

Contents

| | |
|---|-----|
| Editor's Note | vii |
| Introduction | 1 |
| <i>Harold Bloom</i> | |
| <i>A Curtain of Green</i> | 11 |
| <i>Katherine Anne Porter</i> | |
| Love and Separateness in Eudora Welty | 19 |
| <i>Robert Penn Warren</i> | |
| <i>Delta Wedding</i> as Region and Symbol | 29 |
| <i>John Edward Hardy</i> | |
| The Mysteries of Eudora Welty | 45 |
| <i>Ruth M. Vande Kieft</i> | |
| The Art of Eudora Welty | 71 |
| <i>Joyce Carol Oates</i> | |
| The Onlooker, Smiling: An Early Reading of <i>The Optimist's Daughter</i> | 75 |
| <i>Reynolds Price</i> | |
| Three Tributes | 89 |
| <i>Malcolm Cowley</i> | |
| <i>Walker Percy</i> | |
| <i>Robert Penn Warren</i> | |
| Eudora Welty and the Southern Idiom | 93 |
| <i>Cleanth Brooks</i> | |
| Technique as Myth: The Structure of <i>The Golden Apples</i> | 109 |
| <i>Daniele Pitavy-Souques</i> | |

A Long Day's Living: The Angelic Ingenuities of *Losing Battles* 119

Seymour Gross

The Robber Bridegroom and the Pastoral Dream 135

Michael Kreyling

Eudora Welty's South Disdains Air Conditioning:

An Interview 149

Raad Cawthon

Gossip and Community in Eudora Welty 155

Patricia Meyer Spacks

Chronology 163

Contributors 167

Bibliography 169

Acknowledgments 171

Index 173

Index

- Adventures of Huckleberry Finn* (Twain), Welty and, 1
- Ammons, A. R., Welty compared to, 1
- Anne, character of, 158-59
- Ashbery, John, Welty compared to, 1
- As I Lay Dying* (Faulkner), 10
- "Asphodel": Cora in, 160, 161-62; death in, 161; Don McInnis in, 161, 162; as a failure, 27; Irene in, 160, 162; isolation in, 22; legend in, 162; Miss Sabina in, 22, 160-62; myth in, 160, 162; Phoebe in, 160, 162
- Atlantic Monthly*, 14
- "At the Landing," 41; Billy Floyd in, 25-26, 58-59; "Clytie" compared to, 25; death in, 25, 26, 57; horror in, 25, 26; isolation in, 22, 25; Jenny Lockhart in, 22, 25, 26, 57-59; "Livvie" compared to, 25; love in, 57, 58, 59; Mag in, 26; "A Memory" compared to, 25; quest for identity in, 57-58, 59; realism in, 20; symbolism in, 25, 58; "The Wide Net" compared to, 25
- Audubon, John James, character of, 51; isolation of, 2, 4, 5, 22, 23, 77; love and, 52, 114; Welty compared to, 54, 66
- Austen, Jane, Welty compared to, 120-21
- Autobiographical elements, in "A Memory," 16, 28, 45-46
- Autobiography, Welty's, 1
- Battle, character of, 40, 41
- Beck, character of, 123, 124, 128, 129
- Beechams, the, characters of, 122, 123; clan loyalties of, 104, 106, 126
- Benton, character of, 8
- Beulah, Miss, character of, 130; anguish of, 121, 124; the funeral and, 126; Julia and, 127-28, 128-29, 131
- Bishop, Elizabeth, Welty compared to, 1
- Bishop, John Peale, 138
- Blacks: in "A Curtain of Green," 47; in *Delta Wedding*, 30, 35, 40, 41-42, 72; in "The Demonstrators," 73, 74; in *Losing Battles*, 129-30; in Welty's short stories, 30
- Blake, William, 91
- Blitbedale Romance, The* (Hawthorne), 138, 147
- Bluet, character of, 40
- Bowman, R. J., character of, 55, 68-69; death of, 78; isolation of, 77
- Bride of the Innisfallen, The*, 65, 75; *The Optimist's Daughter* compared to, 87
- "Bride of the Innisfallen, The," 64-65; freedom in, 60; humor in, 64; love in, 60, 64; perception in, 64; quest for identity in, 60; separateness in, 60; symbolism in, 64; "The Wide Net" compared to, 64, 65
- Bunting, Charles T., 122
- "Burning, The," 1; Benton in, 8; death in, 8; Delilah in, 7, 8-9; the mirror in, 7-8; Miss Myra in, 6-7 7-8; Miss Theo in, 6-7, 7-8; Ophelia in, 8; Phinny in, 8, 9; symbolism in, 7; violence in, 8
- Burr, Aaron, character of, 57

