

"Everyday Use"

 ALICE WALKER ■

Edited and with an introduction by
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Introduction

Although Alice Walker's "Everyday Use" was published in 1973, in the early phase of her writing career, it is a cornerstone in her large and distinguished opus—one that consists, to date, of five novels, five volumes of poetry, two essay collections, two children's books, and two short-story collections. For it is in this story and in her classic essay "In Search of Our Mothers' Gardens" (1974) that Walker first articulates the metaphor of quilting to represent the creative legacy that African Americans* have inherited from their maternal ancestors. Walker's exploration of that metaphor is not only an abiding contribution to African American literature, as well as to American women's culture, it is also the basis of the forms she has used in her works, especially in her novels, including *The Third Life of Grange Copeland* (1970), the Pulitzer Prize-winning *The Color Purple* (1982), and her most recent, *Possessing the Secret of Joy* (1992).

During the twenty years since this story was published, critics have explored the quilt as the major metaphor in Walker's works. In *Black Women Novelists, The Development of a Tradition, 1892–1976* (1980), I called Walker's first two novels "quilts" and named the chapter on these works "Novels for Everyday Use."¹ In "Alice Walker: The Black Woman Artist as Wayward" (1981), reprinted in this volume, "Everyday Use" is pivotal to my reading of Walker. Houston Baker and Charlotte Pierce Baker critique my analysis of the quilt motif in African American culture and in "Everyday Use" in their es-

*"African American" appears with or without a hyphen according to the style used in individual articles. Similar variations are respected in the capitalization of "black."

say, "Patches: Quilts and Community in Alice Walker's 'Everyday Use'" (1985), also reprinted here.

In the 1980s, partially inspired by Walker's works, many studies, including those by cultural and feminist critics such as Elaine Showalter, explored the relationship between the quilt as metaphor and American literature and culture. In her book *Sister's Choice*, named after Walker's name for Celie's quilt in *The Color Purple*, Showalter investigates the history of the quilt in relation to American culture, ranging from nineteenth-century women's literature to the AIDS Quilt so important in contemporary culture.

African American women writing today have also responded to Walker's metaphor of the quilt as an articulation of women's culture, notably Toni Morrison in *Beloved* in her subtle use of the orange piece in the quilt that Baby Suggs looks to for color,² and Gloria Naylor in *Mama Day* in her dramatization of the construction by the "matriarch," Mama Day, of her quilt as the history of her family and community.³ In her essay, "Sister's Choice: Quilting Aesthetics in Contemporary African American Women's Fiction," included in this volume, Margot Anne Kelley traces that motif in the novels of Walker, Morrison, and Naylor.⁴ Even a popular magazine, *Newsweek*, has acknowledged the importance of the quilt in its articles on African American writers, as, for example, in Margo Jefferson's review of Toni Morrison's *Song of Solomon*.⁵

In her essay "In Search of Our Mothers' Gardens," published in 1974 before the rise of Cultural Studies, Walker celebrates the creative legacy, symbolized by the quilt that women like her mother had bestowed on her and other contemporary black women writers. In this essay, Walker searches for literary models of her own, as Virginia Woolf does in *A Room of One's Own*. Instead of analyzing the reasons why women had not created great art, as Woolf—an upper-class British white woman—does, Walker wonders whether, instead of looking for a clearly defined African American female tradition of 'art,' perhaps we should look for the female folk creativity that sustained our maternal ancestors. When she looks "low," Walker finds quilts like the one she saw in the Smithsonian Institution, composed by an "anonymous black woman" who lived in

an almost invisible past, yet who created a work of art valued for its passion and imagination. What Walker, a contemporary black woman writer, stresses in her appreciation of such examples of the creativity of nearly anonymous black Southern women like her mother is their ability to devise something beautiful and functional out of throwaways, from what the society considers to be waste. "In Search of Our Mothers' Gardens" beautifully complements Walker's short story "Everyday Use." In both pieces she uses the metaphor of the quilt to represent the pivotal role Southern black women played in the development of African American culture. The ability to transform nothing into something, central to these women's creativity, is the critical theme of "Everyday Use."

