Zora Neale Hurston
Florida Time Line

1891 Born January 7 in Notasulga, Alabama.

1892 Moved with her family to the town of Eatonville, Florida.

1904 At age 13 attended the Jacksonville or around Florida Baptist Academy.

1906 Worked her way through high school, around John in midwinter of Florida, at her earning her diploma in Washington, DC.

1921 Went for first time down south, as in Florida, while at Howard University, in Washington.

1925 Transferred to Barnard College in New York City, where The Colonade Anthology.

1927 Began field work in Eatonville with a fellowship from Columbia University under anthropologist Franz Boas.

1928 Received her first in English. Continued collecting folklore in Florida, funded by philanthropist Charlotte Mason.

1929 Began writing Mules and Men. Studied folk music and religion in the Bahama Islands.

1932 Finished Mules and Men manuscript. Began rehearsals for Fast Gun to Left.

1933 Produced the musical Fast Gun to Left at Rollins College in Winter Park.

1934 Published her first novel, Jonah's Gourd Vine, written in Eatonville, her father.

1935 Travelled to Columbia for a PhD, but left to collect folk music in Florida with Alan Lomax, the Library of Congress.

1936 Published Mules and Men, documenting Florida and Caribbean Negro folklore.

1937 Sailed to Jamaica and Haiti under a Guggenheim fellowship to study voodoo.

1937 Published the novel Their Eyes Were Watching God, written in Haiti.

1938 In Montreal, finished writing Tell My Horse, documenting voodoo in Jamaica, Haiti, and New Orleans.

1938 Did field work all over Florida for the Federal Writers' Project and wrote the guidebook, Florida: A Guide to Florida.

1939 Published Moses, Man of the Mountain, inspired by folklore legends collected in Florida and the Caribbean.

1942 Published her autobiography, Dust Tracks on a Road.

1943 Brought a broadcast at Daytona Beach, worked as a social and wrote a series of articles published in major magazines.

1947 Sailed on an expedition to look for the roots of an ancient city in Honduras.

1948 Published Tonight in the Saloon, written while in Honduras.

1950 Worked as social journalist, journal and short stories, and worked as a stenoglapher and a secretary Gilbert and Dibble Clinch.

1951 Moved to Cape Gallio and Pompano, worked on Dust Tracks, unpublished, last novel.

1957 Moved to Fort Pierce. Worked for the Fort Pierce Chronicle, taught at Lincoln Park Academy and worked as a maid.

1959 Lived in Fort Pierce in anonymity, except at a few festivals such as Dr. Clem Benton and the annual Stone Barbecue.

1960 Died in Fort Pierce. Friends and former students took up a collection to pay for her funeral and buried in a segregated cemetery.

1973 Zora's manuscripts, different stages of her writing, rediscovered. Alice Walker found and studied her grave in Fort Pierce.

"The strangest thing about it was that once I found the use of my feet, they took to wandering. I always wanted to go. I would wander off in the woods alone, following some inside urge to go places. This alarmed my mother a great deal. She used to say that she believed a woman who was an enemy of bees had sprinkled 'travel dust' around the doorstep the day I was born."

Dust Tracks on a Road, 1942

Zora Neale Hurston, writer and anthropologist, storyteller and chronicler, drew inspiration from the Volusia-Brevard Edition of Florida Statistical by rural folkways she knew, in other words and one off to boarding school at age 13. After a long struggle to work her way into through school, she arrived at Barnard College in New York during the Roaring Twenties. There she drew among the rest in a constellation of talent called the Harlem Renaissance.

She returned her roots in 1927 under a fellowship from Columbia University. With the "spyglass of anthropology" glass lens for her teacher, Franz Boas, she found she set off to a rural city named "Nasty Isaac" on an adventure of research and authenticity. It turned out that over the next two decades, all across Florida, to the islands of the Caribbean and to the remote Central America.

Zora Hurston's leading authority on African-American anthropology. Her sought to describe the workings of folk tradition, a strand to depict and comprehend both as an art as a center of community. She pioneered in inside-out approach to research, and a unique delivery that acted as involving her audience in the ongoing series of traditions.

Zora at 1925 with Sasa Sam in the background

When the stenograph showed from documentary works on fiction, for which she is best known, but as was backed by the same inspiration. To her true to herself, it was inevitable that the deep the spyglass and for her folklore lens through time, time, if she the published seven books and nine more appeared posthumously. Her seven more than 100 short stories, articles, poems, plays, and a film. Her work ranged from the comic to the tragic, from folklore to a poem of pioneer, one tale a masterpiece around the world, folklore her vision and answer to the universality of her art. Her books have been translated into languages in different as Swedish, Italian and Norwegian.

Zora and her mentor, an Cherry, on a folklore collecting expedition in 1928

Still remained of "Fiona Zora Zory", originally titled "The Zorian Day" Zora is on the right.

The Zora Neale Hurston Dust Tracks Heritage Trail invites you to follow Zora's travels in Florida and the Caribbean on the Internet-inspired Dust Tracks Trail. There you will find maps of the trail, maps on the other side of this brochure, a guide to the sight-seeing on the Trail in Fort Pierce which you can visit in person to learn more about her life and work.

Historical maps and images illustrating Zora's life and work are from the collections of the St. Lucie County Public Library, the Florida Photographic Collection, the Library of the University of Florida, and the of Fort Pierce, and the Barnard Archives Collection.

Zora and guide on a folklore collecting expedition in 1936

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