

# 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?

#### SKILLS FOCUS

##### Literary Skills

Understand the characteristics of autobiography.

##### Reading Skills

Identify historical issues.



Zora Neale Hurston.  
Library of Congress.

# 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.

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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## IDENTIFY

What **historical issues** do you learn about in lines 26–30?

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## VOCABULARY

**caper** (kā'pər) *n.*: foolish prank.

## INFER

Pause at line 42. Why were the children so well-behaved when the visitors came to the school?

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## INFER

Re-read lines 43–51. Why do you think Mr. Calhoun was so nervous?

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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  
30 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<sup>3</sup> in her hand as a squelcher. We were all little angels for the duration, because we'd better be. She would cut her eyes<sup>4</sup> and give us a glare that meant trouble, then turn her face toward the visitors and beam as much as to say it was a great privilege and pleasure to teach lovely children like us. They  
40 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<sup>5</sup> over again.

This particular afternoon, the two young ladies just popped  
50 in. Mr. Calhoun was flustered, but he put on the best show 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

3. **palmetto switch**: whip made from the stem of a large, fanlike leaf of a kind of palm tree. Teachers sometimes used these switches to discipline students.

4. **cut her eyes**: slang for "look scornfully."

5. **lick the calf**: slang for "wash up."

and Persephone.<sup>6</sup> 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<sup>7</sup> 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<sup>8</sup> fiery throat. Persephone was now in Pluto's dark **realm** and he had made her his wife."

6. **Pluto and Persephone** (pər · sef'ə · nē): In classical mythology, Pluto, or Hades, is the god who rules the underworld; Persephone, also known as Proserpina, is his wife, queen of the underworld. In this version of the origin of the seasons, Hurston uses the names of Roman and Greek gods interchangeably.

7. **Jupiter**: in Roman mythology, king of the gods.

8. **Mount Aetna's**: Mount Aetna (also spelled *Etna*) is a volcanic mountain in eastern Sicily.

### IDENTIFY

Pause at line 63. Why was Zora familiar with the story?

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### AUTOBIOGRAPHY

Re-read lines 70–73.

Underline the **subjective details** that reveal Zora's reactions to the visitors.

### VOCABULARY

**exalted** (eg · zôlt'id) v.: lifted up.

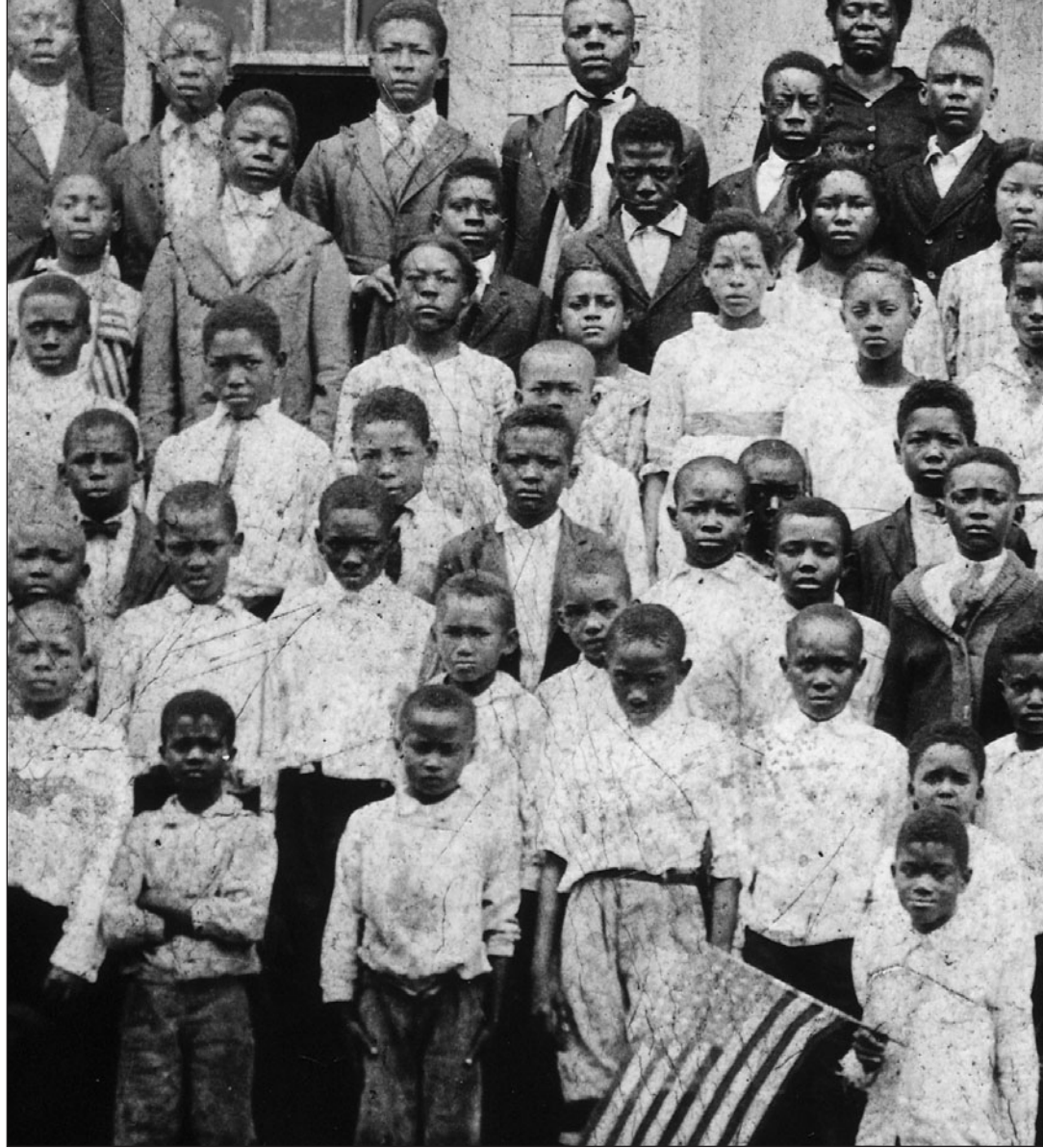
**realm** (relm) n.: kingdom.

