

---

# Mules And Men Zora Neale Hurston

As recognized, adventure as skillfully as experience very nearly lesson, amusement, as competently as settlement can be gotten by just checking out a books Mules And Men Zora Neale Hurston as a consequence it is not directly done, you could consent even more roughly this life, nearly the world.

We meet the expense of you this proper as well as easy quirk to acquire those all. We meet the expense of Mules And Men Zora Neale Hurston and numerous ebook collections from fictions to scientific research in any way. in the middle of them is this Mules And Men Zora Neale Hurston that can be your partner.



---

High John de Conquer Mules and Men  
Recounts how the young Zora Hurston's  
memories of her mother's encouragement to  
listen and to dream enable her to cope with  
her mother's death.

*Their Eyes Were Watching God*  
Harper Paperbacks

Zora Neale Hurston wrote her  
most famous novel, *Their Eyes  
Were Watching God*, while in  
Haiti on a trip funded by a  
Guggenheim fellowship to  
research the region's  
transatlantic folk and  
religious culture; this work  
grounded what would become  
her ethnography *Tell My  
Horse: Voodoo and Life in  
Haiti and Jamaica*. The essays

in *Zora Neale Hurston, Haiti,*  
and "*Their Eyes Were Watching  
God*" persuasively demonstrate  
that Hurston's study of  
Haitian Voudoun informed the  
characterization, plotting,  
symbolism, and theme of her  
novel. Much in the way that  
Voudoun and its North American  
derivative Voodoo are  
syncretic religions, Hurston's  
fiction enacts a syncretic,  
performative practice of  
reference, freely drawing upon  
Greco-Roman, Judeo-Christian,  
and Haitian Voudoun  
mythologies for its political,  
aesthetic, and philosophical

---

underpinnings. Zora Neale Hurston, *Haiti*, and "Their Eyes Were Watching God" connects Hurston's work more firmly to the cultural and religious flows of the African diaspora and to the literary practice by twentieth-century American writers of subscribing in their fictional texts symbols and beliefs drawn from West and Central African religions.

**Zora Neale Hurston** Harper Collins  
Every Tongue Got to Confess is an extensive volume of African American folklore that Zora Neale Hurston collected on her travels through the Gulf States in the

late 1920s. The bittersweet and often hilarious tales -- which range from longer narratives about God, the Devil, white folk, and mistaken identity to witty one-liners -- reveal attitudes about faith, love, family, slavery, race, and community. Together, this collection of nearly 500 folktales weaves a vibrant tapestry that celebrates African American life in the rural South and represents a major part of Zora Neale Hurston's literary legacy.

Moses, Man of the Mountain W. W. Norton & Company

Mules and Men Turtleback Mules and Men Midland Books

The Turner House Simon and Schuster  
Gathers essays on African American folklore, legends, and the Southern Black Christian

---

church

Mules and Men Feminist Press at CUNY

This story begins in Eatonville, Florida, on a Saturday afternoon with Jim and Dave fighting for Daisy's affection. An argument breaks out between two men, and Jim picks up a hock bone from a mule and knocks Dave out.

Because of that Jim gets arrested and is held for trial in Joe Clarke's barn. When the trial begins the townspeople are divided along religious lines: Jim's Methodist supporters sit on one side of the church, Dave's Baptist supporters on the other. The issue to be decided at the trial is whether or not Jim has committed a crime.

Zora in Florida Turtleback Books

Hurston recounts her experiences collecting Afro-American folklore and offers some seventy folk tales and a series of hoodoo rituals

Return to Laughter Courier Corporation

LIES AND OTHER TALL TALES These tales are so tall they touch the sky! From Caldecott Honor artist Christopher Myers and Zora Neale Hurston. While traveling in the Gulf States in the 1930s, Zora Neale Hurston collected and recorded some real whoppers told by folks from all walks of life. Not "dog ate my homework" kind of lies, but tales so wild you didn't ever want to hear the truth. And now today's picture – book readers can enjoy these far – fetched fibs, with Caldecott Honor artist Christopher Myers's spirited adaption and bold, expressive collages.

