Mulatto | 1ddf739be35420f0b3854ccf4297810b

The Mulatto in the National Narrative of Positivist Honduras, 1879-1887
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Mulatto 2
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The Mulatto in the United States
Mulatto Slave, the Events in the Life of Peter Hunt 1844-1915
A Handbook of Politics for 1868 [to 1890]
Redeeming Mulatto
Three negro plays: Mulatto
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The Early Image of Black Baseball
Annual Report on the Registration of Births and Deaths, Marriages and Divorces in Michigan Annual Report of the Secretary of State on the Registration of Births and Deaths, Marriages and Divorces in Michigan
The Mulatto in the United States
Laws of the Territory of Michigan: All laws enacted by the legislative authority of the territory from 1806-1830, which are not included in v. 1
Voices of Change in the Spanish American Theater
Images of the Black and Mulatto Woman in Spanish Caribbean Poetry
Sex and Race in the Black Atlantic
A Study Guide for Langston Hughes's "Mulatto"
The Depiction of the Mulatto Family Harris as a 'Perfect White Middle - Class Anglo-Saxon Family'
Mulatto Womanhood and Literary Traditions in Nella Larsen's "Passing"
Wesort-Mulatto-Indians (An Ethnic Tri-Racial Isolate Group) of Port Tobacco and La Plata, Maryland
Mulattoes and Race Mixture
In Their Own Words: The Abernathy (Eason, Rivers, and Tarpley) Slaves of Giles County, Tennessee Annual report relating to the registry and return of births, marriages, and deaths, in Michigan, for the year 1879
Free Mulatto
Pictures and Progress
General Report of the Emigration Commissioners
Camden Roots
Annual Report of the Secretary of State on the Registration of Births and Deaths, Marriages and Divorces in Michigan
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Annual Report Spanish American Women Writers

Seminar paper from the year 2013 in the subject American Studies - Literature, grade: 1,3, Free University of Berlin, language: English, abstract: The 1850 United States Census offered for the first time three options in the category of color: In addition to 'white' and 'black,' the option of 'mulatto' was introduced (Douglas and Yates 44). The idea for this inclusion was forwarded by the northern states of the U.S. as the South was not keen on acknowledging any mixing of the races: A mulatto or mulatta is a child born to one white and one black parent. During slavery,
thousands of mulatto children were born to slave mothers and white free men, most
often the masters of the women. Due to the one-drop rule (which classified anyone
with as little as one drop of African blood as black), these children inherited the race
and status from their mothers. In the 1920s, when the author Nella Larsen came to
fame, the ‘color line’ between black and white Americans was drawn more sharply
than ever before (cf. Kaplan xv). As mulattos and mulattas can be of a very light
complexion, they are predestined to ‘pass’ for white. This means that they can cross
the constructed color line and live as white people. There are various, widely
differing, guesses as to how many mulatto and black people passed in the late 1920s:
The numbers range from 5,000 people in the U.S. each year to 75,000 people in only
one city per day (cf. Kaplan xv). The concept of passing created two distinct feelings.
The fact that people could simply assume another racial identity created fascination,
on the one hand, and terror, on the other hand. The two protagonists of Nella
Larsen’s Passing (1929), Irene and Clare, are mulattas. Though they have grown up
 together, they have made different choices and lead different lives: Clare has passed
for white for many years, whereas Irene has stayed within the black community. A
detailed comparison shows that these two women do not only represent different
options for mulatto people, but that they also share characteristics. As far as
character types are concerned, Clare represents the tragic mulatta. Y et Larsen puts
forth a revision of this literary tradition and character type. Irene exemplifies the
moral black bourgeoisie, though it becomes evident that Larsen distances herself
from Irene and the black bourgeoisie’s morals and ethics. Irene, in addition, also
possesses tragic elements. Despite representing different character types, both Irene
and Clare are the literary descendants of Iola Leroy, title character of Frances Ellen
Watkins Harper’s novel Iola Leroy; or, Shadows Uplifted.
escape of George, Eliza, together with her toddler son Harry, also decides to escape from the Shelby farm. Her resolve to escape is based on Mr. Shelby’s deal with the slave trader Haley, who forced Mr. Shelby to sell him Harry together with Tom. After surviving lots of perils on their escapes, George, Eliza and Harry are reunited. They reach Canada and freedom, spend 4 years in France, get another child- little Eliza, and finally go back to their ‘roots’- to Africa/ Liberia. The story or more correctly the depiction of George and Eliza Harris as a ‘perfect white Anglo-Saxon middle class family of the 19th century’ will be the topic of this term paper. The description of blacks or mulattoes in terms of white categories was quite a novelty in a time in which blacks were often considered as: []“child/savage” in counterpoint to their[whites] own self-image: The antithesis of themselves and of what they value, he lacked “incentive to industry,” “moral restraint,” the principle of “accumulation” and control over the “animal part” of man. (Takaki 1979: 126) Racial stereotypes in 19th century America will be further discussed in chapter 2. Chapter 3 will focus on white Anglo-Saxon gender and family concepts. Chapter 4 will present a detailed discussion on how Mrs. Stowe uses these concepts in the description of the mulattoes Eliza and George Harris. Chapter 5 will sum up the discussions of this term paper.