In "Everyday Use," as in "In Search of Our Mothers' Gardens," Walker alludes to the process of quilting as a basis for "high art." Walker's own literary process is, in fact, developed on that model of quilting, for she consistently stitches together short units in patterns of recurring imagery to create her novels, the first three in particular: *The Third Life of Grange Copeland* her patchwork quilt,⁶ *Meridian* her crazy quilt,⁷ and *The Color Purple* her sister quilt.

In *The Third Life of Grange Copeland*, Walker uses the novel form to explore the complexities of the relationships between poverty, racism, and gender oppression in the life of a black Southern sharecropping family, the Copelands. More generally, Walker confronts the question of how to change the destructive pattern comprising the lives of many black sharecroppers to a pattern of creativity and wholeness.⁸ In *Grange Copeland* she demonstrates the ways in which the oppression the men face sometimes results in cruelty to wives and the destruction of children. In the first part of the novel, Walker graphically lays out the bleak pattern of life for Grange, the father, who comes to hate the white man so much he has no space to love his own family. In the second part, Grange's son Brownfield repeats that same pattern of despair, resulting in his murder of Mem, his wife. But in the third part of the novel, Grange, now a grandfather, is able to change the motifs in the pattern that had made up the quilt of his life. He learns, in his third life, that the possibility of "surviving whole" resides not

in his hatred of whites but in his love for his granddaughter, Ruth, his reverence for the land, and his African American Southern heritage.

In *Meridian*, published in 1976, two years after "Everyday Use," Walker improvises more freely to create a crazy quilt, juxtaposing the histories of Southern blacks and Native Americans, and the motifs of violence throughout American history as well as in the decade of the 1960s, with the life of Meridian, an "ordinary lower middle class Southern woman." At first the quilt of change she constructs seems incoherent, but by arranging a pattern of patches for Meridian's growing up (one being the way in which girls are made to feel that their only goal is to be biological mothers) in apparently random relationship to patches evoking the collective, often violent history of the sixties (with the assassinations of President John F. Kennedy and the Reverend Martin Luther King, Jr.), Walker in fact creates a quilt of the Civil Rights Movement. As she focuses on the Movement's refusal to violate life and extends its philosophy of non-violence to include the nurturing of life, she creates a pattern that suggests a quality usually ascribed to mothers as central to all those who would be revolutionaries.

Walker employs another pattern of quilting in *The Color Purple* to embody the history and culture of women, for the entire novel is written as a series of letters, a form which feminist historians have found to be a major source of women's history. Walker's composition of a quilt of sisterhood is signalled in the novel by her choice of the name "Sister's Choice" for the quilt her central character, Celie, is stitching.

Walker's choice of these various quilting techniques for her three novels is related to the project she proposed for herself in the early 1970s. In her interview in 1973 with critic Mary Helen Washington, Walker described the three "cycles" of black women that she was about to explore in the early seventies. The first type of black woman character Walker felt was missing from pre-1970s American literature were those "who were cruelly exploited, spirits and bodies mutilated, relegated to the most narrow and confining lives, sometimes driven to madness"—a succinct description of the Copeland women in Walker's first novel as well as of many of the young

protagonists of *In Love and Trouble*. The women of Walker's second cycle are those who are not so much physically abused as they are psychically conflicted as a result of wanting to be part of mainstream American life—for example, Walker's sister in the poem "For My Sister Molly Who in the Fifties" (reprinted in this volume), or early twentieth-century writers Nella Larsen and Zora Neale Hurston, who suffered from "contrary instincts" in their need to be recognized as "real" writers in order to express themselves and their people. In Walker's third cycle are those black women who come to a new consciousness about their right to be themselves and to shape the world. The title character in Walker's second novel *Meridian* is a woman who moves in that direction, but who suffers from the restrictions imposed by the world in which she lives. Thus Meridian's need to be a part of a Movement, a struggle for change. It is Celie, Shug, and Sophia in Walker's third novel, *The Color Purple*, as well as some of the women in her second collection of stories, *You Can't Keep a Good Woman Down* (1981), who achieve the wholeness of Walker's third cycle of women. Yet, while most of the third-cycle women appear in works published after *In Love and Trouble*, there are some older women in Walker's early fiction, Washington notes, who are clearly and completely themselves.