### FLUENCY

Read the boxed passage aloud twice. On your second read, try to bring the scene to life by reading the myth with the expression and enthusiasm that Zora must have used to impress and delight her teacher and the visitors.



## Notes



### WORD STUDY

The word *pomegranate* (päm'gran'it) in line 94 refers to a type of fruit that has a tough, red rind; juicy, rich red flesh; and many small seeds. This fruit tastes both sweet and sour.

90 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 spring-time 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



Dunbar High School, Quincy, Florida.  
Florida State Archives.

#### IDENTIFY

Pause at line 104. Why does Zora think that she is in trouble?

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#### INFER

Underline Zora's behavior in lines 109–110. What can you infer about her character based on this behavior?

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100 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  
110 dress tail at them, indicating scorn.

### IDENTIFY

What do the Northern women do in lines 115–117 that most Southern whites would not do in this historical period?

### INFER

In lines 122–123, underline what Zora says she hated. What does this detail tell you about her character?

### PARAPHRASE

Re-read lines 130–136. Restate the information in this passage in your own words.

“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 toward 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  
 150 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.  
 160 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 hymnbook bound in white leather with a golden cross stamped into the front cover, a copy of *The Swiss Family*  
 170 *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.

### EVALUATE

Re-read lines 146–151. Underline what the women did during Zora's visit. How would you describe their treatment of her?

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### VOCABULARY

**avarice** (av'ə·ris) *n.*: greed.

### INTERPRET

Circle the **metaphor** in line 164. What does this figure of speech tell you about Zora's feelings when she received her gift?

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### AUTOBIOGRAPHY

What **subjective details** does Zora reveal in lines 171–179?

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### INTERPRET

Circle the **simile** in lines 186–187. What does this figure of speech tell you about Zora’s appearance and emotions?

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### INFER

In lines 194–195, Zora says she doesn’t know why she likes the Norse tales so much. How would you explain her admiration?

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### VOCABULARY

**tread** (tred) *n.*: step; walk.

**profoundly** (prō · found’lē) *adv.*: deeply.

**resolved** (rē · zälvd’) *v.*: made a decision; determined.

**conceive** (kən · sēv’) *v.*: think; imagine.

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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.

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

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In that box were *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.

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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.