- Canterbury Tales* (Chaucer), 97
 Carmichael, Nina, character of, 114
 Cash, character of, 27, 41
 Cassie, character of, 116
 Chekhov, Anton, Welty compared to, 76
 Circe, character of, 65–66
 "Circe": Circe in, 65–66; love in, 65, 66; Odysseus in, 65
 Cleo, character of, 122, 123, 130
 Clyde, character of, 60
 Clytie, character of, 55–56; isolation of, 22; Jenny Lockhart compared to, 25; Joel Mayes compared to, 57
 "Clytie," 16, 19; "At the Landing" compared to, 25; Clytie in, 22, 25, 55–56; death in, 56; horror in, 25, 26; isolation in, 22; love in, 56
Collected Stories of Eudora Welty, The, 155
 Cooper, James Fenimore, 136
 Cora, character of, 160, 161–62
Cossacks, The (Tolstoy), 76
 Crane, Hart, Welty compared to, 1, 10
 Cupid and Psyche, myth of, 63
Curtain of Green, A: mood in, 16–17, 19; setting of, 15; *The Wide Net* compared to, 19–20; writing in, 15–17
 "Curtain of Green, A": blacks in, 47; death in, 47–48; isolation in, 22, 47; Jamey in, 47; love in, 47, 48, 50; "A Memory" compared to, 47; Mrs. Larkin in, 22, 47–48, 50; myth in, 117; realism in, 47; "A Still Moment" compared to, 54; violence in, 47
 Curtis, character of, 124, 128
 Dabney, character of, 31; engagement of, 36, 38; isolation of, 34, 35; marriage of, 33, 39, 40, 41, 42
 Dale, Sam, character of, 124
 Daniel, character of, 101, 102
 Daw, Lily, character of, 15, 21–22
 Dearman, character of, 123, 126, 129–30, 132
 Death, theme of, 12, 113, 132; in "Asphodel," 161; in "At the Landing," 25, 26, 57; in "The Burning," 8; in "Clytie," 56; in "A Curtain of Green," 47–48; in "The Death of a Traveling Salesman," 55, 78; in *Delta Wedding*, 36, 37, 38, 72; in "The Demonstrators," 73, 74; in "Flowers for Marjorie," 49, 50; in *The Golden Apples*, 117; in "The Hitch-Hikers," 55; in "Livvie," 25, 26; in *Losing Battles*, 105, 123, 124, 126, 128, 129–30, 133; in "Moon Lake," 113–14, 115; in *The Optimist's Daughter*, 80–82, 83, 84, 85, 99, 117; in *The Robber Bridegroom*, 138, 139, 140, 144; in "A Still Moment," 51, 53, 54, 114; in "The Wanderers," 156, 157; in "The Wide Net," 24–25
 "Death of a Traveling Salesman, The," 14, 16, 67; death in, 55, 78; isolation in, 22, 77; love in, 55, 77; perception in, 68–69; quest for identity in, 54, 55; realism in, 67, 68–69; R. J. Bowman in, 55, 68–69, 77, 78; Sonny in, 68, 78
 Delilah, character of, 7, 8, 9
Delta Wedding, 76; Battle in, 40, 41; blacks in, 30, 35, 40, 41–42, 72; Bluet in, 40; Dabney in, 31, 33, 34, 35, 36, 38, 39, 40, 41, 42; death in, 36, 37, 38, 72; Denis in, 36, 37; Ellen in, 30, 35, 37–38, 39, 40, 41, 72; the Fairchilds in, 30–31, 32, 33–34, 36–37, 38–39, 40–41, 42, 43, 72, 77; flaws of, 30; freedom in, 60; George in, 33, 35, 36, 37, 38, 39, 41–42, 43, 61; India in, 34; irony in, 30, 31, 40; isolation in, 30–31, 32, 35, 37, 39, 43, 72, 77; Laura McRaven in, 30, 31, 32–33, 35, 38, 39, 40–41, 42, 43, 77, 88; legend in, 37–39, 42; love in, 36, 37, 60, 77; Mary Lamar Mackey in, 35; Maureen in, 36; as an atypical Southern novel, 30; paradox in, 32, 43; Partheny in, 35, 40; pastoral elements in, 31–32, 33, 35, 43; perception in, 34, 36, 39–40; quest for identity in, 60; realism in, 43; Robbie Reid in, 30–31, 33, 35, 36, 37, 38, 39; Roy in, 39, 40; separateness in, 60; Shelley in, 34–35, 38, 39, 40, 41; society in, 30–31, 32, 33–34,

