



The Digital Library of the Caribbean and Digital Humanities: Opportunities and Resources for Research, Teaching, and Collaboration

**12th Annual Symposium, Spanish & Portuguese
Studies, University of Florida**

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www.dLOC.com



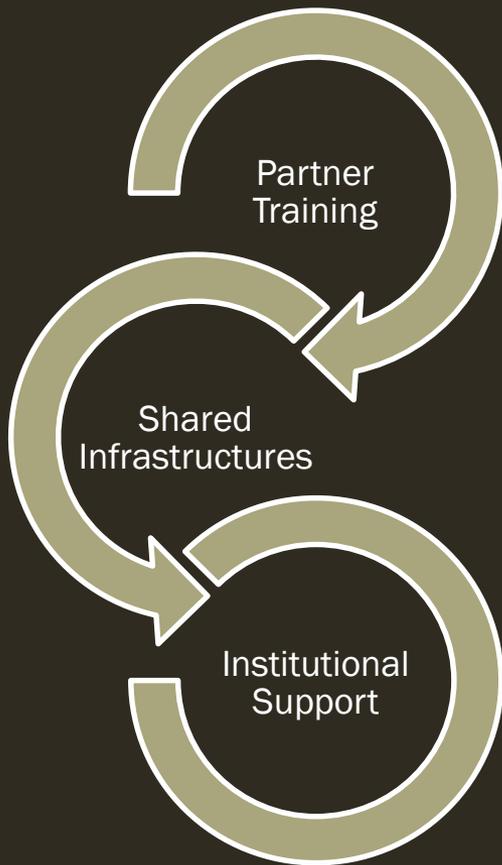
About Us

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Digital Library of the Caribbean



dLOC's diverse partners serve an international community by working together to preserve and provide enhanced access to materials. dLOC's partners collaborate with scholars and teachers to perform educational outreach, create new works of digital scholarship, and develop other research and teaching initiatives.

The screenshot shows the dLOC website interface. At the top, there is a blue header with the text "Digital Library of the Caribbean" and language options: "english", "español", and "français". Below the header, there is a navigation bar with links: "dLOC Home", "Laurien's mydLOC", and "Log Out". On the right side of the navigation bar, there are links for "About dLOC", "Partners", "Topical Collections", and "RSS". The main content area features a large portrait of a man on the left, with a search bar below it. To the right of the portrait, the text "dLOC DIGITAL LIBRARY OF THE CARIBBEAN" is displayed in a stylized font. Below this text is a search bar with the label "Search Collection:" and a "Go" button. At the bottom of the page, there is a blue footer with navigation buttons: "DLOC HOME", "ADVANCED SEARCH", "TEXT SEARCH", "MAP SEARCH", "BROWSE BY", and "VIEW ITEMS".

dLOC Quick Facts

- Began with a dream and the vision laid out in 2004
- Shared Governance
- Training Program: Digitization, Data Curation, and More
- Content Management System and Long-term Preservation
- Over 41 Partners – Caribbean, Europe and US
 - Over 94 million hits since 2006
 - Over 3.1 million pages of open access content
 - Over 21,000 titles with over 132,000 items
- Scholarly Collaborations
- Educational Outreach



dLOC Communities



Basic Search

The basic search allows you to access bibliographic citation information of the items in dLOC. Just enter the search term from any computer with Internet access.

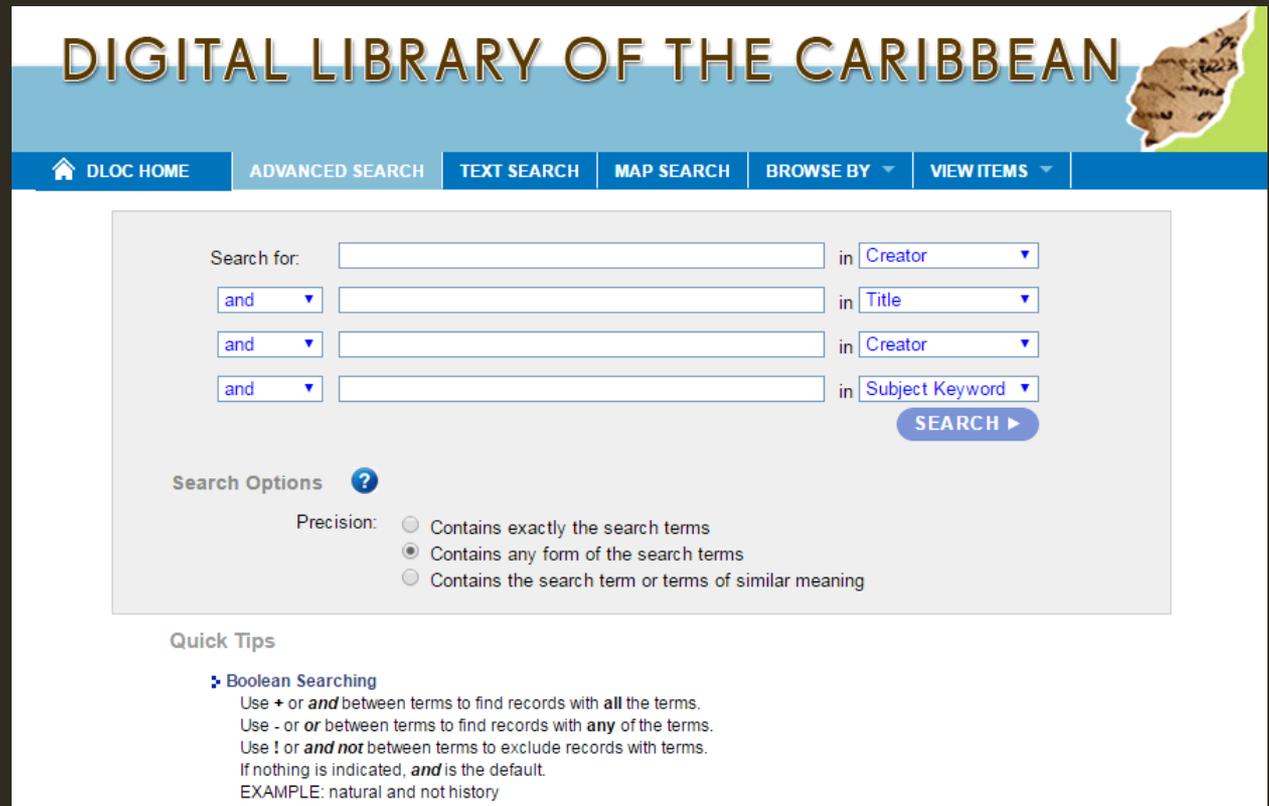
The screenshot shows the homepage of the Digital Library of the Caribbean (dLOC). At the top, there is a blue navigation bar with the text "Digital Library of the Caribbean" on the left and language options "english", "español", and "français" on the right. Below this, a secondary navigation bar contains links for "dLOC Home", "mydLOC Home", "About dLOC", "Partners", "Topical Collections", and "RSS".

The main content area features a large illustration of a green, bumpy fruit (possibly a guava) on a branch, with a sliced section showing its interior. To the right of the illustration, the text "dLOC DIGITAL LIBRARY OF THE CARIBBEAN" is displayed in a large, bold, serif font. Below the title, there is a search box labeled "Search Collection:" with a "Go" button. Above the search box, there are buttons for "PRINT", "SEND", "ADD", and "SHARE".

At the bottom of the page, there is a blue navigation bar with several menu items: "DLOC HOME" (with a house icon), "ADVANCED SEARCH", "TEXT SEARCH", "MAP SEARCH", "BROWSE BY" (with a dropdown arrow), and "VIEW ITEMS" (with a dropdown arrow). On the left side of the main content area, there is a small grid of numbered buttons from 1 to 8, with button 2 highlighted.

Advanced Search

The advanced search feature will allow you to restrict your search terms by categories such as title, author, subject keyword, country and more.



The screenshot shows the 'DIGITAL LIBRARY OF THE CARIBBEAN' website. The navigation bar includes 'DLOC HOME', 'ADVANCED SEARCH', 'TEXT SEARCH', 'MAP SEARCH', 'BROWSE BY', and 'VIEW ITEMS'. The main search area features four input fields for search terms, each with a dropdown menu for the search category (Creator, Title, Creator, Subject Keyword) and a blue 'SEARCH' button. Below the search fields is a 'Search Options' section with a help icon and three radio button options for precision: 'Contains exactly the search terms', 'Contains any form of the search terms' (selected), and 'Contains the search term or terms of similar meaning'. A 'Quick Tips' section follows, detailing Boolean searching rules: '+' or 'and' for all terms, '-' or 'or' for any terms, and '!' or 'and not' for excluding terms. An example is given: 'natural and not history'.

DIGITAL LIBRARY OF THE CARIBBEAN

🏠 DLOC HOME | ADVANCED SEARCH | TEXT SEARCH | MAP SEARCH | BROWSE BY ▾ | VIEW ITEMS ▾

Search for: in **Creator** ▾

and ▾ in **Title** ▾

and ▾ in **Creator** ▾

and ▾ in **Subject Keyword** ▾

SEARCH ▶

Search Options ?

Precision: Contains exactly the search terms
 Contains any form of the search terms
 Contains the search term or terms of similar meaning

Quick Tips

✦ **Boolean Searching**
Use + or **and** between terms to find records with **all** the terms.
Use - or **or** between terms to find records with **any** of the terms.
Use ! or **and not** between terms to exclude records with terms.
If nothing is indicated, **and** is the default.
EXAMPLE: natural and not history

Map Search

If you are looking for items with discrete geographic locations, use the Map Search feature. You can also view the results in Map View.

