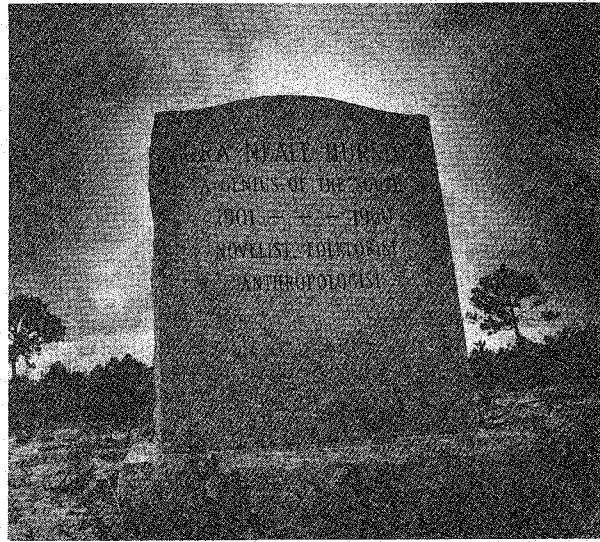


I N S E A R C H O F

ZORA NEALE HURSTON
BY ALICE WALKER

On January 16, 1959, Zora Neale Hurston, suffering from the effects of a stroke and writing painfully in long-hand, composed a letter to the "editorial department" of Harper & Brothers inquir-

ing if they would be interested in seeing "the book I am laboring upon at present—a life of Herod the Great." One year and twelve days later, Zora Neale Hurston died without funds to provide for her burial, a resident of the St. Lucie County, Florida, Welfare Home. She lies today in an unmarked grave in a segregated cemetery in Fort Pierce, Florida, a resting place generally symbolic of the black writer's fate in America.

Zora Neale Hurston is one of the most significant unread authors in America, the author of two minor classics and four other major books. —Robert Hemenway; "Zora Hurston and the Eatonville Anthropology," from *The Harlem Renaissance Remembered*, edited by Arna Bontemps (Dodd, 1972)

On August 15, 1973, I wake up just as the plane is lowering over Sanford, Florida, which means I am also looking down on Eatonville, Zora Neale Hurston's birthplace. I recognize it from Zora's description in *Mules and Men*: "the city of five lakes, three croquet courts,

three hundred brown skins, three hundred good swimmers, plenty guavas, two schools, and no jailhouse." Of course I cannot see the guavas, but the five lakes are still there, and it is the lakes I

count as the plane prepares to land in Orlando.

From the air, Florida looks completely flat, and as we near the ground this impression does not change. This is the first time I have seen the interior of the state, which Zora wrote about so well, but there are the acres of orange groves, the sand, mangrove trees, and scrub pine that I know from her books. Getting off the plane I walk through the hot moist air of midday into the tacky but air-conditioned airport. I search for Charlotte Hunt, my companion on the Zora Hurston expedition. She lives in Winter Park, Florida, very near Eatonville, and is writing her graduate dissertation on Zora. I see her waving—a large pleasant-faced white woman in dark glasses. We have written to each other for several weeks, swapping our latest finds (mostly hers) on Zora, and trying to make sense out of the mass of information obtained (often erroneous or simply confusing) from Zora herself—through her stories and autobiography—and from people who wrote about her.

Eatonville has lived for such a long time in my imagina-

tion that I can hardly believe it will be found existing in its own right. But after 20 minutes on the expressway, Charlotte turns off and I see a small settlement of houses and stores set with no particular pattern in the sandy soil off the road. We stop in front of a neat gray building that has two fascinating signs: EATONVILLE POST OFFICE and EATONVILLE CITY HALL.

Inside the Eatonville City Hall half of the building, a slender, dark brown-skin woman sits looking through letters on a desk. When she hears we are searching for anyone who might have known Zora Neale Hurston, she leans back in thought. Because I don't wish to inspire foot-dragging in people who might know something about Zora they're not sure they should tell, I have decided on a simple, but I feel profoundly *useful*, lie.

"I am Miss Hurston's niece," I prompt the young woman, who brings her head down with a smile.

"I think Mrs. Moseley is about the only one still living who might remember her," she says.

"Do you mean *Mathilda* Moseley, the woman who tells those 'woman-is-smarter-than-man' lies in Zora's book?"

"Yes," says the young woman. "Mrs. Moseley is real old now, of course. But this time of day, she should be at home."

I stand at the counter looking down on her, the first Eatonville resident I have spoken to. Because of Zora's books, I feel I know something about her; at least I know what the town she grew up in was like years before she was born.

"Tell me something," I say, "do the schools teach Zora's books here?"

"No," she says, "they don't. I don't think most people know anything about Zora Neale Hurston, or know about any of the great things she did. She was a fine lady. I've read all of her books myself, but I don't think many other folks in Eatonville have."

"Many of the church people around here, as I understand it," says Charlotte in a murmured aside, "thought Zora was pretty loose. I don't think they appreciated her writing about them."

