

Jonahs Gourd Vine Zora Neale Hurston

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Zora neale Hurston

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Tell My Horse

The author of such great works as *Their Eyes Were Watching God*, *Moses, Man of the Mountain*, *Jonah's Gourd Vine*, *Mules and Men*, as well as essays, folklore, short stories, poetry, and more, Zora Neale Hurston is regarded as an integral part of the Harlem Renaissance and one of the most important and influential African American writers of the past century. Through numerous biographies, many have come to know and love Hurston, and her work has found its way into high school and college curriculums. "Lost years" have been found, birth dates discovered, and the intricacies of relationships with friends, spouses, and family members have been uncovered. Yet, there is still a part of Hurston's life that is not accounted for. Aware of the challenges she faced in terms of constant ill health, personal and professional disappointments, struggles to fund her projects, even the inability sometimes to buy groceries, one wonders: How did she do it? What did it take for Hurston to accomplish all that she did? What did it take for her to live through the struggles she experienced? What allowed her to live-not just survive, but live?

The Last Witchfinder

A fantastic collection of stories - funny, touching, surprising - from the Pulitzer Prize-winning author of THE COLOR PURPLE 'Stories are, after all, like a thumbprint. Unique to the soul and heart they are by creation attached' Comprising two volumes - In Love and Trouble and You Can't Keep a Good Woman Down - The Complete Stories is a rich smorgasbord of tales that showcase three decades of the author's work. They show the immense range of Alice Walker's talent, from humour to stories of love, race and politics, reaffirming her position as one of the most important writers of the past 50 years.

Jonah's Gourd Vine

As a first-hand account of the weird mysteries and horrors of voodoo, Tell My Horse is an invaluable resource and fascinating guide. Based on Zora Neale Hurston's personal experiences in Haiti and Jamaica, where she participated as an initiate rather than just an observer of voodoo practices during her visits in the 1930s, this travelogue into a dark world paints a vividly authentic picture of ceremonies and customs and superstitions of great cultural interest.

The Richer, the Poorer

The (Underground) Railroad in African American Literature offers a brief history of the African American experience of the railroad and the uses of railroad history by a wide assortment of twentieth-century African American poets, dramatists, and fiction writers. Moreover, this literary history examines the ways in which trains, train history, and legendary train figures such as Harriet Tubman and John Henry have served as literary symbols. This repeated use of the train symbol and associated train people in twentieth-century African American literature creates a sense of literary continuity and a well-established aesthetic tradition all too frequently overlooked in many traditional approaches to the study of African American writing. The metaphoric possibilities associated with the railroad and the persistence of the train as a literary symbol in African American writing demonstrates the symbol's ongoing literary value for twentieth-century African American writers - writers who invite their readers to look back at the various points in history where America got off track, and who also dare to invite their readers to imagine an alternate route for the future.

Dust Tracks on a Road

John Buddy Pearson, a young Black man who becomes a popular pastor at Zion Hope, is unable to reconcile his good intentions and his natural instincts

Barracoon

The author tells the exuberant story of her own life, the story of a young Negro girl who was to become one of the most respected anthropologists of her race, of a girl who grew into a novelist praised by the leading critics of the day.--Provided by publisher.

Seraph on the Suwanee

Mule Bone (1930) is the fruit of collaboration between two of the twentieth century's leading black artists, Zora Neale Hurston and Langston Hughes. It was never staged during their lifetimes, however, and was considered by many to remain unfinished due to extensive and heated disagreement over copyright and authorship. When it finally was staged, at New York's Ethel Barrymore Theater in 1991, Mule Bone faced harsh to lukewarm reception from theatergoers and critics alike, and closed after only 68 performances. Despite this, it remains essential reading for fans of Hurston and Neale, as well as for readers interested in learning more about the community of artists that made up the Harlem Renaissance. The play examines the layers of difference which both build and trouble rural black life in the American south. Jim Weston is a guitarist and a Methodist. His friend Dave Carter is a dancer and a Baptist. When the two fall out over their mutual love of

Daisy Carter, Jim attacks Dave with a mule bone and is arrested. The ensuing trial, overseen by Elder Simms, a Methodist minister, and Elder Childers, a Baptist minister, lays bare the differences, often razor-thin, which dictate and shape the reality of everyday life for black Americans. This is a subtle work which ironizes African-American religion and community on its own terms--a radical act for an era dominated by such figures as blackface-singer Al Jolson, a time in which blackness and black art were derisively shaped by white figures for white audiences. Complicated from its inception, *Mule Bone* by Zora Neale Hurston and Langston Hughes is a groundbreaking play, a work ahead of its time that continues to wait for an audience. In a time when discussions of the historical influence of racism in America and throughout the world have finally taken center stage, *Mule Bone* may not have to wait much longer for the attention and acclaim it deserves. With a beautifully designed cover and professionally typeset manuscript, this new edition of Langston Hughes' and Zora Neale Hurston's *Mule Bone* is an important work of American literature reimagined for modern readers.