DIGITAL LIBRARY OF THE CARIBBEAN

🏠 DLOC HOME 🔍 SEARCH OPTIONS 🗺️ MAP VIEW 📄 BRIEF VIEW 📊 TABLE VIEW 🖼️ THUMBNAIL VIEW 🖨️ PRINT ✉️ SEND 💾 +SAVE 🔄 SHARE

Your geographic search of *Digital Library of the Caribbean*

🌐 📄 🗺️ 📊 1 - 20 of 114 matching coordinates 🔍 NEXT ▶️ ⏪ LAST ⏩ Sort By: Rank ▼



- A** Consectario de la ciudad de Cumaná
Publication Date: 1956
Creator: Marcano, Pedro Elias
Publisher: Poligráfica (Caracas)
Subjects: Cumaná (Venezuela)-History
Cumaná (Venezuela)-Biography
Cumaná (Venezuela)-Historia
Cumaná (Venezuela)-Biografía
Source Institution: Universidad de Oriente (corrected)
- B** Album de Fotos de Venezuela (6 photograph sets)
Subjects: Sabater (Cumaná, Venezuela)
Source Institution: Universidad de Oriente (corrected)
- C** Main gallery of the international departures lounge
Publication Date: 2004
Creator: Kesse, Erich J., 1959-
Format: Image/Photograph
Source Institution: University of Florida
- D** Main Campus Library at the University of the West Indies, Saint Augustine, Trinidad and Tobago
Publication Date: 11/11/2004
Creator: Kesse, Erich J., 1959-
Format: Image/Photograph
Source Institution: University of Florida
- E** Oil drilling platform in the Gulf of Paria
Publication Date: 11/11/2004
Creator: Kesse, Erich J., 1959-
Format: Image/Photograph
Source Institution: University of Florida
- F** Downtown Port of Spain, with view of the new National Library (NALIS) (white building)
Publication Date: 11/11/2004
Creator: Kesse, Erich J., 1959-
Format: Image/Photograph
Source Institution: University of Florida
- G** New NALIS Library (National Library and Information System Authority of Trinidad and Tobago)
Publication Date: 2005
Creator: Kesse, Erich J., 1959-
Format: Image/Photograph
Source Institution: University of Florida
- H** Southeast Port of Spain
Publication Date: 2005

Faceted Searching

Expand or narrow the results by selecting the related search terms in the box to the left.

Options for faceted searching include: publisher, geographic area, subject keywords and more.

The screenshot displays a search interface for the Digital Library of the Caribbean. The search criteria are 'barbados' anywhere and 'agriculture' anywhere, resulting in 7 matching titles. The interface includes a navigation bar with options like 'DLOC HOME', 'SEARCH OPTIONS', 'BRIEF VIEW', 'TABLE VIEW', and 'THUMBNAIL VIEW'. A search bar shows the query and the number of results. Below the search bar, there are four faceted search panels on the left, each with a 'Show More >>' link. The main results area shows four items, each with a thumbnail, title, and metadata.

Language
English (7)

Publisher
CARDI (1)
Caribbean Agricultural Research and Development Institute (1)
Caribbean Community Secretariat (1)
Eastern Caribbean Center, College of the Virgin Islands; Caribbean Food Crops Society (1)
Israel Program for Scientific Translations (1)
Israel Program for Scientific Translations (1)
Rural Development Division, Bureau for Latin America and the Caribbean, Agency for International Development (1)

Subject: Topic
Agriculture (5)
Caribbean (2)
Economic aspects (2)
Farm life (2)
Farming (2)
Guyana (2)
Agricultural extension work (1)
Agricultural laborers (1)
Agriculture Economic aspects Caribbean Area (1)
Agriculture Economic aspects Guyana (1)
[Show More >>](#)

Subject: Geographic Area
Barbados (5)
British Virgin Islands (4)
Cayman Islands (4)
Dominica (4)
Grenada (4)
Montserrat (4)
Saint Lucia (4)
Saint Vincent and the Grenadines (4)
Anguilla (3)
Antigua and Barbuda (3)
[Show More >>](#)

Subject: Genre
non-fiction (3)
bibliography (2)
statistics (2)
federal government publication (1)
serial (1)
theses (1)

1 **An "empire of necessity" : capital accumulation on West Indian plantations and the problem of artisan manufacturing, 1620-1880**
Publication Date: 1982
Creator: Waters, Donald Joseph
Format: x, 310 leaves : map.
Subjects: History
Guyana
Agriculture Economic aspects Caribbean Area.
Agriculture Economic aspects Guyana.
Caribbean Area Economic conditions.
Economic conditions.
Industrial arts Caribbean Area History.
Industrial arts Guyana
University of Florida
Source Institution: University of Florida

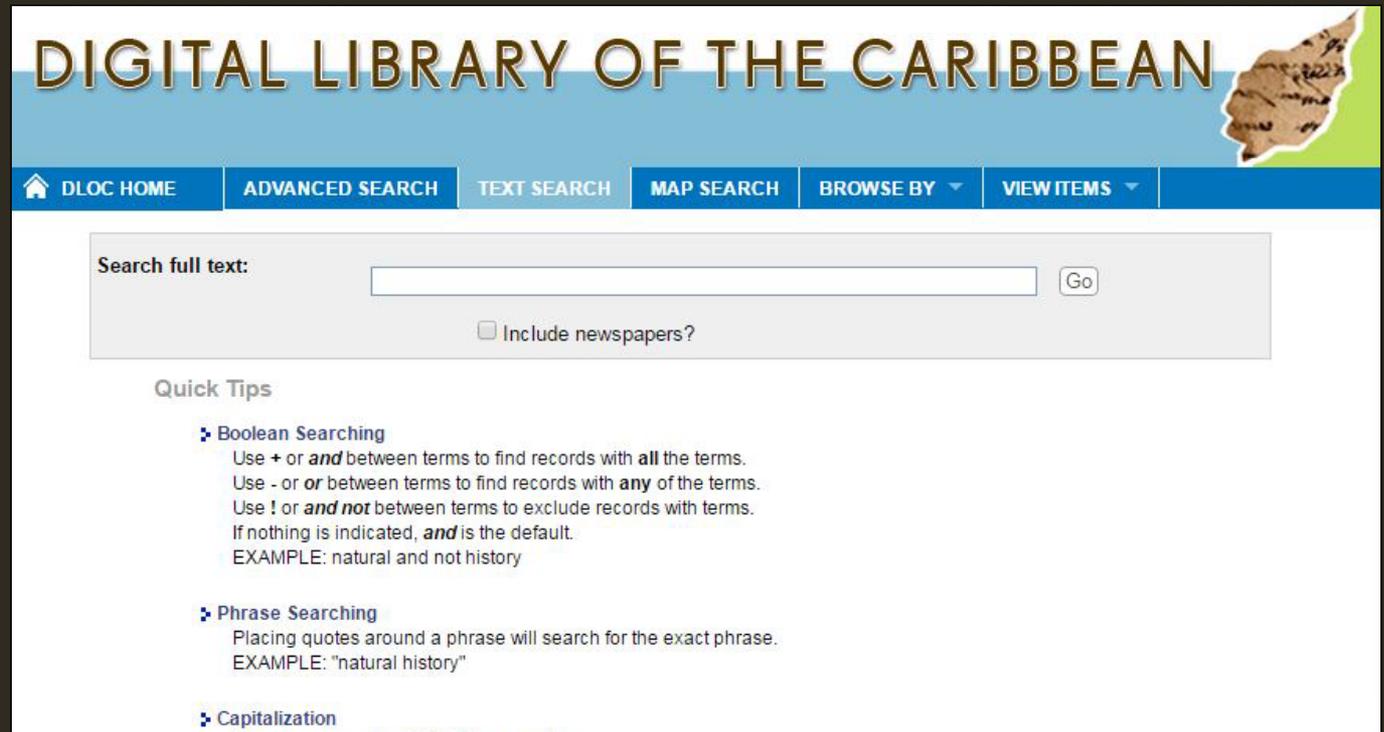
2 **Draft Report of the Technical Meeting of CARICOM Fisheries Officers, held on Wednesday, March 2, 1977**
Creator: Caribbean Community. Meeting of the Standing Committee of Ministers responsible for Agriculture, 4th, Georgetown, Guyana, 26 July 1977
Publisher: Caribbean Development Bank
Format: pdf: 13 +
Subjects: Guyana
CARICOM
Fishery Industry
Aquaculture
Source Institution: Caribbean Community

3 **Final report of the USAID/CARDI Small Farm Multiple Cropping Systems Research Project #538-0015**
Publication Date: 1983
Creator: Caribbean Agricultural Research and Development Institute
Publisher: Caribbean Agricultural Research and Development Institute
Source Institution: University of Florida
[Final report of the USAID/CARDI Small Farm Multiple Cropping Syst... \(2 items\)](#)

4 **Gender factors in agricultural research and extension in the Eastern Caribbean**
Publication Date: 1989
Creator: Schmink, Marianne
USAID Regional Development Office for the Caribbean
Format: 16 leaves : 28 cm.
Source Institution: University of Florida
Donor: Marianne Schmink (*endowment*)

Full Text Searching

Searches full text, and presents snippets of the text in context.



The screenshot shows the website header with the title "DIGITAL LIBRARY OF THE CARIBBEAN" and a map of the Caribbean region. Below the header is a navigation bar with links: "DLOC HOME", "ADVANCED SEARCH", "TEXT SEARCH", "MAP SEARCH", "BROWSE BY", and "VIEW ITEMS". The main content area features a search box labeled "Search full text:" with a "Go" button and a checkbox for "Include newspapers?". Below the search box is a "Quick Tips" section with three subsections: "Boolean Searching", "Phrase Searching", and "Capitalization".