"Well," I say to the young woman, "thank you for your help." She clarifies her directions to Mrs. Moseley's house and smiles as Charlotte and I turn to go.

The letter to Harper's does not expose a publisher's rejection of an unknown masterpiece, but it does reveal how the bright promise of the Harlem Renaissance deteriorated for many of the writers who shared in its exuberance. It also indicates the personal tragedy of Zora Neale Hurston: Barnard graduate, author of four novels, two books of folklore, one volume of autobiog-

raphy, the most important collector of Afro-American folklore in America, reduced by poverty and circumstance to seek a publisher by unsolicited mail.

—Robert Hemenway.

Zora Hurston was born in 1901, 1902, or 1903—depending on how old she felt herself to be at the time someone asked. —Librarian, Beinecke Library, Yale University

The Moseley house is small and white and snug, its tiny yard nearly swallowed up by oleanders and hibiscus bushes. Charlotte and I knock on the door. I call out. But there is no answer. This strikes us as peculiar. We have had time to figure out an age for Mrs. Moseley—not dates or a number, just old. I am thinking of a quivery, bedridden invalid when we hear the car. We look behind us to see an old black-and-white Buick—paint peeling and grillwork rusty—pulling into the drive. A neat old lady in a purple dress and white hair is straining at the wheel. She is frowning because Charlotte's car is in the way.

Mrs. Moseley looks at us suspiciously. "Yes, I knew Zora Neale," she says, unsmilingly and with a rather cold stare at Charlotte (who I imagine feels very *white* at that moment), "but that was a long time ago, and I don't want to talk about it."

"Yes ma'am," I murmur, bringing all my sympathy to bear on the situation.

"Not only that," Mrs. Moseley continues, "I've been sick. Been in the hospital for an operation. Ruptured artery. The doctors didn't believe I was going to live, but you see me alive, don't you?"

"Looking well, too," I comment.

Mrs. Moseley is out of her car. A thin, sprightly woman with nice gold-studded false teeth, uppers and lowers. I like her because she stands there *straight* beside her car, with a hand on her hip and her straw pocketbook on her arm. She wears white T-strap shoes with heels that show off her well-shaped legs.

"I'm eighty-two years old, you know," she says. "And I just can't remember things the way I used to. Anyhow, Zora Neale left here to go to school and she never really came back to live. She'd come here for material for her books, but that was all. She spent most of her time down in South Florida."

"You know, Mrs. Moseley, I saw your name in one of Zora's books."

"You did?" She looks at me with only slightly more interest. "I read some of her books a long time ago, but then people got to borrowing and borrowing and they borrowed them all away."

"I could send you a copy of everything that's been

reprinted," I offer. "Would you like me to do that?"

"No," says Mrs. Moseley promptly. "I don't read much any more. Besides, all of that was so long ago . . ."

Charlotte and I settle back against the car in the sun. Mrs. Moseley tells us at length and with exact recall every step in her recent operation, ending with: "What those doctors didn't know—when they were expecting me to die (and they didn't even think I'd live long enough for them to have to take out my stitches!)—is that Jesus is the best doctor, and if *He* says for you to get well, that's all that counts."

With this philosophy, Charlotte and I murmur quick assent: being Southerners and church bred, we have heard that belief before. But what we learn from Mrs. Moseley is that she does not remember much beyond the year 1938. She shows us a picture of her father and mother and says that her father was Joe Clarke's brother. Joe Clarke, as every Zora Hurston reader knows, was the first mayor of Eatonville; his fictional counterpart is Jody Starks of *Their Eyes Were Watching God*. We also get directions to where Joe Clarke's store was—where Club Eaton is now. Club Eaton, a long orange-beige nightspot we had seen on the main road, is apparently famous for the good times in it regularly had by all. It is, perhaps, the modern equivalent of the store porch, where all the men of Zora's childhood came to tell "lies," that is, black folktales, that were "made and used on the spot," to take a line from Zora. As for Zora's exact birthplace, Mrs. Moseley has no idea.

After I have commented on the healthy growth of her hibiscus bushes, she becomes more talkative. She mentions how much she *loved* to dance, when she was a young woman, and talks about how good her husband was. When he was alive, she says, she was completely happy because he allowed her to be completely free. "I was so free I had to pinch myself sometimes to tell if I was a married woman."

Relaxed now, she tells us about going to school with Zora. "Zora and I went to the same school. It's called Hungerford High now. It was only to the eighth grade. But our teachers were so good that by the time you left you knew college subjects. When I went to Morris Brown in Atlanta, the teachers there were just teaching me the same things I had already learned right in Eatonville. I wrote Mama and told her I was going to come home and help her with her babies. I wasn't learning anything new."

"Tell me something, Mrs. Moseley," I ask, "why do you suppose Zora was against integration? I read somewhere that she was against school desegregation because she felt it was an insult to black teachers."