- 36-37, 42-43, 72; structure of, 29, 34, 35-36, 38, 39-40; Studney in, 35, 40; subjectivity in, 30; symbolism in, 29, 30, 33, 34-35, 36, 37-38, 39, 40-41, 42; Tempe in, 72; Troy Flavin in, 30, 31, 33, 36, 38, 39, 40, 41, 42; Virgie Lee in, 36
- "Demonstrators, The", 75; blacks in, 73, 74; death in, 73, 74; O. Henry First Prize for, 72; horror in, 74; isolation in, 73; Miss Marcia Pope in, 73; symbolism in, 73; violence in, 73
- Denis, character of, 36, 37
- Dial*, 110
- Dialect, Southern: background of, 93-96, 101-2; in *Losing Battles*, 96-97; in *The Optimist's Daughter*, 96; in "The Petrified Man," 96-97, 155; in *The Ponder Heart*, 96; in "Why I Live at the P.O.," 96. See also Folk culture, Southern
- Dickinson, Emily, Welty compared to, 1
- Doc, character of, 25
- Dow, Lorenzo, character of: horror and, 52-53; isolation of, 2-4, 5, 22, 23; love and, 51, 52, 53-54, 78, 114; separateness and, 78; Welty compared to, 66
- Dreams, theme of, 16, 20; in "First Love," 27, 57; in *The Golden Apples*, 115; in "A Memory," 24, 46-47; in *The Robber Bridegroom*, 141, 144, 145, 146, 147; in "A Still Moment," 53
- Dreiser, Theodore, Welty compared to, 20
- Easter, character of, 111
- Eckhart, Miss, character of: love and, 116, 117; myth of Perseus and, 111; Virgie Rainey and, 115, 116, 117
- Eisinger, Chester, 140
- Eliot, T. S., 110; influence of, on Welty, 112; Welty compared to, 1
- Ellen, character of, 35, 40, 72; George and, 38, 39; isolation of, 30, 37; legend and, 37-38; marriage of, 41
- Elvie, character of, 128
- Emerson, Ralph Waldo, 119; Welty compared to, 120
- Erskine, Albert, influence of, on Welty, 14
- Ethel, character of, 158
- Etoyle, character of, 122
- Eva, character of, 158
- Evangeline, Lady, character of, 97
- Fairchilds, the, characters of: blacks and, 41, 72; George as the ideal of, 36; Laura McRaven and, 40-41, 42, 43, 77; Robbie Reid and, 31, 36-37; world of, 30, 32, 33-34, 36-37, 38-39
- Faulkner, William, Welty compared to, 6, 10, 30, 59, 149, 156
- Fay, Ella, character of, 132
- Fay, Wanda, character of, 85, 88; description of, 99-100; Laurel McKelva Hand and, 79, 80-81, 82, 83, 86-87
- Felix, character of, 158, 159
- Fiction, Southern: *Delta Wedding* as atypical of, 30; dialect in, 93-107; O'Connor on, 77; pastoral elements of, 31-32; Welty's as, 77, 155; Welty's views on the roots of, 150-51
- Fink, Mike, character of, 135-36, 143
- First Love* (Turgenev), 76
- "First Love": Aaron Burr in, 57; dreams in, 27, 57; isolation in, 22; Joel Mayes in, 22, 27, 57, 59; *Losing Battles* compared to, 129; love in, 57; special world of, 20
- Fischer, Ruby, character of, 60
- Fitzgerald, F. Scott, Welty compared to, 147
- Flaubert, Gustave, 74
- Flavin, Troy, character of: Billy Floyd compared to, 41; Cash compared to, 41; engagement of, 36, 38; isolation of, 30, 31; marriage of, 33, 39, 40, 41, 42
- "Flowers for Marjorie": death in, 49, 50; Howard in, 48, 49-50; irony in, 49; isolation in, 22; love in, 49; Marjorie in, 48-49

- , Billy, character of, 25-26, 58-59; Troy Flavin compared to, 41; William Wallace compared to, 26
- Folk culture, Southern: in *Losing Battles*, 100, 101, 102, 104, 105; in *The Optimist's Daughter*, 99-100; poetry and, 97-98; in *The Ponder Heart*, 100-102; vulnerability of, 105-7. *See also* Dialect, Southern
- Ford, Ford Madox, influence of, on Welty, 14
- Forster, E. M., 29
- Freedom, theme of, 1; in "The Bride of the Innisfallen," 60; in *Delta Wedding*, 60; in "The Hitch-Hikers," 55; in "The Key," 60; in "Music from Spain," 60; in "A Piece of News," 60; in *The Robber Bridegroom*, 60; in "A Still Moment," 52; in "The Wanderers," 157; in "The Whole World Knows," 60; in "The Wide Net," 60
- Frost, Robert, Welty compared to, 1
- George, character of, 33, 43, 61; blacks and, 41-42; death of, 37; Ellen and, 38, 39; as the Fairchild ideal, 36; isolation of, 35, 39
- Gloria, character of, 122-23, 124, 130, 132, 133; description of, 103; marriage of, 102-3, 104, 105, 106, 125, 126
- Goat, character of, 135, 144
- Golden Apples, The*, 76; death in, 117; dreams in, 115; horror in, 114; isolation in, 77; love in, 77, 113, 114, 117; myth in, 114, 115, 117; perception in, 114; separateness in, 114-15, 117; structure of, 109-18; Virgie Rainey in, 77, 114
- "Good Man Is Hard to Find, A" (O'Connor), 6
- Gordon, Caroline, Welty compared to, 89
- Gossett, Louise, 119
- Great Gatsby, The* (Fitzgerald), 138, 147
- Grimm, Jacob and Wilhelm, 138
- Hand, Laurel McKelva, character of, 85, 99, 100; isolation of, 83, 84; Laura McRaven compared to, 88; Wanda Fay and, 79, 80-81, 82, 83, 86-87
- Harper's Bazaar*, 7, 14, 110
- Harris, Tom, character of, 54-55, 61; isolation of, 55, 77
- Hastings, Dicey, character of, 158, 159
- Hawthorne, Nathaniel, Welty compared to, 91, 147
- Hazel, character of, 24-25, 63-64
- Heart of Darkness* (Conrad), 87
- Hemans, Felicia, 97
- Hemingway, Ernest, 119; Welty compared to, 1, 6, 10
- "Hitch-Hikers, The": death in, 55; freedom in, 55; isolation in, 22, 77; love in, 77; perception in, 16; quest for identity in 54-55; realism in, 19; Tom Harris in, 54-55, 61, 77; violence in, 55
- Homer, 106
- Horror, theme of, 71; in "At the Landing," 25, 26; in "Clytie," 25, 26; in "The Demonstrators," 74; in *The Golden Apples*, 114; in "A Memory," 24, 25, 26, 46; in *The Optimist's Daughter*, 81, 84; in "A Piece of News," 60; in "The Petrified Man," 24; in "A Still Moment," 52-53; in "The Wanderers," 157; in "Why I Live at the P.O.," 24
- Howard, character of, 48, 49-50
- "How I Write," 45, 66
- Humor, theme of, 6, 71, 76, 119-20; in "The Bride of the Innisfallen," 64; in "Keela, the Outcast Indian Maiden," 19; in *Losing Battles*, 119, 121-22, 126, 127, 132-33; in "The Petrified Man," 15, 19, 156; in *The Robber Bridegroom*, 135-36, 147
- Identity, theme of quest for: in "At the Landing," 57-58, 59; in "The Bride of the Innisfallen," 60; in "The Death of a Traveling Salesman," 54, 55; in *Delta Wedding*, 60; in "The Hitch-Hikers," 54-55; in "The Key," 60, 62; in *Losing Battles*, 103; in "Music from Spain," 60; in "A Piece of

