1982

The tragic mulatto: An attempt to read the icons of the multiple image

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https://dx.doi.org/doi:10.21220/s2-0hyp-xp42

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THE TRAGIC MULATTO: AN ATTEMPT
TO READ THE ICONS OF THE
MULTIPLE IMAGE

A Thesis
Presented to
The Faculty of the Department of English
The College of William and Mary in Virginia

In Partial Fulfillment
Of the Requirements for the Degree of
Master of Arts

by
Conal Walsh
1982
This thesis is submitted in partial fulfillment of the requirements for the degree of Master of Arts

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Approved, May 1982

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ABSTRACT

In nineteenth century literature a recurring figure is the tragic mulatto: typically the almost-white woman for whom happiness is impossible because of her mixed blood.

Her portrayal is examined here in works by Harriet Beecher Stowe, William Wells Brown, George Washington Cable, Kate Chopin, William Dean Howells, Mark Twain and Charles W. Chesnutt.

This literary creation can be seen to embody and exhibit the deepest fears, concerns and beliefs not only of her authors, but of the nineteenth century itself.
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CONAL WALSH

DEPARTMENT OF ENGLISH

THE COLLEGE OF WILLIAM AND MARY IN VIRGINIA
THE TRAGIC MULATTO: AN ATTEMPT
TO READ THE ICONS OF THE
MULTIPLE IMAGE
CROSS

My old man's a white man
And my old mother's black.
If I ever cursed my white old man
I take my curses back.

If ever I cursed my black old mother
And wished she were in hell,
I'm sorry for that evil wish
And now I wish her well.

My old man died in a fine big house
My ma died in a shack
I wonder where I'm gonna die,
Being neither white nor black?

Langston Hughes
"Poised . . . between two worlds, reflecting in her soul the dis-
cords and harmonies, repulsions and attractions of these worlds."¹

This is the fate of the 'tragic mulatto,' a recurrent figure in nine-
teenth century literature. Typically she is a beautiful, apparently
white woman who is faced with tragedy because of the drop of black
blood that "taints" her veins. Because of miscegenation, this tragic
mulatto is born to live at the interstices of the black and the white
races, while she frequently inherits her characteristics from both.
Her creators often believe that her Caucasian beauty and her fragile
gentility are the gifts of white parentage, while her natural warmth
and apparently primitive passion are the residue of African ancestry.

In physical, moral, and mental stature the mulatto woman appears
to be equipped to aspire to the position reserved for white womanhood
in the male-constructed society of the nineteenth century. She often has
beauty, intelligence and a Christian morality, but she has no protection
against the lusts and libido of white male society. It is her tragedy
that she must attempt to maintain her identity in the world where the
role of concubine is frequently her fate. Through her very existence,
the bewildered mulatto, and her tragic fate, become an endless refrac-
ted reflection of her world. It is the purpose of this paper to examine
the figure of the tragic mulatto in works by Harriet Beecher Stowe,
William Wells Brown, Kate Chopin, Mark Twain, George Washington Cable,
Charles W. Chesnutt, and William Dean Howells. In doing so I hope to
show that she is indeed a reflection of her author's deepest concerns,
as well as of the society at the time, for whom the works were written.

Before examining specific examples of the tragic mulatto something may briefly be said about the society which ostracized the mulatto, a product of its miscegenation. The mulatto figure is primarily a victim of racism, and even in the nineteenth century this was not a new phenomenon. In order to create viable social groups humanity has frequently found ways to differentiate between one another, ostracizing the weaker and the 'different'. In nineteenth century America, and especially in the South, skin color became a tag of devaluation attached to the other person as a feature of distinction: black skin was the sign of the inferior race. White society was therefore able to focus its fears and hatred on a particular skin color. Rap Brown points out that "In and of itself, color has no meaning—political, social, economic, historical, physiological and philosophical. Once color has been given meaning, an order is thereby established."^2

Because racism depends on classification through skin color, the tragic mulatto became a fascinating dilemma, upsetting the principles of racism, and therefore society itself. By classifying the apparently white mulatto as Negro the nineteenth century southern society appeared to hope that it could ignore the problems created by miscegenation. Winthrop Jordan remarks that the white Southerner, "by classifying the mulatto as a Negro . . . was in effect denying that intermixture had occurred at all."^3 The tragic mulatto was intriguing to writers because of this "marginality,"^4 able to masquerade as either race and true child of neither. The dangers of the mulatto's precarious position are obvious; it is not strange that there exists among the writers an almost
universal belief that the black blood was the tragic flaw in the white beauty.

All the works considered in this paper were written in nineteenth century America. Harriet Beecher Stowe's *Uncle Tom's Cabin* (1852) was the first widely known novel to incorporate the figure of the tragic mulatto. Eliza Harris, Cassy, Emmeline and Emily are an integral part of the plot and concerns of this work. William Wells Brown's *Clotel, or The President's Daughter* (1855), the first novel to be written by a black American, tells the story of Currer, Althesa, Clotel, Mary, Ellen, and Jane, all tragic mulattoes. George Washington Cable's *'Tite Poulette,'* (1879) *The Grandissimes,* (1880) and *Madame Delphine* (1881) tell the tragic stories of the mulattoes Madame John and her daughter Poulette, Madame Delphine and her daughter Olive, and the melodramatic history of the Grandissimes' Palmyre la Philosophe. In the portrayal of Rhoda in William Dean Howells' *An Imperative Duty,* (1892) and of Roxana in Mark Twain's *Pudd'nhead Wilson* (1894), the tragic mulatto figure was given new dimensions. Désirée and Zoraïde of Kate Chopin's "Désirée's Baby" and "La Belle Zoraïde," (1897) give new insight into the figure while Rowena Walden of Charles W. Chesnutt's *The House Behind The Cedars* (1900) is a typical tragic mulatto heroine.

In Harriet Beecher Stowe's *Uncle Tom's Cabin* the young quadroon slave, Eliza Harris, is a central character, important to both the plot and the themes of the novel. She is "apparently about twenty-five," almost white and very beautiful, her "natural graces . . . united with beauty of the most dazzling kind."5

Although Eliza is a slave she is favored by her mistress and has
therefore "reached maturity without those temptations which make beauty so fatal an inheritance" to a mulatto. She is married to an intelligent and handsome mulatto, George Harris, of a neighboring estate, and they have a beautiful child. When Eliza's master is forced to sell this child to defray his debts, the tragic mulatto's world is torn asunder. Eliza becomes a fugitive in order to retain her only child, for "Stronger than all was maternal love, wrought into a paroxysm of frenzy by the near approach of a fearful danger." The separation of families was seen by abolitionists to be a primary evil of the institution of slavery. In the dehumanizing process of buying and selling, the slave lost the control of his own body as he was reduced to a 'thing'. Family units were unimportant to the slave trader when they interfered with the quick sale of his merchandise. The threat of family separation and loss is a common element of the tragedy of the mulatto women. In Stowe's novel the slave struggles to retain simple humanity in spite of the designated status as a mere piece of property.

