

# Before You Read

## *from* Dust Tracks on a Road

by Zora Neale Hurston

### LITERARY FOCUS: AUTOBIOGRAPHY

An **autobiography** is the life story of a person that is written by that same person. (The word is made up of the prefix *auto-*, meaning “self,” and the word *biography*, meaning “story of a life.”) Since *Dust Tracks on a Road* is an autobiography of a writer, you can expect to learn about Hurston’s literary roots. Because this is a personal piece of writing, you will also find **subjective details** that describe how Hurston felt about her experiences.

### READING SKILLS: IDENTIFYING HISTORICAL ISSUES

Most fiction and nonfiction writing is set in a specific historical period. In one way or another, the writing of a particular era reflects concerns and convictions and even prejudices of that era. As you read this excerpt from Zora Neale Hurston’s autobiography, notice the issues that were important in the historical time and place she is writing about: the early 1900s in the South. What themes—or revelations about human experience—would you expect to find in literature written during that time and place?



Zora Neale Hurston.  
Library of Congress.

#### SKILLS FOCUS

#### Literary Skills

Understand the characteristics of autobiography.

#### Reading Skills

Identify historical issues.

# from **Dust Tracks on a Road**

Zora Neale Hurston

I used to take a seat on top of the gatepost and watch the world go by. One way to Orlando ran past my house, so the carriages and cars would pass before me. The movement made me glad to see it. Often the white travelers would **hail** me, but more often I hailed them, and asked, "Don't you want me to go a piece of the way with you?"

They always did. I know now that I must have caused a great deal of amusement among them, but my self-assurance must have carried the point, for I was always invited to come along. I'd  
10 ride up the road for perhaps a half-mile, then walk back. I did not do this with the permission of my parents, nor with their foreknowledge. When they found out about it later, I usually got a whipping. My grandmother worried about my forward ways a great deal. She had known slavery and to her my **brazenness** was unthinkable.

"Git down offa dat gatepost! You li'l sow, you! Git down! Setting up dere looking dem white folks right in de face! They's gowine<sup>1</sup> to lynch you, yet. And don't stand in dat doorway gazing out at 'em neither. Youse too brazen to live long."

20 Nevertheless, I kept right on gazing at them, and "going a piece of the way" whenever I could make it. The village seemed dull to me most of the time. If the village was singing a chorus, I must have missed the tune.

Perhaps a year before the old man<sup>2</sup> died, I came to know two other white people for myself. They were women.

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1. **gowine**: dialect for "going."
  2. **old man**: white farmer who knew Hurston's family, took her fishing, and gave her advice.

## AUTOBIOGRAPHY

An **autobiography** is the story of a person's life written by that person. Circle the pronoun in the first line that indicates who is telling the story.

## VOCABULARY

**hail** (hāl) v.: greet.

**brazenness** (brā'zən·nis) n.: boldness.

## IDENTIFY

This autobiography takes place in the segregated South of the early 1900s. What **historical issue** can you identify in the grandmother's speech in lines 16–19? (*Lynch* means "murder without a trial.")

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## INTERPRET

Circle the **figurative language** in lines 22–23. How did the writer feel about the village where she lived?

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## Tips for annotating:

- Write your questions/comments.
- Make note of important ideas & memorable images.
- Mark unfamiliar words or terms.
- Note any text-to-text connections.
- Mark confusing passages or sections you need to reread.
- Identify literary devices (eg. symbol, metaphor, foreshadowing, etc.)

Perhaps a year before the old man died, I came to know two other white people for myself. They were women.

It came about this way. The whites who came down from the North were often brought by their friends to visit the village school. A Negro school was something strange to them, and while they were always sympathetic and kind, curiosity must have been present, also. They came and went, came and went. Always, the room was hurriedly put in order, and we were threatened with a prompt and bloody death if we cut one caper while the visitors were present. We always sang a spiritual, led by Mr. Calhoun himself. Mrs. Calhoun always stood in the back, with a palmetto switch in her hand as a squelcher. We were all little angels for the duration, because we'd better be. She would cut her eyes and give us a glare that meant trouble, then turn her face towards the visitors and beam as much as to say it was a great privilege and pleasure to teach lovely children like us. They couldn't see that palmetto hickory in her hand behind all those benches, but we

knew where our angelic behavior was coming from.

Usually, the visitors gave warning a day ahead and we would be cautioned to put on shoes, comb our heads, and see to ears and fingernails. There was a close inspection of every one of us before we marched in that morning. Knotty heads, dirty ears and fingernails got hauled out of line, strapped and sent home to lick the calf over again.

This particular afternoon, the two young ladies just popped in. Mr. Calhoun was flustered, but he put on the best show that he could. He dismissed the class that he was teaching up at the front of the room, then called the fifth grade in reading. That was my class.

So we took our readers and went up front. We stood up in the usual line, and opened to the lesson. It was the story of Pluto and Persephone. It was new and hard to the class in general, and Mr. Calhoun was very uncomfortable as the readers stumbled along, spelling out words with their lips, and in mumbling undertones before they exposed them experimentally to the teacher's ears.