- "Livvie," 41; "At the Landing" compared to, 25; Cash in, 27; death in, 25, 26; isolation in, 22; Livvie in, 22, 25; realism in, 27; Solomon in, 25; symbolism in, 25
- Lockhart, Jamie, character of, 138; greed of, 140, 141, 142, 143, 144; the Indians and, 139; Rosamond and, 63, 135, 136, 140, 144, 145, 147
- Lockhart, Jenny, character of, 26, 57-58, 59; Clytie compared to, 25; death and, 25, 26, 57; isolation of, 22, 25; Joel Mayes compared to, 59; Livvie compared to, 25, 26
- Longfellow, Henry Wadsworth, 97
- Losing Battles*: Beck in, 123, 124, 128, 129; the Beechams in, 104, 106, 122, 123, 126; blacks in, 129-30; Cleo in, 122, 123, 130; Curly Stovall in, 125, 127, 129, 132, 133; Curtis in, 124, 128; Dearman in, 123, 126, 129-30, 132; death in, 105, 123, 124, 126, 128, 129-30, 133; Ella Fay in, 132; Elvie in, 128; Etoyle in, 122-23; "First Love" compared to, 129; Gloria in, 103, 104, 105, 106, 122-23, 124, 125, 126, 130, 132, 133; Grandpa Vaughn in, 133; Granny Vaughn in, 102, 121, 129, 130; humor in, 119, 121-22, 126, 127, 132-33; Jack Renfro in, 101, 102-3, 104-5, 106, 122, 123, 124, 125, 126, 127, 129, 130, 132, 133; Judge Moody in, 101, 103, 105, 125, 127, 132, 133; Lady May in, 104, 121, 126, 132, 133; Lexie Renfro in, 122, 124, 127, 128, 129, 130-32, 133; love in, 105, 106, 122, 130, 131; Miss Beulah in, 121, 124, 126, 127-28, 128-29, 130, 131; Miss Julia Mortimer in, 105, 106, 122-23, 124, 125-28, 129-30, 131, 132, 133; Mrs. Moody in, 101; Nanny in, 124, 127, 129; Nathan in, 121, 123, 126, 129-30; Noah Webster in, 123-24, 129; "The Petrified Man" compared to, 96-97; quest for identity in, 103; Rachael Soujourner in, 125; Ralph Renfro in, 121, 129; realism in, 133; Sam Dale in, 124; separateness in, 104, 122; Southern dialect in, 96-97; Southern folk culture in, 100, 101, 102, 104, 105; symbolism in, 121, 123, 127, 128; Vaughn in, 129, 130; violence in, 103-4, 123; Willy Trimble in, 125, 128
- Love, Jinny, character of, 114
- Love, theme of, 50-51, 59-60, 69; in "At the Landing," 57, 58, 59; in "The Bride of the Innisfallen," 60, 64; in "Circe," 65, 66; in "Clytie," 56; in "A Curtain of Green," 47, 48, 50; in "The Death of a Traveling Salesman," 55, 77; in *Delta Wedding*, 36, 37, 60, 77; in "First Love," 56; in "Flowers for Marjorie," 49; in *The Golden Apples*, 77, 113, 114, 117; in "The Hitch-Hikers," 77; in "June Recital," 115, 116; in "The Key," 60, 61, 62; knowledge and, 5, 27, 114; in *Losing Battles*, 105, 106, 122, 130, 131; in "A Memory," 24, 46-47, 77; in "Music from Spain," 60; in *The Optimist's Daughter*, 81, 84, 85; in "A Piece of News," 60; in *The Ponder Heart*, 77; in *The Robber Bridegroom*, 60; separateness and, 5, 6, 53-54, 60, 62, 78, 114-15; in "A Still Moment," 2, 3, 4, 5, 23, 51, 52, 53-54, 77, 78, 114; in "The Wanderers," 115; in "The Whole World Knows," 60; in "Why I Live at the P.O.," 77; in "The Wide Net," 60; in "A Worn Path," 57, 59
- Mabry, Mr., character of, 156, 157
- McCullers, Carson, Welty compared to, 77
- McInnis, Don, character of, 161, 162
- McKelfa, Judge, character of, 79; death of, 80-82, 83, 99; eulogy for, 87; Laurel's mother and, 85
- Mackey, Mary Lamar, character of, 35
- MacLain, Eugene, character of, 110, 160