220 But I also met Hans Andersen<sup>9</sup> and Robert Louis Stevenson.<sup>10</sup> 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 Rudyard Kipling in his *Jungle Books*.<sup>11</sup> 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  
230 hip and thigh. Then he sung songs to his harp awhile, 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<sup>12</sup> when they needed Him. I could see no use waiting till Judgment  
240 Day to see a man who was just crying for a good killing, to be told to go and roast.<sup>13</sup> My idea was to give him a good killing first, and then if he got roasted later on, so much the better.

9. **Hans Andersen:** Hans Christian Andersen (1805–1875), Danish writer known primarily for his fairy tales.

10. **Robert Louis Stevenson** (1850–1894): Scottish writer of adventure stories such as *Kidnapped* and *Treasure Island*.

11. **Rudyard Kipling . . . Books:** Kipling (1865–1936) was an English writer born in India. His *Jungle Book* and *Second Jungle Book* contain stories of the adventures of Mowgli, a boy raised by animals in the jungles of India.

12. **laid about Him:** slang for “struck blows in every direction.”

13. **roast:** slang for “burn in hell.”

### INFER

Re-read lines 223–236. Why do you think Zora liked the Biblical character David?

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### WORD STUDY

In lines 227–228, David is smiting someone. *Smite* (smīt) means “to destroy or kill.” *Smote* is its past tense.

### AUTOBIOGRAPHY

Underline the sentence in lines 236–238 in which the writer describes her point of view as an adult. How does this detail indicate that this story is the **autobiography** of a writer?

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# from Dust Tracks on a Road

**Reading Skills: Identifying Historical Issues** Most nonfiction texts are set in a specific historical period and therefore reveal the issues that were important during that period. The chart below lists three passages from Zora Neale Hurston's autobiography. In the right-hand column, fill in the historical issues alluded to by the passages.

Passage from Autobiography	Historical Issue
"Setting up dere looking dem white folks right in de face! They's gowine to lynch you, yet. And don't stand in dat doorway gazing out at 'em neither. Youse too brazen to live long.'" (lines 17–19)	
"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. . . ." (lines 26–28)	
"Neither did I like the arrangement where the teacher could sit up there with a palmetto stem and lick me whenever he saw fit." (lines 120–122)	

# Vocabulary Development

## from Dust Tracks on a Road

### VOCABULARY IN CONTEXT

**DIRECTIONS:** Write words from the word box to complete the paragraph below. Not all words will be used.

#### Word Box

hail  
brazenness  
caper  
exalted  
realm  
avarice  
tread  
profoundly  
resolved  
conceive

The young girl was determined. She was (1) \_\_\_\_\_ to read her short story aloud to the visiting famous writer. She boldly raised her hand and waved it in the air. Her (2) \_\_\_\_\_ was rewarded as the teacher called on her. As the words of her own story filled the classroom, the girl seemed to enter another (3) \_\_\_\_\_. She lost herself in the special kingdom of her imagination. When the girl finished reading, the visitor was deeply and (4) \_\_\_\_\_ moved by her story. He praised her, and so was the first to (5) \_\_\_\_\_ her as the great writer she was destined to become.

### WORDS FROM GREEK AND ROMAN MYTHOLOGY

**DIRECTIONS:** In the first column of the chart below are three sentences with underlined words. In the second column is a list of figures from Greek and Roman mythology from whom those words are derived. Use clues in both columns to guess at the meaning of each word. If you are not certain, check your answer in the dictionary.

Sentence	Figure from Myths	Word Meaning
1. The <u>narcissistic</u> actor looked in every mirror he passed.	Narcissus, a beautiful Greek youth who fell in love with his own reflection	
2. The military band played <u>martial</u> music at the parade.	Mars, the Roman god of war	
3. Clearing the field of heavy rocks is a <u>Herculean</u> task.	Hercules, a Greek hero known for his great strength	



**Vocabulary Skills**  
Use vocabulary in context. Understand words from Greek and Roman myths.



from *Dust Tracks on a Road*

by Zora Neale Hurston

## LITERARY FOCUS: AUTOBIOGRAPHY

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## 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**  
Identify 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 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 I’ll 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.”

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.

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

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## 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** (hail) *v.* greet.

**brazenness** (bra’zan-nis) *n.*: boldness.

## IDENTITY

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.”)

**African Americans**

**could be lynched for looking at whites the wrong way.**

## INTERPRET

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

**She felt out of place in the dull village.**

IDENTIFY

What **historical issues** do you learn about in lines 26–30?