"Oh, one of them [white people] came around asking me about integration. One day I was doing my shopping. I heard 'em over there talking about it in the store, about the schools. And I got on out of the way because I knew if they asked me, they wouldn't like what I was going to tell 'em. But they came up and asked me anyhow. 'What do you think about this integration?' one of them said. I acted like I thought I had heard wrong. 'You're asking *me* what *I* think about integration?' I said. 'Well, as you can see I'm just an old colored woman—I was seventy-five or seventy-six then—'and this is the first time anybody ever asked me about integration. And nobody asked my grandmother what she thought, either, but her daddy was one of you all.'" Mrs. Moseley seems satisfied with this memory of her rejoinder. She looks at Charlotte. "I have the blood of three races in my veins," she says belligerently, "white, black, and Indian, and nobody asked me *anything* before."

"Do you think living in Eatonville made integration less appealing to you?"

"Well, I can tell you this: I have lived in Eatonville all my life, and I've been in the governing of this town. I've been everything but Mayor and I've been *assistant* Mayor. Eatonville was and is an all-black town. We have our own police department, post office, and town hall. Our own school and good teachers. Do I need integration?"

"They took over Goldsboro, because the black people who lived there never incorporated, like we did. And now I don't even know if any black folks live there. They built big houses up there around the lakes. But we didn't let that happen in Eatonville, and we don't sell land to just anybody. And you see, we're still here."

When we leave, Mrs. Moseley is standing by her car, waving. I think of the letter Roy Wilkins wrote to a black newspaper blasting Zora Neale for her lack of enthusiasm about the integration of schools. I wonder if he knew the experience of Eatonville she was coming from. Not many black people in America have come from a self-contained, all-black community where loyalty and unity are taken for granted. A place where black pride is nothing new.

There is, however, one thing Mrs. Moseley said that bothered me.

"Tell me, Mrs. Moseley," I had asked, "why is it that thirteen years after Zora's death, no marker has been put on her grave?"

And Mrs. Moseley answered: "The reason she doesn't have a stone is because she wasn't buried here. She

(opposite page) While working for the WPA, Zora collected material for a book on the history of Florida.

FEDERAL PROJECT

HENRY G. ALSE
NATIONAL DIRECTOR

ALASKA

U.S. ROUTE 1

DISTRICT OF
COLUMBIA

ALMANAC
1932

ALMANAC
357

THE
AMERICAN
SUN

WIDE WING

ALMANAC
1932

WIDE WING
ALMANAC
1932
ALMANAC
357



was buried down in South Florida somewhere. I don't think anybody really knew where she was."



Only to reach a wider audience, need she ever write books—because she is a perfect book of entertainment in herself. In her youth she was always getting scholarships and things from wealthy white people, some of whom simply paid her just to sit around and represent the Negro race for them, she did it in such a racy fashion. She was full of sidesplitting anecdotes, humorous tales, and tragicomic stories, remembered out of her life in the South as a daughter of a traveling minister of God. She could make you laugh one minute and cry the

What does it matter what white folks must have thought about her?

—Student, "Black Women Writers" class, Wellesley College



Mrs. Sarah Peek Patterson is a handsome, red-haired woman in her late forties, wearing orange slacks and gold earrings. She is the director of Lee-Peek Mortuary in Fort Pierce, the establishment that handled Zora's burial. Unlike most black funeral homes in Southern towns that sit like palaces among the general poverty, Lee-Peek has a run-down, *small* look. Perhaps this is because it is painted purple and white, as are its Cadillac chariots. These colors do not age well. The rooms

Zora Neale Hurston

A Selective Chronology

1901 (circa) born in Eatonville, Florida.
 1910 mother died.
 1915 left home to become maid to a member of a traveling Gilbert and Sullivan troupe.
 1920-22 (circa) attended high school at Morgan Academy (now Morgan State College), Baltimore, Maryland.
 1923-24 attended Howard University, Washington, D.C.
 1925-28 attended Barnard College; received B.A. in 1928.

1927-31 collected folklore in the South.

1933-34 was drama instructor, Bethune-Cookman College, Daytona, Florida.

1937-38 received two Guggenheim fellowships and collected folklore in Jamaica, Haiti, and Bermuda.

1938-39 worked for the WPA in Florida collecting folklore.

1941 became staff writer at Paramount Studios in Hollywood.

1942-45 lived on a houseboat in Daytona Beach, Florida.

1946-48 made various trips to Honduras to collect folklore.

1950 worked as a maid in Florida. Employer discovered one of her stories in *The Saturday Evening Post*.

1950-56 did free-lance writing.

1956-57 was librarian at Patrick Air Force Base, Florida.

1958-59 wrote for the Fort Pierce, Florida, *Chronicle*, and was part-time teacher at Lincoln Park Academy, in Fort Pierce.

1960 died in county welfare home, Fort Pierce, Florida.

next. To many of her white friends, no doubt, she was a perfect "darkie," in the nice meaning they give the term—that is, a naïve, childlike, sweet, humorous, and highly colored Negro.

But Miss Hurston was clever, too—a student who didn't let college give her a broad "a" and who had great scorn for all pretensions, academic or otherwise. That is why she was such a fine folklore collector, able to go among the people and never act as if she had been to school at all. Almost nobody else could stop the average Harlemite on Lenox Avenue and measure his head with a strange-looking, anthropological device and not get bawled out for the attempt, except Zora, who used to stop anyone whose head looked interesting, and measure it.