Moses, Man of the Mountain

Anthology of essays, folklore and fiction by a leading figure in the Harlem Renaissance

High John de Conquer

This book shows how African American literature emerged as a world-recognized literature: less as the product of a seamless tradition of writers signifying upon their ancestors and more the product of three generations of ambitious, competitive individuals aiming to be the first great African American writer. It charts a canon of fictional landmarks, beginning with *The House Behind the Cedars* and culminating in the National Book Awards Winner *Invisible Man*, and tells the compelling stories of the careers of key African writers, including Charles Chesnutt, James Weldon Johnson, Jean Toomer, Zora Neale Hurston, Richard Wright, and Ralph Ellison. These writers worked within the white-dominated, commercial, Eurocentric literary field to put African American literature on the world literary map, while struggling to transcend the cultural expectations attached to their position as 'Negro authors'. *Literary Ambition and the African American Novel* tells as much about the novels that these writers could not publish as it does about their major achievements.

Imitation of Life

"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).

Zora Neale Hurston

Their Eyes Were Watching God is a 1937 novel by African-American writer Zora Neale Hurston. It is considered a classic of the Harlem Renaissance of the 1920s, and it is likely Hurston's best known work.

Jonah's Gourd Vine

This book critically examines classic works of literature and film to suggest ways in

which study of fictional characters, cultural themes, and vivid imagery helps us to understand problems that seriously concern Americans, including uniformed officers and public officials, as well as the general populace in today's turbulent times.

The Dante Trap

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Every Tongue Got to Confess

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 Maestrapiece."—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.

Zora Neale Hurston on Florida Food

Gathers essays on African American folklore, legends, and the Southern Black Christian church

Hitting a Straight Lick with a Crooked Stick

Eatonville, Florida native Zora Neale Hurston's early twentieth-century ethnographic research and writing emphasizes the essentials of food in Florida through simple dishes and recipes. It considers foods prepared for everyday meals as well as special occasions and looks at what shaped people's eating traditions in early twentieth-century Florida. Hurston did for Florida what William Faulkner did for Mississippi--provided insight into a state's history and culture through various styles of writing. Her collected food stories, folklore and remedies, and the related recipes food professor Fred Opie pairs with them, are essential reading for those who love to cook and eat.

Critical Essays on Zora Neale Hurston

THE STORY: Hurston's evocative prose and Wolfe's unique theatrical style blend to create an evening of theatre that celebrates the human spirit's ability to overcome and endure. Utilizing the blues, choral narrative and dance, the three tales focus

African Heartbeat

Mules and Men is a treasury of black America's folklore as collected by a famous storyteller and anthropologist who grew up hearing the songs and sermons, sayings and tall tales that have formed an oral history of the South since the time of slavery. Returning to her hometown of Eatonville, Florida, to gather material, Zora Neale Hurston recalls "a hilarious night with a pinch of everything social mixed with the storytelling." Set intimately within the social context of black life, the stories, "big old lies," songs, Vodou customs, and superstitions recorded in these pages capture the imagination and bring back to life the humor and wisdom that is the unique heritage of African Americans.

The Complete Stories

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.

The Sanctified Church

A reprint of the 1933 classic novel, the basis for two film versions, with a new introduction.

Mules and Men

Jonah's Gourd Vine, Zora Neale Hurston's first novel, originally published in 1934,

tells the story of John Buddy Pearson, "a living exultation" of a young man who loves too many women for his own good. Lucy, his long-suffering wife, is his true love, but there's also Mehaley and Big 'Oman, as well as the scheming Hattie, who conjures hoodoo spells to ensure his attentions. Even after becoming the popular pastor of Zion Hope, where his sermons and prayers for cleansing rouse the congregation's fervor, John has to confess that though he is a preacher on Sundays, he is a "natchel man" the rest of the week. And so in this sympathetic portrait of a man and his community, Zora Neale Hurston shows that faith, tolerance, and good intentions cannot resolve the tension between the spiritual and the physical. That she makes this age-old dilemma come so alive is a tribute to her understanding of the vagaries of human nature.