As early as 1973, in "Everyday Use," Walker presents women of all three cycles. Maggie is the scarred sister who does not know her own worth. Her mother tells us that she walks like "a lame animal, perhaps a dog run over by some careless person rich enough to own a car." In contrast to Maggie, Dee is very much like the women of Walker's second cycle. It is true that she does not want to assimilate into white society, and that at first glance she appears to have a sense of her own selfhood. Yet it is clear from her mother's description of her growing up that she detests her family and her people's past—until it is fashionable to appreciate them. While her mother is, from time to time, fascinated by Dee's desire to win in the world, Mrs. Johnson understands Maggie's value and her love for her family, and she is critical of Dee's denigration of her past. As someone who understands herself, her right to be herself, Mrs. Johnson is one of those older women in Walker's fiction who prefigures the women of the third cycle she

would so beautifully portray in *The Color Purple*. And it is significant that in "Everyday Use" it is the older mother figure, a woman who must have learned much about her own worth from her grandma Dee, who passes on that tradition of selfhood to the scarred black women of Walker's first cycle.

"Everyday Use" is also critical to Walker's work in that it is the pivotal story in her first short-story collection, *In Love and Trouble: Stories of Black Women* (1973). As its title indicates, this book placed African American women's voices at the center of the narrative, an unusual position at that time. *The Third Life of Grange Copeland*, Walker's first book of fiction, is told primarily from the point of view of Southern black men, but the stories in Walker's next publication, *In Love and Trouble*, are narrated from the point of view of women. *In Love and Trouble* is linked to *The Third Life of Grange Copeland* because the Copeland women, Margaret and Mem, like the younger protagonists of the short stories, are very much "in trouble." Thus, *In Love and Trouble* represents an important shift in Walker's work: from then on, women will occupy the center of her narratives. In one of her first interviews (with John O'Brien, included in this volume), Walker tells us that she is "preoccupied with the spiritual survival, the survival *whole* of [her] people," and that she is "committed to exploring the oppressions, the insanities, the loyalties, and the triumphs of black women."

Most reviewers of *In Love and Trouble* were aware of the distinctly new emphasis Walker placed on African American women. Barbara Smith, in her review in *Ms.*, was exuberant about Walker's ability to "explore with honesty the texture and terrors of black women's lives."⁹ Mel Watkins, in *The New York Times Book Review*, characterized these stories as "perspective minatures, snapshots that capture their subjects at crucial and revealing moments"¹⁰—qualities seldom found at that time in writings about African American women. Still, few reviewers were then aware of the importance "Everyday Use" would have in Walker's opus, either as a harbinger of the importance of the quilt in her work or as a new beginning in the creation of African American Southern women as subjects in their own right.

Walker's attention to black women's voices in *In Love*

and Trouble is especially significant in that perhaps for the first time in contemporary United States literary history, a writer featured a variety of *Southern* black women's perspectives. In so doing, Walker had to confront the variety of stereotypes which had shaped earlier accounts of black Southern women. Walker was certainly aware of the traditional stereotypes of "the mammy" and "the wench" that had developed during slavery, for these stereotypes continued to have currency in twentieth-century American culture.¹¹ No doubt, she was also aware of the ways in which these stereotypes had become standard in American literature, a conspicuous example being William Faulkner's portrait of Dilsey in *The Sound and the Fury* (1929). A descendant of the historical representation of slave mammies, Dilsey has little life outside of the terrain of her employers, the Compsons. She has no black context, little family or life of her own, and exists only to enhance her white folks' lives. So incensed was Walker by this character that she called the portrayal of Dilsey, in one of her interviews, an "embarrassment" to black people.¹²

