
Teaching the Works of

EUDORA WELTY

Twenty-First-Century Approaches



Edited by Mae Miller Claxton and Julia Eichelberger

Teaching the Works of

EUDORA WELTY

Twenty-First-Century Approaches

Edited by Mae Miller Claxton and Julia Eichelberger

University Press of Mississippi / Jackson

CONTENTS

xi	Acknowledgments
xiii	Introduction —Mae Miller Claxton and Julia Eichelberger
<hr/>	
I. Invitations to Welty’s “Mountain of Meaning”	
<hr/>	
3	Some Notes on Teaching Welty —Suzanne Marrs
13	Introductions to Welty —Carolyn J. Brown and Lee Anne Bryan
17	Teaching the Art of Welty’s Letters —Julia Eichelberger
24	How She Wrote and How We Read: Teaching the Pleasure and Play of Welty’s Modernist Techniques —Harriet Pollack
32	Teaching Welty’s Narrative Strategies in <i>Delta Wedding</i> —Sarah Gilbreath Ford
<hr/>	
II. New Perspectives on Welty and the US South	
<hr/>	
41	Teaching Welty’s <i>A Curtain of Green</i> in an American Studies Freshman Seminar —Susan V. Donaldson

48	Matters of Life and Death: Teaching Welty in a Course on Death, Dying, and Funerals in Southern Literature —David A. Davis
55	Indigenizing Welty —Mae Miller Claxton
62	Taking <i>The Wide Net</i> to the Waters of <i>La Frontera</i> along Eudora Welty's Natchez Trace —Dolores Flores-Silva
<hr/>	
III. "Lifting the Veil": Teaching Welty and African American Identity	
<hr/>	
71	Teaching "A Curtain" in the Thick of Things: Welty and Race in Diverse Classrooms —Christin Marie Taylor
78	The Matter of Black Lives in American Literature: Welty's Nonfiction and Photography —Ebony Lumumba
84	"Powerhouse" and the Challenge of African American Representation: Teaching Eudora Welty and Race in an American Literature Survey —Jacob Agner
90	"We Must Have Your History, You Know": African/Soul Survivals, Swallowed Lye, and the Medicine-Journey of "A Worn Path" —Keith Cartwright
<hr/>	
IV. "Learning to See": Bodies in Welty's Texts	
<hr/>	
101	Picturing Difference and Disability in Our Classrooms —Keri Watson
109	Queering Welty's Male Bodies in the Undergraduate Classroom —Gary Richards

- 115 Loch of the Rape: Welty Stories and Sexual Violence
—**Michael Kreyling**

- 122 Welty's Place in the Undergraduate Theory Classroom
—**Annette Trefzer**

V. Worldly Welty: International and Transcultural Contexts

- 133 Teaching Welty and/in Modernism
—**David McWhirter**

- 141 Post Southern and International: Teaching Welty's Cosmopolitanism
in "Going to Naples"
—**Stephen M. Fuller**

- 147 Umbrellas and Bottles: Teaching Welty's Mythology in the Hong
Kong Classroom
—**Stuart Christie**

- 158 Transcontinental Welty: Teaching Welty with South African Writers
Nadine Gordimer and Sindiwe Magona
—**Pearl Amelia McHaney**

VI. Teaching Welty in Our Writing Classrooms

- 167 Finding the Freshman Voice: Using *One Writer's Beginnings* in the
Classroom
—**Virginia Ottley Craighill**

- 172 "He Going to Last": Why Phoenix Jackson's Grandson Still Matters
Dawn Gilchrist

- 177 How I Teach "Livvie" in Welty's Home County
—**Alec Valentine**

- 181 "Something Beautiful, Something Frightening": Using Welty's
Stories to Teach Critical Thinking in Undergraduate Writing
Courses
—**Laura Sloan Patterson**

- 188 “A Worn Path” in the Creative Writing Classroom: Writing,
Attention, and the Ecological Thought
—Amy Weldon
-