**In the segregated South, African Americans and whites did not often mix.**

VOCABULARY

**cap**er (kə'pər) *n.*: foolish prank.

INFER

Pause at line 42. Why were the children so well-behaved when the visitors came to the school?

**They were afraid of being whipped by their teachers if they misbehaved.**

INFER

Re-read lines 43–51. Why do you think Mr. Calhoun was so nervous?

**He wanted to impress the visitors but hadn't had time to prepare.**

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 **cap**er 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<sup>3</sup> in her hand as a squelcher. We were all little angels for the duration, because we'd better be. She would cut her eyes<sup>4</sup> and give us a glare that meant trouble, then turn her face toward 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<sup>5</sup> over again.

This particular afternoon, the two young ladies just popped in. Mr. Calhoun was flustered, but he put on the best show 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

3. **palmetto switch**: whip made from the stem of a large, fanlike leaf of a kind of palm tree. Teachers sometimes used these switches to discipline students.

4. **cut her eyes**: slang for "look scornfully."

5. **lick the calf**: slang for "wash up."

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Part 1

Collection 5: The Moderns

IDENTIFY

Pause at line 63. Why was Zora familiar with the story?

**She had already read the book.**

AUTOBIOGRAPHY

Re-read lines 70–73. Underline the **subjective details** that reveal Zora's reactions to the visitors.

VOCABULARY

**exalted** (eg-zolt'id) *v.*: lifted up.

**realm** (reim) *n.*: kingdom.

FLUENCY

Read the boxed passage aloud twice. On your second read, try to bring the scene to life by reading the myth with the expression and enthusiasm that Zora must have used to impress and delight her teacher and the visitors.

and Persephone.<sup>6</sup> 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<sup>7</sup> 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<sup>8</sup> fiery throat. Persephone was now in Pluto's dark **realm** and he had made her his wife."

6. **Pluto and Persephone** (par-sef'a - nē): in classical mythology, Pluto, or Hades, is the god who rules the underworld; Persephone, also known as Proserpina, is his wife, queen of the underworld. In this version of the origin of the seasons, Hecate uses the names of Roman and Greek gods interchangeably.

7. **Jupiter**: in Roman mythology, king of the gods.

8. **Mount Aetna's**: Mount Aetna (also spelled Etna) is a volcanic mountain in eastern Sicily.

from Dust Tracks on a Road

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## IDENTIFY

Pause at line 104. Why does Zora think that she is in trouble?

Her teacher and the women are looking at her, and she thinks she is not clean enough.

**INFER**

Underline Zora's behavior in lines 109–110. What can you infer about her character based on this behavior?

**Possible response: She is self-confident and stands up for herself.**



Dunbar High School, Quincy, Florida.

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 did not look 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, slipped one hand behind me and switched my dress tail at them, indicating scorn.

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## Notes

## WORD STUDY

The word *pomegranate* (pām'gran'it) in line 94 refers to a type of fruit that has a tough, red rind; juicy, rich red flesh; and many small seeds. This fruit tastes both sweet and sour.

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 spring-time 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. Callhoun for a few

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**IDENTIFY**

What do the Northern women do in lines 115–117 that most Southern whites would not do in this historical period?

**They shake hands with an African American.**

**INFER**

In lines 122–123, underline what Zora says she hated. What does this detail tell you about her character?

**Possible response: She likes to be in control of any situation.**

130

**PARAPHRASE**

Re-read lines 130–136. Retstate the information in this passage in your own words.

**Possible response: Mr. Calhoun told Zora to meet the two visitors at the Park House, a hotel in Maitland. She was to be well groomed, well dressed, and well behaved for the meeting.**

“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 toward 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.

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**EVALUATE**

Re-read lines 146–151. Underline what the women did during Zora’s visit. How would you describe their treatment of her?

**Some students may think the women were polite and tried to make Zora feel at ease. Others may think the women were condescending.**

**VOCABULARY**

**avarice** (av’a-ris) *n.*: greed.

**INTERPRET**

Circle the **metaphor** in line 164. What does this figure of speech tell you about Zora’s feelings when she received her gift?

**She felt extremely happy and proud.**

**AUTOBIOGRAPHY**

What **subjective details** does Zora reveal in lines 171–179?

**She reveals her feelings about the songs in the hymnbook.**

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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 hymnbook 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.

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180 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 scrubbings with Octagon soap suds getting in my eyes, and none too gentle fingers scrubbing my neck and gouging in my ears.