—Langston Hughes,
The Big Sea (Knopf)

are cluttered and grimy, and the bathroom is a tiny, stale-smelling prison, with a bottle of black hair dye (apparently used to touch up the hair of the corpses) dripping into the face bowl. Two pine burial boxes are resting in the bathtub.

Mrs. Patterson herself is pleasant and helpful.

"As I told you over the phone, Mrs. Patterson," I begin, shaking her hand and looking into her penny-brown eyes, "I am Zora Neale Hurston's niece, and I would like to have a marker put on her grave. You said, when I called you last week, that you could tell me where the grave is."

By this time I am, of course, completely into being Zora's niece, and the lie comes with perfect naturalness to my lips. Besides, as far as I'm concerned, she is my aunt—and that of all black people as well.

"She was buried in 1960," exclaims Mrs. Patterson.

"That was when my father was running this funeral home. He's sick now or I'd let you talk to him. But I know where she's buried. She's in the old cemetery, the Garden of the Heavenly Rest, on Seventeenth Street. Just when you go in the gate there's a circle, and she's buried right in the middle of it. Hers is the only grave in that circle—because people don't bury in that cemetery any more."

She turns to a stocky, black-skinned woman in her thirties, wearing a green polo shirt and white jeans cut off at the knee. "This lady will show you where it is," she says.

"I can't tell you how much I appreciate this," I say to



Mrs. Patterson, as I rise to go. "And could you tell me something else? You see, I never met my aunt. When she died, I was still a junior in high school. But could you tell me what she died of, and what kind of funeral she had?"

"I don't know exactly what she died of," Mrs. Patterson says. "I know she didn't have any money. Folks took up a collection to bury her. . . . I believe she died of malnutrition."

"Malnutrition?"

Outside, in the blistering sun, I lean my head against Charlotte's even more blistering cartop. The sting of the hot metal only intensifies my anger. "Malnutrition," I manage to mutter. "Hell, our condition hasn't changed *any* since Phillis Wheatley's time. She died of malnutrition!"

"Really?" says Charlotte, "I didn't know that."

One cannot overemphasize the extent of her commitment. It was so great that her marriage in the spring of 1927 to Herbert Sheen was short-lived. Although divorce did not come officially until 1931, the two separated amicably after only a few months, Hurston to continue her collecting, Sheen to attend Medical School. Hurston never married again. —Robert Hemenway



"What is your name?" I ask the woman who has climbed into the back seat.

"Rosalee," she says. She has a rough, pleasant voice, as if she is a singer who also smokes a lot. She is homely, and has an air of ready indifference.

"Another woman came by here wanting to see the grave," she says, lighting up a cigarette. "She was a little short, dumpty white lady from one of these Florida schools. Orlando or Daytona. But let me tell you something before we gets started. All I know is where the cemetery is. I don't know one thing about that grave. You better go back in and ask her to draw you a map."

A few moments later, with Mrs. Patterson's diagram of where the grave is, we head for the cemetery.

We drive past blocks of small, pastel-colored houses and turn right onto 17th Street. At the very end, we reach a tall curving gate, with the words "Garden of the Heavenly Rest" fading into the stone. I expected, from Mrs. Patterson's small drawing, to find a small circle—which would have placed Zora's grave five or ten paces from the road. But the "circle" is over an acre large and looks more like an abandoned field. Tall weeds choke the dirt road and scrape against the sides of the car. It doesn't help either that I step out into an active anthill.

"I don't know about y'all," I say, "but I don't even believe this." I am used to the haphazard cemetery-keeping that is traditional in most Southern black communities, but this neglect is staggering. As far as I can see there is nothing but bushes and weeds, some as tall as my waist. One grave is near the road, and Charlotte elects to investigate it. It is fairly clean, and belongs to someone who died in 1963.

Rosalee and I plunge into the weeds; I pull my long dress up to my hips. The weeds scratch my knees, and the insects have a feast. Looking back, I see Charlotte standing resolutely near the road.

"Aren't you coming?" I call.

"No," she calls back. "I'm from these parts and I know what's out there." She means snakes.

"Shit," I say, my whole life and the people I love flashing melodramatically before my eyes. Rosalee is a few yards to my right.

(continued on page 85)

ZORA NEALE HURSTON
CONTINUED FROM PAGE 79

"How're you going to find anything out here?" she asks. And I stand still a few seconds, looking at the weeds. Some of them are quite pretty, with tiny yellow flowers. They are thick and healthy, but dead weeds under them have formed a thick gray carpet on the ground. A snake could be lying six inches from my big toe and I wouldn't see it. We move slowly, very slowly, our eyes alert, our legs trembly. It is hard to tell where the center of the circle is since the circle is not really round, but more like half of something round. There are things crackling and hissing in the grass. Sandspurs are sticking to the inside of my skirt. Sand and ants cover my feet. I look toward the road and notice that there are, indeed *two* large curving stones, making an entrance and exit to the cemetery. I take my bearings from them and try to navigate to exact center. But the center of anything can be very large, and a grave is not a pinpoint. Finding the grave seems positively hopeless. There is only one thing to do:

"Zora!" I yell, as loud as I can (causing Rosalee to jump), "are you out here?"

