

# My Mother's Blue Bowl

by Alice Walker

Visitors to my house are often served food—soup, potatoes, rice—in a large blue stoneware bowl, noticeably chipped at the rim. It is perhaps the most precious thing I own. It was given to me by my mother in her last healthy days. The days before a massive stroke laid her low and left her almost speechless. Those days when to visit her was to be drawn into a serene cocoon of memories and present-day musings and to rest there, in temporary retreat from the rest of the world, as if still an infant, nodding and secure at her breast.

For much of her life my mother longed, passionately longed, for a decent house. One with a yard that did not have to be cleared with an axe. One with a roof that kept out the rain. One with floors that you could not fall through. She longed for a beautiful house of wood or stone. Or of red brick, like the houses her many sisters and their husbands had. When I was thirteen she found such a house. Green-shuttered, white-walled. Breezy. With a lawn and a hedge and giant pecan trees. A porch swing. There her gardens flourished in spite of the shade, as did her youngest daughter, for whom she sacrificed her life doing hard labour in someone else's house, in order to afford peace and prettiness for her child, to whose grateful embrace she returned each night.

But, curiously, the minute I left home, at seventeen, to attend college, she abandoned the dream house and moved into the projects. Into a small, tight apartment of few breezes, in which I was never to feel comfortable, but that she declared suited her “to a T.” I took solace in the fact that it was at least hugged by spacious lawn on one side, and by forest, out the back door, and that its isolated position at the end of the street meant she would have a measure of privacy.

Her move into the projects—the best housing poor black people in the South ever had, she would occasionally declare, even as my father struggled to adjust to the cramped rooms and hard, unforgiving qualities of brick—was, I now understand, a step in the direction of divestiture, lightening her load, permitting her worldly possessions to dwindle in significance and, well before she herself would turn to spirit, roll away from her.

She owned little, in fact. A bed, a dresser, some chairs. A set of living-room furniture. A set of kitchen furniture. A bed and wardrobe (given to her years before, when I was a teenager, by one of her more prosperous sisters). Her flowers: everywhere, inside the house and outside. Planted in anything she managed to get her green hands on, including old suitcases and abandoned shoes. She recycled everything, effortlessly. And gradually she had only a small amount of stuff—mostly stuff her children gave her: nightgowns, perfume, a microwave—to recycle or to use.

Each time I visited her I marvelled at the modesty of her desires. She appeared to have hardly any, beyond a thirst for a Pepsi-Cola or a hunger for a piece of fried chicken or fish. On every visit I noticed that more and more of what I remembered of her possessions seemed to be missing. One day I commented on this.

Taking a deep breath, sighing, and following both with a beaming big smile, which lit up her face, the room, and my heart, she said: Yes it's all going. I don't need it anymore. If there's anything you want, take it when you leave; it might not be here when you come back.

The dishes my mother and father used daily had come from my house; I had sent them years before when I moved from Mississippi to New York. Neither the plates nor the silver matched entirely, but it was



all beautiful in her eyes. There were numerous paper items, used in the microwave, and stacks of plastic plates and cups, used by the scores of children from the neighbourhood who continued throughout her life to come and go. But there was nothing there for me to want.

One day, however, looking for a jar into which to pour leftover iced tea, I found myself probing deep into the wilderness of the overstuffed, airless pantry. Into the land of the old-fashioned, the outmoded, the outdated. The humble and the obsolete. There was a smoothing iron, a churn. A butter press. And two large bowls.

One was cream and rose with a blue stripe. The other was a deep, vivid blue.

May I have this bowl, Mama, I asked, looking at her and at the blue bowl with delight.

You can have both of them, she said, barely acknowledging them, and continuing to put leftover food away.

I held the bowls on my lap for the rest of the evening, while she watched a TV program about cops and criminals that I found too horrifying to follow.

Before leaving the room I kissed her on the forehead and asked if I could get anything for her from the kitchen; then I went off to bed. The striped bowl I placed on a chair beside the door, so I could look at it from where I lay. The blue bowl I placed in the bed with me.

In giving me these gifts, my mother had done a number of astonishing things, in her typically offhand way. She had taught me a lesson about letting go of possessions—easily, without emphasis or regret—and she had given me a symbol of what she herself represented in my life.

For the blue bowl especially was a cauldron of memories. Of cold, harsh, wintry days, when my brothers and sister and I trudged home from school burdened down by the silence and frigidity of our long trek from the main road, down the hill to our shabby-looking house. More rundown than any of our classmates' houses. In winter my mother's riotous flowers would be absent, and the shack stood revealed for what it was. A grey, decaying, too small barrack meant to house the itinerant tenant workers on a prosperous white man's farm.

Slogging through sleet and wind to the sagging front door, thankful that our house was too far from the road to be seen clearly from the school bus, I always felt a wave of embarrassment and misery. But then I would open the door. And there inside would be my mother's winter flowers: a glowing fire in the fireplace, colourful handmade quilts on all our beds, paintings and drawings of flowers and fruits and, yes, of Jesus, given to her by who knows whom—and, most of all, there in the centre of the rough-hewn table, which in the tiny kitchen almost touched the rusty wood-burning stove, stood the big blue bowl, full of whatever was the most tasty thing on earth.

There was my mother herself. Glowing. Her teeth sparkling. Her eyes twinkling. As if she lived in a castle and her favourite princes and princesses had just dropped by to visit.

The blue bowl stood there, seemingly full forever, no matter how deeply or rapaciously we dipped, as if it had no bottom. And she dipped up soup. Dipped up lima beans. Dipped up stew. Forked out potatoes. Spooned out rice and peas and corn. And in the light and warmth that was *Her*, we dined.

Thank you, Mama.

*Alice Walker has taught literature and women's studies at various American universities. Walker's writing often draws on her experiences growing up as an African-American in the South.*

## Connecting Ideas

In “My Mother’s Blue Bowl,” Alice Walker describes a bowl which is of tremendous importance to her. Explain the significance of an important object or person in your own or your family’s life.

5 marks

108

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