DIGITAL LIBRARY OF THE CARIBBEAN

[DLOC HOME](#) [ADVANCED SEARCH](#) [TEXT SEARCH](#) [MAP SEARCH](#) [BROWSE BY](#) [VIEW ITEMS](#)

Search full text:

Include newspapers?

Quick Tips

- **Boolean Searching**
Use + or **and** between terms to find records with **all** the terms.
Use - or **or** between terms to find records with **any** of the terms.
Use ! or **and not** between terms to exclude records with terms.
If nothing is indicated, **and** is the default.
EXAMPLE: natural and not history
- **Phrase Searching**
Placing quotes around a phrase will search for the exact phrase.
EXAMPLE: "natural history"
- **Capitalization**

mydLOC Registered Users

Registration is optional.

Registering enables user features, including: creating public and private bookshelves and saving searches.

Anglophone Caribbean Novels, published -1950

1 - 12 of 12 matching titles

ACTIONS	TITLE / NOTES
(remove move)	<input type="checkbox"/>
(remove move send edit)	<input type="checkbox"/> One brown girl and a Jamaica story (add note)
(remove move send edit)	<input type="checkbox"/> Maguerite : a story of the earthquake (Volume III) (add note)
(remove move send edit)	<input type="checkbox"/> Maroon Medicine (Volume II) (add note)
(remove move send edit)	<input type="checkbox"/> Becka's Buckra Baby : being an episode in the life of Noel (Volume I) (add note)
(remove move send edit)	<input type="checkbox"/> Susan Proudleigh (add note)
(remove move send edit)	<input type="checkbox"/> The Mountain pastor (add note)
(remove move send edit)	<input type="checkbox"/> Jane's career: a story of Jamaica (add note)
(remove move send edit)	<input type="checkbox"/> The cotton-tree, or, Emily, the little West Indian (add note)
(remove move send edit)	<input type="checkbox"/> List of Anglophone Caribbean Novels published before 1950 (add note)
(remove move send edit)	<input type="checkbox"/> Warner Arundell. The Adventures of a Creole (Volume 2) (add note)
(remove move send edit)	<input type="checkbox"/> Lutchmee and Dilloo, a study of West Indian life (1877) (Lutchmee and Dilloo, a study of West Indian life : Volume 1) (add note)
(remove move send edit)	<input type="checkbox"/> Emmanuel Appadocca; or, Blighted Life. A tale of the Boucaneeers (Vol. 1: Emmanuel Appadocca; or, Blighted Life. A tale of the Boucaneeers) (add note)

Partner & Topical Collections

Digital Library of the Caribbean english español français
dLOC Home | mydLOC Home About dLOC | Partners | Topical Collections | RSS



The College of The Bahamas

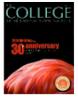
HOME ADVANCED SEARCH TEXT SEARCH VIEW ITEMS

PRINT SEND ADD SHARE

Search Collection:

Include the document text in search

As it transitions to university status, The College of The Bahamas will continue to deliver excellent undergraduate teaching while developing new undergraduate and graduate programmes, increasing research and innovation activities, and focusing its work in areas crucial to national development. The institution's library system is at the heart of The College's mission of supporting and driving national development and its collections, information resources and virtual library support a thriving environment of active inquiry, research and scholarship. A network of three facilities across New Providence and Grand Bahama, the Library System of The College of The Bahamas is the largest public repository of general information in The Bahamas.



The College of The Bahamas Alumni Magazine



Research at The College of The Bahamas

The College of The Bahamas is contributing to the dLOC project documents, photographs and other images which reflect institutional history as available through publications developed for marketing and promoting the institution and which showcase the engagement of its current students and faculty, its alumni and its collaborations with external partners. Further, research and scholarship about The Bahamas by College faculty and other researchers is also included.

Digital Library of the Caribbean english español français
dLOC Home | mydLOC Home About dLOC | Partners | Topical Collections | RSS



Eric Eustace Williams

HOME ADVANCED SEARCH TEXT SEARCH VIEW ITEMS

PRINT SEND ADD SHARE

Search Collection:

[Materials on Eric Eustace Williams in dLOC](#)

The Eric Eustace Williams materials in the Digital Library of the Caribbean include a bibliography and a growing body of works by and about Dr. Williams, the first Prime Minister of the Trinidad and Tobago and often called the "Father of the Nation." Dr. Williams' importance as an historic figure in the Caribbean, indeed in North America and within the British Commonwealth, however, is as much as a philosopher as a politician. The works collected here should provide the researcher with the raw materials to study how he married his academic and political pursuits and how the character of the man fostered independence throughout the Caribbean. The works listed and collected here include Dr. Williams' many monographs and essays, together with his political speeches and other published works. Also included here is a characterization of Dr. Williams' political life as reported by the *Trinidad Guardian*.

About the Digitization

Digitization of Dr. Williams' works is on-going and currently compelled by the work of volunteers. The creators of this collection trust, as this effort continues, that researchers will avail themselves of Dr. Williams' works, collected by and available through Inter-Library Loan from libraries throughout the Caribbean, Canada, the United Kingdom, and the United States. In particular, we hope that researchers will extend their support to the Eric Williams Memorial Collection on the St. Augustine, Trinidad campus of the University of the West Indies, which has been named a World Heritage Resource by UNESCO.

SCIENTIFIC RESOURCES
ANTHROPOLOGICAL REPORTS
RELIGIOUS MATERIALS
HISTORY OF SLAVERY
NEWSPAPERS
PLANT SPECIMENS
ARCHITECTURE
LAW & LEGAL MATERIALS DATASETS
ECOLOGY
SUSTAINABILITY
PRISONS
INDEPENDENCE
SCHOOLS & EDUCATION



«Transformemos espadas en arados», escultura de Yevgueni Vuchetich regalada por la URSS a la ONU.

ACERCA DE LA PAZ, LA GUERRA Y EL SOCIALISMO

La política de cualquier Estado la determina su régimen. En la sociedad socialista...

MAGAZINES

*СССР - за переговоры,
за ограничение любых видов
вооружений!*

Cartel del pintor soviético Yevgueni Kazhdán.

Sputnik

3

MARZO
1979

SELECCIONES DE LA PRENSA SOVIETICA

LA OBRA DEL SIGLO
EL BAM EN
LA BALANZA DEL TIEMPO
pág. 4

Per.
S772
1979
no.3

«TIERRAS
VIRGENES»:
nuevo libro
de memorias de
Leonid Ilich
BREZHNEV.
pág. 131

MAPS



CARICOM is building a comprehensive collection of CARIFESTA materials

Alan Lomax photographs

Maya Deren recordings

EXPEDIENTE

O «REBATE» publica-se semanalmente.
 REDACÇÃO—RUE F. de Albuquerque, 11, de Alencar.
 GERENTE—Sr. Felício B. de Alencar.
 ASSINATURAS
 Annuo 2000
 Semestral 1000
 PAGAMENTOS ADIANTADOS.
 As pag. de interesse particular ou anúncio dependem de contratos sendo o pagamento adiantado.
 A redacção não se responsabiliza pelas publicações desobediências, nem pelas publicações anônimas, satirizadas.
 Assessor de redacção Sr. Vellozo, redacção literaria Sr. Pinheiro, redacção de contabilidade Sr. Rodas, redacção e typographia—Ilhas Padre Cicero—n. 34.

JOASEIRO DO CARIRY

ABAIXO A INTRIGA!

Pescadores d'aguas turvas, chateirantes de pessimismo, queixosos e repulvões proxenetas politicos, continuam a proclamar que de Janeiro em diante o povo do Joazeiro se levantará contra o governo e não lhe pagará mais impostos.
 A mentira não pode ser mais impudica, nem mais inverídica; entretanto os miseráveis especuladores para conferir-lhe algum vislumbre de credibilidade apregoam como causa e como pretexto da insurreição o despeito do povo do Joazeiro, porque a sua localidade não foi elevada á categoria de villa.
 Qual o fim da intriga?
 Indispor o governo contra o Joazeiro, invadir o seu território, inundá-lo de sangue, saqueá-lo, rouhá-lo, e reduzi-lo á nada.
 Perversos!
 E como os impostos são federaes, estaduais e municipaes, os inimigos do Joazeiro, os que pensam que só poderão soldar a quebradeira e locupletar-se pelo saque e pelo extremismo do povo nomeadamente desprezando, alijando desde já que ninguém poderá escapar em uma terra despreviada e convertida em praça d'armas.
 A morte por todas as partes! Aqui os soldados federaes, ali os esbirros, estaduais e locais, os camargueiros municipaes — e quem é capaz de escapar á morte entre scylla e caribides?
 Malvados!
 Propõem ainda que no Joazeiro têm chegado cargas e contentes-cargas de armamento, esperando sem duvida que ao clamar de noticias tão alarmantes o governo, sem mais demora, e