**VII. Casting Wider Nets: New Interdisciplinary Contexts
for Teaching Welty**

- 195 Teaching Welty in Dialogue with Other Artists in a Social Justice
Course
—Adrienne Akins Warfield
- 202 Using “A Worn Path” to Explore Contemporary Health Disparities
in a Service-Learning Course
—Casey Kayser
- 208 Folk and Fairy Tales, Opera, and YouTube: Teaching Welty’s Fiction
in a Folklore and American Literature Course
—Kevin Eyster
- 215 Teaching Welty to Future Teachers: *The Wide Net*, *The Golden
Apples*, and Inquiry-Based Learning
—Rebecca L. Harrison
- 224 Finding Hope: Listening to Welty’s Words in “Lily Daw and the
Three Ladies”
—Sharon Deykin Baris
- 231 Resources for Teachers and Students
- 241 About the Contributors
- 249 Index

Teaching the Art of Welty's Letters

—Julia Eichelberger, College of Charleston

Anyone who teaches or conducts research on Welty's works should become acquainted with her remarkable correspondence. Whether studied on their own or as aids for interpreting other Welty texts, these letters are impressive linguistic and literary achievements that deserve a place in our classrooms. In addition to providing biographical and historical information about an acclaimed author, they also capture Welty's private voice in intimate conversation with friends who cherished her wit, compassion, and creativity.

Some letters display Welty's sharp-edged humor, as in one where she complains about another writer at Yaddo:

Thank God I am not in the same house with her again. I won't be glad when she is dead, particularly, but I don't stop in my tracks and send up thanks ever that she is alive. I know you wouldn't like her if you only knew her! (she said eagerly). [...] Just to think of her here at my kitchen table makes me furious and I will start banging pots and pans in a minute. (*Tell* 29)

Whether satirical or sincere, Welty's letters document a supremely attentive mind observing impressions as they enter it. She often imagined her correspondent sharing the moment with her:

There is a blue sky, small silver clouds. A thrush is singing by himself. I must go now. When I got your letter I played the Mozart and some of the other things to think how they would sound in Sicily with maybe ocean sounds behind them. Don't forget how the Mozart symphony is, ever. I must go. It is so good to hear from you and it changes everything sometimes when things have happened in

the world that make a fresh mystery of how you are. Please take care of yourself.
(*Tell* 101)

In particularly memorable letters, new meanings coalesce as the letter concludes:

Every evening between 8 and 9 you can watch the Calypso daylily opening—it is a night daylily—palest pure yellow, long slender curved petals, the color of the new moon. To see it actually open, the petals letting go, is wonderful, and its night fragrance comes to you all at once like a breath. What makes it open at night—what does it open to? in the same progression as others close, moment by moment. Tell about night flowers. Love, Eudora. (*Tell* 63)

Welty did not revise or revisit these letters; her insights seem to have appeared on the page as she wrote. Deploying powers of observation that matched her stylistic gifts, whenever Welty the correspondent records what she is doing, thinking, or feeling, she captures transitory moments and creates a powerful connection with a faraway reader.

Now that so much correspondence is available for study, Welty's letters can enhance our teaching in numerous ways.¹ First, instructors can encourage students' exploration by directing them to four volumes of letters that have now been published. A brief description of each book can steer students toward eras and subjects that interest them. Michael Kreyling's *Author and Agent* quotes extensively from Welty's thirty-year correspondence with her friend and literary agent Diarmuid Russell. Suzanne Marrs's collection *What There Is to Say We Have Said: The Correspondence of Eudora Welty and William Maxwell* presents almost all extant correspondence between Welty and her *New Yorker* editor Maxwell and his wife, Emily. My project, *Tell about Night Flowers: Eudora Welty's Gardening Letters, 1940–1949*, includes Welty's letters to Russell and John Robinson (Welty's 1940s love interest). *Meanwhile There Are Letters: The Correspondence of Eudora Welty and Ross Macdonald*, coedited by Marrs, contains 1970–1982 correspondence between Welty and another man she loved, the mystery writer Ross Macdonald (Kenneth Millar).² Students will be interested to know that recent collections include photographs and examples of Welty's handwritten or typed letters.³ We can also remind students that a book's index will help them find references to a particular story or topic, and that three of these volumes include helpful endnotes that can bring letters to life by identifying the people and events mentioned in them.⁴