"If she is, I sho hope she don't answer you. If she do, I'm gone."

"Zora!" I call again. "I'm here. Are you?"

"If she is," grumbles Rosalee, "I hope she'll keep it to herself."

"Zora!" Then I start fussing with her. "I hope you don't think I'm going to stand out here all day, with these snakes watching me and these ants having a field day. In fact, I'm going to call you just one or two more times." On a clump of dried grass, near a small bushy tree, my eye falls on one of the largest bugs I have ever seen. It is on its back, and is as large as three of my fingers. I walk toward it, and yell "Zo-ra!" and my foot sinks into a hole. I look down. I am standing in a sunken rectangle that is about six feet long and about three or four feet wide. I look up to see where the two gates are.

"Well," I say, "this is the center, or approximately anyhow. It's also the only sunken spot we've found. Doesn't this look like a grave to you?"

"For the sake of not going no farther through these bushes," Rosalee growls, "yes, it do."

"Wait a minute," I say, "I have to look around some more to be sure this is the only spot that resembles a grave. But you don't have to come."

Rosalee smiles—a grin, really—beautiful and tough.

"Naw," she says, "I feels sorry for you. If one

of these snakes got ahold of you out here by yourself I'd feel *real* bad." She laughs. "I done come this far, I'll go on with you."

"Thank you, Rosalee," I say. "Zora thanks you too."

"Just as long as she don't try to tell me in person," she says, and together we walk down the field.



The gusto and flavor of Zora Neal[e] Hurston's storytelling, for example, long before the yarns were published in "Mules and Men" and other books, became a local legend which might . . . have spread further under different conditions. A tiny shift in the center of gravity could have made them best-sellers. —Arna Bontemps, *Personals* (Paul Bremen, Ltd., London; 1963)



Bitter over the rejection of her folklore's value, especially in the black community, frustrated by what she felt was her failure to convert the Afro-American world view into the forms of prose fiction, Hurston finally gave up. —Robert Hemenway



When Charlotte and I drive up to the Merritt Monument Company, I immediately see the headstone I want.

"How much is this one?" I ask the young woman in charge, pointing to a tall black stone. It looks as majestic as Zora herself must have been when she was learning voodoo from those root doctors down in New Orleans.

"Oh, *that* one," she says, "that's our finest. That's Ebony Mist."

"Well, how much is it?"

"I don't know. But wait," she says, looking around in relief, "here comes somebody who'll know."

A small, sunburned man with squinty green eyes comes up. He must be the engraver, I think, because his eyes are contracted into slits, as if he has been keeping stone dust out of them for years.

"That's Ebony Mist," he says. "That's our best."

"How much is it?" I ask, beginning to realize I probably *can't* afford it.

He gives me a price that would feed a dozen Sahelian drought victims for three years. I realize I must honor the dead, but between the dead great and the living starving, there is no choice.

"I have a lot of letters to be engraved," I say, standing by the plain gray marker I have chosen. It is pale and ordinary, not at all like Zora, and makes me momentarily angry that I am not rich.

We go into his office and I hand him a sheet of paper that has:

ZORA NEALE HURSTON
 "A GENIUS OF THE SOUTH"
 NOVELIST FOLKLORIST
 ANTHROPOLOGIST

1901 1960

"A genius of the South" is from one of Jean Toomer's poems.

"Where is this grave?" the monument man asks. "If it's in a new cemetery, the stone has to be flat."

"Well, it's not a new cemetery and Zora—my aunt—doesn't need anything flat because with the weeds out there, you'd never be able to see it. You'll have to go out there with me."

He grunts.

"And take a long pole and 'sound' the spot," I add. "Because there's no way of telling it's a grave, except that it's sunken."

"Well," he says, after taking my money and writing up a receipt, in the full awareness that he's the only monument dealer for miles, "you take this flag" (he hands me a four-foot-long pole with a red-metal marker on top) "and take it out to the cemetery and put it where you think the grave is. It'll take us about three weeks to get the stone out there."

I wonder if he knows he is sending me to another confrontation with the snakes. He probably does. Charlotte has told me she will cut my leg and suck out the blood, if I am bit.

"At least send me a photograph when it's done, won't you?"

He says he will.