Zora neale Hurston Harper Collins

The Church of God in Christ (COGIC), an African American Pentecostal denomination founded in 1896, has become the largest Pentecostal denomination in the United States today. In this first major study of the church, Anthea Butler examines the religious and social lives of the women in the COGIC Women's Department from

---

its founding in 1911 through the mid-1960s. She finds that the sanctification, or spiritual purity, that these women sought earned them social power both in the church and in the black community. Offering rich, lively accounts of the activities of the Women's Department founders and other members, Butler shows that the COGIC women of the early decades were able to challenge gender roles and to transcend the limited responsibilities that otherwise would have been assigned to them both by churchmen and by white-dominated society. The Great Depression, World War II, and the civil rights movement brought increased social and political involvement, and the Women's Department worked to make the "sanctified world" of the church interact with the broader American society. More than just a community of church mothers, says Butler, COGIC women utilized their spiritual authority, power, and agency to further their contestation and negotiation of gender roles in the church and beyond. Zora Hurston and the Chinaberry Tree Turtleback

" I mean to live and die by my own mind, " Zora Neale Hurston told the writer Countee Cullen. Arriving in Harlem in 1925 with little more than a dollar to her name, Hurston rose to become one of the central figures of the Harlem Renaissance, only to die in obscurity. Not until the 1970s was she rediscovered by Alice Walker and other admirers. Although Hurston has entered the pantheon as one of the most influential American writers of the 20th century, the true nature of her personality has proven elusive. Now, a brilliant, complicated and utterly arresting woman emerges from this landmark book. Carla Kaplan, a noted Hurston scholar, has found hundreds of revealing, previously unpublished letters for this definitive collection; she also provides extensive and illuminating commentary on Hurston ' s life and work, as well as an annotated glossary of the organizations and personalities that were important to it. From her enrollment at Baltimore ' s Morgan Academy in 1917, to correspondence with Marjorie Kinnan

---

Rawlings, Langston Hughes, Dorothy West and Alain Locke, to a final query letter to her publishers in 1959, Hurston's spirited correspondence offers an invaluable portrait of a remarkable, irrepressible talent.

In a Minor Chord University Press of Florida This Library of America volume, with its companion, brings together for the first time all of the best writing of Zora Neale Hurston, one of the most significant twentieth-century American writers, in one authoritative set. "Folklore is the arts of the people," Hurston wrote, "before they find out that there is any such thing as art." A pioneer of African-American ethnography who did graduate study in anthropology with the renowned Franz Boas, Hurston devoted herself to preserving the black folk heritage. In *Mules and Men* (1935), the first book of African-American folklore written by an African American, she returned to her native Florida and to New Orleans to record stories and sermons, blues and work songs, children's games,

courtship rituals, and formulas of voodoo doctors. This classic work is presented here with the original illustrations by the great Mexican artist Miguel Covarrubias. *Tell My Horse* (1938), part ethnography, part travel book, vividly recounts the survival of African religion in Jamaican obeah and Haitian voodoo in the 1930s. Keenly alert to political and intellectual currents, Hurston went beyond superficial exoticism to explore the role of these religious systems in their societies. The text is illustrated by twenty-six photographs, many of them taken by Hurston. Her extensive transcriptions of Creole songs are here accompanied by new translations. A special feature of this volume is Hurston's controversial 1942 autobiography, *Dust Tracks on a Road*. With consultation by Henry Louis Gates, Jr., it is presented here for the first time as she intended, restoring passages omitted by the original because of political controversy, sexual candor, or fear of libel. Included in an appendix are four additional chapters, one never published,

---

which represent earlier stages of Hurston ' s conception of the book. Twenty-two essays, from " The Eatonville Anthology " (1926) to " Court Order Can ' t Make Races Mix " (1955), demonstrate the range of Hurston ' s concerns as they cover subjects from religion, music, and Harlem slang to Jim Crow and American democracy. The chronology of Hurston ' s life prepared for this edition sheds fresh light on many aspects of her career. In addition, this volume contains detailed notes and a brief essay on the texts. LIBRARY OF AMERICA is an independent nonprofit cultural organization founded in 1979 to preserve our nation ' s literary heritage by publishing, and keeping permanently in print, America ' s best and most significant writing. The Library of America series includes more than 300 volumes to date, authoritative editions that average 1,000 pages in length, feature cloth covers, sewn bindings, and ribbon markers, and are printed on premium acid-free paper that will last for centuries.