sem formalidade alguma, mande atacar e matar o pobre povo.
 Conscios do fim sinistro, que alvém os intrigantes voltarem a intrigados, ameaçados de que o Crato está mandando fazer balas e se preparando para dar ao Joazeiro um ensino de vida e morte.
 Mas até á quinta malvada assim só podia correr parelha com inepcia do mesmo tamanho e do mesmo jaez.
 Não ha governo que mande espingardar e matar uma numerosissima população impudicando somente por boatos, cujo valor não trahia sequer de vulto car.
 O fisco tem suas leis e seus processos de arrecadação, de que nunca prescindido e nem pode prescindir.
 Assim, saibam os malvados intrigantes, que o governo, mandaria primeiro que tudo proceder á cobrança, dentro do prazo estabelecido por lei, e depois de vencido o mesmo prazo, recorreria á multa e ao executivo.
 Si no passado o Joazeiro nunca deixou vencer-se para pagamento de impostos federaes, estaduais e municipaes o primeiro prazo da lei, claro demais está, que ja deu prova da sua correção no presente e arrisca de seu comportamento no futuro.
 Si chegou mesmo a pagar o imposto de tea por cento, quando era duvidosa a sua constitucionalidade, e de accordo com o Commercio da Barbilha esperava a palavra de ordem do Tribunal Superior, como é que hoje se revoltará contra a lei, e se negará a dar á Cesar o que sempre deu á Cesar?
 Os intrigantes perdem seu tempo, e si são pescadores d'aguas turvas, appellen para outro artil que lhes possa soldar a quebradeira, acreditando no commercio e encher-lhes as gavetas de dinheiro.
 Bem conhecemos os chateirantes politicos.
 Nunca deixavam de ser aqueixosos, nasecabundos e repulvões.
 Nunca nos occupariamos a demascarar-lhes a miseravel intriga, si homens de boa fé que não se desmentem absolutamente, não lhe dessem credito e repetissem incoerentemente a calumnia de que o povo do Joazeiro se vai levantar para não pagar mais impostos de Janeiro em diante.
 O Joazeiro nunca esteve, nem estará nunca nas condições em que estiveram os Estados Unidos para com a Inglaterra.
 Si porém, por um phenomeno tão difficil como inexplicavel,

chegasse á mesma posição—seu primeiro passo seria cortar a cabeça que pensa em saques e roubos para poder soldar a quebradeira e ser tirado a custa da desgraça publica.
 Completou mais um anno de sacerdocio no dia 80 do mez findo o em 1.º de novembro sr. padre Cicero Romão Baptista.
 Vivasimas, as demonstrações de regosio, ruidosas, as provas de subido apreço que, n'esse auspicioso dia, se alho o virtuosissimo e benfazezissimo sacerdote de que nos occupamos.
 E justissimas que ellas foram, pois que tradusiram n'uma vibrante expressão de jubilo toda a persuasão d'uma convicção produzida por sentimentos elevatados, por nobres sentimentos.
 Alma pura, alma candida, alma peregrina e innocente, é esse um d'aquelles raros sacerdotes que se tem sabido distinguir no scenario de nossa vida civil e religiosa, captando pelas suas virtudes excepcionaes, a sympathia e a confiança, a estima e a consideração, o amor e a veneração de todos os seus contemporaneos.
 Humilde e sobriedade—caridoso em extremo, tem-se, o illustre e veneravel sacerdote, revelado um verdadeiro apostolo do bem, levando aonde quer que se o reclame, o consolo, o conforto e o lenitivo de nossa religião.
 Benemerito da patria, como o é da religião, tem elle admiravelmente sabido conciliar animosidades, extinguir dissensões, amainar revoltas, e por mais d'uma vez, evitado a conflagração geral do Cariry.
 E' esta uma das faces mais brilhantes de sua vida de benemerencias, e bastante para o recomendar á admiração de todo o estado, de todo o país.
 E, porque o exmo. e reverendo sr. padre Cicero Romão Baptista é esse homem excepcional, que tantos beneficios tem prestado á causa da religião e da patria, e por mais que o aperte a tyrannia, o despeitismo, descajam arduosamente a reprodução de muitos annos da preciosa data do anniversario sacerdotal de s. ex.

PADRE CICERO

ALBUM SOCIAL

UMA EXPERIENCIA

Polydoro Barbison tinha uma ideia tua.
 Era saber o que pensariam delle os seus amigos, parentes e conhecidos quando fosse desta para a melhor.
 Mas qual o meio? Não era coisa facil.
 Polydoro pensou... pensou... e um dia os seus amigos receberam a seguinte carta impressa em papel tarjado de preto:
 "Pungido do mais doloroso sentimento, communicamos a V. S. que foi Deus servido levar para a sua santa gloria a Polydoro barbison, que em uma excursão que fez aos Pyrineus foi decorado por um urso. Terça-feira proxima reair-se-ão algumas missas pelo eterno repouso de sua alma, na egreja da Trindade."
 E inutil acrescentar que essa carta fimebre foi dirigida pelo proprio frade Barbison.
 Tinha achado e preparado o seu plano.
 Parára para os Pyrineus e de lá dirigiu habilmente tudo. De pronto voltara incognito.
 Foi completamente desfigurado que elle entrou na igreja da Trindade no dia da missa pelo eterno repouso de sua alma.
 —Deve haver muita gente, dizia elle comgo, distribui mais de trezentas cartas.
 Na igreja encontrou cinco pessoas!
 —Como exclamou com profano despepado pois nem ao menos aqueles que vinham todos os dias comer á minha casa, a quem eu emprestei dinheiro e que me chamavam seu benfeitor? Que indignidade! Não veio mesmo meu sobrinho, o pelitino do meu sobrinho que vae herdar de mim! Não veio tambem o Herodes, que dizia tanto me amar. Mas quem sabe? talvez a dor os detinha presos em casa.
 —E' bem triste ver que só cinco vieram... Ao jaecou tomamos os nomes desses dedicados amigos.
 Encountrou o porteiro preparando uma grande trouxa.
 —Que faz aqui? perguntou elle.
 —Não é de sua conta!
 —Sou escrevente do tabellião e venho inventariar os moveis.
 —Não terá mais que fazer, porque os herdeiros já dividiram quasi tudo entre si.
 —E o senhor o que faz?
 —Arrumo a roupa do defuncto que o sobrinho me deu.
 —E o que faz o sobrinho?
 —Dança, pula, brinca e ri á custa da herança!
 Barbison entra furioso em casa do tabellião. Encontrou todos os seus herdeiros reunidos. Assentou-se no meio d'elles.
 —O que quer aqui? perguntou-lhe o sobrinho.
 —Venho na qualidade de legatario universal de Polydoro Barbison.
 —Deus se dá a brincaçada!
 —Estou fallando muito serio.
 —Pois a tratante de meu tio trahiu tudo o desato de me uderdar? Que patife?
 —Miseravel! exclamou Polydoro.

Segundo amigo — Uns quinhentos mil francos.
 Primeiro amigo — Onde diabo foi elle arranjá-lo?
 Terceiro amigo — Eu sei cá! Alguma ladroeira...
 Segundo amigo — Eu como que ouvi dizer que elle passava noites felizes?
 Primeiro amigo — Duvido: Era muito estúpido para isso.
 Terceiro amigo — Estúpido só... Burro completamente burro. Barbison não quiz ouvir mais.
 Correu á casa de Henriqueta.
 Não estava em casa.
 —Sou um amigo de Barbison disse á creada.
 —Mas elle morreu.
 —Sim. Está morto. Isso devia entretencer bastante a sua ama, não?
 —Qual!
 —Pois sua ama não gostava de meu amigo?
 —Não podia soffrer-o. Pede-lhe uma moça bonita, espirochada, quer bem á um homem feio e idiota?
 —Ah!
 —Mas ella consolava-se com outro...
 —Com outro?
 —Um admiravel mancebo com quem passava horas!
 Mulheres! mulheres! foi dizendo comgo Polydoro.
 —Entrege á mais profunda tristeza, dirigiu-se para a sua casa que depois da sua morte não tinha visto.
 Entrou sem ter necessidade de bater, porque achou a porta aberta.
 Encountrou o porteiro preparando uma grande trouxa.
 —Que faz aqui? perguntou elle.
 —Não é de sua conta!
 —Sou escrevente do tabellião e venho inventariar os moveis.
 —Não terá mais que fazer, porque os herdeiros já dividiram quasi tudo entre si.
 —E o senhor o que faz?
 —Arrumo a roupa do defuncto que o sobrinho me deu.
 —E o que faz o sobrinho?
 —Dança, pula, brinca e ri á custa da herança!
 Barbison entra furioso em casa do tabellião. Encontrou todos os seus herdeiros reunidos. Assentou-se no meio d'elles.
 —O que quer aqui? perguntou-lhe o sobrinho.
 —Venho na qualidade de legatario universal de Polydoro Barbison.
 —Deus se dá a brincaçada!
 —Estou fallando muito serio.
 —Pois a tratante de meu tio trahiu tudo o desato de me uderdar? Que patife?
 —Miseravel! exclamou Polydoro.

DIGITAL LIBRARY OF THE CARIBBEAN

Teaching Guides and Materials


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Teaching Guides & Materials

The limited access to resources and lesson plans that incorporate the Caribbean in K-12 and higher education prompted dLOC to create this digital collection. The *dLOC Teaching Guides & Materials Collection* holds materials that facilitate the use of dLOC materials through education modules and other lesson plans.

Lesson plans, education modules, and teaching materials in dLOC can be searched and browsed from this page. Also, see the [list of highlighted examples](#), which include the 2009 award winners for k-12 lesson plans. Other materials include teaching resources and materials selected for *Panama Silver*, *Asian Gold: Migration, Money, and the Making of the Modern Caribbean*, a distributed online collaborative course (DOCC) by Amherst College, University of Florida, and University of Miami.

If you are willing to contribute teaching materials that have worked in your resources and the [grant permissions form](#) for more information.