Hurston's return to her folklore-collecting in December of 1927 was made possible by Mrs. R. Osgood Mason, an elderly white patron of the arts, who at various times also helped Langston Hughes, Alain Locke, Richmond Barthe, and Miguel Covarrubias. Hurston apparently came to her attention through the intercession of Locke, who frequently served as a kind of liaison between the young black talent and Mrs. Mason. The entire relationship between this woman and the Harlem Renaissance deserves extended study, for it represents much of the ambiguity involved in white patronage of black artists. All her artists were instructed to call her "Godmother"; there was a decided emphasis on the "primitive" aspects of black culture, apparently a holdover from Mrs. Mason's interest in the Plains Indians. In Hurston's case there were special restrictions imposed by her patron: although she was to be paid a handsome salary for her folklore collecting, she was

to limit her correspondence and publish nothing of her research without prior approval.—Robert Hemenway



You have to read the chapters Zora left out of her autobiography.—Student, Special Collections Room
 Beinecke Library, Yale University



Dr. Benton, a friend of Zora's and a practicing M.D. in Fort Pierce, is one of those old, good-looking men whom I always have trouble not liking. (It no longer bothers me that I may be constantly searching for father figures; by this time, I have found several and dearly enjoyed knowing them all.) He is shrewd, with steady brown eyes under hair that is almost white. He is probably in his seventies, but doesn't look it. He carries himself with dignity, and has cause to be proud of the new clinic where he now practices medicine. His nurse looks at us with suspicion, but Dr. Benton's eyes have the penetration of a scalpel cutting through skin. I guess right away that if he knows anything at all about Zora Hurston, he will not believe I am her niece. "Eatonville?" Dr. Benton says, leaning forward in his chair, looking first at me, then at Charlotte.

"Yes, I know Eatonville, I grew up not far from there. I knew the whole bunch of Zora's family." (He looks at the shape of my cheekbones, the size of my eyes, and the nappiness of my hair.) "I knew her daddy. The old man. He was a hardworking, Christian man. Did the best he could for his family. He was the mayor of Eatonville for a while, you know.

"My father was the mayor of Goldsboro. You probably never heard of it. It never incorporated like Eatonville did, and has just about disappeared. But Eatonville is still all-black."

He pauses and looks at me. "And you're Zora's niece," he says wonderingly.

"Well," I say with shy dignity, yet with some tinge, I hope, of a 19th-century blush, "I'm illegitimate. That's why I never knew Aunt Zora."

I love him for the way he comes to my rescue. "You're not illegitimate!" he cries, his eyes resting on me fondly. "All of us are God's children! Don't you even think such a thing!"

And I hate myself for lying to him. Still, I ask myself, would I have gotten this far toward getting the headstone and finding out about Zora Hurston's last days without telling my lie? Actually, I probably would have. But I don't like taking chances that could get me stranded in Central Florida.

"Zora didn't get along with her family. I don't know

why. Did you read her autobiography, *Dust Tracks on a Road*?"

"Yes, I did," I say. "It pained me to see Zora pretending to be naïve and grateful about the old white 'Godmother' who helped finance her research, but I loved the part where she ran off from home after falling out with her brother's wife."

Dr. Benton nodded. "When she got sick, I tried to get her to go back to her family, but she refused. There wasn't any real hatred; they just never had gotten along and Zora wouldn't go to them. She didn't want to go to the county home, either, but she had to, because she couldn't do a thing for herself."

"I was surprised to learn she died of malnutrition."

Dr. Benton seems startled. "Zora *didn't* die of malnutrition," he says indignantly. "Where did you get that story from? She had a stroke and she died in the welfare home." He seems peculiarly upset, distressed, but sits back reflectively in his chair: "She was an incredible woman," he muses. "Sometimes when I closed my office, I'd go by her house and just talk to her for an hour or two. She was a well-read, well-traveled woman and always had her own ideas about what was going on . . ."

"I never knew her, you know. Only some of Carl Van Vechten's photographs and some newspaper photographs. . . . What did she look like?"

"When I knew her, in the fifties, she was a big woman, erect. Not quite as light as I am [Dr. Benton is dark beige], and about five foot, seven inches, and she weighed about two hundred pounds. Probably more. She . . ."

"What! Zora was *fat*! She wasn't, in Van Vechten's pictures!"

"Zora loved to eat," Dr. Benton says complacently. "She could sit down with a mound of ice cream and just eat and talk till it was all gone."

While Dr. Benton is talking, I recall that the Van Vechten pictures were taken when Zora was still a young woman. In them she appears tall, tan, and healthy. In later newspaper photographs—when she was in her forties—I remembered that she seemed heavier and several shades lighter. I reasoned that the earlier photographs were taken while she was busy collecting folklore materials in the hot Florida sun.

"She had high blood pressure. Her health wasn't good. . . . She used to live in one of my houses—on School Court Street. It's a block house . . . I don't recall the number. But my wife and I used to invite her over to the house for dinner. *She always ate well*," he says emphatically.

"That's comforting to know," I say, wondering where Zora ate when she wasn't with the Bentons.

"Sometimes she would run out of groceries—after she got sick—and she'd call me. 'Come over here and see 'bout me,' she'd say. And I'd take her shopping and buy her groceries."

"She was always studying. Her mind—before the stroke—just worked all the time. She was always going somewhere, too. She once went to Honduras to study something. And when she died, she was working on that book about Herod the Great. She was so intelligent! And really had perfect expressions. Her English was beautiful." (I suspect this is a clever way to let me know Zora herself didn't speak in the "black English" her characters used.)