For more focused classroom learning, instructors may present particular letters for study. For an upper-level course with three weeks allotted to Welty's works, I had students explore selected letters as a homework assignment. Groups of students were assigned letters relevant to the day's reading.⁵ I scanned these letters and their editorial annotations (unfortunately positioned at the end of the volume), then posted the scans inside my institution's learning management system. Students completed a worksheet responding to four prompts: describe important information found in these letters; discuss possible connections between letters and fiction we are studying; identify memorable, interesting, or disturbing parts of these letters; offer advice for reading and enjoying these letters and Welty's fiction. Students made photocopies or took photos of their worksheets before submitting them at the beginning of class, so both student and teacher could refer to them during discussion. This low-stakes assignment was equivalent to a quiz grade; students were free to submit carefully argued paragraphs or informal notes. I used a similar exercise in an American Literature survey course in which the only Welty text was "Petrified Man."⁶ In survey courses, reading these letters could be an optional extra credit activity. Welty could also be one of several authors from different eras whose letters are available for study throughout the semester. For teachers who prefer not to assign more homework, a mini-lesson using letters can facilitate richer discussion of a work of fiction. After presenting a letter or two in class, instructors can invite students to identify Welty's shifts in tone or subject, and then to speculate on what makes each letter enjoyable or meaningful.

More ambitious learning opportunities exist for advanced students; teachers could ask them to comment on or supplement the annotations provided by the letters' editors, or have students use letters to document Welty's political views, her favorite artists, her social class, or some aspect of daily life in Jackson, where many letters were written. With hundreds of letters available for research in the Eudora Welty Collection in the Mississippi Department of Archives and History, instructors can travel there with student researchers, an enjoyable experience I have found genuinely useful to my own work. Unlike writing literary criticism, where it can be more difficult to collaborate with students, archival research and textual editing can be significantly advanced by carefully trained graduate or undergraduate students. My students have proved quite helpful in researching factual information for footnotes and conducting the multiple rounds of proofreading necessary to eliminate errors in transcription. Students accompanying me to the archive have helped me locate letters and transcribed photocopies after we return. Some institutions,

like mine, may offer undergraduate research grants for such travel, covering students' expenses and honoring them with a competitive award. Students enjoy the chance to work in an archive, to tour Welty's house and hometown, and to contribute to a future publication.⁷

For all my students, reading these letters has proved an enjoyable way to get to know Welty. They become intrigued by her relationships with her correspondents and by her interest in politics, art, and the unspoken rules of Jackson society. Letters help students become more accustomed to encountering whimsy and poignance, sincerity and mockery, within a few sentences. Students find that some letters' rapid twists and turns that are confusing at first are pleasing by the end of the letter, as in the Easter 1942 letter that, in three paragraphs, goes from Welty's plans for a seed box to a description of zoot suits worn in Jackson on Easter to an evocative dream about an iris (*Tell* 56–57). Whereas students are reluctant to admit being confused or put off by a story their teacher clearly considers important, one that (they assume) should be admired from a respectful distance, they are usually willing to explore the meandering in a Welty letter.⁸ Once students have noticed and even been puzzled by gaps in a letter, they may be better prepared for the poetic shifts and gaps within Welty's fiction.

Students' homework suggests that the letters deepen their engagement with Welty's work. Several students have praised Welty's lyrical accounts of nature and gardening. "She can make something as simple as smelling a flower a spiritual experience," one student wrote. Aspiring fiction writers were intrigued by Welty's comments on her work in progress.⁹ Another student "laughed aloud" over Welty's snide remarks about Carson McCullers, delighted that a revered American author could write letters that were as entertaining as "gossip about your own town . . . They are meant to be enjoyed not to be intimidating." One student wrote that, after reading Welty's epistolary skewering of some of her acquaintances, he'd decided the tone of "Petrified Man" and "Lily Daw and the Three Ladies" was more humorous than moralizing. He wrote of being equally intrigued by a 1941 letter describing "the emotions of a wanderer" and the "journey through or towards something" that Welty hoped her stories would express. These letters, he said, helped him stop searching for a Welty story's "meaning"; he could relax and enjoy it as an exploratory experience, with no definite message or denouement.