Teacher Trainings

dLOC has delivered Teacher Training Workshops targeted to K-12 public metropolitan area. These workshops are to support inclusion of the Caribbean dLOC materials in curriculum development, and educate students in the s

Page 1

Literary Representations of the Haitian Revolution: A Teaching Resource for Pierre Faubert's *Ogé ou le Préjugé de Couleur* and Émeric Bergeaud's *Stella*

By Erin Zavitz

I. Introduction

Published in Paris within three years of each other, Pierre Faubert's play, *Ogé ou le Préjugé de Couleur: Drame Historique* (1856) and Émeric Bergeaud's novel, *Stella* (1859) are two of the earliest literary representations of the Haitian Revolution by Haitian authors. While poets and essayists had celebrated the revolution and its heroes in print for decades, *Ogé* and *Stella* are, respectively, the first theatrical production and book-length fictional treatment of Haiti's foundational event. Moreover, their publication occurred concurrently with lengthy historical treatises by Haiti's early historians.¹ The play and novel illuminate how Haitians decided to portray the revolution across genres. Yet, the two texts, along with nineteenth-century Haitian poetry, have received little scholarly attention. Disregarded as French imitations, state propaganda, or simple precursors to the "real" Haitian literature of the twentieth-century, nineteenth-century Haitian texts have largely been ignored in scholarly publications and the classroom. Even the recent comparative work of Raphael Dalleo relegates nineteenth-century authors to a footnote (Dalleo, 246). He contends that a public sphere did not exist until the first U.S. Occupation (247). Over a century of earlier publications were not worthy his attention because authors had to rely on the state as their public and this curtailed critique and free thought (246). Dalleo limits Haitian authors to a national public sphere and fails to explore how an Atlantic readership may have functioned as an additional sphere as it did for the Anglophone Caribbean. Nineteenth-century writers were engaged in creating a national literary tradition; however, their audience was larger than elite, French-literate Haitians (Reinsel, 10-11). They were also actively involved in countering European and American images of the island nation and garnering the support of abolitionists. As a consequence, Haitian publications had a second audience of French-literate readers in the former metropole, Great Britain, and America. Thus, we cannot dismiss nineteenth-century texts because of writers' associations with the Haitian state.

The Role of the Caribbean in Black Intellectual Movements, 1940s-1970s.

ALL VOLUMES ▾

DESCRIPTION ▾

VIDEO

Join.mp4 ▾



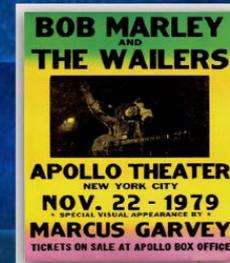
The Role of the Caribbean in Black Intellectual Movements, 1940s-1970s.

Part 1: From Négritude to Natty Dread: An Introduction.



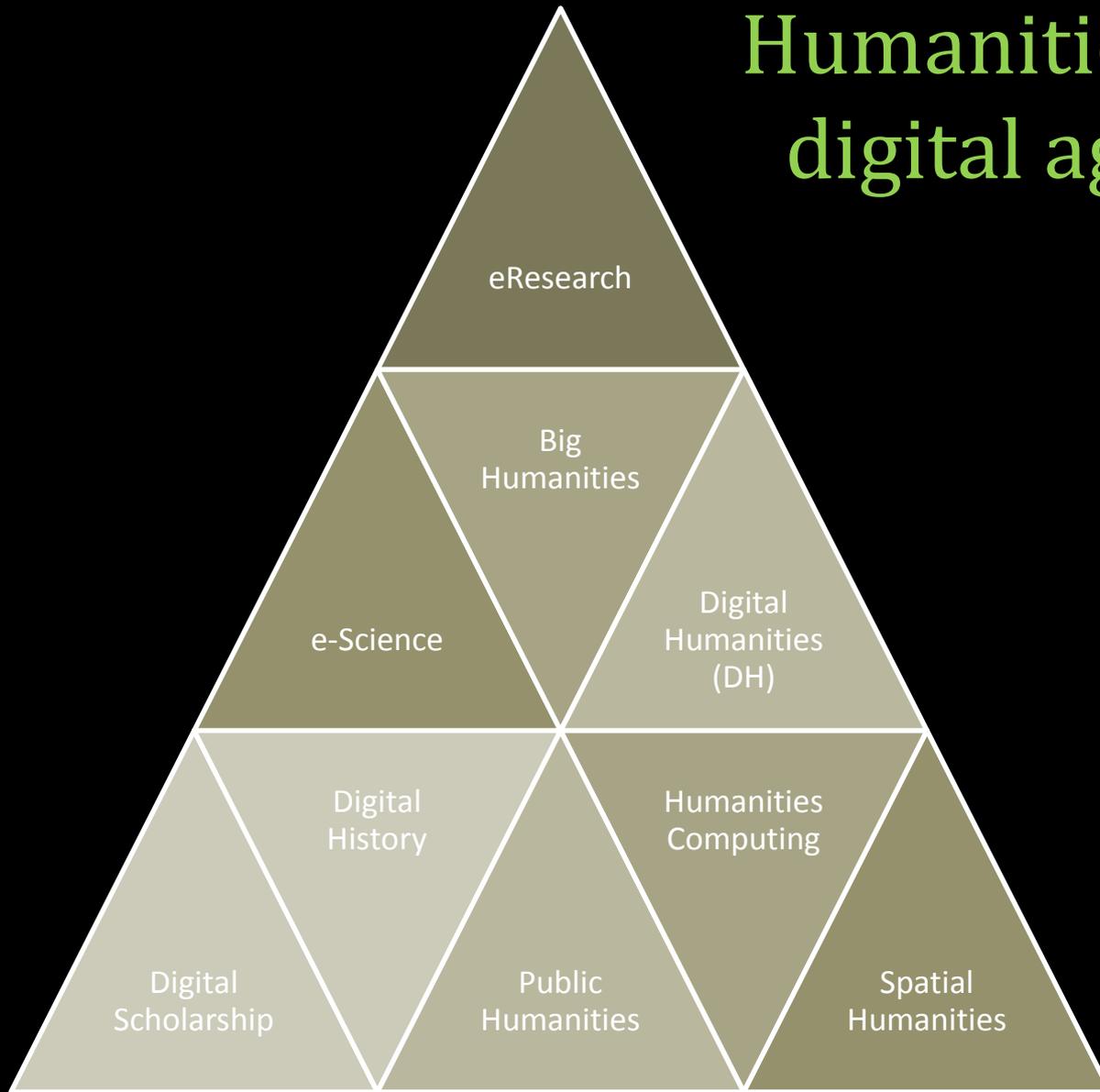
W.E.B. Dubois in Haiti, 1940s.

The Role of the Caribbean in Black Intellectual Movements, 1940s-1970s.



Part 2: From Garvey to Marley: A Look at Caribbean Leadership

Humanities in & for the digital age (data age)



Digital Humanities and Sharing



From Indian to Indo-Creole: Tassa Drumming, Creolization, and Indo-Caribbean Nationalism in Trinidad and Tobago. by Christopher L. Ballangee, 2013, all rights reserved by the author, in the UF Digital Collections.

UF Digital Humanities Certificate

What is it?

- Way of enhancing current teaching and scholarly approaches
- Connects the humanities to digital initiatives at UF on the theory that those digital techniques offer ways of altering our engagement with the humanities

DH Certificate

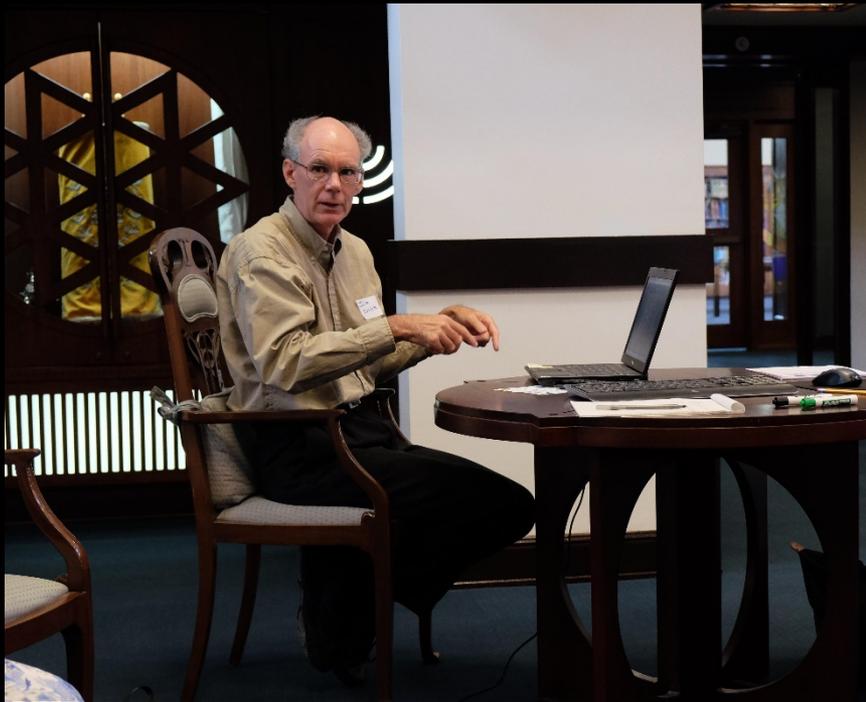
March 7, 2014, Elizabeth Dale:

This proposal sets out two models for a digital humanities certificate. The first builds on pre-existing courses and treats digital humanities as a way of enhancing current teaching and scholarly approaches. The second connects the humanities to digital initiatives at UF on the theory that those digital techniques offer ways of altering our engagement with the humanities. The two models are not mutually exclusive, there can and should be overlap, but the training and skills involved would be quite distinct.

Smathers Graduate Student Internship Program

- Provides semester-based graduate student internships in the George A. Smathers Libraries in collaboration with academic units.
- Fosters transformative collaboration across campus.
- Example of one dLOC Internship:
 - No tutorials on dLOC prior to the ones created during internship
 - Tutorials in Spanish: showcases this language as one of the many languages in its collections + supports dLOC's ongoing efforts to enhance its website's accessibility and ease of navigation for Spanish-language users.
 - Generate interest among Spanish-speaking scholars (webinar)
 - Open door to new partnerships and collaborations
 - New professional experience/skills for intern
- For more information: <http://cms.uflib.ufl.edu/interns/Index.aspx>
- <http://dloc.com/results/?t=morales%20%20francesc>

Building Communities



IMAGINING TOGETHER





Digital Libraries Are More than Digital Books

Digital Libraries... provide the resources, including specialized staff to:

select,

structure,

offer intellectual access to

interpret,

distribute,

preserve the integrity of, and

ensure the persistence over time of collections

From D.J. Waters, "What Are Digital Libraries."