- MacLain, King, character of, 113,
115-16; Zeus compared to, 111
- MacLain, Randall, character of, 110
- McRaven, Laura, character of, 30,
32-33; the Fairchilds and, 40-41,
42, 43, 77; isolation of, 31, 32, 35,
38, 39, 43, 77; Laurel McKelva
Hand compared to, 88; as Welty's
stand-in, 42
- Mag, character of, 26
- Mallarmé, Stéphane, 118
- Malraux, André, 114
- Manuscript*, 14
- Marblehall, Mr., character of, 22
- Marjorie, character of, 48-49
- Marmion* (Scott), 97
- Maureen, character of, 36
- Mayes, Joel, character of, 27, 57;
Clytie compared to, 57; isolation
of, 22; Jenny Lockhart compared
to, 59
- "Memory, A," 66, 88; "At the
Landing" compared to, 25;
autobiographical elements in, 16,
28, 45-46; "A Curtain of Green"
compared to, 47; dreams in, 24,
46-47; horror in, 24, 25, 26, 46;
isolation in, 16, 77; love in, 24,
46-47, 77; realism in, 46-47; "A
Still Moment" compared to, 23;
violence in, 46; "A Wide Net"
compared to, 25
- Merrill, James, Welty compared to, 1
- Milton, John, 41
- "Miss Leonora When Last Seen"
(Taylor), 106
- Moody, Judge, character of, 105, 125,
127; Jack Renfro and, 101, 103,
132, 133
- Moody, Mrs., character of, 101
- "Moon Lake": death in, 113-14, 115;
Easter in, 111; Jinny Love in, 114;
Loch Morrison in, 111, 114; myth
in, 111, 114; Nina Carmichael in,
114
- Morgan, Albert, character of, 62-63;
isolation of, 22; 60-61, 62
- Morgan, Ellie, character of, 62-63;
isolation of, 22; 60-61, 62
- Morrison, Loch, character of, 116;
Perseus compared to, 111, 114
- Morrison, Mrs., character of, 114-15
- Mortimer, Miss Julia, character of,
106, 123, 124; Beck and, 128;
description of, 105; final letter of,
122; funeral of, 105, 126-27, 133;
last words of, 126; Lexie Renfro
and, 122, 127, 128, 131-32; Miss
Beulah and, 127-28, 128-29, 131;
Nathan's confession to, 129-30
- Mother, Laurel's, character of, 83, 86,
88; illness of, 84-85, 87
- Murrell, James, character of, 53;
isolation of, 2, 3-4, 5, 22, 23;
Mrs. Larkin compared to, 51-52;
Welty compared to, 66
- Musgrove, Clement, character of, 63;
description of, 141-42, 145-46;
Don Quixote compared to, 136,
141, 147; the Indians and, 138-39,
140-41, 143-44, 146; separateness
and, 142-43
- "Music from Spain," 114; freedom in,
60; love in, 60; quest for identity
in, 60; separateness in, 60, 114-15
- Myra, Miss, character of: death of, 8;
description of, 6-7
- Myth, 147; in "Asphodel," 160, 162; of
Cupid and Psyche, 63; in "Kin,"
158, 159; of Perseus, 110, 111-12,
114, 115, 117, 157; in "The Whole
World Knows," 160
- Nanny, character of, 124, 127, 129
- Nathan, character of, 121; confession
of, to Julia, 129-30; murder and,
123, 126, 129-30
- Nation*, *The*, 20
- New Yorker*, *The*, 75
- Novel(s): short stories versus, 14-15,
29; as a trap, 14; Welty and the
writing of, 14-15
- O'Connor, Flannery: views of, on
Southern fiction, 77; Welty
compared to, 6, 72, 77, 150
- Odysseus, character of, 65
- O. Henry First Prize, 72
- "Old Mr. Marblehall": isolation in, 22;
Mr. Marblehall in, 22; perception
in, 16
- One Writer's Beginnings*, 1