Welty's letters, rewarding in their own right, can equip instructors and students to take greater pleasure in her stories and novels. Compared with her published fiction, Welty's private letters are more accessible and less intimidating—briefer, more straightforward accounts of daily life and the people and ideas she found funny, admirable, or infuriating. These accounts are like her fictional texts in that they do not always advance in a clear direction,

but linger within an individual's subjectivity. While updating her correspondent on her recent activities—reminiscing, complaining, gossiping, meditating, free-associating, and delighting in the transaction between reader and writer—Welty performs the same complicated sensibility that informs her fiction. As one of my students wrote, when asked for advice on how to read and enjoy the letters, “I’m not sure how to tell people to enjoy them because I enjoy them inherently—but I guess I’d say just to feel, remember to feel the language she uses and watch how she takes some little moment—some tiny scene in nature—and transforms it into this vast far-reaching idea, and you’re not really sure how she does it, but it’s wonderful.”

I understand why readers are initially puzzled by some of Welty's narratives, wondering what their “message” may be. As the narrator of “A Curtain of Green” puts it, “Just to what end Mrs Larkin worked so strenuously in her garden, her neighbors could not see” (*Stories* 131). Welty does not explain why the rain at the end of that story is described as “the sound of the end of waiting” for Mrs. Larkin (134) or why, after she collapses and the rain strikes her face, “her lips began to part” (134). Similarly, in Welty's “Powerhouse,” the “marvelous, frightening” artist (158) never tells the crowd at the World Café what has happened between himself and his wife: “Truth is something worse, I ain't said what, yet” is all he discloses (168). No resolution has appeared at the end of “The Winds,” either. The storm has passed, leaving Josie with only a fragment of a letter, addressed to someone else, asking, “when are you coming for me? . . . When?” (267).

If Welty's texts—her fiction and her letters—do not solve a riddle, reach a clear destination, or attain a denouement, what *are* they doing? Both kinds of texts allow readers to experience something intensely, as Welty herself experienced her world. An encounter with mystery, a re-creation of someone else's wonder and awe, may be, for Welty, the most important “message” of any letter or any story. The letter-writing artist is a little like Powerhouse, “giving all [he's] got, for an audience of one” (160). Thanks to these letters, readers now have new ways “to enter into the mind, heart and skin of a human being who is not myself.” According to Welty, this is no small achievement: “It is the act of a writer's imagination that I set most high” (829).

Notes

1. In addition to Kreyling's groundbreaking monograph *Author and Agent*, three volumes dedicated to Welty's correspondence appeared between 2011 and 2015. Additional letters are quoted in Suzanne Marrs's *One Writer's Imagination*, her 2005 biography, Fuller's *Welty and Surrealism*, and McHaney's *A Tyrannous Eye*. Welty's forty-year correspondence with Frank Lyell, a friend from Jackson who became an English professor, is mostly unpublished, but

ABOUT THE CONTRIBUTORS

Jacob Agner is a PhD candidate at the University of Mississippi. His dissertation will focus on the early fiction and film of “rural noir.” He won the 2012 Ruth Vande Kieft Prize for the best essay on Eudora Welty by a beginning scholar, and he has also published an essay on Cormac McCarthy. His teaching interests include southern literature and the crime tradition in American fiction and film.

Sharon Deykin Baris, senior lecturer in the Department of English and American Literature, Bar Ilan University, has published articles on Hawthorne, James, George Eliot, Stevens, Welty, and others, in journals including *Southern Literary Journal*, *Prospects*, *MLS*, *Common Knowledge*, *Henry James Review*, *Wallace Stevens Journal*, and in two collections of essays on Welty. Her topics have included the theory of American detective fiction; the influence of the book of Daniel in America; and Stanley Cavell on Emerson.

Carolyn J. Brown has written three biographies of Mississippi women, including *A Daring Life: A Biography of Eudora Welty*, winner of the Mississippi Library Association’s Award for Nonfiction. She has published essays and book reviews about Eudora Welty in *Notes on Mississippi Writers*, the *Eudora Welty Review*, *Persuasions: The Jane Austen Journal*, the *Journal of Mississippi History*, and *Study the South*.

Lee Anne Bryan is the former education and outreach specialist of the Eudora Welty House, where she developed educational materials for teaching Welty and led educational tours. She continues to partner with the Eudora Welty Foundation and serves as the executive director of Alumni and Parent Relations at Millsaps College.

Keith Cartwright is professor of English at the University of North Florida and the author of *Reading Africa into American Literature* (2002) and *Sacral Grooves, Limbo Gateways* (2013). He has taught Welty to students at Universidad de las Americas Puebla (Mexico), College of the Bahamas, Roanoke College, and Selma University, as well as in Jacksonville classrooms.