Like Eliza, Emmeline and Emily are two mulatto slaves in Uncle Tom's Cabin separated from their families at an early age. Sold as concubines, the futures of these two women appears to be bleak. The pious virgin Emmeline is divided from her mother at an auction and purchased by the nefarious Legree. Harriet Beecher Stowe offers Emmeline's tragedy as a succinct moral vignette. She is a pure young girl who is torn from her mother's protection while society does nothing to prevent her ruin. Stowe does reduce her tragedy by providing a 'happy ending' but Emmeline remains a didactic embellishment to the plot. Emily is
another mulatto who is spared final tragedy, for she finds love and favor in her 'good' white master. She attains protection and status through marriage to this man in the West Indies. Emily exists in the novel as illustration of a common theme: the mulatto may only attain true happiness and freedom beyond the borders of her native land.

In her portrayal of the quadroon Cassy, Stowe rises above the purely didactic to create a powerfully unique portrait of depth and tragic stature. Deprived of her children, bought and sold by numerous masters, Cassy enters the novel as the slave concubine of the villainous Legree. In her there is "an idea of a wild, painful and romantic history." There is "a fierce pride and defiance in every line of her face . . . but in her eye was a deep, settled night of anguish." Cassy is able to retain her identity despite her dehumanized existence. She has a fierce, proud bearing that inspires both fear and an uneasy respect. The Negroes are both frightened by her power and impressed by her compassion: it is she who cares for the dying Tom and assists the weak woman in the cotton fields. Cassy's agnosticism and conversion will be discussed later, but it may be noted that she manipulates the superstitions of Legree to drive him towards insanity. By masquerading as his dead wife's ghost, Cassy both achieves revenge and masterminds the escape of both Emmeline and herself.

William Wells Brown's tragic mulattoes, like those of Uncle Tom's Cabin, are a series of slave mothers fired by the power of maternal love. Clotel is a novel committed to a constant propagation of abolitionist argument and sentiment which detracts from the full formation of the characters themselves. There are seven mulatto heroines in
Clotel and often they appear to differ only in name. Descendants of Thomas Jefferson, they discover that his principles of freedom and justice do not apply to mulatto mistresses or offspring. Upon Jefferson's demise, his mistress, Currer, together with her apparently white daughters, Clotel and Althesa, are sold into slavery.

Clotel is initially purchased by the white man she loves, and she gives birth to a baby girl, Mary. Circumstances force Clotel's lover to marry a white wife and Clotel is separated from her child and sold "down South." In an effort to regain her child she escapes from her new master and travels north, finally killing herself when capture is unavoidable. Althesa marries an honorable white man, and they rear two daughters, Ellen and Jane, who remain blissfully unaware of their mulatto heritage. All three are sold back into slavery upon the death of the white husband and father. Clotel's daughter, Mary, is the only tragic mulatto in this tale to escape servitude and an untimely, tragic end. A white French husband takes her to his home in Europe. Upon his death she is happily reunited with her mulatto lover. As is true of the mulattoes of Uncle Tom's Cabin, safety and happiness is only possible beyond the borders of the United States.

In Madame Delphine and 'Tite Poulette' Cable shares both Stowe's and Brown's concern with the power and sacrifice of maternal love. Cable's heroines also marry white men, though they differ from other tragic mulattoes already mentioned for they are "free" of the bondage of slavery. In reality, however, their place in society makes them little better than slaves. Mothers must still fight to prevent their daughters from being forced into concubinage in white male society. Madame
Delphine Carraze is such a mother, "a small, rather tired-looking dark quadroone of very good features," who has lived her life as the mistress of a now deceased, kind, white benefactor. She lives only to protect her beautiful daughter, Olive, from the same fate. In an act of tragic self-sacrifice Delphine finally denies that Olive is her daughter in order that this child may marry the white man that she loves. Crushed by this act of self-denial Delphine dies of a broken heart.

The mulatto Madame Zalli John of Cable's 'Tite Poulette' is no less a tragic figure than Madame Delphine. She also denies her parentage of the lovely 'Tite Poulette, in order that this child may marry her white Dutch suitor. Both Madame Delphine and Madame John are the 'widowed' mistresses of deceased white men. Both live their lives in order to sustain and protect the fragile 'white' beauty of their daughters--both achieve true tragic status through their willingness to deny their motherhood, their parentage of their own daughters.

Palmyre la Philosophe, Cable's tragic mulatto figure in The Grandissimes, is more akin to Stowe's passionate Cassy, than to his own suffering gentle heroines. Palmyre is an exception in the pattern for she is neither mother nor daughter--but she is a protector and spiritual guardian to the beautiful white heroine of the novel, Aurore de Nancanou. As protector she is formidable, having "a barbaric and magnetic beauty, that startled the beholder like an unexpected drawing out of a jewelled sword." She has "femininity without humanity,--something that made her with all her superbness, a creature that one would want to find chained." Cable's novel is the story of a long battle between two proud Creole families. In this violent story of Louisiana the lives of
all the characters, whether black or white, are entwined and entangled to the extent that all their fates are inextricably bound together. Palmyre is a thread in this tight fabric. Born in the De Grapion family, she spends her childhood as a 'sister,' maid and "the ruling spirit" of the novel's white heroine, Aurore. Her services are then transferred to the rival Grandissime family as an act of reconciliation between the two houses. But the families continue their feud and Palmyre becomes a malevolently violent symbol of the divisions of the novel.

The Grandissime family has 'twin' half brothers, both named Honoré, one white, the other quadroon. Palmyre scorns both the affections of her African slave husband and the love of the quadroon Grandissime in her enduring passion for the white Honoré. Freed from slavery she uses the "efficiency of her spells and the sagacity of her divinations" to establish power. As "witch," "Priestess" and "fortune teller" she is able to guide all fates and fortunes but her own. Adept at "the less baleful rites of the voudous," she seeks violent revenge on her enemies. Forced into exile after attempting a brutal but ineffective revenge on her enemy, her ultimate tragedy is that she remains victim to her enduring passion for the white Honoré Grandissime.