- On Short Stories*, 10
- Ophelia, character of, 8
- Optimist's Daughter, The: The Bride of the Innisfallen* compared to, 87; death in, 80–82, 83, 84, 85, 99, 117; horror in, 81, 83; isolation in, 83, 84; Judge McKelva in, 79–82, 83, 85, 87, 99; Laurel McKelva Hand in, 78–87, 88, 99, 100; Laurel's mother in, 83, 84–85, 86, 88; love in, 81, 84, 85; myth in, 117; perception in, 79; Southern dialect in, 96; Southern folk culture in, 99–100; Wanda Fay in, 79, 80–81, 82, 83, 85, 86–87, 88, 99–100; as Welty's best work, 75–76
- Paris Review*, 119, 123, 125
- Partheny, character of, 35, 40
- Pastoral elements: in *Delta Wedding*, 31–32, 33, 35, 43; in *The Robber Bridegroom*, 135, 138, 141, 147; of the Southern novel, 31–32
- Perception: in "The Bride of the Innisfallen," 64; in "The Death of a Traveling Salesman," 68–69; in *Delta Wedding*, 34, 36, 39–40; in *The Golden Apples*, 114; in "The Hitch-Hikers," 16; importance of, 34; in "The Key," 61; in "Old Mr. Marblehall," 16; in *The Optimist's Daughter*, 79; in "Powerhouse," 16
- Perseus: Loch Morrison compared to, 111; myth of, 110, 111–12, 113, 114, 115, 117, 157
- "Petrified Man, The," 91; horror in, 24; humor in, 15, 19, 156; Lady Evangeline in, 97; Leota in, 97, 98–99, 155, 156; *Losing Battles* compared to, 96–97; realism in, 16; Southern dialect in, 96–97, 155
- Phinny, character of, 8, 9
- Phoebe, character of, 160, 162
- "Piece of News, A," 14; Clyde in, 60; freedom in, 60; humor in, 60; isolation in, 22; love in, 60; quest for identity in, 60; Ruby Fischer in, 60; separateness in, 60
- Place: importance of, in *The Robber Bridegroom*, 136–37, 139–40, 147; Welty's life in a specific, 89–90, 149–50, 150–51, 153; Welty's views on the importance of, in fiction, 55, 66, 136, 150–51, 153
- Place in Fiction*, 66
- Ponder, Edna Earle, character of, 100–101
- Ponder Heart, The*: Daniel in, 101, 102; Edna Earle Ponder in, 100–101; isolation in, 77; love in, 77; Southern dialect in, 96; Southern folk culture in, 100–102
- Pope, Miss Marcia, character of, 73
- Porter, Katherine Anne: views of, on Welty, 11–17, 45; Welty compared to, 89
- Portrait of the Artist as a Young Man, A* (Joyce), 79
- "Powerhouse," 16
- Price, Reynolds, 113, 114
- Proust, Marcel, 72
- Psyche and Cupid, myth of, 63
- "Purple Hat, The," 20, 27
- Quixote, Don, Clement Musgrove compared to, 136, 141, 147
- Rainey, Fate, character of, 156, 157
- Rainey, Miss Katie, character of, 156–57, 160
- Rainey, Virgie, character of, 111, 114; isolation of, 77, 157; Miss Eckhart and, 115, 116, 117
- Ran, character of, 160
- Realism, 16, 66–67, 71; in "At the Landing," 20; in "A Curtain of Green," 47; in "The Death of a Traveling Salesman," 67, 68–69; in *Delta Wedding*, 43; in "The Hitch-Hikers," 19; in "Livvie," 27; in *Losing Battles*, 133; in "A Memory," 46–47; in "The Petrified Man," 16; in *The Robber Bridegroom*, 136–37, 139–40, 147; in "A Still Moment," 67; in "The Wide Net," 27
- Reid, Robbie, character of, 33, 35, 38, 39; the Fairchilds and, 31, 36–37; isolation of, 30–31