"I used to read all of her books," Dr. Benton continues, "but it was a long time ago. I remember one about . . . it was called, I think, 'The Children of God' [*Their Eyes Were Watching God*], and I remember Janie and Teapot [Teacake] and the mad dog riding on the cow in that hurricane and bit old Teapot on the cheek . . ."

I am delighted that he remembers even this much of the story, even if the names are wrong, but seeing his affection for Zora I feel I must ask him about her burial. "Did she *really* have a pauper's funeral?"

"She *didn't* have a pauper's funeral!" he says with great heat. "Everybody around here *loved* Zora."

"We just came back from ordering a headstone," I say quietly, because he *is* an old man and the color is coming and going on his face, "but to tell the truth, I can't be positive what I found is the grave. All I know is the spot I found was the only grave-size hole in the area."

"I remember it wasn't near the road," says Dr. Benton, more calmly. "Some other lady came by here and we went out looking for the grave and I took a long iron stick and poked all over that part of the cemetery but we didn't find anything. She took some pictures of the general area. Do the weeds still come up to your knees?"

"And beyond," I murmur. This time there isn't any doubt. Dr. Benton feels ashamed.

As he walks us to our car, he continues to talk about Zora. "She couldn't really write much near the end. She had the stroke and it left her weak; her mind was affected. She couldn't think about anything for long."

"She came here from Daytona, I think. She owned a houseboat over there. When she came here, she sold it. She lived on that money, then she worked as a

maid—for an article on maids she was writing—and she worked for the *Chronicle* writing the horoscope column.

"I think black people here in Florida got mad at her because she was for some politician they were against. She said this politician *built* schools for blacks while the one they wanted just talked about it. And although Zora wasn't egotistical, what she thought, she thought; and generally what she thought, she said."

When we leave Dr. Benton's office, I realize I have missed my plane back home to Jackson, Mississippi. That being so, Charlotte and I decide to find the house Zora lived in before she was taken to the county welfare home to die. From among her many notes, Charlotte locates a letter of Zora's she has copied that carries the address: 1734 School Court Street. We ask several people for directions. Finally, two old gentlemen in a dusty gray Plymouth offer to lead us there. School Court Street is not paved, and the road is full of mud puddles. It is dismal and squalid, redeemed only by the brightness of the late afternoon sun. Now I can understand what a "block" house is. It is a house shaped like a block, for one thing, surrounded by others just like it. Some houses are blue and some are green or yellow. Zora's is light green. They are tiny—about 50 by 50 feet, squatty with flat roofs. The house Zora lived in looks worse than the others, but that is its only distinction. It also has three ragged and dirty children sitting on the steps.

"Is this where y'all live?" I ask, aiming my camera.

"No, ma'am" they say in unison, looking at me earnestly. "We live over yonder. This Miss So-and-So's house; but she in the hospital."

We chatter inconsequentially while I take more pictures. A car drives up with a young black couple in it. They scowl fiercely at Charlotte and don't look at me with friendliness, either. They get out and stand in their doorway across the street. I go up to them to explain. "Did you know Zora Hurston used to live right across from you?" I ask.

"Who?" They stare at me blankly, then become curiously attentive, as if they think I made the name up. They are both Afro-ed and he is somberly dashiki-ed.

I suddenly feel frail and exhausted. "It's too long a story," I say, "but tell me something, is there anybody on this street who's lived here for more than thirteen years?"

"That old man down there," the young man says, pointing. Sure enough, there is a man sitting on his steps three houses down. He has graying hair and is very neat, but there is a weakness about him. He reminds me of Mrs. Turner's husband in *Their Eyes Were*

Watching God. He's rather "vanishing"-looking, as if his features have been sanded down. In the old days, before black was beautiful, he was probably considered attractive, because he has wavy hair and light-brown skin; but now, well, light skin has ceased to be its own reward.

After the preliminaries, there is only one thing I want to know: "Tell me something," I begin, looking down at Zora's house, "did Zora like flowers?"

He looks at me queerly. "As a matter of fact," he says, looking regretfully at the bare, rough yard that surrounds her former house, "she was crazy about them. And she was a great gardener. She loved azaleas, and that running and blooming vine [morning glories], and she really loved that night-smelling flower [gardenia]. She kept a vegetable garden year-round, too. She raised collards and tomatoes and things like that.

"Everyone in this community thought well of Miss Hurston. When she died, people all up and down this street took up a collection for her burial. We put her away nice."

"Why didn't somebody put up a headstone?"

"Well, you know, one was never requested. Her and her family didn't get along. They didn't even come to the funeral."

"And did she live down there by herself?"

"Yes, until they took her away. She lived with—just her and her companion, Sport."

My ears perk up. "Who?"

"Sport, you know, her dog. He was her only companion. He was a big brown-and-white dog."

When I walk back to the car, Charlotte is talking to the young couple on their porch. They are relaxed and smiling.