In The House Behind the Cedars the black author Charles W. Chesnutt presents a more traditional mulatto heroine, Rena Walden. However, some aspects of Rena's tragedy are shared with Cable's Palmyre. Both suffer through their powerful love for white men; both are ultimately helpless victims of the white society in which they exist. The theme of motherhood, as seen in Uncle Tom's Cabin, Clotel, and in 'Tite Poulette' and
Madame Delphine, appears again here. Miss Molly Walden, the 'widow' of a deceased white benefactor, is prepared to give up her daughter, in order that Rena may masquerade as a white woman in another county, where her mulatto heritage is unknown. Rena, the true tragic mulatto heroine, suffers the horror and disgust of her white suitor and fiancé when he discovers the truth of her birth. Despite her efforts to retreat into a black world she is thwarted at every turn and finally dies an untimely tragic death. Chesnutt's handling of the tragic mulatto figure is melodramatic and sentimental in the extreme; his heroine Rena realizes she is "Cinderella before the clock has struck." Chesnutt presents a delicate mulatto heroine doomed to be a tragic victim of her world.

Kate Chopin also presents women who are brutally victimized by their worlds. But where Chesnutt's story is a strongly sentimental melodrama, Chopin presents her characters in short vignettes of crystal clarity. While there is a feeling that Rena Walden's whole environment is conspiring against her, in Chopin there is an awareness that the tragedy arises from humanity's racist 'psychological block'. In Chopin's stories, "La Belle Zoraîde" and "Desirée's Baby" this realization leads to a hideous irony unseen in any work so far considered. Desirée is not a slave and is believed to be white. Her aristocratic white husband treasures their child until he perceives a 'taint' in the baby's skin. His horror at this racial impurity makes him reject Desirée and their child. The tragic irony becomes evident after Desirée has killed the baby and herself and her husband discovers that it is his heritage that contains the fatal 'taint' and that Desirée is in reality pure.
white. The tragedy occurs because of the horror of racial impurity that exists in the minds of the white Southerners.

It is Désirée's husband's racial pride in his 'whiteness' that pushes Désirée to suicide, just as it is racial pride that brings about the tragic fate of the beautiful mulatto slave, La Belle Zoraïde. In all the literature here considered, the idea that black may possibly be beautiful is unique to this story. La Belle Zoraïde has "soft, smooth skin . . . the color of cafe-au-lait," but she loves another slave with dark 'ebony' skin. Her mistress, Madame Delariviere, insists that her mulatto protegée must marry a light mulatto and therefore uses her power to separate Zoraïde from her dark lover. This mistress does not realize that her slave has emotion or human feeling; she removes Zoraïde's baby to make the mulatto forget the baby's father. Torn by anguish "La Belle Zoraïde was no more. In her stead was a sad-eyed woman who mourned night and day for her baby." La Belle Zoraïde is finally driven to insanity--she is then "Zoraïde la folle, whom no one wanted to marry." There is heavy irony in the fact that this mulatto's tragedy is a direct result of her mistress's selfish affection: her pride in her beautiful possession, Zoraïde.

Kate Chopin used the tragic mulatto figure to exhibit the ludicrous yet dangerous psychological convictions that her society held in regard to race and skin color. She handled her subject with a detachment and irony that none of the authors so far examined were able to achieve. But in his Pudd'nhead Wilson Mark Twain matches Kate Chopin in his deeply perceptive portrayal of the tragic mulatto. Roxana is primarily an integral part of the plot that is not mainly concerned with the
'tragic mulatto' theme. But she is also a character of depth and ironic humor. Like other tragic mulattoes already seen, Roxana is a mother who sees the protection of her offspring as the prime motive of her existence. Upon the demise of her mistress it becomes Roxana's job to rear both her master's baby boy as well as her own. They are identical, even in skin color, and Roxana recognizes the bitter fact that one child will become master while the other is doomed to slavery: "Roxana was as white as anybody, but the one-sixteenth of her which was black out-voted the other fifteen parts and made her a Negro. She was a slave, and salable as such. Her child was thirty-one parts white, and he, too, was a slave, and by a fiction of law and custom a Negro. He had blue eyes and flaxen curls like his white comrade."  

Motivated by her bitterness at her baby's slave inheritance and the bleakness of the future in store for him, Roxana exchanges her baby with the master's child. In this simple swap Twain emphasizes the perversity of a system that condemns the mulatto to servitude. There is no moralizing but there is a simplicity in the movement that makes master, slave, and slave, master. Roxana is a tragic mulatto like Eliza, Madame Delphine, and Madame John, attempting to control the destiny of her child. Her son, Tom, elevated to master, remains unaware of his heritage and Roxana "saw her darling gradually cease from being her son, she saw that detail perish utterly; all that was left was master--master, pure and simple."  

Roxana achieves what all the tragic mulatto mothers attempt to achieve: her child is elevated to the secure position of 'free white', beyond the bondage of slavery. The irony of her success is that her son then becomes a cruel immoral
villain, a depraved, spoilt product of white society. Roxana is finally unable to protect her criminal offspring from detection and punishment. There is an almost oedipal theme as Roxana's son kills his white guardian, after which his heritage is discovered and he is reduced to the subhumanity of slavery.

Roxana remains a tragic mulatto of some complexity. While she lacks the pious Christian morality of Chesnutt's Rena, Stowe's Eliza and Cable's Olive, she nevertheless exhibits the powerful maternal instinct of Chopin's Desirée, Stowe's Eliza and Brown's Clotel—like Stowe's Cassy, Roxana is a determined survivor and it appears that this effort to control destiny overcomes considerations of morality. In Roxana there is an incorrigible vitality, a desire to overcome and cheat the system; only when "the spirit in her eye was quenched" do we see her as a "tragic mulatto" in the true sense. She is finally overcome and reduced to the pitiful broken spirit of Chopin's Belle Zoraide and Chesnutt's Rena; "The spirit in her eye was quenched, her martial bearing departed with it, and the voice of her laughter ceased in the land." Twain created in Roxana a tragic mulatto who is an integral part of her world, a figure of such vitality that when this exuberance for life is finally crushed it is missed all the more.