- Renfro, Jack, character of, 101, 122, 123, 124; Curly Stovall and, 125, 127, 132; Judge Moody and, 101, 103, 132, 133; Julia and, 129, 130; marriage of, 102-3, 104, 105, 106, 125, 126
- Renfro, Lexie, character of, 129, 133; description of, 124, 130-31; Julia and, 122, 127, 128, 131-32
- Renfro, Ralph, character of, 121, 129
- Ricardou, Jean, 117
- Rime of the Ancient Mariner, The* (Coleridge), 22, 23
- Robber Bridegroom, The*: Clement Musgrove in, 63, 136, 138-39, 140-44, 145-48; death in, 138, 139, 140, 144; dreams in, 141, 144, 145, 146, 147; freedom in, 60; ghosts in, 136, 137; Goat in, 135, 144; humor in, 135-36, 147; importance of place in, 136-37, 139-40, 147; the Indians in, 135, 136-42, 143-44, 146, 147; irony in, 135, 136, 144; Jamie Lockhart in, 63, 135, 136, 138, 139, 140, 141, 142, 143, 144, 145, 147; legend in, 137, 138, 140, 147; love in, 60, 144; Mike Fink in, 135-36, 143; myth in, 63, 147; pastoral elements in, 135, 138, 141, 147; quest for identity in, 60, 63; realism in, 136-37, 139-40, 147; Rosamond in, 63, 135, 136, 139, 140, 143, 144, 145, 147; Salome in, 135, 139, 140, 141, 143, 144-45, 147; separateness in, 60, 142-43; symbolism in, 140, 144, 145-46; violence in, 138, 139, 140, 143, 145, 147
- Roethke, Theodore, Welty compared to, 1
- Rondo, Mr., character of, 33
- Rood, John, influence of, on Welty, 14
- Rosamond, character of, 143; the Indians and, 135, 139, 140; Jamie Lockhart and, 63, 135, 136, 140, 144, 145, 147
- "Rose for Emily, A" (Faulkner), 6
- Roy, character of, 39, 40
- Sabina, Miss, character of, 22, 160-62
- Salome, character of, 135; greed of, 140, 141, 143, 144-45, 147; the Indians and, 139, 140
- Sanctuary* (Faulkner), 114
- Sartre, Jean-Paul, 113
- Saturday Review*, 14
- Scott, Sir Walter, 97
- Separateness, theme of: in "The Bride of the Innisfallen," 60; in *Delta Wedding*, 60; in *The Golden Apples*, 114-15, 117; in "June Recital," 114-15; in "The Key," 60, 62, 63; in *Losing Battles*, 104, 122; love and, 5, 6, 53-54, 60, 62, 78, 114-15; in "Music from Spain," 60, 114-15; in "A Piece of News," 60; in *The Robber Bridegroom*, 60, 142-43; in "Shower of Gold," 114-15; in "Sir Rabbit," 114-15; in "A Still Moment," 5, 53-54, 78; in "The Wanderers," 115; in "The Whole World Knows," 60, 114-15; in "The Wide Net," 60. *See also* Isolation, theme of
- Shelley, character of, 34-35, 40; blacks and, 41; legend and, 38-39
- Short stories: blacks in Welty's, 30; novels versus, 14-15, 29; Welty and the writing of, 14-15, 29
- "Shower of Gold": Eugene MacLain in, 110; King MacLain in, 111, 113, 115-16; myth, 110; Randall MacLain in, 110; separateness in 114-15
- "Sir Rabbit," 113; separateness in, 114-15
- Society: in *Delta Wedding*, 30-31, 32, 33-34, 36-37, 42-43, 72; Welty's vision of, 42-43
- Solomon, character of, 25
- "Song of the Wandering Aengus, The" (Yeats), 110
- Sonny, character of, 68, 78
- Soujourner, Rachael, character of, 125
- Sound and the Fury, The* (Faulkner), 59
- Southern Review*, 14, 122, 130
- Spenser, Edmund, 99
- Spights, Woodrow, character of, 160
- Steppe, The* (Chekhov), 76
- Stevens, Wallace, Welty compared to, 1, 10
- "Still Moment, A": "A Curtain of Green" compared to, 54; death in, 51, 53, 114; dreams in, 53; freedom in, 52; horror in, 52-53;