These 3 books contain V?ry Naughty Erotica th?m?s of L?bian BDSM, Bondag?, Spanking, Punishm?nt, Domination and Submission as w?ll as th? us? of BDSM d?vic?s. Book 1: “Mulatto's Submission” Book 2: "Secret Mistress" Book 3: "The Submissive Slut" From Book One: “Mulatto's Submission” Kayla and Christine couldn't be more different. Kayla is a hot Mulatto who's Grandfather was a witch doctor. Christine is a hot white, filthy rich billionaire. Both have tempers that can set off Armageddon. They are entangled in a hot twisted relationship but Christine has a violent sadistic past. Unfortunately Christine can’t help but relieve her frustrations on Kayla. Christine is filthy rich and can have any woman she wants at her beacon call and she does, that is except for Kayla, who’s decided to that two can play at that game. Christine is furious! In a jealous rage she surprises Kayla in her home after she’s been on a date with Amy. Christine has a rabid temper and if she can’t have Kayla, no one will. Download “All 3 Hot Books” right now!

This is the first book to place the self-fashioning of mixed-race individuals in the context of a Black Atlantic. Drawing on a wide range of sources and a diverse cast of characters – from the diaries, letters, novels and plays of femme fatales in Congo and the United States to the advertisements, dissertations, oral histories and political speeches of Black Power activists in Canada and the United Kingdom – it gives particular attention to the construction of mixed-race femininity and masculinity during the twentieth century. Its broad scope and historical approach provides readers with a timely rejoinder to academics, artists, journalists and politicians who only use the mixed-race label to depict prophets or delinquents as "new" national icons for the twenty-first century.
Cedars Cemetery in Camden, South Carolina, dates back to plantation days. The earliest marked gravestone is dated 1839, a descendent of Bonds Conway, and over 1,500 gravestones mark the area. However, hundreds more are unmarked. The location survey, which took six months, resulted in connecting local families whose histories had been lost in time. The revelations of those buried at Cedars have made publishing of Camden Roots a necessary addition to the history of South Carolina by acknowledging the contributions of African Americans to the history of Camden, Kershaw County, and the state of South Carolina.

A collected set of congressional documents of the 11th to the 55th Congress, messages of the Presidents of the United States, and correspondence of the State Dept. Many of these pamphlets have been catalogued separately under their respective headings.

Hans Christian Andersen (1805-75) is world renowned thanks to the enduring popularity of his tales and stories. His poetry is loved and respected in his native Denmark. His travel books are popular in Scandinavia, as well as in the English-speaking world thanks to several excellent translations. His novels rank among the best that were published anywhere in Europe in the mid-19th century. They too are available in English translations. His forty-some stage works run the gamut from light-hearted and whimsical farces to gripping tragedies and melodramas that end happily. Unfortunately, the vast majority of these works remains unknown outside Denmark. They have almost never been translated and are thus known only in Scandinavia or by a handful of non-Danish literary specialists. The two plays in the present volume are a partial remedy to the situation. The Mulatto. The time is the late 18th century. The young White Frenchwoman, Cecilie, has come to Martinique to take possession of her inheritance, a vast sugar-cane plantation on the island. On their way to the island's warm baths, Cecilie and Eleonore, the wife of Cecilie's guardian, La Rebelliere, Cecilie and Eleonore are surprised by a violent storm and are compelled to stay the night at the home of Horatio, a handsome and sophisticated Mulatto. Both women fall in love with Horatio. The three become fast friends during the few weeks of their stay at the hot springs. Cecilie's guardian, meanwhile, the cruel and cynical plantation owner, La Rebelliere, returns from his visit to the island's Governor from whom he has received orders to round up all escaped slaves as well as any Blacks whose papers do not prove that they are in fact free. During a nighttime raid, La Rebelliere captures Horatio and several other Blacks. Horatio is seriously injured and taken to the plantation's infirmary where Cecilie sends him word not to despair. Horatio is to be sold at the next day's slave market. La Rebelliere, suspecting that his wife, Eleonore, has had an affair with the Mulatto, plans to buy Horatio and whip him to death before his wife's eyes. Desperate with fear, Cecilie attempts to find some way to free Horatio. Will her efforts succeed? Or will tragedy ensue? The Moorish Girl. The action takes place in Spain during the late Middle Ages. Raphaella, a poor orphan girl of uncertain origins, has grown up in the camp of Spain's Christian army. Raphaella hates the Moorish "invaders," and her life has been devoted to fighting the Moorish forces in southern Spain. The young Christian
King of Córdoba is in love with Raphaella and, despite the strenuous objections of the Archbishop of Córdoba, he is determined to marry Raphaella and make her his queen. Although she loves the young Spanish King, Raphaella is determined not to marry him. On the spur of the moment, she marries the impoverished Spanish nobleman, Zavala, and the two flee Córdoba for a hut the mountains. Here she and Zavala have a fateful encounter with the Moorish King and his daughter, Niama: Zavala becomes a traitor to the Spanish Christian cause, and Raphaella's origins are revealed. After a decisive victory over the Moors, Raphaella undergoes a change of heart and agrees to marry the Christian King—or does she? The play ends abruptly as the wedding ceremony takes place.