Stuart Christie is head and professor of the Department of English Language and Literature at Hong Kong Baptist University. He is the author of *Worlding Forster: The Passage from Pastoral* (2005), *Plural Sovereignties and Contemporary Indigenous Literature* (2009), and the coeditor, along with Zhang Yuejun, of *Modern American Poetry and the Chinese Encounter* (2012). He has also published numerous journal articles in venues such as *Modern Fiction Studies*, *College Literature*, *PMLA*, *Foreign Literature Studies* (外國文學研究), and the *American Indian Quarterly*. He recently guest edited a special volume of *Literature Compass* entitled “Twenty-First-Century Chinoiserie” (2015).

Virginia Ottley Craighill is a teaching professor at the University of the South in Sewanee, Tennessee, and has been director of Writing-Across-the-Curriculum. She teaches courses on the works of Tennessee Williams, modern American poetry, American literary journalism, and American women’s literature, as well as teaching in Sewanee’s first-year program, Finding Your Place, and English 101. She earned her PhD in English with an emphasis in creative writing at the University of Georgia and writes poetry and creative nonfiction.

Mae Miller Claxton is associate professor of English at Western Carolina University, where she teaches classes in southern, Appalachian, and Native American literature. She is the editor of *Conversations with Dorothy Allison* (2012) and coeditor, with Rain Newcomb, of *Conversations with Ron Rash* (2016). She has published essays in the *Southern Literary Journal*, *Mississippi Quarterly*, *South Atlantic Review*, *Southern Quarterly*, and the *Eudora Welty Review*, among others. She served as president of the Eudora Welty Society from 2010 to 2012.

David A. Davis is associate professor of English and associate director of southern studies at Mercer University. He studies southern literature and culture and teaches courses in American literature and southern studies. He has published dozens of essays on southern literature, and he edited a reprint of Victor Daly’s novel *Not Only War: A Story of Two Great Conflicts* and a reprint of John L. Spivak’s novel *Hard Times on a Southern Chain Gang*. He

coedited *Writing in the Kitchen: Essays on Southern Literature and Foodways* with Tara Powell.

Susan V. Donaldson is National Endowment for the Humanities Professor of English and American Studies at the College of William and Mary. Eudora Welty's fiction is a regular fixture in most of the classes she teaches, from literature surveys to graduate seminars. Donaldson is the author of *Competing Voices: The American Novel, 1865–1914*, which won a Choice “Outstanding Academic Book” award, and some sixty essays and book chapters. She is coeditor of *Haunted Bodies: Gender and Southern Texts* and editor and coeditor of several special issues of the *Faulkner Journal* and *Mississippi Quarterly*.

Julia Eichelberger is Marybelle Higgins Howe Professor of Southern Literature at the College of Charleston and a past president of Eudora Welty Society. She is the author of *Prophets of Recognition: Ideology and the Individual in Novels by Ellison, Morrison, Bellow, and Welty* and the editor of *Tell about Night Flowers: Eudora Welty's Gardening Letters, 1940–1949*. She received the Phoenix Award for Welty scholarship in 2016. She has published essays in *Mississippi Quarterly*, *Southern Literary Journal*, and the *Eudora Welty Review*, among others, and in *Eudora Welty, Whiteness, and Race*, edited by Harriet Pollack.

Kevin Eyster is professor of English and chair of the Department of Language, Literature, Communication, and Writing at Madonna University in Livonia, Michigan. His appointment as an NEH Distinguished Teaching Professor in the Humanities led to the development of a course in folklore and American literature. He has published essays on a number of American writers, including Eudora Welty, William Faulkner, Nella Larsen, August Wilson, Colson Whitehead, and Gurney Norman.

Dolores Flores-Silva, associate professor at Roanoke College, is the coauthor of *The Cross and the Sword in the Works of Rosario Ferré and Mayra Montero* (2009). She teaches Welty as a bridge to crossings further south in her Latin American literature and Chicano Studies courses. She is currently working on a manuscript, “Cornbread, Quimbombo y Barbacoa: Mexico and the Gulf Shores of Our Souths,” that addresses Welty's Natchez Trace fiction.

