I am very pleased to present the special feature section of the North Carolina Literary Review’s 2024 print issue on North Carolina Disability Literature. It represents the culmination of a nearly two-years-long process, with much hard work on the part of the writers and artists featured inside, as well as the NCLR editorial team and staff. We are especially proud that the issue features the work of many artists and writers with disabilities and that it highlights disability experiences throughout.

The feature section begins with an essay by Delia Stevenson which illuminates the life of Mary Harring Wright, as told through her memoir *Blind Man’s Bluff*. Stevenson notes, Wright’s life writings are worth examining for their literary merit but are especially important for their documentation of a Black deaf Southern woman’s experiences from childhood and adolescence in the Jim Crow South to adulthood post World War II. They are also some of the few existing historical accounts of life and education at the North Carolina State School for the Blind and Deaf in the South (1999, 2019) and *Far from Home: Memories of World War II and Afterward* (2005).

First, in a fascinating essay, Taylor Hagood explores Ron Rash’s novel *Serena*’s focus on the wound and wounding, which evokes the historical practice of Mensur fencing among male elite university students in early twentieth-century Germany, in which facial flesh wounds were seen as badges of honor. Hagood argues that Rash’s use of the wound “captures and conveys the novel’s dynamics of courage, cruelty, exploitation, endurance, and vengeance within a larger poetics of ablement and disablement.” The essay is complemented by illustrations by Joan Mansfield and historical photographs from the digital collections of Hunter Library at Western Carolina University.

Finally, Donna Summerlin’s essay on Lee Smith’s novel *Guests on Earth*. Smith was inspired to write her novel by the history of Asheville’s Highland Hospital, a mental health facility perhaps best remembered for the 1948 fire which claimed the lives of Zelda Fitzgerald and eight other female patients. Summerlin explores how Smith’s novel is in dialogue with the hospital’s history and larger issues related to the mental health treatment of women. Her essay is interspersed with Catherine Edgerton’s mixed media art, including a mixed media and stained glass piece called “Giant Kaleidoscope,” which calls to mind Smith’s symbolic use of the image of a kaleidoscope throughout *Guests on Earth*. This artist, featured with another essay on Smith, in NCLR 2021, helped to create the Durham Art Asylum, “which builds creative pathways and reduces isolation among folks who struggle with mental health and addiction,” according to her website.

I would like to thank the authors I collaborated with for their hard work in drafting and revising, and for considering my feedback throughout the editing process. I learned so much from their adept research and compelling writing! I did not know much about Mensur fencing practices or the history of the Highland Hospital fire, and it was eye-opening to learn about the racial and other dynamics that shaped deaf education in the early twentieth century. I would also like to thank NCLR Editor Margaret Bauer for her guidance and express my appreciation to the NCLR editorial staff for their efforts as well. It has been an honor to serve as Guest Editor for the 2024 special feature sections and I am grateful to have had this opportunity to learn about and honor the voices and experiences of people with disabilities.