We may begin to see a pattern emerging in our scrutiny of these tragic mulatto heroines. The tragic mulatto is almost always a victim without rights of any kind, living in an ostensibly white world. To the tragic mulatto the white man becomes lover, 'husband', father, and master, and it is interesting to examine the attitude of this white character. Because the tragic mulatto is often exceptionally beautiful
she may primarily be seen as a figure of his lust. She has the beauty of her white counterpart, but her loveliness is unprotected. She also arouses passion because society has made her 'untouchable'—any liaison is therefore illicit and consequently more exciting. As Joel Kovel points out, "there is no fruit like forbidden fruit; there is nothing more delicious to enjoy."  

In Chesnutt's *The House Behind the Cedars* the white man's flawed morality is most clearly seen. Of Rena Doctor Green remarks that "Human nature is human nature, but it's a d-d shame that a man should beget a child like that and leave it to live the life open for a Negro. If she had been born white, the young fellows would be tumbling over one another to get to her." He nevertheless exhibits his own lasciviousness and remarks that "She has a very striking figure, something on the Greek order . . . a beautiful woman, if she is a nigger!" This complex attraction—repulsion is fully explored in Chesnutt's white character, George Tryon. Unaware that Rena is a mulatto, he declares that "if a woman is beautiful and good and true, what matters it about his or her ancestry." But there is a warning of his true attitude when he toasts "The Anglo-Saxon race" that it may "remain forever, as now, the head and front of creation." With this deep-rooted sentiment before us we may anticipate George's revulsion at 'tainted' blood that will destroy his love for Rena. He finally wonders how, he, "a son of the ruling race," could have adored "the base-born child of the plaything of a gentleman's idle hour, who to this ignoble origin added the blood of a servile race?"

George Tryon's racial pride and his fear of racial impurity are
typical nineteenth century attitudes. He exemplifies the prevailing belief in racial determinism according to which race is endowed with specific characteristics: whites are imbued with a natural intelligence and deep emotion, while blacks are incapable of love and are naturally base and servile. Thomas Jefferson expresses the view of many in concluding in his Notes of Virginia (1786) that "It is not their [black's] condition, then, but nature, which has produced the distinction." Added to this deterministic belief was the conviction that the slightest iota of black blood in one's ancestry would lead to 'throwbacks' of Negro characteristics in future generations. This idea, 'atavism', was a perversion of Darwin's "principle of reversion" in The Descent of Man "by which long-lost dormant structures are called back into existence." The belief in the inferiority of the Negro, initially a rationale for slavery, fed the fears and hatred of the white race.

Identification with the black race was a possibility too alarming to contemplate, bringing only ruin when discovered. In Kate Chopin's "Désirée's Baby", Armand Aubigny moves in sentiment from love to profound disgust when he discovers his wife's supposed racial impurity. In the story Armand's initial passion "swept along like an avalanche, or like a prairie fire, or like anything that drives headlong over all obstacles." But the obstacle of his wife's apparent "taint" is one that cannot be ignored, "He no longer loved her because of the unconscious injury she had brought upon his home and his name." Like Mark Twain's Tom Driscoll in Pudd'nhead Wilson, Armand Aubigny is revolted by the tragic mulatto. There is a deep irony in both stories for both Aubigny and Tom finally realize that they, themselves, are mulattoes.
Before this revelation Tom expresses profound Caucasian disgust for the inferior mulatto: "I've knelt to a nigger wench! . . . I thought I had struck the deepest depths of degradation before, but oh, dear, it was nothing to this." 31

There are some white characters who are not affected by this racial prejudice. Harriet Beecher Stowe, William Wells Brown and George Washington Cable all present white men willing and anxious to marry the mulattoes they love. Only in the work of Brown is one of these men an ordinary American. The rest are Europeans, apparently beyond the prejudices of the United States. Mostly of French origin, these suitors must take their wives into exile to live ordinary lives. Perhaps the reason that these foreigners can view the mulatto as an equal is that they are beyond the racial terror of the white Southerner. They may scrutinize the Southern society with detached interest, free of ingrained prejudice and inherited guilt.

The responses to the tragic mulatto so far examined have been lust, love, fear and disgust. The white characters who regard the enslaved mulatto as mere merchandise are far removed from these passionately subjective attitudes. In Uncle Tom's Cabin the despicable slave trader, Haley, is the epitome of this attitude. He regards Eliza with a pecuniary rather than sexual covetousness: "There's an article, now! You might make your fortune on that ar girl in Orleans, anyday. I've seen over a thousand, in my day, paid down for girls not a bit handsomer." 32

This attitude of 'mulatto as merchandise' has a slightly different slant in Kate Chopin's "La Belle Zoraïde." Madame Delarivière displays a strongly possessive love for her 'cafe-au-lait' slave, as one might
appreciate a beautiful doll. Zoraïde's charms "were the envy of half the ladies who visited her mistress" and this envy seems to increase the tragic mulatto's worth in her mistress's eye. Just as the St. Claires adorn their opulent home with elegant mulatto slaves in Stowe's *Uncle Tom's Cabin*, so, too, does Madame Delarivière find pleasure in the ostentation she exhibits through her slave. She tells Zoraïde to remember that "when you are ready to marry, it must be in a way to do honor to your bringing up . . . all will be of the best." Madame Delarivière loves her slave, but she treats this mulatto as one might an attractive lap dog--she seeks to breed this possession to a 'stud' of equally light color. In regarding the tragic mulatto as a valuable piece of merchandise, as an elegant adornment, the sense and reality of the person's humanity is lost--she has become a 'thing'.

As merchandise the tragic mulatto will frequently change hands in the slave market. It is a place of vulgar barter, price haggling and blatant commercial transaction. At such a place Legree acquires his mistresses. The 'Quadroon Ball' of Southern fiction is also a place where mulatto women are exhibited to titillate white manhood. In the words of George Washington Cable, "The balls . . . were to that day what the carnival is to the present. Society balls given the same night proved failures through coincidence." When Aunt Dinah of *Uncle Tom's Cabin* says that she "don't want none o'your light-coloured balls . . . cuttin' round, makin b'lieve you's white folks," she fails to point out that these events cater to "the white male aristocracy" and "tickets were high-priced to insure the exclusion of the vulgar." In "'Tite Poulette" the ball is a place where "no man of questionable blood dare
set his foot within the door." Cable's *The Grandissimes* has a feeling of an endless masquerade ball. Major events of the plot occur at a Quadroon Ball. The quadroon Honoré Grandissime is abused for "the fellow had no business there. Those balls are not given to quadroon males...he was lucky to get out alive." Through these elegant balls the aristocratic white Southerners are able to legitimize their debauchery and maintain the proud façade of their society. It is here that they may acquire concubines and mistresses in refined surroundings, where the tragic mulatto may even fall in love with her white patron. But it is finally a cameo of the mulatto's fate, for she remains an object despite the fine trappings.

