

ral wonders, coming up of themselves like grass. Yet regardless of where they came from, I cannot remember a time when I was not in love with them — with the books themselves, cover and binding and the paper they were printed on, with their smell and their weight and with their possession in my arms, captured and carried off to myself. Still illiterate, I was ready for them, committed to all the reading I could give them.

Neither of my parents had come from homes that could afford to buy many books, but though it must have been something of a strain on his salary, as the youngest officer in a young insurance company, my father was all the while carefully selecting and ordering away for what he and Mother thought we children should grow up with. They bought first for the future.

Besides the bookcase in the livingroom, which was always called "the library," there were the encyclopedia tables and dictionary stand under windows in our diningroom. Here to help us grow up arguing around the diningroom table were the Unabridged Webster, the Columbia Encyclopedia, Compton's Pictured Encyclopedia, the Lincoln Library of Information, and later the Book of Knowledge. And the year we moved into our new house, there was room to celebrate it with the new 1925 edition of the Britannica, which my father, his face always deliberately turned toward the future, was of course disposed to think better than any previous edition.

In "the library," inside the mission-style bookcase with its three diamond-latticed glass doors, with my father's Morris chair and the glass-shaded lamp on its table beside it, were books I could soon begin on — and I did, reading them all alike and as they came, straight down their rows, top shelf to bottom. There was the set of Stoddard's Lectures, in all its late nineteenth-century vocabulary and vignettes of peasant life and quaint beliefs and customs, with matching halftone illustrations: Vesuvius erupting, Venice by moonlight, gypsies glimpsed by their campfires. I didn't know then the clue they were to my father's longing to see the rest of the world. I read straight through his other love-from-afar: the Victrola Book of the Opera, with opera after opera in synopsis, with portraits in costume of Melba, Caruso, Galli-Curci, and Geraldine Farrar, some of whose voices we could listen to on our Red Seal records.

My mother read secondarily for information; she sank as a

EUDORA WELTY

Listening

Eudora Welty was born in 1909 in Jackson, Mississippi. A novelist and short story writer, Welty, aside from her time at college, lived all of her life in the house she grew up in, and died there in 2001. Her fiction is set in the South and concerns the life of small towns and the families in them. Many of her stories are still widely read, such as "Why I Live at the P.O.," one of her first. She is the author of a number of short story collections and novels, including Delta Wedding (1946) and The Optimist's Daughter (1972), which won a Pulitzer Prize.

"Listening" is the published version of the first of three lectures on her life as a writer that Welty gave at Harvard in 1983; it and the two later lectures were published the next year as One Writer's Beginnings (1984). As Welty says, the voice of the writer is very important to her work; as you read this essay, listen for her voice.

I learned from the age of two or three that any room in our house, at any time of day, was there to read in, or to be read to. My mother read to me. She'd read to me in the big bedroom in the mornings, when we were in her rocker together, which ticked in rhythm as we rocked, as though we had a cricket accompanying the story. She'd read to me in the diningroom on winter afternoons in front of the coal fire, with our cuckoo clock ending the story with "Cuckoo," and at night when I'd got in my own bed. I must have given her no peace. Sometimes she read to me in the kitchen while she sat churning, and the churning sobbed along with *any* story. It was my ambition to have her read to me while I churned; once she granted my wish, but she read off my story before I brought her butter. She was an expressive reader. When she was reading "Puss in Boots," for instance, it was impossible not to know that she distrusted *all* cats.

It had been startling and disappointing to me to find out that story books had been written by *people*, that books were not natu-

hedonist into novels. She read Dickens in the spirit in which she would have eloped with him. The novels of her girlhood that had stayed on in her imagination, besides those of Dickens and Scott and Robert Louis Stevenson, were *Jane Eyre*, *Trilby*, *The Woman in White*, *Green Mansions*, *King Solomon's Mines*. Marie Corelli's name would crop up but I understood she had gone out of favor with my mother, who had only kept *Ardaith* out of loyalty. In time she absorbed herself in Galsworthy, Edith Wharton, above all in Thomas Mann of the *Joseph* volumes.

St. Elmo was not in our house; I saw it often in other houses. This wildly popular Southern novel is where all the Edna Earles in our population started coming from. They're all named for the heroine, who succeeded in bringing a dissolute, sinning roué and atheist of a lover (St. Elmo) to his knees. My mother was able to forgo it. But she remembered the classic advice given to rose growers on how to water their bushes long enough: "Take a chair and *St. Elmo*."

To both my parents I owe my early acquaintance with a beloved Mark Twain. There was a full set of Mark Twain and a short set of Ring Lardner in our bookcase, and those were the volumes that in time united us all, parents and children.