Then it came to me. I was fifth or sixth down the line. The story was not new to me, because I had read my reader through from lid to lid, the first week that Papa had bought it for me.

That is how it was that my eyes were not in the book, working out the paragraph which I knew would be mine by counting the children ahead of me. I was observing our visitors, who held a book between them, following the lesson. They had shiny hair, mostly brownish. One had a looping gold chain around her neck. The other one was dressed all over in black and white, with a pretty finger ring on her left hand. But the thing that held my eyes were their fingers. They were long and thin, and very white, except up near the tips. There they were baby pink. I had never seen such hands. It was a fascinating discovery for me. I wondered how they felt. I would have given those hands more attention, but the child before me was almost through. My turn next, so I got on my mark, bringing my eyes back to the book and made sure of my place. Some

of the stories, I had reread several times, and this Greco-Roman myth was one of my favorites. I was exalted by it, and that is the way I read my paragraph.

"Yes, Jupiter had seen her (Persephone). He had seen the maiden picking flowers in the field. He had seen the chariot of the dark monarch pause by the maiden's side. He had seen him when he seized Persephone. He had seen the black horses leap down Mount Aetna's fiery throat. Persephone was now in Pluto's dark realm and he had made her his wife."

The two women looked at each other and then back to me. Mr. Calhoun broke out with a proud smile beneath his bristly moustache, and instead of the next child taking up where I had ended, he nodded to me to go on. So I read the story to the end where flying Mercury, the messenger of the Gods, brought Persephone back to the sunlit earth and restored her to the arms of Dame Ceres, her mother, that the world might have springtime and summer flowers, autumn and harvest. But because she had bitten the pomegranate while in Pluto's kingdom, she must return to him for three months of each year, and be his queen. Then the world had winter, until she returned to earth.

The class was dismissed and the visitors smiled us away and went into a low-voiced conversation with Mr. Calhoun for a few minutes. They glanced my way once or twice and I began to worry. Not only was I barefooted, but my feet and legs were dusty. My hair was more uncombed than usual, and my nails were not shiny clean. Oh, I'm going to catch it now. Those ladies saw me, too. Mr. Calhoun is promising to 'tend to me. So I thought.

Then Mr. Calhoun called me. I went up thinking how awful it was to get a whipping before company. Furthermore, I heard a snicker run over the room. Hennie Clark and Stell Brazzle did it out loud, so I would be sure to hear them. The smart-aleck was going to get it. I slipped one hand behind me and switched my dress tail at them, indicating scorn.

"Come here, Zora Neale," Mr. Calhoun cooed as I reached the desk. He put his hand on my shoulder and gave me little

pats. The ladies smiled and held out those flower-looking fingers towards me. I seized the opportunity for a good look.

"Shake hands with the ladies, Zora Neale," Mr. Calhoun prompted and they took my hand one after the other and smiled. They asked me if I loved school, and I lied that I did. There was *some* truth in it, because I liked geography and reading, and I liked to play at recess time. Whoever it was invented writing and arithmetic got no thanks from me. Neither did I like the arrangement where the teacher could sit up there with a palmetto stem and lick me whenever he saw fit. I hated things I couldn't do anything about. But I knew better than to bring that up right there, so I said yes, I *loved* school.

"I can tell you do," Brown Taffeta gleamed. She patted my head, and was lucky enough not to get sandspurs in her hand. Children who roll and tumble in the grass in Florida, are apt to get sandspurs in their hair. They shook hands with me again and I went back to my seat.

When school let out at three o'clock, Mr. Calhoun told me to wait. When everybody had gone, he told me I was to go to the Park House, that was the hotel in Maitland, the next afternoon to call upon Mrs. Johnstone and Miss Hurd. I must tell Mama to see that I was clean and brushed from head to feet, and I must wear shoes and stockings. The ladies liked me, he said, and I must be on my best behavior.

The next day I was let out of school an hour early, and went home to be stood up in a tub of suds and be scrubbed and have my ears dug into. My sandy hair sported a red ribbon to match my red and white checked gingham dress, starched until it could stand alone. Mama saw to it that my shoes were on the right feet, since I was careless about left and right. Last thing, I was given a handkerchief to carry, warned again about my behavior, and sent off with my big brother, John, to go as far as the hotel gate with me.

First thing, the ladies gave me strange things, like stuffed dates and preserved ginger, and encouraged me to eat all that I wanted. Then they showed me their Japanese dolls and just talked. I was then handed a copy of *Scribner's Magazine*, and

asked to read a place that was pointed out to me. After a paragraph or two, I was told with smiles, that that would do.

I was led out on the grounds and they took my picture under a palm tree. They handed me what was to me then, a heavy cylinder done up in fancy paper, tied with a ribbon, and they told me goodbye, asking me not to open it until I got home.

My brother was waiting for me down by the lake, and we hurried home, eager to see what was in the thing. It was too heavy to be candy or anything like that. John insisted on toting it for me.

My mother made John give it back to me and let me open it. Perhaps, I shall never experience such joy again. The nearest thing to that moment was the telegram accepting my first book. One hundred goldy-new pennies rolled out of the cylinder. Their gleam lit up the world. It was not avarice that moved me. It was the beauty of the thing. I stood on the mountain. Mama let me play with my pennies for a while, then put them away for me to keep.