190 In that box were *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.

200 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

**INTERPRET**

Circle the simile in lines 186–187. What does this figure of speech tell you about Zora's appearance and emotions?

**Possible response:** Zora is looking bright and shiny, and she is feeling happy.

**INFER**

In lines 194–195, Zora says she doesn't know why she likes the Norse tales so much. How would you explain her admiration?

**Possible response:** The great tales of adventure matched her own adventurous spirit.

210 tread (tred) n.: step; walk.  
profoundly (prō-faund'le) adv.: deeply.  
resolved (ré-zălvəd) v.: made a decision; determined.  
conceive (kon-sēv') v.: think; imagine.

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Part 1

Collection 5: The Moderns

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<sup>9</sup> and Robert Louis Stevenson.<sup>10</sup> 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 Rudyard Kipling in his *Jungle Books*.<sup>11</sup> I loved his talking snakes as much as I did the hero.

220 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 awhile, 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.<sup>12</sup>

240 Day to see a man who was just crying for a good killing, to be told to go and roast.<sup>13</sup> My idea was to give him a good killing first, and then if he got roasted later on, so much the better.

**INFER**

Re-read lines 223–236. Why do you think Zora liked the Biblical character David?

**Possible response:** He was decisive and active.

**WORD STUDY**

In lines 227–228, David is smiting someone. *Smite* (smīt) means "to destroy or kill." *Smote* is its past tense.

**AUTOBIOGRAPHY**

Underline the sentence in lines 236–238 in which the writer describes her point of view as an adult. How does this detail indicate that this story is the autobiography of a writer?

**Her mention of the beautiful language of Luke and Paul indicates a writer's appreciation for the way words are used. She shares her opinion about the Old versus the New Testament, in terms of language.**

9. **Hans Andersen:** Hans Christian Andersen (1805–1875), Danish writer known primarily for his fairy tales.  
10. **Robert Louis Stevenson** (1850–1894): Scottish writer of adventure stories such as *Kidnapped* and *Treasure Island*.  
11. **Rudyard Kipling** (1865–1936): English writer born in India. His *Jungle Book* and *Second Jungle Book* contain stories of the adventures of Mowgli, a boy raised by animals in the jungles of India.  
12. laid about him: slang for "struck blows in every direction."  
13. roast: slang for "burn in hell."

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Part 1

Collection 5: The Moderns

## from Dust Tracks on a Road

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Passage from Autobiography	Historical Issue
<p>"Setting up dere looking dem white folks right in de face! They's gowine to lynch you, yet. And don't stand in dat doorway gazing out at 'em neither. Youse too brazen to live long.'" (lines 17–19)</p>	<p>In the segregated South, African Americans might be lynched for looking at whites the wrong way.</p>
<p>"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. . . ." (lines 26–28)</p>	<p>The schools, like everything else, were segregated in the South. Since few African Americans lived in the North at that time, most Northerners were unfamiliar with schools for African Americans.</p>
<p>"Neither did I like the arrangement where the teacher could sit up there with a palmetto stem and lick me whenever he saw it." (lines 120–122)</p>	<p>Physical punishment was considered an appropriate way to discipline children at that time.</p>

## from Dust Tracks on a Road

### Word Box

WORDS FROM GREEK AND ROMAN MYTHOLOGY

Sentence	Figure from Myths	Word Meaning
1. The narcissistic actor looked in every mirror he passed.	Narcissus, a beautiful Greek youth who fell in love with his own reflection	excessive self-admiration or vanity
2. The military band played martial music at the parade.	Mars, the Roman god of war	warlike
3. Clearing the field of heavy rocks is a Herculean task.	Hercules, a Greek hero known for his great strength	requiring great strength

**Vocabulary Skills**  
Use vocabulary in context.  
Understand words from Greek and Roman myths.

Name \_\_\_\_\_ Class \_\_\_\_\_ Date \_\_\_\_\_

Selection: \_\_\_\_\_ Author: \_\_\_\_\_

## Autobiography

An **autobiography** is an account of the writer's own life.

DIRECTIONS: Complete this chart with details from the selection that appropriately answer the questions.

**What part of the author's life does the selection describe?**

**What important events or experiences does the author write about?**

**What do you learn about the author's thoughts and feelings?**

**Why do you think the author wrote his or her autobiography?**

**What lessons from the author's life can you apply to your own life?**