- "Still Moment, A" (*continued*)
 irony in, 23; isolation in, 2, 3-4, 5, 22, 23, 77; James Murrell in, 2, 3-4, 5, 22, 23, 51-52, 53, 66;
 John James Audubon in, 2, 4, 5, 22, 23, 51, 52-53, 66, 77, 114;
 Lorenzo Dow in, 2-4, 5, 22, 23, 51, 52-53, 53-54, 66, 78, 114;
 love in, 2, 3, 4, 5, 23, 51, 52, 53-54, 77, 78, 114; "A Memory" compared to, 23; realism in, 67;
 separateness in, 5, 53-54, 78; structure of, 67; Welty's views on, 1-2
- Stovall, Curly, character of, 129, 133;
 Jack Renfro and, 125, 127, 132
- Structure, 67; of *Delta Wedding*, 29, 34, 35-36, 38, 39-40; of *The Golden Apples*, 109-18; of "A Still Moment," 67
- Studney, character of, 35, 40
- Style, Welty's, 6, 66, 67; as masterpiece, 74; as too fancy, 20-21, 27
- Symbolism, 67; in "At the Landing," 25, 58; in "The Bride of the Innisfallen," 64; in "The Burning," 7; in *Delta Wedding*, 29, 30, 33, 34-35, 36, 37-38, 39, 40-41, 42; in "The Demonstrators," 73; in "June Recital," 116-17; in "The Key," 61-62; in "Livvie," 25; in *Losing Battles*, 121, 123, 127, 128; in *The Robber Bridegroom*, 140, 144, 145-46; in "The Wide Net," 25, 27
- Taylor, Peter, 106; Welty compared to, 89
- Tempe, character of, 72
Tempest, *The* (Shakespeare), 133
- Theo, Miss, character of, 6-7, 8
- Tolstoy, Leo, Welty compared to, 76
- Trilling, Diana, 20-21, 27
- Trimble, Willy, character of, 125, 128
- Turgenev, Ivan, Welty compared to, 76
- Twain, Mark, influence of, on Welty, 1, 6
- Uhry, Alfred, 136
- Ulysses (Joyce), 109, 110
- Vaughn, character of, 128, 130
- Vaughn, Grandpa, character of, 133
- Vaughn, Granny, character of, 102, 129, 130; anguish of, 121
- Violence: in "The Burning," 8; in "A Curtain of Green," 47; in "The Demonstrators," 73; in "The Hitch-Hikers," 55; in *Losing Battles*, 103-4, 123; in "A Memory," 46; in *The Robber Bridegroom*, 138, 139, 140, 143, 145, 147
- "Visit of Charity, A," 22
- Wallace, William, character of: Billy - Floyd compared to, 26; isolation of, 22; search for Hazel of, 24, 25, 63-64
- "Wanderers, The": death in, 156, 157; Fate Rainey in, 156, 157; freedom in, 157; horror in, 157; isolation in, 157; King MacLain in, 113; Miss Eckhart in, 111; Miss Katie Rainey in, 156-57; Mr. Mabry in, 156, 157; myth in, 111, 157; Virgie Rainey in, 111, 115, 157
- Warren, Robert Penn: views of, on Welty, 5, 19-28, 76-77, 90-91, 93; Welty compared to, 1, 6
- Webster, Noah, character of, 123-24, 129
- Welty, Eudora: *Adventures of Huckleberry Finn* and, 1; Ammons compared to, 1; Ashbery compared to, 1; Austen compared to, 120-21; autobiographical elements in the work of, 16, 28, 45-46; autobiography of, 1; background of, 11-14, 16, 149-51; Bishop compared to, 1; Chekhov compared to, 76; Crane compared to, 1, 10; Diana Trilling's views on, 20-21, 27; Dickinson compared to, 1; Dreiser compared to, 20; Eliot compared to, 1; Eliot's influence on, 112; Emerson compared to, 120; Erskine's influence on, 14; Faulkner compared to, 6, 10, 30, 59, 149, 156; Fitzgerald compared to, 147; Ford's influence on, 14; Frost

- compared to, 1; Gordon compared to, 89; Hawthorne compared to, 91, 147; Hemingway compared to, 1, 6, 10; James Murrell compared to, 66; John James Audubon compared to, 54, 66; Joyce compared to, 79; Joyce's influence on, 112; Kafka compared to, 71; Kierkegaard compared to, 90; life of, in a specific place, 89-90, 149-50, 150-51, 153; Lorenzo Dow compared to, 66; McCullers compared to, 77; Merrill compared to, 1; O'Connor compared to, 6, 72, 77, 150; Porter compared to, 89; Porter's views on, 11-17, 45; Roethke compared to, 1; Rood's influence on, 14; Stevens compared to, 1, 10; style of, 6, 20-21, 27, 66; Taylor compared to, 89; Tolstoy compared to, 76; Turgenev compared to, 76; Twain's influence on, 1, 6; Warren compared to, 1, 6; Warren's views on, 5, 19-28, 76-77, 90-91, 93; Whitman compared to, 1, 120; Woolf compared to, 115; the writing of novels and, 14-15; the writing of short stories and, 14-15, 29; Yeats compared to, 72; Yeats's influence on, 112
- Welty, views of: on beauty in the short story, 10; on her writing, 45, 122, 123, 125, 130, 150-54; on the importance of place in fiction, 55, 66, 136, 150-51, 153; on Lawrence, 6; on the roots of Southern fiction, 150-51; on "A Still Moment," 1-2
- "What Is 'Popular Poetry'?" (Yeats), 97-98
- "Where Is the Voice Coming From?" 75
- "Whistle, The," 22
- Whitman, Walt, Welty compared to, 1, 120
- "Whole World Knows, The," 113; Eugene MacLain in, 160; freedom in, 60; Jinny in, 160; legend in, 160, 162; love in, 60; myth in, 160; quest for identity in, 60; Ran in, 160; separateness in, 60, 114-15; Woodrow Spights in, 160
- "Why I Live at the P.O.," 15, 91; horror in, 24; irony in, 19; isolation in, 21, 77; love in, 77; Southern dialect in, 96
- Wide Net, The: A Curtain of Green* compared to, 19-20
- "Wide Net, The," 20, 91; "At the Landing" compared to, 25; "The Bride of the Innisfallen" compared to, 64, 65; death in, 24-25; Doc in, 25; freedom in, 60; Hazel in, 24-25, 63-64; isolation in, 22; "Livvie" compared to, 25; love in, 60; "A Memory" compared to, 25; quest for identity in, 60; realism in, 27; separateness in, 60; symbolism in, 25, 27; William Wallace in, 22, 24, 25, 63-64
- Wilbur, Richard, 65
- Woolf, Virginia, 29; Welty compared to, 115
- "Worn Path, A," 16; isolation in, 22; love in, 57, 59
- Yeats, William Butler, 15, 97-98, 106, 110; influence of, on Welty, 112; Welty compared to, 72
- Zeus, King MacLain compared to, 111