But Walker not only had to contend with American white authors' constructions of Southern black women, she had to revise African American men's representations of these women. She clearly appreciated Jean Toomer's haunting portraits of African American Southern women's sexuality in his masterpiece, *Cane* (1923), for she named her second novel, *Meridian* (1976), after Toomer's "The Blue Meridian" (1933), his prophetic poem about women and men, the earth and survival. Yet Toomer's women are silent, their sense of themselves and their condition interpreted by a male narrator.

Walker did discover a writer who allowed her Southern black women to speak. While writing "The Revenge of Hannah Kemhuff," another story in *In Love and Trouble*, Walker accidentally came upon the works of Zora Neale Hurston, another black Southern woman writer, who, in 1937, published *Their Eyes Were Watching God*, a novel which emphasized a Southern black woman's search for her own voice. In one of her later essays, Walker tells us that "*There is no book more important to me than this one* (including Toomer's *Cane*, which comes close, but from what I recognize is a more perilous direction)."¹³ Hurston's works were to inspire Walker, not

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only because of their use of black folk English, which clearly influenced Walker's use of black folk English in *The Color Purple*, but also because of Hurston's abiding respect for Southern black folk. Understanding the importance of Hurston's legacy to American literature, Alice Walker would be a major force in the rediscovery of her maternal ancestor's works, to the extent that today, in significant measure because of her efforts, Hurston is considered a great American writer.¹⁴ Walker's discovery of Hurston and the inspiration she drew from her literary maternal ancestor exemplifies the critical role models play in the development of young writers, as well as the importance of passing on the literary tradition of black people in educational institutions.

Walker's first collection of short stories was not only influenced by past stereotypes of black women in American literature, it was also very much affected by the present within which she was living. "Everyday Use" is, in part, Walker's response to the concept of heritage as articulated by the black movements of the 1960s. In that period, many African Americans, disappointed by the failure of integration, gravitated to the philosophy of cultural nationalism as the means to achieve liberation. In contrast to the veneration of Western ideas and ideals by many integrationists of the 1950s, Black Power ideologues emphasized the African cultural past as the true heritage of African Americans. The acknowledgment and appreciation of that heritage, which had too often been denigrated by African Americans themselves as well as by Euro-Americans, was a major tenet of the revolutionary movements of the period. Many blacks affirmed their African roots by changing their "slave names" to African names, and by wearing Afro hair styles and African clothing. Yet, ideologues of the period also lambasted older African Americans, opposing them to the lofty mythical models of the ancient past. These older men and women, they claimed, had become Uncle Toms and Aunt Jemimas who displayed little awareness of their culture and who, as a result of the slave past, had internalized the white man's view of blacks. So while these 1960s ideologues extolled an unknown ancient history, they denigrated the known and recent past. The tendency to idealize an ancient

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African past while ignoring the recent African American past still persists in the Afrocentric movements of the 1990s.

In contrast to that tendency, Walker's "Everyday Use" is dedicated to "your grandmama." And the story is told by a woman many African Americans would recognize as their grandmama, that supposedly backward Southern ancestor the cultural nationalists of the North probably visited during the summers of their youth and probably considered behind the times. Walker stresses those physical qualities which suggest such a person, qualities often demeaned by cultural nationalists. For this grandmama, like the stereotypical mammy of slavery, is "a large big-boned woman with rough, man-working hands," who wears "flannel nightgowns to bed and overalls during the day," and whose "fat keeps [her] hot in zero weather." Nor is this grandmama politically conscious according to the fashion of the day: she never had an education after the second grade, she knows nothing about African names, and she eats pork. In having the grandmama tell this story, Walker gives voice to an entire maternal ancestry often silenced by the political rhetoric of the period. Indeed, Walker tells us in "In Search of Our Mothers' Gardens" that her writing is part of her mother's legacy to her, that many of her stories are based on stories her mother told her. Thus, Walker's writing is her way of breaking silences and stereotypes about her grandmothers', mothers', sisters' lives. In effect, her work is a literary continuation of a distinctly oral tradition in which African American women have been and still are pivotal participants.