"I told them about the famous lady who used to live across the street from them," says Charlotte as we drive off. "Of course they had no idea Zora ever lived, let alone that she lived across the street. I think I'll send some of her books to them."

"That's real kind of you," I say.



I am not tragically colored. There is no great sorrow dammed up in my soul, nor lurking behind my eyes. I do not mind at all. I do not belong to the sobbing school of Negrohood who hold that nature somehow has given them a lowdown dirty deal and whose feelings are all hurt about it. . . . No, I do not weep at the world—I am too busy sharpening my oyster knife.

—Zora Neale Hurston, "How It Feels To Be Colored Me" *World Tomorrow*, 1928

There are times—and finding Zora Hurston's grave was one of them—when normal responses of grief, horror, and so on, do not make sense because they bear no real relation to the depth of the emotion one feels. It was impossible for me to cry when I saw the field full of weeds where Zora is. Partly this is because I have come to know Zora through her books and she was not a teary sort of person herself; but partly, too, it is because there is a point at which even grief feels absurd. And at this point, laughter gushes up to retrieve sanity.

It is only later, when the pain is not so direct a threat to one's own existence that what was learned in that moment of comical lunacy is understood. Such moments rob us of both youth and vanity. But perhaps they are also times when greater disciplines are born.

Alice Walker is the author of "Revolutionary Petunias and Other Poems," which was nominated for a National Book Award, and "In Love & Trouble: Stories of Black Women," which received the Rosenthal Foundation Award from the National Institute of Arts and Letters. (Both published by Harcourt Brace Jovanovich.)

BOOKS IN PRINT

Zora's papers can be found in the library at the University of Florida in Gainesville, and in the James Weldon Johnson Collection, Bienecke Library, Yale University. (A biography of Zora, by Robert Hemmenway of the University of Kentucky, will be published late this year.)

Jonah's Gourd Vine, J. B. Lippincott Co., 1971: hardcover, \$5.95; paperback, \$2.95. (A novel, originally published in 1934.)

Their Eyes Were Watching God, a Fawcett Premier Book, Fawcett Publications, Inc., 1972: paperback, 95 cents. (Originally published in 1937, this novel is Hurston's masterpiece.)

Mules and Men, Harper & Row Perennial Library, Harper & Row Publishers, 1970: paperback, \$1.50. (Originally published in 1935, this book is a folklore classic.)

Dust Tracks on a Road, J. B. Lippincott Co., 1971: hardcover, \$5.95; paperback, \$2.95. (Originally published in 1942, this is Hurston's autobiography.)

BOOKS NOT IN PRINT

(but check public libraries)

Moses, Man of the Mountain (novel), J. B. Lippincott Co., 1939.

Tell My Horse (folklore), J. B. Lippincott Co., 1938.

Seraph on the Suwanee (novel), Charles Scribner's Sons, 1948.

THE PHOTOGRAPHS OF GISELE FREUND CONTINUED FROM PAGE 65

later book, *Museum Without Walls*. "I had managed to divert his attention from the camera," Freund says, "and thus was able to get a natural picture of him."

Freund got her picture by taking no more than 25 shots. "Most photographers overshoot," she feels. "Of course, if one takes sixty stills, one or two are bound to be good. When I work, I think I always know the minute I've shot it, which photograph is best." She leads her subjects into talking about their work and, by keeping the conversation going, she helps people forget the camera. Freund also prefers to shoot in her subject's environment—studios and formalities, she finds, tend to make subjects camera-shy.

An exception, she discovered, was George Bernard Shaw. "'I hope, Madame,'" Freund recalls his greeting to her, "'that you know your business. I am a photographer myself and can't be fooled. Now about my portrait. One thing. Don't cut off my beard . . . not one little bit. And if you take me from this angle down here (he dropped to his knees), you will get an interesting view of the beard.'

"Naturally, we had to find a more practical pose," Freund points out. "But that arrogance, which was a part of his manner, as much as of his writing, showed best in his eyes. That was the quality I tried so hard to catch."

When the one picture she was able to take was developed, Freund was pleased. There was only one problem—a tiny bit of Shaw's beard had been cut off. She knew she could never send the picture to him. Instead she sent it to H.G. Wells, along with a set of photographs she had done of him. His reply read:

Dear Madame Freund:

Thank you for the pictures. I liked the one of G.B.S. very much. As far as my own picture is concerned, frankly I do not like it at all. It is not flattering enough.

Sincerely yours,

H.G. Wells

Although Wells grumbled, almost all Freund's subjects were delighted with her work. In fact, Shaw had posed because of a recommendation from James Joyce, whom Freund photographed for the jacket of *Finnegans Wake*. Joyce, horrified by the camera and fearing that the bright lights required for color would hurt his failing eyesight, insisted on a black-and-white shot.

When *Time* wanted Joyce in color for a cover in 1939, the editors approached Freund. Worried that Joyce might refuse her request, she wrote to him under her married name—Blum. Sensing Joyce to be a superstitious man, she was counting on the name—so similar to Molly Bloom's in *Ulysses*—to make him relent. He posed for her, bright lights and all. The