Zora Neale Hurston's *Mules and Men* Perennial Features the author's novel, "Their Eyes Were Watching God," her autobiography, "Dust Tracks on a Road," and her study of African American folklore from Louisiana and Florida, "Mules and Men"

Hitting a Straight Lick with a Crooked Stick  
W W Norton & Company Incorporated

One of the most important works of twentieth-century American literature, Zora Neale Hurston's beloved 1937 classic, *Their Eyes Were Watching God*, is an enduring Southern love story sparkling with wit, beauty, and heartfelt wisdom. Told in the captivating voice of a woman who refuses to live in sorrow, bitterness, fear, or foolish romantic dreams, it is the story of fair-skinned, fiercely independent Janie Crawford, and her evolving selfhood

---

through three marriages and a life marked by poverty, trials, and purpose. A true literary wonder, Hurston's masterwork remains as relevant and affecting today as when it was first published -- perhaps the most widely read and highly regarded novel in the entire canon of African American literature.

Zora and Langston: A Story of Friendship and Betrayal Midland Books

A retelling of the story of Moses serves as an allegory for the struggle of American Blacks for release from slavery

Zora Neale Hurston: Folklore, Memoirs, & Other Writings (LOA #75) University of Illinois Press  
From Zora Neale Hurston, one of the most important African American writers of the twentieth century, comes her riveting autobiography—now available in a limited Olive Edition. First published in 1942 at the height of her

popularity, *Dust Tracks on a Road* is Zora Neale Hurston's candid, funny, bold, and poignant autobiography—an imaginative and exuberant account of her childhood in the rural South and her rise to a prominent place among the leading artists and intellectuals of the Harlem Renaissance. As compelling as her acclaimed fiction, Hurston's very personal literary self-portrait offers a revealing, often audacious glimpse into the life—public and private—of an extraordinary artist, anthropologist, chronicler, and champion of the Black experience in America. Full of the wit and wisdom of a proud, spirited woman who started off low and climbed high, *Dust Tracks on a Road* is a rare treasure from one of literature's most cherished voices. "Warm, witty, imaginative. . . . This is a rich and winning book." —The New Yorker  
Northwestern University Press  
New York Times Bestseller • TIME Magazine's Best Nonfiction Book of 2018 • New York Public Library's Best Book of 2018 • NPR's Book



---

Concierge Best Book of 2018 • Economist Book of the Year • SELF.com's Best Books of 2018 • Audible's Best of the Year • BookRiot's Best Audio Books of 2018 • The Atlantic's Books Briefing: History, Reconsidered • Atlanta Journal Constitution, Best Southern Books 2018 • The Christian Science Monitor's Best Books 2018 • "A profound impact on Hurston's literary legacy." —New York Times "One of the greatest writers of our time." —Toni Morrison "Zora Neale Hurston's genius has once again produced a masterpiece." —Alice Walker A major literary event: a newly published work from the author of the American classic *Their Eyes Were Watching God*, with a foreword from Pulitzer Prize-winning author Alice Walker, brilliantly illuminates the horror and injustices of slavery as it tells the true story of one of the last-known survivors of the Atlantic slave trade—abducted from Africa on the last "Black Cargo" ship to arrive in the United States. In 1927, Zora Neale Hurston went to Plateau, Alabama, just outside Mobile, to interview eighty-six-year-old Cudjo Lewis. Of the millions of men, women, and children transported from Africa to America as slaves, Cudjo was then the only person alive to tell the story of this integral part of the nation's history. Hurston was there to record Cudjo's firsthand account of the raid that led to his capture and bondage fifty years after the Atlantic slave trade was outlawed in the United States. In 1931, Hurston returned to Plateau, the African-centric community three miles from Mobile founded by Cudjo and other former slaves from his ship. Spending more than three months there, she talked in depth with Cudjo about the details of his life. During those weeks, the young writer and the elderly formerly enslaved man ate peaches and watermelon that grew in the backyard and talked about Cudjo's past—memories from his childhood in Africa, the horrors of being captured and held in a barracoon for selection by American slavers, the harrowing experience of the Middle Passage packed