In examining the white characters' attitudes in tragic mulatto fiction we find a considerable number of compassionate Christians and abolitionists, tempering the damning aspersions cast on the white race by the actions of the traders and masters. These moral characters frequently remain mere vehicles for abolitionist argument, as is seen in Georgiana of Brown's *Clotel*. Others present a dilemma in their advocacy of Christian precepts: the Shelbys in *Uncle Tom's Cabin* and the Parson Peck in *Clotel* are all guilty of holding God's creatures in bondage. Despite this guilt Harriet Beecher Stowe presents a series of characters--Mrs. Shelby, Eva, Mrs. Bird, Simeon and Rachel Halliday—who provide a moral chorus to the mulatto's tragedy. Mrs. Shelby gives voice to the moral malaise of her world: "This is God's curse on slavery!--a bitter, bitter, most accursed thing!--a curse to the master and a curse to the slave! I was a fool to think I could make anything good out of such a deadly evil."

In *The House Behind the Cedars*
Chesnutt presents in Mrs. Tryon a perceptive portrait of the white character who sees Rena as tragic because she is white. To her, Rena is a beautiful white girl, "a fine, pure spirit, born out of place, through some freak of fate."40

Pere Jerome in Cable's Madame Delphine comes closest to expressing compassion and indignation at the mulatto's fate. Pere Jerome is the diminutive New Orleans priest who illustrates the universal guilt of his parishioners. Nobody may blame the mulatto for her role of concubine for everyone is responsible for her fate. For the tragic mulatto, "all the rights of her womanhood" have been trampled in the mire, sin made easy to her--almost compulsory."41 Pere Jerome is able to define the position of all the white characters, pointing out that "We all participate in one another's sins. There is a community of responsibility attached to every misdeed. No human since Adam--nay, nor Adam himself--ever sinned entirely by himself." The white character's attitude to the tragic mulatto may vary, therefore, from attraction, to compassion, to possession, and finally to identification.

The pure black character must also identify with the mulatto, but the lighter sister is frequently regarded with resentment and jealousy. The black author William Wells Brown tells the reader that Horatio Green's "cook was black, and was not without the prejudice which is to be found among the Negroes, as well as among the whites of the Southern States." This cook tells her mistress that "Dees white niggers always tink dey sef good as white folks . . . I don't like dees Mularter niggers, no how; dey always want to set dey sef up for something big."42 Her view is echoed by the Mammy Dinah in Uncle Tom's Cabin who chides
the St. Claire's conceited mulatto slaves for "cuttin' round, makin' b'lieve you's white folks. After all, you's niggers, much as I am." Legree's black overseers express contempt for "Yer white niggers,--kind o'cream-color, ye know, scented," but they are "evidently cowed" by the mulatto Cassy. Mark Twain's Roxana, "When she was among her own caste," exhibits a "high and 'sassy' way," and her relationship with the "coal black" Jasper never goes beyond light flirtation. The indication is that any serious suit of a black toward the mulatto would be presumptuous as well as futile. The noble Frank in The House Behind the Cedars loves the beautiful mulatto Rena, but is told by his father, "You're wastin' yo' time--wastin' yo' time!" These black characters are caught in the dehumanizing process and consequently they have retained little self-respect. As Caucasian beauty has come to be valued above all else the mulatto is resented for reflecting this color, as well as hated for appearing somehow closer to the master figure—if only in appearance.

The attitude of both black and white toward the tragic mulatto is therefore defined by skin color: she belongs to the former race, but appears to be part of the latter. The tragic mulatto becomes virtually a pariah, an untouchable, desired and despised by both races and fully accessible to neither. It may now be asked how this embattled figure sees herself. Most commonly a wretched self-pity appears to galvanize into a determined fight for survival. Cassy, the wretched quadroon of Stowe's Uncle Tom's Cabin, expresses this determination to survive. She recalls how "everybody died that wanted to live,—and I,—I, though I went down to death's door,—I lived!" She sees herself as a victim.
and has been hardened by humiliation and suffering to the extent that she seeks a desperate revenge. In the same way there is a belief in Twain's Roxy that previous suffering justifies present action: "Was she bad? Was she worse than the general run of her race? No. They had an unfair show in the battle of life, and they held it no sin to take military advantage of the enemy."  

Cassy tells Tom that "There's no use calling on the Lord—he never hears, ... there isn't any God, I believe; or if there is, he's taken sides against us. All goes against us, heaven and Earth."  With no hope in God, Cassy combines her wits and cunning with sheer determination to deliver herself from her hell—and she succeeds. In the denouement of *Uncle Tom's Cabin* Stowe writes that "indeed, in two or three days, such a change has passed over Cassy, that our readers would scarcely know her ... Cassy yielded at once, and with her whole soul, to every good influence, and became a devout and tender Christian." More will be said later about this unconvincing change of character, but here it may be noted that the quadroon Cassy is a godless creature who seizes the chance to control her own destiny. Eliza in *Uncle Tom's Cabin* flees to save her child, while "from her pale lips burst forth in frequent ejaculations, the prayer to a Friend above. --'Lord, help! Lord, save me!'" Despite her powerful piety, Eliza uses her own ingenuity to escape her pursuers. Stowe cannot ultimately allow the mulatto to dismiss God, but it does appear that God helps mulattoes who help themselves.

Other tragic mulattoes see themselves as either God-forsaken or at least low in his order of priorities. Cable's 'Tite Poulette tells
Madame John "God made us, Maman," to which her mother retorts, "Ha! . . . sin made me, yes." Tite Poulette is later "not so well satisfied . . . with God's handiwork" when she understands the precariousness of her predicament. Madame Delphine's daughter, Olive, tells her mother "I have nobody but you . . . I am a poor quadroone!" while Delphine can only imagine what it is like "to be needed by the good God." Rena declares that "God made us all . . . he made some people white, and strong, and masterful, and--heartless. He made others black and homely, and poor and weak." She resigns herself to her hopeless position.