Other African American women writers have also been aware of the ways in which the cultural nationalist rhetoric attempted to erase the importance of these ancestors. Toni Cade Bambara in her short story "My Man Ovanne," published in the early seventies, also critiques the demeaning of older black women.¹⁵ Bambara's story, however, takes place in the urban North, rather than the rural South, and her character, Hazel, is a decidedly urban woman. In contrast, Walker's story emphasizes the rural Southern roots of African American heritage.

Mrs. Johnson, Walker's grandmama, typifies the elder

protagonists in *In Love and Trouble*. Southern contentions about family, community, the general society, even their conscious understanding of who they *should* be, hem them in. But, denying the passive images of Southern black women accepted by our society, these women actively seek to be themselves; they are often, therefore, in conflict with social restrictions rooted in racist and sexist ideologies and may appear crazed or at least contrary. Walker underlines these internal conflicts by introducing *In Love and Trouble* with quotations from two seemingly unrelated figures: the west African writer Elechi Amadi and the early twentieth-century German poet Rainer Maria Rilke. Both excerpts stress that "everything in nature grows and defends itself in its own way," and "is characteristically and spontaneously itself," against all opposition. In using an excerpt from a West African writer about the restrictions imposed on a young girl, as well as an excerpt from a European writer, Walker challenges the stereotypes of women, especially of older women within black societies, as well as the racism these women must confront within white societies. When Mrs. Johnson yanks the old quilts away from Dee/Wangero, the seemingly educated and politically correct daughter, and gives them to Maggie, the scarred and supposedly backward daughter who would put them to everyday use, she might appear unreasonable or contrary.¹⁶ Yet her act is in keeping with her own knowledge of the meaning of the quilts, the spirit that they embody, and her need to make decisions based upon her own values.

Alice Walker is well aware of the restrictions of the African American Southern past, for she is the eighth child of Georgia sharecroppers. Born in 1944, she grew up during that period when, as she put it, apartheid existed in America.¹⁷ For in the 1940s and 1950s, when segregation was the law of the South, opportunities for economic and social advancement were legally denied to Southern blacks. Walker was fortunate to come to adulthood during the social and political movements of the late fifties and sixties. Of her siblings, only she, and a slightly older sister, Molly, were able even to imagine the possibility of moving beyond the poverty of their parents. It is unlikely that Alice Walker would have been able to go to college—first at Spelman, the African American woman's college

in Atlanta, and then at Sarah Lawrence, the white woman's college near New York City—if it had not been for the changes that came about as a result of the Civil Rights Movement. Nor is it likely that she, a Southern black woman from a poor family, would have been able to become the writer that she did without the changes resulting from the ferment of the Black and Women's movements of the 1960s and early 1970s.

While Walker was a participant in these movements, she was also one of their most astute critics. As a Southerner, she was aware of the ways in which black Southern culture was often thought of as backward by predominantly Northern Black Power ideologues, even as they proclaimed their love for black people. She was also acutely aware of the ways in which women were oppressed within the Black Power Movement itself, even as the very culture its participants revered was so often passed on by women. Walker had also visited Africa during her junior year of college and had personally experienced the gap between the Black Power advocates' idealization of Africa and the reality of the African societies she visited.