Scholars Partner with dLOC to:

Review and balance out perspectives

Select, digitize and curate materials

Help to get permissions for materials

Provide support to instructors teaching
Caribbean subject matter



dLOC, Home for Academic Infrastructure

dLOC can:

Facilitate collaborative teaching and research across geographic and institutional boundaries

Digitize needed materials for teaching and research

Build the foundation for an ongoing process of collaborative knowledge production

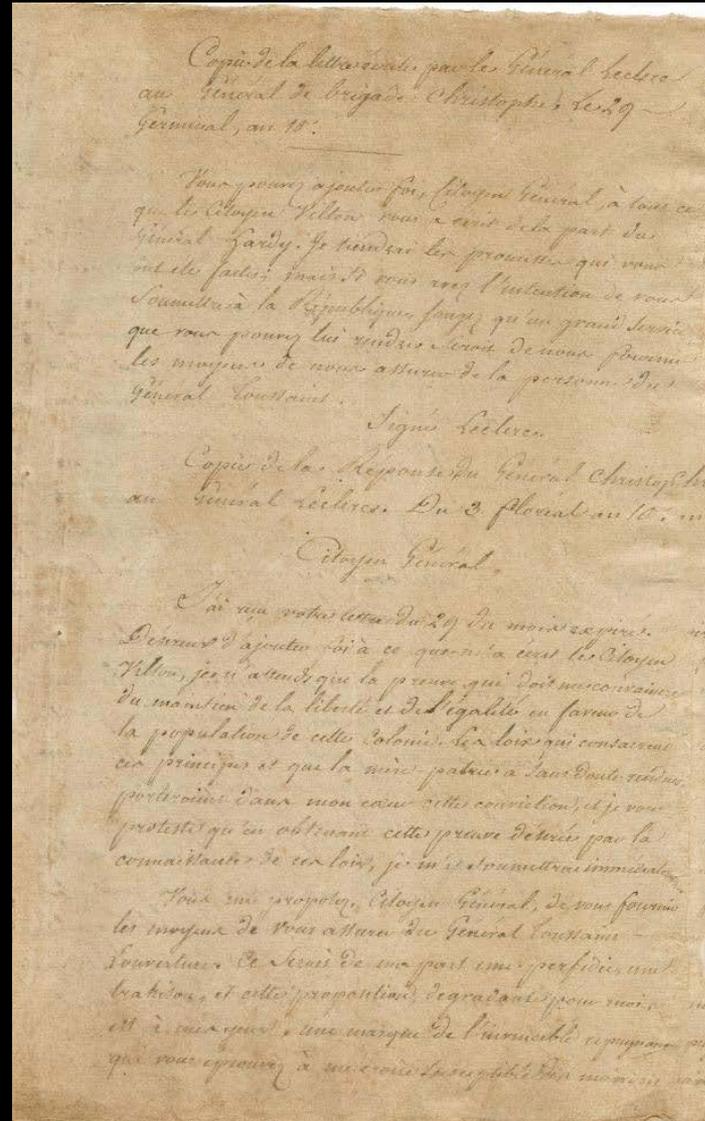
dLOC is Inclusive and Eclectic



All partners determine what they will contribute from their collections

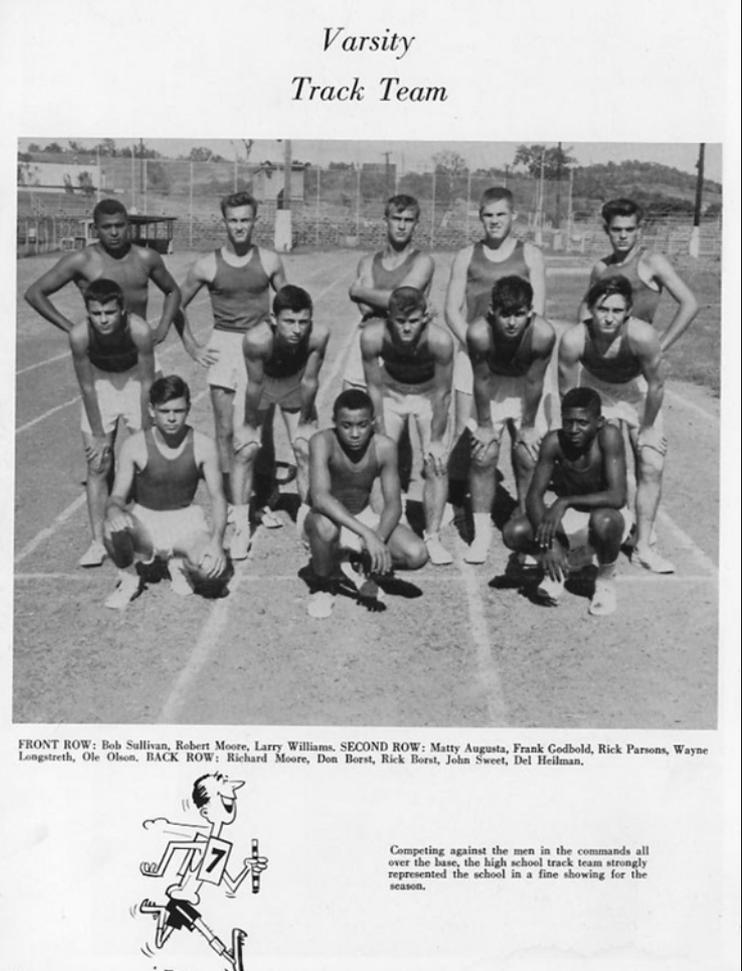
As a result a letter from General Emmanuel Leclerc to Brigade General Henri Christophe, from 19 April 1802

And many other documents from Haiti's history





Are just a click away from:
photographs of Haitian
Refugees at the U.S. Base at
Guantanamo Bay



*Varsity
Track Team*

FRONT ROW: Bob Sullivan, Robert Moore, Larry Williams. SECOND ROW: Matty Augusta, Frank Godbold, Rick Parsons, Wayne Longstreth, Ole Olson. BACK ROW: Richard Moore, Don Berst, Rick Bors, John Sweet, Del Heilman.



Competing against the men in the commands all over the base, the high school track team strongly represented the school in a fine showing for the season.

And Yearbooks from the Sampson High School, at the U.S. military base at GTMO, 1949 – 1965



What Scholars Can Do

Provide invaluable context to make sense of these diverse materials

Identify and help to ameliorate critical gaps in the collection.

Why this matters: This material is available to anyone with internet access and will be available in perpetuity, so what goes into the archive and how it is presented will shape the understanding of Caribbean culture and history now and long into the future.

DOCC: Original Inspiration and Objectives:

To teach dLOC's growing collection of Early Anglophone Caribbean literature and provide explanatory materials for scholars, students, and the public.

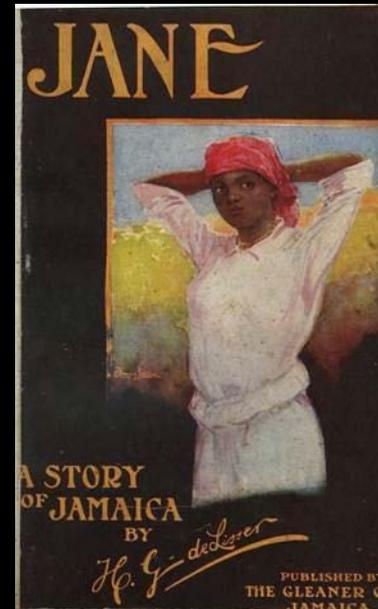
J.J. Thomas *Froudacity*
Claude McKay *Songs of Jamaica*
and *Constab Ballads*

The Poetry of Una Marson

The All Jamaica Library

The Independence anthology of
Jamaican literature

And, nearly all books written
by Herbert de Lisser



CONSTAB BALLADS

BY
CLAUDE MCKAY

LONDON:
WATTS & CO.,
17 JOHNSON'S COURT, FLEET STREET, E.C.

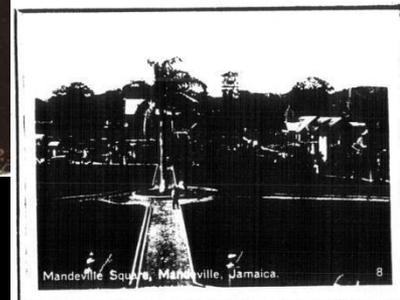
1912

1/6 net.

Tropic Reveries

BY

UNA M. MARSON.



Panama Silver, Asian Gold: Migration, Money, & the Making of Modern Caribbean Literature: Course Description



Concurrent migrations of Chinese and Indian indentured laborers to the Caribbean and Afro-Caribbean workers to and from the Panama Canal, at the turn of the twentieth century, profoundly influenced the style and scope of modern Caribbean literature. Both migrant groups worked under difficult conditions for exploitative wages, yet members of each managed to save enough to enter the educated middle class. Their cultural forms and political aspirations shaped Caribbean literary production as well as anti-colonial political movements. In this course, students learn how to use digital, print, and audiovisual archival material related to these migrations to enrich their reading of Caribbean literature. Scholars, librarians, and students at the three institutions will collaborate. We will hold some class discussions online and students at all three campuses will learn how to use create finding aids, revise metadata, and produce Digital Humanities projects such as curated exhibits to enhance the digital archives we use. We will read works by Claude McKay, H.G. de Lisser, Marcus Garvey, George Lamming, V.S. Naipaul, Ismith Khan, Ramabai Espinet, Meiling Jin, and Patricia Powell.