Other tragic mulattoes turn to superstition for succour: in Twain's novel Pudd'nhead Wilson notices "the drop of black blood in her is superstitious; she thinks there's some devilry, some witch business." If Roxy is superstitious, she is more pragmatic in that she relies on her own guile to survive. When she is finally converted to religion "the spirit in her eye was quenched, her martial bearing departed with it . . . in the church and its affairs she found her only solace." When Roxana ceases to be an irreligious, devious trickster she ceases to live as a character. In The Grandissimes Palmyre cries "I wish to God I could work the curse I want to work!" showing no understanding of the ethics of religion. She turns to the "voudous" for sustenance, and certainly the world of the tragic mulatto offers no more convincing alternative.

The disbelief in the benevolence of God arises naturally from the situation in which the mulatto finds herself: she is apparently white yet enjoys none of the advantages of her color. But the bitter irony
of the tragic mulatto's vision of herself is that she appears to prize the Caucasian coloring as fiercely as her "real white" counterpart. Zalli in 'Tite Poulette' calls Poulette "My sweet, white daughter," and the local 'Creole lads' eulogize this whiteness, "So beautiful, beautiful, beautiful! White?--white like a water lily! White--like a Magnolia!" When Cable's Madame Delphine thanks God that her daughter is "white and beautiful" the priest, Pere Jerome, is able to point out the irony that she thanks God for the whiteness that will only make her daughter a victim of society's lust. Only Kate Chopin's Belle Zoraide is able to escape the "white is beautiful and noble" syndrome. Even the heroines of the black writers, Chesnutt and Brown, adhere to the beauty of white code. The beautiful Belle Zoraide alone refuses to participate in the belief that whiteness is something to be prized, and she tells her mentor, "I am not white ... since I am not white, let me have from out of my own race the one whom my heart has chosen." It is an affirmation of identity that the other tragic mulattoes cannot make. They remain trapped in the belief that the white race are models of physical and moral stature, unable to recognize that it is this belief that holds them in subservience.

This color code that relegates the tragic mulatto to a position of second-class citizen extends beyond the psychological convictions of its perpetuators: the very laws of the land become a determining force in the formation of the 'tragic mulatto' image. Where the bondage of slavery has fallen away, the laws of separation and segregation remain a tradition that the most ardent abolitionist cannot erode. The laws which the white race institutes to protect itself are to the tragic
mulatto "the instrument by which tyranny riveted the chains upon its victims . . . the senseless and unnatural prejudice by which a race ascribing its superiority to the right of blood permitted a mere sus-

picion of servile blood to outweigh a vast preponderance of its own."61

It is the law banning racial inter-marriage that insures that the position of the tragic mulatto will not be elevated. Madame Zalli John in Cable's 'Tite Poulette' laments bitterly that her daughter is not a 'real' white, while Madame Delphine realizes that the law is immorally unjust: "Dad law is crezzie! Dad law is a fool!"62 Finally in 'Madame Delphine' "the law was to be 'figs'" by the couple's departure "in one ship to France, where the law offered no obstacles."63 William Wells Brown, the author of Clotel, suffered under the laws of his country and writes bitterly of how mulattoes "can receive protection from any of the governments of Europe, they cannot return to their native land . . . ."64

Most authors of mulatto fiction did not suffer the inequity of their character's position--yet few avoid emotion in their approach. Harriet Beecher Stowe frequently acknowledges her audience in her moralistic asides: "Perhaps you laugh too, dear reader; but you know humanity comes out in a variety of strange forms nowadays, and there is no end to the odd things that humane people will say and do."65 Stowe was perhaps a Christian and an abolitionist before she was a novelist and consequently Uncle Tom's Cabin is heavily didactic. She will interrupt the novel to point out how "A very humane jurist once said, The worst use you can put a man to is to hang him. No: there is another use that a man can be put to that is WORSE!"66 Slavery and all its implications were horrifying to this female Northerner and her narrative voice may
appear to be self-righteous in the extreme at times: "Oh, woe for them who watched thy entrance into heaven, when they shall wake and find only the cold gray sky of daily life, and thou gone forever!" She does not hesitate to warn that "disregard of religion is a . . . fearful treason--a . . . deadly sin." James Baldwin objects to this "theological terror," and believes that "the spirit that breathes in this book, hot, self-righteous, fearful, is not different from that spirit of medieval times which sought to exorcise evil by burning witches."

The figure of the mulatto becomes a convenient vehicle for these moral precepts. While intelligent and proudly noble like Stowe's 'good' white characters, she is also a tragic victim like the black characters. Stowe uses the beautiful Liza, and even Cassy, for all their sentimental worth, being characters with whom the Northern reader can identify because they are white in appearance: "These natural graces in the quadroon are often united with beauty of the most dazzling kind."

In Stowe's novel one simply identifies with the 'good' characters, dismissing the 'evil' ones. Eliza, Emily and Emmeline are 'good'--morally pure, God-loving and noble. Cassy has the potential to rise and Harriet Beecher Stowe elevates her in the denouement of the work to a 'good' character. But perhaps Cassy can be seen as a tragic mulatto character who slips beyond authorial intention, leaving a final impression somewhat different from the one intended. Cassy begins as a moral signpost, pointing blame at the world that has brought her down, and in conclusion she finds peace in religious conversion. But before this change Cassy has presented a convincing argument that God cannot
exist in her degraded world, she has exacted a bitterly effective
revenge on her persecutor and she has masterminded and executed an
ingenious escape. She seems to have taken hold of her own destiny and
has shown remarkable success in her fight. She is no longer the tragic
mulatto victim, but has become an amoral survivor. To defuse this
powerfully explosive character Stowe replaces Cassy’s indignation with
religion. Harriet Beecher Stowe appears to have created the mulatto
as a 'good' character, a moral victim of a corrupt institution--but
her Cassy almost assumes a will of her own, growing beyond the moral
restrictions that limit this novel.

Mark Twain created an equally heroic figure in his Roxana. Here,
too, this mulatto's fierce amorality is finally quenched by an uncon-
vincing religious conversion. But, unlike Harriet Beecher Stowe, Twain
appears to be very much aware of the character he creates. Roxana,
appearing half a century after Cassy, is handled with a hilarious irony
that nevertheless adds compassion and depth to the portrait. Twain
sought to portray the role of environment in shaping the fate of the
tragic mulatto. His stance is neither abolitionist nor Christian;
instead he believes that man is created by his circumstances. Roxy's
son in appearance may be master or slave, and yet his elevation in
circumstances does him little good. In 'Pudd'nhead Wilson's Calender'
Twain states that "training is everything. The peach was once a bitter
almond; cauliflower is nothing but cabbage with a college education."71
The dilemma of who to blame for Tom's wicked nature is finally left
unsolved. Instead we are left with Roxana, a mother determined to pro-
tect and advance her child, her deliciously machiavellian nature
negating any sentimental dramatization. Circumstances are ultimately beyond Roxana's control.