Trigger Warning

“ 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. From the Trade Paperback edition.

The Mule-Bone

'A writer of huge compassion and acute observation, and also of dazzling style . . . Her work is more relevant than ever' DIANA EVANS An incredible collection of writing - both essays and short stories - spanning the long career of Dorothy West. Includes a new introduction by Diana Evans. 'West's work is timelessly cinematic, with painterly visual descriptions and pitch-perfect dialogue that ranges across class, region, race, age, and gender' Emma Garman, Paris Review The stories contained here are as American as jazz, and as wise and multifaceted as their writer. Dorothy West's metier is the unique crucible in which America places its black middle class, but her themes are universal: the daily misunderstandings between young and old, men and women, rich and poor that can lead to tragedy; and the ways in which bonds of family and community can bring us together, and

tear us asunder. Dorothy West's autobiographical essays explore the poles of her remarkable life - from growing up black and middle-class in Boston to her near-mythic trip to Moscow in 1933 with Langston Hughes and other Harlem Renaissance writers to life on her beloved Martha's Vineyard. They cohere into a beautiful and poignant memoir of a singular American life, a memoir that communicates with her short stories in a host of fertile ways. Taken as a whole, *The Richer, The Poorer* is a triumphant celebration of the long life and work of one of America's genuine treasures.

The (Underground) Railroad in African American Literature

The Library of America is dedicated to publishing America's best and most significant writing in handsome, enduring volumes, featuring authoritative texts. Hailed as the "finest-looking, longest-lasting editions ever made" (*The New Republic*), Library of America volumes make a fine gift for any occasion. Now, with exactly one hundred volumes to choose from, there is a perfect gift for everyone.

The "Pet Negro" system

Traces the career of the influential African-American writer, citing the historical backdrop of her life and work while considering her relationships with and

influences on top literary, intellectual, and artistic figures.

Zora in Florida

The second of a two-volume collection follows a theme of African-American heritage and folklore and includes *Mules and Men*, *Tell My Horse*, *Folklore*, *Memoirs*, and *Other Writings*, and Hurston's controversial autobiography, *Dust Tracks on a Road*.

Folklore, Memoirs, and Other Writings

From “one of the greatest writers of our time” (Toni Morrison)—the author of *Barracoon* and *Their Eyes Were Watching God*—a collection of remarkable stories, including eight “lost” Harlem Renaissance tales now available to a wide audience for the first time. In 1925, Barnard student Zora Neale Hurston—the sole black student at the college—was living in New York, “desperately striving for a toe-hold on the world.” During this period, she began writing short works that captured the zeitgeist of African American life and transformed her into one of the central figures of the Harlem Renaissance. Nearly a century later, this singular talent is recognized as one of the most influential and revered American artists of the modern period. *Hitting a Straight Lick with a Crooked Stick* is an outstanding

collection of stories about love and migration, gender and class, racism and sexism that proudly reflect African American folk culture. Brought together for the first time in one volume, they include eight of Hurston's "lost" Harlem stories, which were found in forgotten periodicals and archives. These stories challenge conceptions of Hurston as an author of rural fiction and include gems that flash with her biting, satiric humor, as well as more serious tales reflective of the cultural currents of Hurston's world. All are timeless classics that enrich our understanding and appreciation of this exceptional writer's voice and her contributions to America's literary traditions.

Zora Neale Hurston: Novels and Stories

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.

Zora Neale Hurston

Jennet Stearne's father hangs witches for a living in Restoration England. But when she witnesses the unjust and horrifying execution of her beloved aunt Isobel, the precocious child decides to make it her life's mission to bring down the Parliamentary Witchcraft Act. Armed with little save the power of reason, and determined to see justice prevail, Jennet hurls herself into a series of picaresque adventures—traveling from King William's Britain to the fledgling American Colonies to an uncharted island in the Caribbean, braving West Indies pirates, Algonquin Indian captors, the machinations of the Salem Witch Court, and the sensuous love of a young Ben Franklin. For Jennet cannot and must not rest until she has put the last witchfinder out of business.