Reading everything that stood before me was how I came upon a worn old book without a back that had belonged to my father as a child. It was called *Sanford and Merton*. Is there anyone left who recognizes it, I wonder? It is the famous moral tale written by Thomas Day in the 1780s, but of him no mention is made on the title page of *this* book; here it is *Sanford and Merton in Words of One Syllable* by Mary Godolphin. Here are the rich boy and the poor boy and Mr. Barlow, their teacher and interlocutor, in long discourses alternating with dramatic scenes—danger and rescue allotted to the rich and the poor respectively. It may have only words of one syllable, but one of them is "quoith." It ends with not one but two morals, both engraved on rings: "Do what you ought, come what may," and "If we would be great, we must first learn to be good."

This book was lacking its front cover, the back held on by strips of pasted paper, now turned golden, in several layers, and the pages stained, flecked, and tattered around the edges; its garish illustrations had come unattached but were preserved, laid in. I had the feeling even in my heedless childhood that this was the

only book my father as a little boy had had of his own. He had held onto it, and might have gone to sleep on its coverless face: he had lost his mother when he was seven. My father had never made any mention to his own children of the book, but he had brought it along with him from Ohio to our house and shelved it in our bookcase.

My mother had brought from West Virginia that set of Dickens; those books looked sad, too—they had been through fire and water before I was born, she told me, and there they were, lined up—as I later realized, waiting for *me*.

I was presented, from as early as I can remember, with books of my own, which appeared on my birthday and Christmas morning. Indeed, my parents could not give me books enough. They must have sacrificed to give me on my sixth or seventh birthday—it was after I became a reader for myself—the tenth volume set of *Our Wonder World*. These were beautifully made, heavy books I would lie down with on the floor in front of the diningroom hearth, and more often than the rest volume 5, *Every Child's Story Book*, was under my eyes. There were the fairy tales—Grimm, Andersen, the English, the French, "Ali Baba and the Forty Thieves"; and there was Aesop and Reynard the Fox; there were the myths and legends, Robin Hood, King Arthur, and St. George and the Dragon, even the history of Joan of Arc; a whack of *Pilgrim's Progress* and a long piece of *Gulliver*. They all carried their classic illustrations. I located myself in these pages and could go straight to the stories and pictures I loved; very often "The Yellow Dwarf" was first choice, with Walter Crane's Yellow Dwarf in full color making his terrifying appearance flanked by turkeys. Now that volume is as worn and backless and hanging apart as my father's poor *Sanford and Merton*. The precious page with Edward Lear's "Jumbles" on it has been in danger of slipping out for all these years. One measure of my love for *Our Wonder World* was that for a long time I wondered if I would go through fire and water for it as my mother had done for Charles Dickens; and the only comfort was to think I could ask my mother to do it for me.

I believe I'm the only child I know of who grew up with this treasure in the house. I used to ask others, "Did you have *Our Wonder World*?" I'd have to tell them *The Book of Knowledge* could not hold a candle to it.

I live in gratitude to my parents for initiating me—and as early as I begged for it, without keeping me waiting—into knowledge of the word, into reading and spelling, by way of the alphabet. They taught it to me at home in time for me to begin to read before starting to school. I believe the alphabet is no longer considered an essential piece of equipment for traveling through life. In my day it was the keystone to knowledge. You learned the alphabet as you learned to count to ten, as you learned "Now I lay me" and the Lord's Prayer and your father's and mother's name and address and telephone number, all in case you were lost.

My love for the alphabet, which endures, grew out of reciting it¹⁵ but, before that, out of seeing the letters on the page. In my own story books, before I could read them for myself, I fell in love with various winding, enchanted-looking initials drawn by Walter Crane at the heads of fairy tales. In "Once upon a time," an "O" had a rabbit running it as a treadmill, his feet upon flowers. When the day came, years later, for me to see the Book of Kells, all the wizardry of letter, initial, and word swept over me a thousand times over, and the illumination, the gold, seemed a part of the word's beauty and holiness that had been there from the start.

Learning stamps you with its moments. Childhood's learning is made up of moments. It isn't steady. It's a pulse.

In a children's art class, we sat in a ring on kindergarten chairs and drew three daffodils that had just been picked out of the yard; and while I was drawing, my sharpened yellow pencil and the cup of the yellow daffodil gave off whiffs just alike. That the pencil doing the drawing should give off the same smell as the flower it drew seemed part of the art lesson—as shouldn't it be? Children, like animals, use all their senses to discover the world. Then artists come along and discover it the same way, all over again. Here and there, it's the same world. Or now and then we'll hear from an artist who's never lost it.