The Collaboration

Amherst College	
Seminar meets Tuesdays 1-4 in Cooper House 101	
 <p>Rhonda Cobham-Sander rcobhamsande@amherst.edu Office: Cooper House 102 Office hours: Wed./Thurs. 2-4</p>	 <p>Missy Roser Head of Research & Instruction mroser@amherst.edu office: Frost Library first floor</p>
	 <p>Kim Bain, Research Assistant</p>
University of Florida	
Seminar meets Tuesdays 12:50-3:50 in Turlington 4112	
 <p>Leah Rosenberg, rosenber@ufl.edu Office: Turlington 4346 Office Hours: Wednesday 1-3; Thursday 11-1 Phone: (352) 294-2848</p>	 <p>Dhanashree Thorat, DH expert, PhD candidate</p>
 <p>Laurie N. Taylor laurien@ufl.edu</p>	 <p>Margarita Vargas-Betancourt mvmart@ufl.edu</p>
University of Miami	
 <p>Donette A. Francis dfrancis@miami.edu Office: 410 Ashe Office hours: Wednesday noon-2:30</p>	 <p>Beatrice Skokan Librarian, Special Collections Department bskokan@miami.edu</p>
	 <p>Vanessa Rodriguez E-Learning & Emerging Technologies Librarian vrodrigu@miami.edu 306C, 29A-401A12</p>

- pilot for intercollegiate digital humanities courses
- supported by libraries of all three institutions
- taught in fall 2013 and spring 2016 as a hybrid course with collaboration

What is a DOCC? Distributed Online Collaborative Course

A DOCC is a Distributed Online Collaborative Course. It is a feminist rethinking of the MOOC (Massive Open Online Course) that has been widely used in distance learning education. A MOOC is pedagogically centralized and branded by a single institution. FemTechNet seeks to enhance the system using feminist principles and methods that support a decentralized, collaborative form of learning. The fundamental difference is that the DOCC recognizes and is built on the understanding that expertise is distributed throughout a network, among participants situated in diverse institutional contexts, within diverse material, geographic, and national settings, and who embody and perform diverse identities (as teachers, as students, as media-makers, as activists, as trainers, as members of various publics, for example).

Excerpted from FemTechNet:

<http://fembotcollective.org/femtechnet/faq-for-femtechnet/>



Faculty & Librarian Collaboration

- Collaborative design of syllabus including assignments, incorporating archival-research techniques and introducing digital humanities aims and tools
- Pooling resources for guest lectures & for digitizing materials (5 guest speakers online, streamed to three campuses, supported by Academic Technology at Amherst and included as videos in dLOC)
- Working with librarians from each campus to choose appropriate technology and design technology-based assignments—and then to teach these to students

Final projects as exploration of DH + interests

ghostsinthewater.wordpress.com/history/

Ghosts in the Water: Chinese Women in Trinidad

Home Navigation **History** Women in the Narrative The Journey Across Black Waters Connections Beyond the Grave

Maps and Statistics Media Bibliography

History



Records show that as early as the 16th century, Chinese artisans, religious figures, and professionals were migrating to Southeast Asia[1]. With the Empire at its height, Chinese skilled labor was in high demand in foreign markets. However, these early migrations had nothing on the sheer numbers that migrated during the 19th and early 20th centuries. Some scholars refer to this period as the “classical migration period”. It was only during this period that migration patterns shifted, particularly in terms of push/pull factors of the time period, what *types* of migrants were making the journey, and *where* migrants were traveling.



Canal Zone Classrooms

A look into student lives in the segregated school system of the Panama Canal Zone

A Segregated History: Part I

This is a general introduction to segregation in the Canal Zone, which contextualizes the segregated school system. Click [here](#) to skip ahead to part II specifically about education.

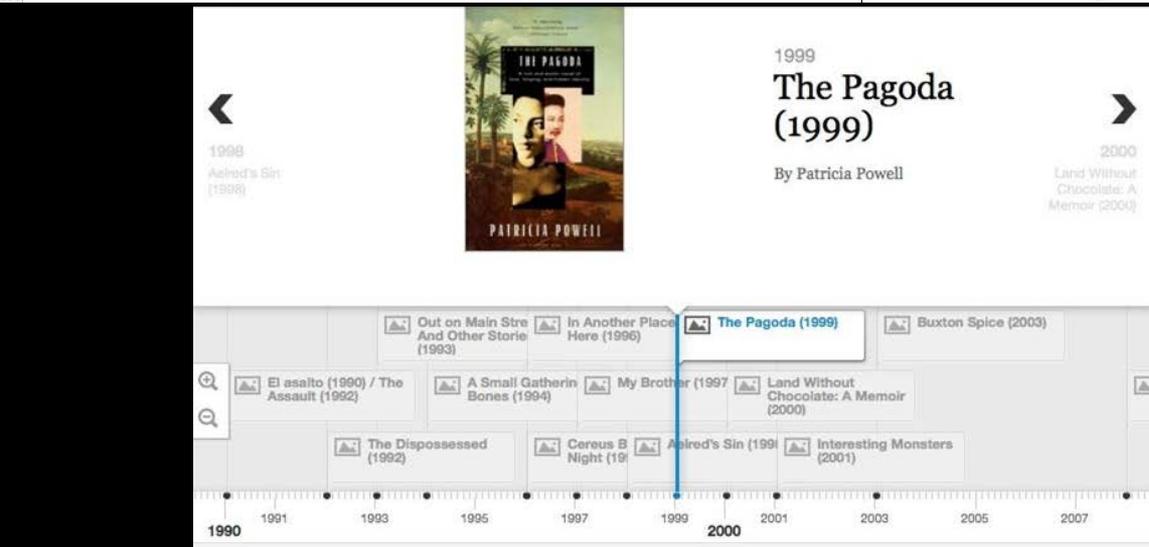
For most of the 20th century, the public school system in the Panama Canal Zone was segregated. As the *Silver People Chronicle* explains, this segregation was part of a

- MAPPING THE ZONE
- A SEGREGATED HISTORY
- ARCHIVED YEARBOOKS
- THE FLAG RIOTS OF '64
- ABOUT THE PROJECT
- RESOURCES

Search ...

RELATED PAGES

- A Segregated History: Part I
- A Segregated History: Part II
- A Segregated History: Part III



1999

The Pagoda (1999)

By Patricia Powell

1998 *Alfred's Sin* (1998)

2000 *Land Without Chocolate: A Memoir* (2000)

Timeline items:

- 1990: *El asalto* (1990) / *The Assault* (1992)
- 1992: *The Dispossessed* (1992)
- 1993: *Out on Main Street And Other Stories* (1993)
- 1994: *A Small Gathering of Bones* (1994)
- 1996: *In Another Place Here* (1996)
- 1997: *My Brother* (1997)
- 1999: ***The Pagoda* (1999)**
- 1999: *Alfred's Sin* (1999)
- 2000: *Land Without Chocolate: A Memoir* (2000)
- 2001: *Interesting Monsters* (2001)
- 2003: *Cerous B Night* (1999)
- 2003: *Buxton Spice* (2003)



Map showing locations in the Caribbean and Central America. A pin is placed over Jamaica with a callout: **The Pagoda (1999)**.

Other locations marked include: Christi, Tampa, Miami, Brownsville, Merida, Mexico City, Belize, Guatemala, Honduras, El Salvador, Nicaragua, Costa Rica, Panama, San Cristobal, Medellin, Venezuela, Colombia, Quito, Ecuador, Santa Cruz, Cartageña, Curaçao, San Cristobal, Dominican Rep., Puerto Rico, Jamaica, Caribbean Sea, CUBA, Santiago de Cuba, Leticia, Iquitos, Ecuador.

Powered by Leaflet — Map data © 2011 OpenStreetMap contributors, Tiles Courtesy of MapQuest

Student Metadata Assignments Make West Indians Visible in the Archive of Canal Construction



“

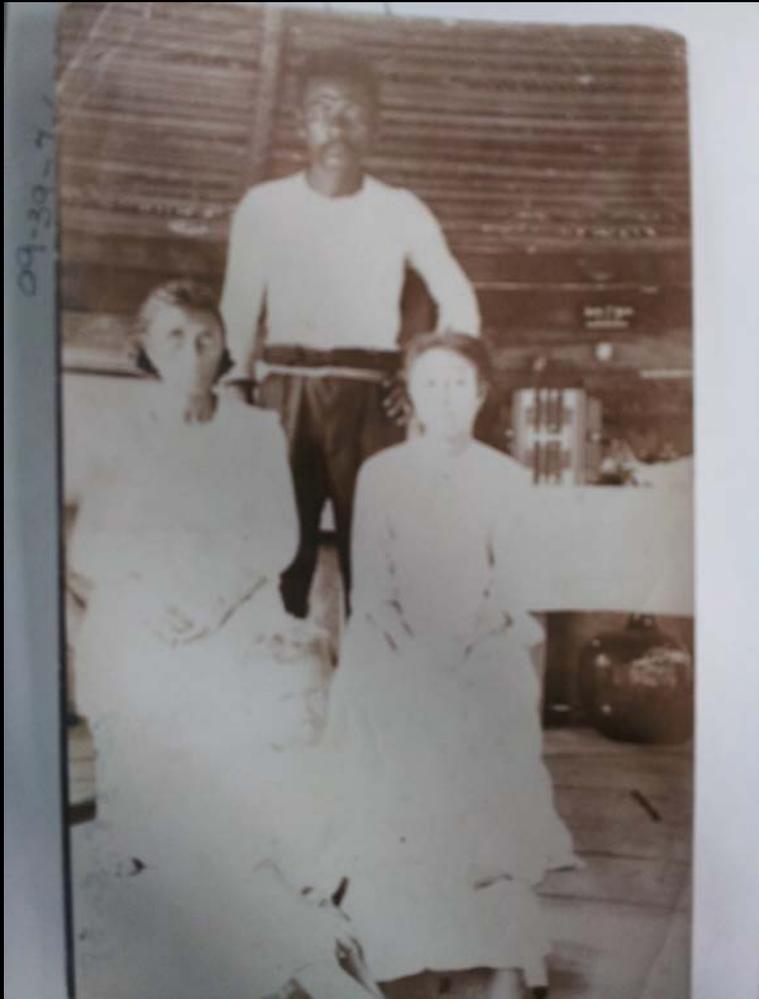
East chamber of Gatun Lock after filling, showing Gatun Lighthouse, Panama”