That was only the beginning. The next day I received an Episcopal hymn-book bound in white leather with a golden cross stamped into the front cover, a copy of *The Swiss Family Robinson*, and a book of fairy tales.

I set about to commit the song words to memory. There was no music written there, just the words. But there was to my consciousness music in between them just the same. "When I survey the Wondrous Cross" seemed the most beautiful to me, so I committed that to memory first of all. Some of them seemed dull and without life, and I pretended they were not there. If white people liked trashy singing like that, there must be something funny about them that I had not noticed before. I stuck to the pretty ones where the words marched to a throb I could feel.

A month or so after the two young ladies returned to Minnesota, they sent me a huge box packed with clothes and books. The red coat with a wide circular collar and the red tam pleased me more than any of the other things. My chums pretended not to like anything that I had, but even then I

knew that they were jealous. Old Smarty had gotten by them again. The clothes were not new, but they were very good. I shone like the morning sun.

But the books gave me more pleasure than the clothes. I had never been too keen on dressing up. It called for hard scrubbing with Octagon soap suds getting in my eyes, and none too gentle fingers scrubbing my neck and gouging in my ears.

In that box was Gulliver's Travels, Grimm's Fairy Tales, Dick Whittington, Greek and Roman Myths, and best of all, Norse Tales. Why did the Norse tales strike so deeply into my soul? I do not know, but they did. I seemed to remember seeing Thor swing his mighty short-handled hammer as he sped across the sky in rumbling thunder, lightning flashing from the tread of his steeds and the wheels of his chariot. The great and good Odin, who went down to the well of knowledge to drink, and was told that the price of a drink from that fountain, was an eye. Odin drank deeply, then plucked out one eye without a murmur and handed it to the grizzly keeper, and walked away. That held majesty for me.

Of the Greeks, Hercules moved me most. I followed him eagerly on his tasks. The story of the choice of Hercules as a boy when he met Pleasure and Duty, and put his hand in that of Duty and followed her steep way to the blue hills of fame and glory, which she pointed out at the end, moved me profoundly. I resolved to be like him. The tricks and turns of the other Gods and Goddesses left me cold. There were other thin books about this and that sweet and gentle little girl who gave up her heart to Christ and good works. Almost always they died from it, preaching as they passed. I was utterly indifferent to their deaths. In the first place I could not conceive of death, and in the next place they never had any funerals that amounted to a hill of beans, so I didn't care how soon they rolled up their big, soulful, blue eyes and kicked the bucket. They had no meat on their bones.

But I also met Hans Andersen and Robert Louis Stevenson. They seemed to know what I wanted to hear and said it in a way that tingled me. Just a little below these friends was Rud-

yard Kipling in his *Jungle Books*. I loved his talking snakes as much as I did the hero.

I came to start reading the Bible through my mother. She gave me a licking one afternoon for repeating something I had overheard a neighbor telling her. She locked me in her room after the whipping, and the Bible was the only thing in there for me to read. I happened to open to the place where David was doing some mighty smiting, and I got interested. David went here and he went there, and no matter where he went, he smote 'em hip and thigh. Then he sung songs to his harp a while, and went out and smote some more. Not one time did David stop and preach about sins and things. All David wanted to know from God was who to kill and when. He took care of the other details himself. Never a quiet moment. I liked him a lot. So I read a great deal more in the Bible, hunting for some more active people like David. Except for the beautiful language of Luke and Paul, the New Testament still plays a poor second to the Old Testament for me. The Jews had a God who laid about Him when they needed Him. I could see no use waiting till Judgment Day to see a man who was just crying for a good killing, to be told to go and roast. My idea was to give him a good killing first, and then if he got roasted later on, so much the better.

In searching for more Davids, I came upon Leviticus. There were exciting things in there to a child eager to know the facts of life. I told Carrie Roberts about it, and we spent long afternoons reading what Moses told the Hebrews not to do in Leviticus. In that way I found out a number of things the old folks would not have told me. Not knowing what we were actually reading, we got a lot of praise from our elders for our devotion to the Bible.

Having finished that and scanned the *Doctor Book*, which my mother thought she had hidden securely from my eyes, I read all the things which children write on privy-house walls. Therefore, I lost my taste for pornographic literature. I think that the people who love it, got cheated in the matter of privy-houses when they were children.

### **Making Meanings from Dust Tracks on a Road**

1. Did you identify with Hurston's love of books? What were your feelings about books when you were younger? Have your feelings changed?
2. Consulting the notes you took while reading, characterize the narrator. Find examples from the text to support your view of Hurston.
3. What qualities does the young Hurston exhibit when she reads aloud in class?
4. What does Hurston think about the two women who visit? How do you know?
5. Why do you think the visitors invite Hurston to their hotel?
6. Why does the young Hurston treasure the books the ladies from Minnesota send her?

### **Challenging the Text:**

7. Hurston was criticized by some of her contemporaries because they felt she did not place enough emphasis on the racial oppression of African Americans by the white community. Using references from this autobiographical excerpt, explain whether you agree or disagree with this criticism.