One of Walker's distinctive qualities as a writer is the way she plays on one idea in different modes, in much the same way that a musical idea in jazz is explored through different instruments. Walker's instruments are literary genres: the poem, the short story, the essay, the novel. Her first publication, a book of poetry called *Once* (1968), criticizes the uses the Black Power Movement made of Africa, particularly the movement's tendency to turn Africans into artifacts, an objection she develops in her third novel, *The Color Purple*, and in her fifth novel, *Possessing the Secret of Joy*. Ironically, the name given to Walker by Africans during her trip there was Wangero, a name she uses for herself in *Once* and for the educated sister in "Everyday Use."

Names are extremely important in African and African American culture as a means of indicating a person's spirit. During the 1960s Walker criticized the tendency among some African Americans to give up the names their parents gave them—names which embodied the history of their recent past—for African names that did not relate to a single person they knew. Hence the grandmama in "Everyday Use" is amazed that Dee would give up her name for the name

Wangero. For Dee was the name of her great-grandmother, a woman who had kept her family together against great odds. Wangero might have sounded authentically African but it had no relationship to a person she knew, nor to the personal history that had sustained her.

Walker has always been concerned with the ways in which artifacts of the African American past are celebrated by black political ideologues while the people who created them are not—a theme she develops in many of the short stories in *In Love and Trouble*. Perhaps that volume's most succinct expression of the theme is "Everyday Use." She would continue to explore the same theme in her later work. For example, the grandmama in "Everyday Use" has many qualities in common with Gracie Mae Stills, the blues singer in Walker's short story "1955," published eight years later in the volume *You Can't Keep a Good Woman Down*. Both women appear to be traditional mammy figures, but they are in fact the creators and guardians of the culture. By contrast, the young Celie in *The Color Purple* is in many ways like the scarred sister, Maggie, in "Everyday Use," but, as Thadious Davis notes in an essay included in this volume, Celie, created some ten years later, is able to acquire her own voice.

In "Everyday Use," by contrasting a sister who has the opportunity to go to college with a sister who stays at home, Walker reminds us of the challenges that contemporary African American women face as they discover what it means to be truly educated. The same concern appears in many of her works. For example, in "For My Sister Molly Who in the Fifties," she explores the conflicts that can result from an education that takes a woman away from her cultural source. Like Molly, Dee/Wangero in "Everyday Use" is embarrassed by her folk. She has been to the North, wears an Afro, and knows the correct political rhetoric of the 1960s, but she has little regard for her relatives who have helped to create that heritage. Thus, she does not know how to quilt and can only conceive of her family's quilts as priceless artifacts, as *things*, which she intends to hang on her wall as a means of demonstrating to others that she has "heritage." On the other hand, Maggie, the supposedly uneducated sister, who has been nowhere beyond the supposedly uneducated black South, loves and understands her family and can appreciate its history. She knows how to quilt and would put the precious quilts to "everyday

use," which is precisely what, Walker suggests, one needs to do with one's heritage. For Maggie, the quilts are an embodiment of the *spirit* her folk have passed on to her.

It is worth noting that Walker, in interviews as well as in her dedication to *In Search of Our Mothers' Gardens*, refers to herself as scarred, perhaps because of the tragedy she endured at the age of eight when her brother accidentally shot her with a BB gun and left her blind in one eye.¹⁸ The two sisters in "Everyday Use," then, are related to different aspects of Walker's own personal experience as an African American woman scarred by the poverty of her origins, and as a African American woman whose awareness of the richness of the culture of her origins causes her to question the meaning of her education in prestigious American colleges.

Because Walker came from a background of poverty and social restriction, she also experienced first hand those values through which the grandmama and Maggie transformed the little they had into much more, so that they might survive. As important, Walker understood that poor people needed beauty in their lives and went to great lengths to create it. Although Walker's mother worked long hours in the fields and as a domestic, she cultivated beautiful gardens, artfully told stories, and created beautiful, functional quilts out of scraps. In creating beauty in the media available to them, Walker's mother and other "ordinary" African American women not usually considered artists were, in fact, models of creativity for young African American women who now have the opportunity to become artists.