Sarah Gilbreath Ford is professor of American literature at Baylor University where she teaches early American literature, southern literature, and African American literature. She is author of *Tracing Southern Storytelling in Black*

and *White* as well as numerous articles on Eudora Welty in journals such as *Mississippi Quarterly* and *Studies in the Novel*. She served as president of the Eudora Welty Society from 2014 to 2016.

Stephen M. Fuller is associate professor of English at Middle Georgia State University. He has taught Welty's fiction at MGSU and at the University of Southern Mississippi. His book *Eudora Welty and Surrealism* (2013) won the Eudora Welty Prize in 2013.

Dawn Gilchrist has taught at Swain County High School for nineteen years. She earned a BA from Western Carolina University, an MA from Columbia University, and an MFA from Warren Wilson College. She has published short stories, poems, and columns in various venues. In 2011 Gilchrist received the first Norman Mailer Writing Award for High School Teachers.

Rebecca L. Harrison, associate professor of English at the University of West Georgia, teaches courses on southern women writers, American literature, and discipline-specific theory and pedagogy courses for English education majors. A women's literature specialist, Harrison has published on writers such as Eudora Welty and Beatrice Witte Ravenel; her most recent book, *Inhabiting La Patria* (2013), is a critical collection on Julia Alvarez. Harrison, the 2015 Robert Reynolds Awardee for Excellence in Teaching, has forthcoming essays on Welty and Joan of Arc, STEAM English pedagogies, and two forthcoming books on inquiry-based learning.

Casey Kayser is a clinical assistant professor of English at the University of Arkansas, where she teaches courses in literature and medical humanities. Her work has been published in *Midwestern Folklore*, and she has essays forthcoming in *Mississippi Quarterly*, *Pedagogy*, and the *Journal of Medical Humanities*. She is the coeditor of *Carson McCullers in the Twenty-First Century* and is currently working on a book on gender, race, and regional identity in the works of southern women playwrights.

Michael Kreyling is Gertrude Conaway Vanderbilt Professor Emeritus at Vanderbilt. He is the author of *Eudora Welty's Achievement of Order* (1980), *Author and Agent: Eudora Welty and Diarmuid Russell* (1991), and many other publications. He is coeditor, with the novelist Richard Ford, of the 1998 Library of America editions of Welty's works.

Ebony Lumumba is currently an assistant professor of English at Tougaloo College where she teaches courses in global and American literature. She specializes in postcolonial literatures of the global south and narratives of African mothering and foodways in her research and instruction. In 2013, Ebony was awarded the Eudora Welty Research Fellowship. Much of her scholarship cues in on Welty's incorporation of black life and culture within her fiction, nonfiction, and photography.

Suzanne Marrs is professor emerita of English at Millsaps College and the author of *Eudora Welty, A Biography* (2005), *One Writer's Imagination: The Fiction of Eudora Welty* (2002), and numerous articles about Welty's fiction. She is the editor of *What There Is to Say We Have Said: The Correspondence of Eudora Welty and William Maxwell* (2011), the coeditor, with Harriet Pollack, of *Eudora Welty and Politics: Did the Writer Crusade?* (2001), and the coeditor, with Tom Nolan, of *Meanwhile There Are Letters: The Correspondence of Eudora Welty and Ross Macdonald* (2015). Her book *The Welty Collection* (1988) is a bibliography of the Welty manuscripts, correspondence, and photographs at the Mississippi Department of Archives and History.

Pearl Amelia McHaney is the Kenneth M. England Professor of Southern Literature at Georgia State University in Atlanta where she also directs the Center for Collaborative and International Arts (CENCIA). In 2014, her book-length study *A Tyrannous Eye: Eudora Welty's Nonfiction and Photography* was published, and she received the Phoenix Award for outstanding achievement in Welty Studies from the Eudora Welty Society. She is the editor of *Eudora Welty as Photographer*, winner of the Eudora Welty Prize; *Occasions: Selected Writings by Eudora Welty*; *Eudora Welty: Contemporary Reviews*; *A Writer's Eye: Collected Reviews by Eudora Welty*; and the *Eudora Welty Review*, an annual peer-reviewed journal.