George Washington Cable combines Twain's belief in the formative power of environment with Stowe's melodramatic fervor. His white hero, Kristian Koppig, in 'Tite Poulette', sees the beautiful Poulette living "a lonely, innocent life in the midst of corruption, like the lilies I find here in the marshes." The author lived in New Orleans, and his settings are always in the Creole section, where in "a squalor almost oriental . . . beauty lingers." In depicting his tragic mulattoes, Cable believes that "in the gentlest and most poetic sense they were indeed the sirens of this land, where it seemed 'always afternoon'." Cable was sensitive of injustice, and he depicts his tragic mulatto heroine as a beleaguered victim of a white society which has spent "seventy-five years devoted to the elimination of the black pigment and the cultivation of hyperian excellence and nymphaean grace and beauty." Cable castigates this world but he is also fascinated--his criticism is constantly tempered by an exotic romanticism. The mulatto perhaps becomes a focus of this interest because she is an exquisite, passionate extension of this environment. In the mothers, Mesdames Delphine and John, the flower has been scarred by exposure, but in the daughters, Poulette and Olive, the bloom is fragile but flawless. Cable did see the beautiful quadroons as direct creations of a decadent society, but the exotic temperament of the environment is almost offered as an excuse--here Cable remains a romantic before a reformer.

Kate Chopin may be considered alongside Cable, for they both lived for a period in New Orleans, and their depiction of the tragic mulatto
is drawn from this city's French Quadroon. This is where the simi-
arity in authorial approach ends. Chopin presents her characters with
direct simplicity, spontaneous and unelaborate, far removed from the
rampant sentimentality of Cable. Much has already been said here about
Chopin's handling of the psychological distortions of her characters--
their destruction and power to destroy arises from their inner conscious-
ness. The mulatto is a reflective pool for the white narcissist who
wishes to destroy the image he recognizes as himself. There is always
ironic insight in Chopin's portrayals: Zoraïde mothers a bundle of rags
for this has effectively been her status in her mistress's eyes--a
beautifully dressed ornament. This particular story, 'La Belle Zoraïde,'
is unique among the works here considered, for it uses a double narra-
tive structure: the slave Manna-Loulou is narrating the story to her
pampered mistress. This mistress's pity adds to the irony, for she is
obviously guilty of perpetuating a system that creates the tragedy of
the mulatto's destiny. Although these white women learn nothing, the
reader feels a lasting reverberation through Chopin's use of the mulat-
to theme; the guilt cannot be ignored.

Society's guilt is constantly raised in the works of Charles W.
Chesnutt and William Wells Brown. Both were mulattos and both per-
sonally experienced the injustice they wrote about. Brown's anger
leads to a tirade against the system that exceeds even Stowe in aboli-
tionist fervor. His novel Clotel is published with a prologue entitled
'Narrative of the life and escape of William Wells Brown', making paral-
lels between the autobiography and the fiction. Into the story of the
tragic mulatto Clotel is injected enough non-fictional material to suggest
that the story is a recounting of history. Of Clotel's daughter Mary we are told, "This child was not only white, but she was the granddaughter of Thomas Jefferson, the man who, when speaking against slavery in the legislature of Virginia, said, 'the whole commerce between master and slave is a perpetual exercise of the most boisterous passions.'" Brown frequently pauses in his narrative to comment on contemporary events: "in most of the Free States, the coloured people are disenfranchised on account of their colour. The following scene, which we take from a newspaper in the State of Ohio, will give some idea of the extent to which this prejudice is carried . . . liberty in the so-called Free States was more a name than a reality." Arthur Davis observes that "using his plot as a conventional framework, Brown hangs on it every abolitionist argument he knows, hammering away at the reader." Chesnutt was intrigued by the ability of mulattoes to 'pass' as whites, as he himself was able to do. His heroine attempts to find happiness by posing as a white woman and Charles Chesnutt defends her with a Fieldingesque interruption: "If there be a dainty reader of this tale who scorns a lie, and who writes the story of his life upon his sleeve for all the world to read, let him uncurl his scornful lip and come down from the pedestal of superior morality . . . ." The responses of Brown and Chesnutt to the mulatto theme are certainly subjective, an approach that can be explained by their personal experience. John Oliver Killens writes that Chesnutt and Brown should remember "better than anybody else the American dream deferred and forgotten." They remember because they lived "constantly the dream's negation."
But what seems a curious inconsistency and a sad reflection of the power of the system is that both authors still adhere to a strictly Caucasian standard of beauty in the handling of the mulatto theme. Their tragic heroines, Clotel and Rena, are both exquisitely beautiful and noble, admired because of their white skins. With the possible exception of Chesnutt's faithful Frank, black characters do not rise above caricature: the mulatto woman is always matched to a white or almost white lover. Perhaps both writers could not ignore the fact that their audiences were white, and therefore felt obliged to populate their works with good, compassionate whites to fight the battle of the tragic mulatto. Both authors finally create a 'typical' apparently white, beautiful tragic mulatto whose fate is to struggle and to die, a victim of a system she is powerless to change--what Jean Fagin Yellin has called a "racist stereotype." 

William Dean Howells' depiction of the tragic mulatto figure is dealt with separately, for his novel An Imperative Duty is able to move beyond the mainstream of mulatto fiction. All his life Howells was aware of the injustices of racism and wrote frequently on the subject, while 'discovering' black writers such as Chesnutt and Paul Laurence Dunbar. The mulatto and her fate also intrigued this prolific author, though he was aware of its melodramatic potential. Instead he chose to satirize the conventional idea of the tragic mulatto to reveal the reality of the tragedy. An Imperative Duty is ostensibly the story of the beleaguered heroine who unwittingly 'passes' for white and faces ruin once her 'taint' is revealed. The mulatto, Rhoda Aldgate, is unaware of her heritage, and is about to marry a young white preacher.
when her aunt feels bound to reveal the secret of the girl's parentage to her. Rhoda is initially delighted by the exuberance and the 'quaintness' of the black race, but she is overcome by an ingrained prejudice when she must count herself as one of them: "She never knew before how hideous they were, with their flat wide-nostriled noses, their out-rolled thick lips, their mobile, bulging eyes set near together, their retreating chins and foreheads, and their smooth, shining skin; they seemed burlesques of humanity." As a white girl she was delighted by these faces; once classified as black her perspective must be one of identification.