In my sensory education I include my physical awareness of the word. Of a certain word, that is; the connection it has with what it stands for. At around age six, perhaps, I was standing by myself in our front yard waiting for supper, just at that hour in a late summer day when the sun is already below the horizon and the risen full moon in the visible sky stops being chalky and begins to take on light. There comes the moment, and I saw it

then, when the moon goes from flat to round. For the first time it met my eyes as a globe. The word "moon" came into my mouth as though fed to me out of a silver spoon. Held in my mouth the moon became a word. It had the roundness of a Concord grape. Grandpa took off his vine and gave me to suck out of its skin and swallow whole, in Ohio.

This love did not prevent me from living for years in foolish error about the moon. The new moon just appearing in the west was the rising moon to me. The new should be rising. And in early childhood the sun and moon, those opposite reigning powers, I just as easily assumed rose in east and west respectively in their opposite sides of the sky, and like partners in a reel they advanced, sun from the east, moon from the west, crossed over (when I wasn't looking) and went down on the other side. My father couldn't have known I believed that when, bending behind me and guiding my shoulder, he positioned me at our telescope in the front yard and, with careful adjustment of the focus, brought the moon close to me.

The night sky over my childhood Jackson was velvety black. I²⁰ could see the full constellations in it and call their names; when I could read, I knew their myths. Though I was always waked for eclipses, and indeed carried to the window as an infant in arms and shown Halley's Comet in my sleep, and though I'd been taught at our diningroom table about the solar system and knew the earth revolved around the sun, and our moon around us, I never found out the moon didn't come up in the west until I was a writer and Herschel Brickell, the literary critic, told me after I misplaced it in a story. He said valuable words to me about my new profession: "Always be sure you get your moon in the right part of the sky."

My mother always sang to her children. Her voice came out just a little bit in the minor key. "Wee Willie Winkie's" song was wonderfully sad when she sang the lullabies.

"Oh, but now there's a record. She could have her own record to listen to," my father would have said. For there came a Victrola record of "Bobby Shafftoe" and "Rock-a-Bye Baby," all of Mother's lullabies, which could be played to take her place. Soon I was able to play her my own lullabies all day long.

Our Victrola stood in the diningroom. I was allowed to climb

onto the seat of a diningroom chair to wind it, start the record turning, and set the needle playing. In a second I'd jumped to the floor, to spin or march around the table as the music called for—now there were all the other records I could play too. I skinned back onto the chair just in time to lift the needle at the end, stop the record and turn it over, then change the needle. That brass receptacle with a hole in the lid gave off a metallic smell like human sweat, from all the hot needles that were fed it. Winding up, dancing, being cocked to start and stop the record, was of course all in one the act of *listening*—to "Overture to *Daughter of the Regiment*," "Selections from *The Fortune Teller*," "Kiss Me Again," "Gypsy Dance from *Carmen*," "Stars and Stripes Forever," "When the Midnight Choo-Choo Leaves for Alabam," or whatever came next. Movement must be at the very heart of listening.

Ever since I was first read to, then started reading to myself, there has never been a line read that I didn't *hear*. As my eyes followed the sentence, a voice was saying it silently to me. It isn't my mother's voice, or the voice of any person I can identify, certainly not my own. It is human, but inward, and it is inwardly that I listen to it. It is to me the voice of the story or the poem itself. The cadence, whatever it is that asks you to believe, the feeling that resides in the printed word, reaches me through the reader-voice. I have supposed, but never found out, that this is the case with all readers—to read as listeners—and with all writers, to write as listeners. It may be part of the desire to write. The sound of what falls on the page begins the process of testing it for truth, for me. Whether I am right to trust so far I don't know. By now I don't know whether I could do either one, reading or writing, without the other.

My own words, when I am at work on a story, I hear too as they go, in the same voice that I hear when I read in books. When I write and the sound of it comes back to my ears, then I act to make my changes. I have always trusted this voice.

For Discussion and Writing

1. List the things Welty listens to in "Listening."
2. Welty paints a detailed picture of her childhood in Jackson, describing more than just visual images. List the senses other than sight that she uses for her descriptions and the effect of these particular details.

ng to Read and Write" (p. 100),
filled with books, but does that
education? With this question in
Welty describe the ways they

scribe the way you read. Write
ad something you have selected
graph on a piece of reading that
perhaps for this class, perhaps
tal processes for both pieces. Do
you read the two pieces in different ways? Do you, like Welty, hear a
voice in your head as you read? Do you take notes (in the margins or
in a notebook) as you read? Do you go back and check information
you realize that you missed? Why or why not?

