul in "Paul's Wife," another ego-centric character of Frost, is a
ridiculous person. What makes him ridiculous is his desire for exclusive
possession of his wife. Paul is a "terrible possessor." "Owning a wife
with him meant owning her / She was n't anybody else's business."

Most of the admirers of Frost would like to remember him not as a
poet who wrote about man's sufferings and his ego-centric desires, but
as a poet of insight and self-realisation. In fact, Frost's philosophy
reaches its peak in his poems of self-realisation; all other poems dealing
with suffering, impermanence of life, desires and egotism serve as a
ladder to reach this final destination. To Frost poetry is a self discovery and discovery of self, and his short poem seems to justify it. The poem directs our attention to the moral and spiritual consciousness of the poet. The poet declares his intention to go out to clean the pasture spring. He will stop for a moment to rake the leaves away, and to wait the water clear. The raking of the leaves is a precondition for seeing the water clear. It implies that spiritual awakening should be preceded by a moral cleansing of the mind. The poet’s discovery of the spring of “water clear” can be seen as the discovery of his self, the purest of the pure being. “Going for Water” is also a poem about spiritual journey in search of self. The brook here is sought as a sacred object of quest. The discovery of the brook in the poem is similar to the discovery of the spring of “water clear” in “The Pasture.” In these two poems the physical journey parallels to the spiritual journey to the realm of self where freedom and psychic wholeness are regained. “For, Once, Then Something” is a poem which gazes downward to the mysterious self. The well here becomes a mirror into which the beholder looks to gain a visionary insight of his own self. The momentary glimpse of something white in the depths of the well is perhaps the reflection of the beholder’s own self. Man’s relentless pursuit for the absolute Truth and his failure due to his limitations of knowledge are depicted in “neither Out Far Nor in Deep.” The people standing on the sea shore and looking at sea all day can neither see far enough nor have they penetration enough to see
far into the deep. But this does not prevent them from continuing their eternal watch: "They cannot look out far / They cannot look out in deep / But when was that ever a bar / To any watch they keep?" Thus in his quest for the absolute Truth, man is not daunted by his limitations of knowledge. In "Into My Own" the poet declares his intention to steal away into the vastness of woods to seek his self in the solitude. He is so strong in his resolve that he does not like his friends to hinder him. If his friends meet him in his forest recluse, they will not find him changed from his old faith; on the other hand, they will find him more convinced of his mission to go into his own to discover and strengthen his self. For one who makes an investigation into theme of self-revelation in Frost, the poem "All Revelation" has a special significance. Though the idea of revelation occurs in a number of poems, it is only in two poems – "Revelation," and "All Revelation" – that Frost uses it prominently in the titles. Of these two poems, "All Revelation" is Frost's vigorous answer to the larger question of what self-revelation is, and how it can be attained. According to the poet, intelligence causes confusion and bewilderment, and so it cannot lead to self-knowledge. It is not scientific knowledge, but a steady and relentless mental pursuit that can unfold the mystery hidden in the remotest corners of the mind. Here Frost expresses his view that real knowledge is not intellectual; it comes from within the mind, and it can be attained through one's mental thrust; in short, "All revelation has been ours."
From the analysis already made it becomes evident that some of the major themes in Frost are (a) omnipresence of suffering (b) impermanence of life (c) inordinate desires of man (d) destructive nature of egoism and (e) man’s relentless search for his self. It also becomes evident that these themes are related to each other, and that there is a clear evolution of thought from one theme to the other. To make it a little more clear, Frost’s philosophy, which is in fact a blending of these various themes, grows out of his recognition of universal suffering, and passing through the stages of his subsequent awareness of life’s impermanence and the devastating nature of human desires and egoism, it reaches finally its peak in self-realisation. Needless to say, this development of thought coincides with the development of thought in Buddhist philosophy.

It has to be admitted that the progression of thought that we have found in Frost cannot be traced in his poems chronologically. It seems that Frost himself was against a chronological analysis of his poems. “I’ve only written one book, really,” said he, and added, “It has come out in sections, but it is really only one book” (qtd. in John Mason Potter 115). It is, therefore, possible that Frost’s poems can be classified and edited, setting aside their chronological order, on the basis of the themes of suffering, impermanence of life, desire, egotism and self-realisation. Such an edition, which can be appropriately be called a Buddhist edition.
of Frost’s poems, would help those who like to undertake this kind of an investigation in more detail and depth.

One difficulty that the reader faces in the Buddhist analysis of Frost’s poems is the absence of a clear Buddhist aesthetic canon. Buddhism was always a source of inspiration to artists and writers. M. Anesaki points out that Buddhism offered three sources of artistic inspiration. The first is the conception of life implied in Buddha’s personality and proclaimed by his teachings. The second is a consequence of the first and consists in the pious memory of the Master cherished among his followers. The third, another corollary of the first, is the practice of dedication based on the ideal of universal communion (6). B. Sangharakshita maintains that Buddhism is most intimately related to fine arts like painting, music and poetry by reason of their greater emotional appeal than the sciences like mathematics and chemistry (391). However, an aesthetic based on Buddhism did not develop fully for reasons still unknown. It is indeed a challenge to the literary and art critics that they evolve a Buddhist aesthetics with which works of art and literature of all kinds – not necessarily the works with direct Buddhist influence – can be understood and appreciated.

As it is already made clear, the present work does not aim at pushing Frost to the Buddhist camp. Nevertheless, when one finishes the reading of Frost in the Buddhist light of wisdom, one recalls what
Bhikkhu Silacara says in “Lotus Blossoms”: “The man who obeys the behests of morality, to whatever form of faith he belongs, is on the Path, whether he himself is aware of it or not. To that extent he may be called a Buddhist (qtd. Humphreys, Buddhism).

Frost once said to the students of his Bread Loaf School as follows:

I noticed Einstein saying the other day just before he died, to a friend of his – very interesting talk – he said that it was very hard to tell anybody about why he thought of anything .... He says somebody else could after you are dead probably tell better why you thought anything (qtd. in Cook, A Living Voice 89).