In Alice Walker's works, from *Once* (1968) to *Possessing the Secret of Joy* (1992), the pieces of the ancestors' quilts continue to be restitched. As the essays in this volume suggest, the figure of this older African American woman who knows the patterns of the past and therefore knows how to stitch together patterns for the future—a perspective first enunciated in "Everyday Use"—is central to our understanding of African American culture as well as that culture we call American. While there are differences between the patterns of African American quilts and those of other American women, as Margot Kelly's essay delineates, there are also the powerful similarities between these apparently disparate cultures, as Elaine Showalter points out. Without question, a significant number of American writings published in the last decade

have illuminated ways in which "ordinary" Americans used female folk creations to articulate distinct American cultures. In that same decade, more and more American writings are focussed on women's voices, women as subjects. By emphasizing the power and variety of African American women's voices, Walker forecast the primary focus of an entire generation of African American women writers, who, in the 1970s and 1980s, published more fiction than they ever had, fiction in which they consistently constructed themselves as major actors in the world. Walker's literary works and the wisdom she exhibited in articulating the legacy of African American female creativity symbolized by the quilt helped bring about this significant development in American literature.

□ Notes ■

1. Barbara T. Christian, "Novels for Everyday Use," in *Black Women Novelists, the Development of a Tradition, 1892-1976* (Westport: Greenwood Press, 1980), pp. 180-238.
2. Toni Morrison, *Beloved* (New York: Alfred A. Knopf, 1987).
3. Gloria Naylor, *Mama Day* (New York: Ticknor and Fields, 1988).
4. Margot Anne Kelley, "Quilting Aesthetics in Contemporary African-American Women's Fiction," in *Quilt and Metaphor*, ed. Judy Elsley and Cheryl Torsney (Columbia: University of Missouri Press, forthcoming). It appears for the first time in this volume.
5. Margo Jefferson, "Across the Barricades" *Newsweek* 87, (31 May 1976): 71-72.
6. Claudia Tate, "Interview with Alice Walker," in *Black Women Writers at Work*, ed. Claudia Tate (New York: Continuum, 1983), pp. 175-187.
7. Tate, "Interview with Alice Walker."
8. See Barbara T. Christian, "Novels for Everyday Use," in *Black Women Novelists*.
9. Barbara Smith, "The Souls of Black Women," *Ms.* 2 (February 1974): 42.
10. Mel Watkins, *The New York Times Book Review* 123, #42, Section 1 (17 March 1974): 40-41.

11. See, for example, Barbara T. Christian, "Shadows Uplifted," in *Black Women Novelists*, pp. 1-34.
12. Alice Walker, "Alice Walker and *The Color Purple*," BBC production, 1986.
13. Alice Walker, "Zora Neale Hurston: A Cautionary Tale," introduction to *I Love Myself When I'm Laughing . . . And Then Again When I Am Looking Mean and Impressive: A Zora Neale Hurston Reader* (Old Westbury, New York: Feminist Press, 1979).
14. See Alice Walker, "In Search of Zora Neale Hurston," *Ms.* 2, no. 11 (March 1975).
15. See Toni Cade, "My Man Bovanne," *Gorilla My Love: Short Stories* (New York: Random House, 1972).
16. See Barbara Christian, "The Contrary Women of Alice Walker," *The Black Scholar* (March-April 1981): 21-30.
17. For a succinct biography of Alice Walker, see Barbara T. Christian, "Alice Walker," *Dictionary of Literary Biography, Vol. 33: Afro-American Fiction Writers After 1955*, ed. Thadious Davis and Trudier Harris (Detroit: Gale Research Company, 1984), pp. 257-270.
18. Alice Walker, dedication to *In Search of Our Mothers' Gardens: Womanist Prose* (New York: Harcourt Brace Jovanovich, 1983). The dedication reads: "To My Daughter Rebecca / Who saw in me / what I considered / a scar / And redefined it / as / a world."