Spunk

This comprehensive study examines the ways Hurston circumvented the constraints of the white publishing world and a predominantly white readership to

critique white culture and its effects on the black community.

Literary Ambition and the African American Novel

Echoes of *The Historian* and the atmospherically charged film, *Seven*, set in 18th-century Venice Venice, 1756. One of the city's brightest young actors has been brutally murdered: nailed to a cross in the theatre where he was due to perform, with his eyes put out, and lines of Latin verse carved onto his chest. The Doge, aware the city is full of enemies of the Republic, launches a secret investigation, led by Pietro Viravolta, a dashing young adventurer, and seducer (the best friend of Casanova), who currently awaits execution in the prison beneath the Bridge of Sighs. Viravolta is released, on the proviso that he will neither escape the city, nor pursue the great love of his life, Anna, the married woman whose husband was responsible for Viravolta's incarceration. His investigations lead him to Luciana, the beautiful mistress of a Venetian senator, to Spadetti, the master glass-maker of Murano, and to Caffelli, the tormented priest of San Giorgio Maggiore. Murder follows murder, each more gruesome than the last, and as Viravolta begins to draw the connections between these deaths, and the torments reserved for sinners in each of Dante's circles of hell, he finds himself embroiled in a terrible game of cat and mouse. As the streets of Venice fill with masked Carnival-goers, and as Anna and Viravolta are once again thrown together, he is drawn further into the inferno, to the heart of a secret sect and a plot to bring about the downfall of the city.

Poker!

JOHNSTONE COUNTRY. WHERE OTHERS FEAR TO TREAD. From the bestselling authors of *The Doomsday Bunker*, *Black Friday*, and *Stand Your Ground* comes the explosive story of a college under siege—and freedom under fire . . . **POLITICAL CORRECTNESS WON'T SAVE YOU** Former Army Ranger Jake Rivers is not your typical Kelton College student. He is not spoiled, coddled, or ultra-lib like his classmates who sneer at the “soldier boy.” Rivers is not “triggered” by “microaggressions.” He is not outraged by “male privilege” and “cisgender bathrooms.” He does not need a “safe space.” Or coloring books. Jake needs an education. And when terror strikes, the school needs Jake . . . Without warning, the sounds of gunfire plunge the campus into a battle zone. A violent gang of marauders invade the main hall, taking students as hostages for big ransom money. As a veteran and patriot, Jake won't give in to their demands. But to fight back, he needs to enlist his fellow classmates to school these special snowflakes in the not-so-liberal art of war. This time, the aggression isn't “micro.” It's life or death. And only the strong survive . . . **Live Free. Read Hard.**

Zora Neale Hurston

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.

Wrapped in Rainbows

Nineteen reviews and eleven essays trace the critical reputation of Zora Neale Hurston's literary works.

Dust Tracks on a Road

A collection of essays which discuss the influence of Huston's home state of Florida on her works

I Love Myself when I Am Laughing and Then Again when I Am Looking Mean and Impressive

A recently discovered collection of folktales celebrating African American oral

tradition, community, and faith”splendidly vivid and true.”—New York Times 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 taleswhich range from longer narratives about God, the Devil, White Folk, and Mistaken Identity to witty one-linersreveal attitudes about faith, love, family, slavery, race, and community. Together, this collection of nearly 500 folktales weaves a vibrant tapestry that celebrates the African American life in the rural South and represent a major part of Zora Neale Hurstons literary legacy.

Lies and Other Tall Tales

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

Their Eyes Were Watching God

With a new introduction by JESMYN WARD 'Zora Neale Hurston was a knockout in her life, a wonderful writer and a fabulous person. Devilishly funny and academically solid: delicious mixture' MAYA ANGELOU First published in 1942 at the height of her popularity, Dust Tracks on a Road is Zora Neale Hurston's candid,

exuberant account of her rise from childhood poverty in the rural South to a prominent place among the leading artists and intellectuals of the Harlem Renaissance. As compelling as her acclaimed fiction, Hurston's 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: 'I have been in Sorrow's kitchen and licked out all the pots. Then I have stood on the peaky mountain wrapped in rainbows with a harp and a sword in my hands.' 'One of the greatest writers of our time' TONI MORRISON

Hitting A Straight Lick with a Crooked Stick

Reconstructs the events, relationships, and achievements that marked the life of the black novelist, folklorist, and anthropologist, assessing her important works and commitment to the black folk tradition

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