---

with more than 100 other souls aboard the *Clotilda*, and the years he spent in slavery until the end of the Civil War. Based on those interviews, featuring Cudjo 's unique vernacular, and written from Hurston 's perspective with the compassion and singular style that have made her one of the preeminent American authors of the twentieth-century, *Barracoon* masterfully illustrates the tragedy of slavery and of one life forever defined by it. Offering insight into the pernicious legacy that continues to haunt us all, black and white, this poignant and powerful work is an invaluable contribution to our shared history and culture.

**The Complete Stories** National Geographic Books

Minor classic of the Harlem Renaissance centers on the larger-than-life inhabitants of an uptown apartment building. The rollicking satire's characters include stand-ins for Langston Hughes, Zora Neale Hurston, and Alain Locke.

**Mules and Men** Pickle Partners Publishing

"Maybe, now, we used-to-be black African folks can be of some help to our brothers and sisters who have always been white. You will take another look at us and say that we are still black and, ethnologically speaking, you will be right. But nationally and culturally, we are as white as the next one. We have put our labor and our blood into the common causes for a long time. We have given the rest of the nation song and laughter. Maybe now, in this terrible struggle, we can give something else—the source and soul of our laughter and song. We offer you our hope-bringer, High John de Conquer." Zora Neale Hurston (1891-1960) was an influential author of African-American literature and anthropologist, who portrayed racial struggles in the early 20th century American South, and

---

published research on Haitian voodoo. Of Hurston's four novels and more than 50 published short stories, plays, and essays, her most popular is the 1937 novel *Their Eyes Were Watching God*. Originally published in *The American Mercury* (1943).

Infants of the Spring Houghton Mifflin  
Harcourt

This novel of turn-of-the-century white "Florida Crackers" marks a daring departure for the author famous for her complex accounts of black culture and heritage. Full of insights into the nature of love, attraction, faith, and loyalty, *Seraph on the Suwanee* is the compelling story of two people at once deeply in love and deeply at odds. The heroine, young Arvey Henson, is convinced she will never find true love and happiness, and defends herself from unwanted suitors by throwing hysterical

fits and professing religious fervor. Arvey meets her match, however, in handsome Jim Meserve, a bright, enterprising young man who knows that Arvey is the woman for him, and refuses to allow her to convince him otherwise. With the same passion and understanding that have made *Their Eyes Were Watching God* a classic, Hurston explores the evolution of a marriage full of love but very little communication and the desires of a young woman in search of herself and her place in the world.

Mules & Men Research & Education Assoc.

Zora Neale Hurston (1891 -- 1960) Of the various signs that the study of literature in America has been transformed, none is more salient than is the resurrection and canonization of Zora Neale Hurston. Twenty years ago, Hurston's work was largely out-of-print, her literary legacy alive only to a tiny, devoted band of readers who were often forced to photocopy her works if they were to be

---

taught ... Today her works are central to the canon of African-American, American, and Women's literatures ... The author of four novels, *Jonah's Gourd Vine* (1934), *Their Eyes Were Watching God* (1937), *Moses, Man of the Mountain* (1939), and *Seraph on the Suwanee* (1948); two books of folklore -- *Mules and Men* (1935) and *Tell My Horse* (1938); an autobiography, *Dust Tracks On a Road* (1942); and over 50 short stories, essays, and plays, Hurston was one of the most widely acclaimed Black authors for the two decades between 1925 and 1945. -- from the Preface by Henry Louis Gates, Jr.