Some experiences of Afro-descendants in Latin America can be determined through researching the mulatto group, the mixed-race descendants of Europeans and African slaves. During colonization in the Americas, mulattoes became a substantial presence in the region. Mulattoes participated in colonial Latin American society and sought to implicate themselves as citizens into the new nation during the independence movement. At this time, the writing of national identity and heritage began in the national narrative, which included those of Spanish, mestizo and to a lesser extent, indigenous heritages. Though those of African, or slave descent were largely excluded from new national histories, mulattoes were written into many Latin American national narratives and often became associated with national identity. This inclusion was a result of liberalism and the acceptance of those of mixed-race in the struggles of the early republic. Many prominent and influential mulattoes appeared in national narratives. However, this racial group still faced discrimination and exclusion as an extension of colonial perceptions of the slave-descended. The circulation of positivism and scientific race theory influenced and enhanced negative attitudes of Europeans and elite Latin Americans toward slave-descendants. This group was written out of national narratives to accommodate a Spanish-Indian mestizo heritage. Thus, the suppression of the mulatto group in the national narrative is very likely a result of racist attitudes and the claim to a mestizo national identity. The recovery of mulatto history may hold the key to understanding the experience of the slave-descended and the complexity of race in the national narratives of the nineteenth century. This thesis attempts to show mulatto presence in the late nineteenth-century national narrative of Honduras during positivism. Two Honduran intellectuals, Ramón Rosa and Antonio Vallejo, wrote the mulatto into the national narrative, revealing the complexity of Honduran racial identity. Rosa wrote about the mulatto military leader Francisco Ferrera, while Vallejo wrote about mulatto presence in Tegucigalpa and within the colonial racial classification system. These inclusions indicate perceptions of mulatto presence and contribution in the early Honduran republic. However, in Vallejo's 1887 Census, the mulatto group does not appear as a separate racial group. This may indicate that the mulatto was no longer seen as part of the national narrative due the influence of scientific race theory and
the consolidation of a mixed-race identity. Thus, the mulatto was both included and excluded from the national narrative, complicating understandings of Honduran national identity. This thesis seeks to address contemporary issues of Honduran national identity in determining the presence and contributions of the mulatto group in nineteenth-century Honduran society.

superb and indispensable. . . . this guide should serve to introduce a rich lode to scholarly miners of the Latin American literary tradition. Highly recommended. Choice Containing contributions by more than fifty scholars, this volume, the second of Diane Martin's edited works on the women of the literature of Spanish America, consists of analytical and biographical studies of fifty of the most important women writers of Latin America from the seventeenth century to the present. The writers covered in the individual essays represent most Spanish-speaking American nations and a variety of literary genres. Each essay provides biographical and career information, discusses the major themes in the body of work, and surveys criticism, ending with a detailed bibliography of works by the writer, works available in translation if applicable, and works about the writer. The editor's tripartite introduction freely associates themes and images with/about/for the works of Spanish American women writers; explains the history and process of the collaborative effort that this volume represents; and traces some feminist concerns that recur in the essays, providing commentary, analysis, suggestions for further research, and hypotheses to be tested. Two general essays complete the volume. The first examines the oral testimony of contemporary Indian women outside of the literary tradition, women whose words have been recorded by others. The other surveys Latina writers in the United States, an area not otherwise encompassed in the scope of this volume. Appendixes classify the writers in the main body of the work by birth date, country, and genre. Also included is a bibliography of reference works and general criticism on the Latin American woman writer, and title and subject indexes. This book addresses the needs of students, translators, and general readers, as well as scholars, by providing a general reference work in the area of Spanish American literature. As such, it belongs in the reference collections of all libraries serving scholars and students of Latin American and women's studies and literature.