But Howells does not allow the revelation to destroy Rhoda. He creates instead a central white character, Dr. Edward Olney, who is willing to marry Rhoda regardless of her 'taint'. Like Rhoda, Olney is the white liberal who finds contradictions within himself. He believes he has put aside racial prejudice, but discovers to his chagrin that it is deeply ingrained in his consciousness. His reaction to Rhoda's secret heritage negates all his previously admiring remarks concerning the Negro: "his disgust was profound and pervasive . . . he found himself personally disliking the notion of her having Negro blood in her veins; before he felt pity he felt repulsion." He is a modern doctor, a Northerner who should be beyond the old fears and prejudices but "sensibilities which ought not to have survived his scientific training and ambition were wounded to rebellion in him." Edward Olney is able to analyze his distaste for the mulatto, able to lift the reader above the melodrama of Rhoda and her aunt, Mrs. Meredith. He is able to discuss contemporary fears of atavism and racial
impurity that were at the core of the fear of miscegenation. This ability to analyze, to deflate potential melodrama, to tackle reality is best exemplified in the proposal scene. Olney proposes to Rhoda, who "sprang to her feet and gasped hoarsely out, 'I am a Negress!'"

Howells continues: "Something in her tragedy affected Olney comically; perhaps the belief that she had often rehearsed these words as answer to his demand. He smiled. 'Well, not a very black one. Besides, what of it, if I love you?' Olney, and his creator Howells, realize that 'the whole affair' must "be treated in no lurid twilight gloom, but in plain, simple, matter-of-fact noonday." Rhoda tries "in a vain effort to catch up some fragments of her meditated melodrama about her," but Olney has deflated the immediate emotion of the scene, establishing reality.

Like other characters involved in inter-racial marriage, Rhoda and Olney see exile in Italy as a sensible option. Together they may handle their secret, while the fear of the black 'taint' still remains imbedded in the sensibilities of their fellow Americans, "She is thought to look so very Italian that you would really take her for an Italian . . . it would not be the ancestral color, which is much the same in other races, but the ancestral condition which their American friends would despise if they knew it." Howells negates the melodramatic possibilities and yet also seems to add a certain poignancy to the handling of the tragic mulatto figure. There is deep psychological insight in the portrayal of two realistic people attempting to cope with a subject that society has distorted into a grotesque stigma deep in their subconsciousness.

In drawing conclusions about this complex subject that has
titillated and confused writers through the nineteenth century and continues to fascinate in our time, one has to admit that the tragic mulatto is part of the American imagination. Portrayed as passionate and melodramatic, she became part of the writer's vision rather than his perception. Judith Berzon has called "the mixed-blood character" the "object of passion and fascination or irrational fear and nightmarish fantasy; as the white man's burden and curse or as index of our best selves."88

The mulatto figure's sexuality is the governing factor in her created image. Whether she be mother, wife, daughter or concubine, she remains mistreated and oppressed. Because of her beauty and her vulnerability she is used to exhibit the inequities of nineteenth century society. But the tragic mulatto moves beyond the merely didactic to become a figure who reflects the deepest concerns of all who portray her, an inexplicable multiple image. She is finally an outsider in the society whose deepest fears and desires she symbolizes.
NOTES

1 Everett V. Stonequist, The Marginal Man (New York: Russell and Russell, 1961), p. 8. Stonequist's definition of the mulatto will be used in this essay: the term 'mulatto' extends further than the initial progeny of the black and white liaison, to include any person with a trace of black ancestry.


4 Everett Stonequist in The Marginal Man, p. 13, writes that "The common denominator that links . . . depictions of the mulatto is the concept of 'Marginality': the mulatto is defined in terms of his marginal position within the culture."


6 Ibid., p. 12.

7 Ibid., p. 55.

8 Ibid., p. 393.


11 Ibid., p. 71.

12 Ibid., p. 60.

13 Ibid., p. 60.


32. Stowe, *Uncle Tom's Cabin*, p. 5.

Ibid., p. 304.

Cable, Old Creole Days, p. 97.

Stowe, Uncle Tom's Cabin, p. 239.


Cable, The Grandissimes, p. 15.

Stowe, Uncle Tom's Cabin, p. 38.


Cable, Old Creole Days, p. 110.


Stowe, Uncle Tom's Cabin, p. 239.

Ibid., p. 367.

Chesnutt, The House Behind the Cedars, p. 35.

Stowe, Uncle Tom's Cabin, p. 409.

Twain, Pudd'nhead Wilson, p. 32.

Stowe, Uncle Tom's Cabin, p. 401.

Ibid., p. 481.

Ibid., p. 55.

Cable, Old Creole Days, p. 29.

Ibid., p. 30.

Ibid., p. 123.
54 Ibid., p. 108.

55 Chesnutt, The House Behind the Cedars, p. 163.

56 Twain, Pudd'nhead Wilson, p. 46.

57 Ibid., p. 167.

58 Cable, The Grandissimes, p. 75.

59 Cable, Old Creole Days, p. 24.

60 Chopin, The Complete Works, p. 305.

61 Chesnutt, The House Behind the Cedars, p. 152.

62 Cable, Old Creole Days, p. 133.

63 Ibid., p. 136.

64 Brown, Clotel, p. 244.

65 Stowe, Uncle Tom's Cabin, p. 7.

66 Ibid., p. 15.

67 Ibid., p. 331.

68 Ibid., p. 342.


70 Stowe, Uncle Tom's Cabin, p. 12.

71 Twain, Pudd'nhead Wilson, p. 46.

72 Cable, Old Creole Days, p. 30.

73 Ibid., p. 94.
74 Ibid., p. 96.
75 Ibid., p. 96.
76 Brown, Clotel, p. 159.
77 Ibid., p. 179.
80 Judith Berzon, Neither White Nor Black, p. 6.
81 Ibid., p. 56.
82 It is interesting that miscegenation between American Indians and whites was not considered unacceptable. In Howells' The Coast of Bohemia Miss Maybough reveals her mixed blood without fear, telling Cornelia that she has Indian blood "In the same way in which she had said her name was Charmaine." In Cable's The Grandissimes Agricola Fusilier is "the proud descendant" of the Indian Princess Lufki-Humma, while he does not hesitate to attack a mulatto for his Negro ancestry.
84 Ibid., p. 165.
85 Ibid., p. 227.
86 Ibid., p. 227.
87 Ibid., p. 234.
88 Berzon, Neither White Nor Black, p. 94.
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