David McWhirter is professor of English at Texas A&M University, where he teaches classes in modernist literature and culture, early cinema, and US southern studies. He is the author of *Desire and Love in Henry James* (1989) and editor of *Henry James's New York Edition: The Construction of Authorship* (1995) and *Henry James in Context* (2010). McWhirter's essays on Henry James, Eudora Welty, Virginia Woolf, and other writers and topics have appeared in *Modern Fiction Studies*, *Mississippi Quarterly*, *ELH*, *ELN*, the *Henry James Review*, and numerous edited collections. He served as 2012–2013 president of the Eudora Welty Society and currently serves on the Executive Council of the Society for the Study of Southern Literature.

Laura Sloan Patterson is professor of English at Seton Hill University in Greensburg, Pennsylvania, where she teaches first-year writing, gender studies, southern literature, and American literature. She has taught Eudora Welty's works in all of these contexts and published essays about sexuality, domesticity, and death rituals in Welty's stories. She is the author of *Stirring the Pot: Domesticity and the Kitchen in the Fiction of Southern Women*.

Harriet Pollack, professor emerita at Bucknell University, is the author of *Eudora Welty's Fiction and Photography: The Body of the Other Woman* (2016), the editor of *Eudora Welty, Whiteness, and Race* (2013), and of *Having Our Way: Women Rewriting Tradition in America* (1995), and coeditor with Suzanne Marrs of *Eudora Welty and Politics: Did the Writer Crusade?* (2001) and with Christopher Metress of *Emmett Till in Literary Memory and Imagination* (2009). Pollack received the Phoenix Award for Welty scholarship in 2008.

Gary Richards is associate professor of English and chair of the Department of English, Linguistics, and Communication at the University of Mary Washington, where he specializes in southern literature, US fiction and drama, and sexuality studies. He is the author of *Lovers and Beloveds: Sexual Otherness in Southern Fiction, 1936–1961* (2005) as well as essays on Truman Capote, Howard Cruse, William Goyen, Jim Grimsley, Allan Gurganus, Beth Henley, William Faulkner, Alfred Uhry, and Tennessee Williams. His current projects include a survey of literary representations of gay New Orleans and a study of representations of the US South in the contemporary Broadway musical.

Christin Marie Taylor is assistant professor of English at Shenandoah University, where she teaches African American and American literature. Her research interests include southern studies, working-class representation, and environmental literature. She has published in the *Southern Quarterly* and has taught Eudora Welty's short fiction in a variety of literature and critical thinking courses.

Annette Trefzer is associate professor of English at the University of Mississippi. She is the author of *Disturbing Indians: The Archaeology of Southern Fiction* (2007) and the coeditor with Ann J. Abadie of four volumes of critical essays on William Faulkner including *Global Faulkner* (2009), *Faulkner's Sexualities* (2010), *Faulkner and Formalism: Returns of the Text* (2012), and *Faulkner and Mystery* (2014). She teaches classes on Eudora Welty at the graduate and undergraduate level on a regular basis, and she is currently at work on a book on Welty's photography.

Alec Valentine taught English at the community college level for thirty-one years. He began teaching in junior high schools in the first days of racial integration in Mississippi. His focus has always been on underprepared students, their use of language, and their awareness of literature. In college he was privileged to take a course in short-story writing from Eudora Welty.

Adrienne Akins Warfield is associate professor of English at Mars Hill University, where she teaches courses including Social Justice in Literature and Culture, Diversity in American Literature, Modern and Contemporary Literature, and others. She has published essays in *Southern Literary Journal*, *Mississippi Quarterly*, *Studies in American Indian Literatures*, *Southern Quarterly*, *Renascence*, *Journal of the Short Story in English*, *Eudora Welty Review*, *Critique: Studies in Contemporary Fiction*, and other venues.

Keri Watson is assistant professor of art history at the University of Central Florida. Her research and teaching interests include the history of photography, modern American art, and representations of disability. She has contributed essays to publications including *Disability and Art History*; *Eudora Welty*, *Whiteness, and Race*; and *Mosaic: A Journal for the Interdisciplinary Study of Literature*.

Amy Weldon is associate professor of English at Luther College in Decorah, Iowa. She is the author of *The Hands-On Life: How to Wake Yourself Up and Save the World* (forthcoming), and her essays, short fiction, and scholarly articles have appeared in multiple print and online journals and edited collections.