This is a brief history of those enslaved by the extended Abernathy family of Giles County, Tennessee. Much of the information provided regarding their enslavement, their family, and their service in the Union Army during the Civil War comes directly from their depositions.

This is a story about the struggles of a strong, resilient biracial woman during the Prohibition era in the 1920s. We share in her arduous journey as she aims to navigate through a time when greed, power, murder, and romance were highly prevalent in the streets of Harlem. I would like to thank you for letting me share this woman's life that is fictional but seems nonfictional to me. It comes to me like she's trying to tell
me something. I do not have any proof that this woman even existed, but it comes to me like a ghost in the night twenty-five years ago. I’m finally putting it into words to share with you. Please join me in this ongoing saga of a woman that went through a lot of adversity but somehow overcame because of the strength that lies inside her — Randy R.

Set in the provincial Brazilian state of Maranhao before the abolition of slavery and the establishment of the first republic, this scathing expose relates the story of Raimundo, a young Brazilian of liberal ideas. Mulatto is also a love story, set in motion by biology and sentiment.

In distinct contrast to grandma-Bessie, the Geechee Lady, who was born in 1888, on a little South Carolina sea-island among the humble descendants of the Cherokee Trail of Tears- survivors, crammed together with the descendants of black-slaves into one little, down-trodden island-community), grandmother-Sarah, a Wesort-Mulatto-Indian,(was born one year after Bessie in 1889, in the somewhat more up-to-date, southern city of La Plata). * * * * * * * * * * * Sarah Proctor came into the world among her people, the genteel, colored-elite; an intermediate color-caste, who were the free-people-of-color of southeast Port Tobacco & La Plata, Maryland, known as the proud, self-sufficient, well-educated, softly-spoken, well-mannered, very well-dressed, and always smoothly-coiffured, good-haired & light-skinned Wesorts It was during an era when RACISM was KING; a stark-white, ruthless & headless monarch that ranted, ruled, and raged through America. However, ironically on the other hand, there were those proponents of COLORISM who were said to be found mostly among lighter people, who exhibited social airs which caused them to be perceived by most other Coloureds as privileged little princes & princesses who,.somehow always seemed, to their darker brothers & sisters (who misunderstood them), to be loyally-emulating their eminent ruler, that metaphorical raging KING! But, for the most part, they were NOT really as disloyal as they were perceived to be, but, stuck in the middle as they were,they were simply a very misunderstood group of very good American citizens.

The aim of this anthology is to present a selection of plays that are representative of a fresh spirit and of societal pressures and changes in Spanish American culture. The plays shun the earlier realistic, sentimental, and melodramatic conventions of Spanish American theater. Instead, they reflect the tenor of the dramatic imagination of the mid-to-late twentieth century—an imagination that sought new forms and ways of expressing a new awareness of the Spanish American dilemma. In selecting these plays, William I. Oliver looked for more than mere illustrations of these changes. As a practicing director and playwright, he sought works that are effective on the stage as well as on the page. As an editor and translator, he sought works “that could be translated culturally as well as linguistically.” The six plays in this varied and
vigorou anthology are the measure of his success. The plays included are The Day They Let the Lions Loose, by Emilio Carballido (Mexico); The Camp, by Griselda Gambaro (Argentina); The Library, by Carlos Maggi (Uruguay); In the Right Hand of God the Father, by Enrique Buenaventura (Colombia); The Mulatto’s Orgy, by Luisa Josefina Hernández (Mexico); and Viña: Three Beach Plays, by Sergio Vodánovic (Chile).

Featuring more than seventy images, Pictures and Progress brings to light the wide-ranging practices of early African American photographers, as well as the effects of photography on racialized thinking.

His theology is one for all people, offered through the lens of a particular people, not for individual possession but for redemption and transformation into something new.--Timothy Jones, Ph. D. student, Boston University School of Theology "Homiletic"

A Study Guide for Langston Hughes's "Mulatto," excerpted from Gale's acclaimed Drama For Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Drama For Students for all of your research needs.

This volume examines early black baseball as it was represented in the artwork and written accounts of the popular press. From contemporary postbellum articles, illustrations, photographs and woodcuts, a unique image of the black athlete emerges, one that was not always positive but was nonetheless central in understanding the evolving black image in American culture. Chapters cover press depictions of championship games, specific teams and athletes, and the fans and culture surrounding black baseball.