“I selected this item because it struck me as unusual and relatively unique. After looking at the photographs in Smathers Room 100, I noticed that not many of them had a West Indian central figure, especially the ones that were trying to capture the glory of the Panama Canal. For this picture to have a Canal worker ... as a primary figure is very interesting. I thought that it worked even better to emphasize the power and strength needed to finish the construction of the Canal, and gave a “voice” to one of the workers we seldom hear from. Having him stand and look out over his, and his people’s great effort, and assess the final product is quite powerful. I appreciate the effort that the photographer and Underwood and Underwood took with this photo to document not only the achievement of the Panama Canal in the eyes of Americans, but in the eyes of the workers as well” Chelsi Mullen

Gaps and false certainty in Metadata

Title: "Native on Back"

<http://dloc.com/PCMI003554/00001/citation>

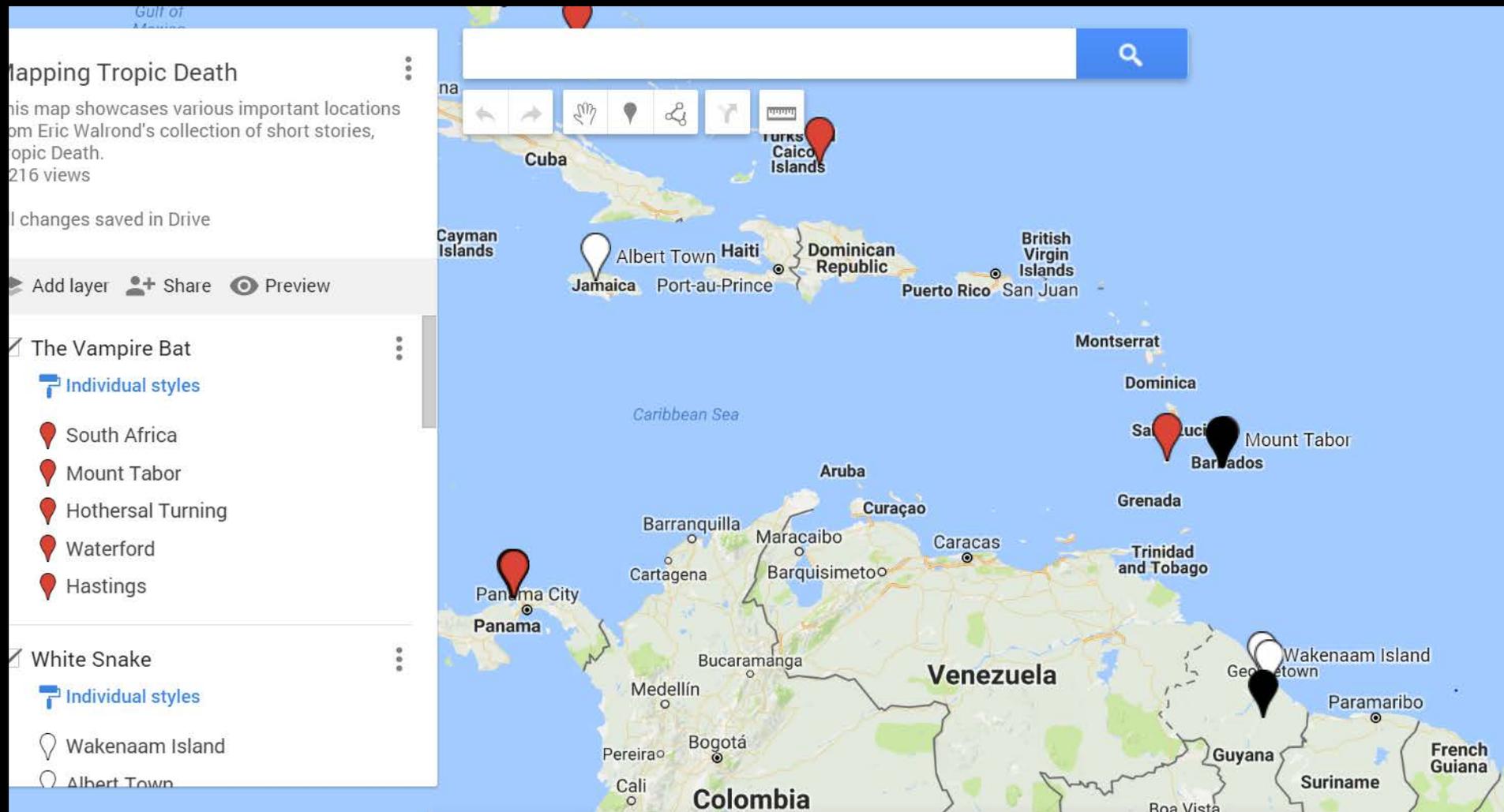


Description of a photograph of what appears to be an Amerindian or West Indian family Panama. The title is actually a note indicating that there is the word "Native" penciled on the back of the image.

Cover for Scalar Book containing the Mapping Assignment

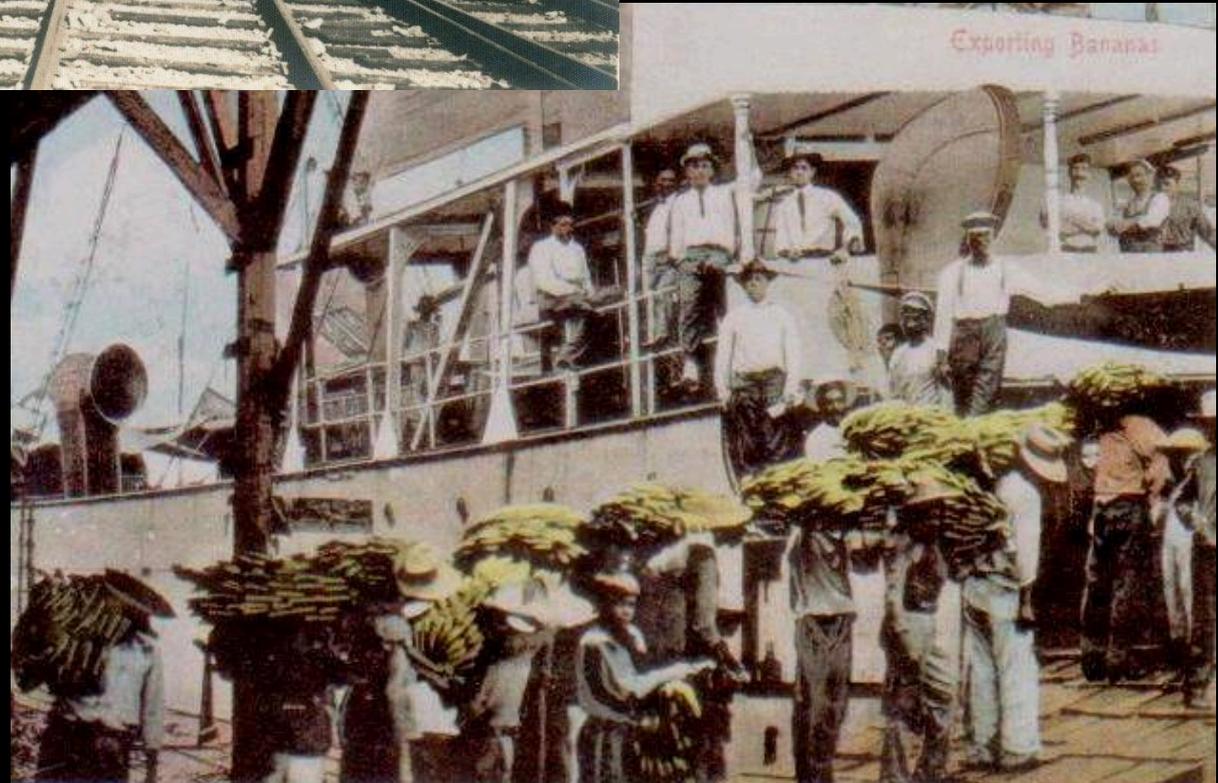


The Class was divided into five cross-campus working groups, each ‘mapped’ key locations in Eric Walrond’s *Tropic Death*, an influential Harlem Renaissance collection of short stories set in West Indian communities in Latin American and the Caribbean – and the ships that connected these communities in Panama, Guyana, Barbados, and Honduras and Jamaica.





Karina Vado elucidated the significance of the reference to Tela in Walrond's "The Yellow One."



The Opening of Eric Walrond's Tropic Death

Among the motley crew recruited to dig the Panama Canal were artisans from the four ends of the earth. Down in the Cut drifted hordes of Italians, Greeks, Chinese, Negroes – a hardy, sun-defying set of white, black and yellow men. But the bulk of actual brawn for the work was supplied by the dusky peons of those coral isles in the Caribbean ruled by Britain, France and Holland.

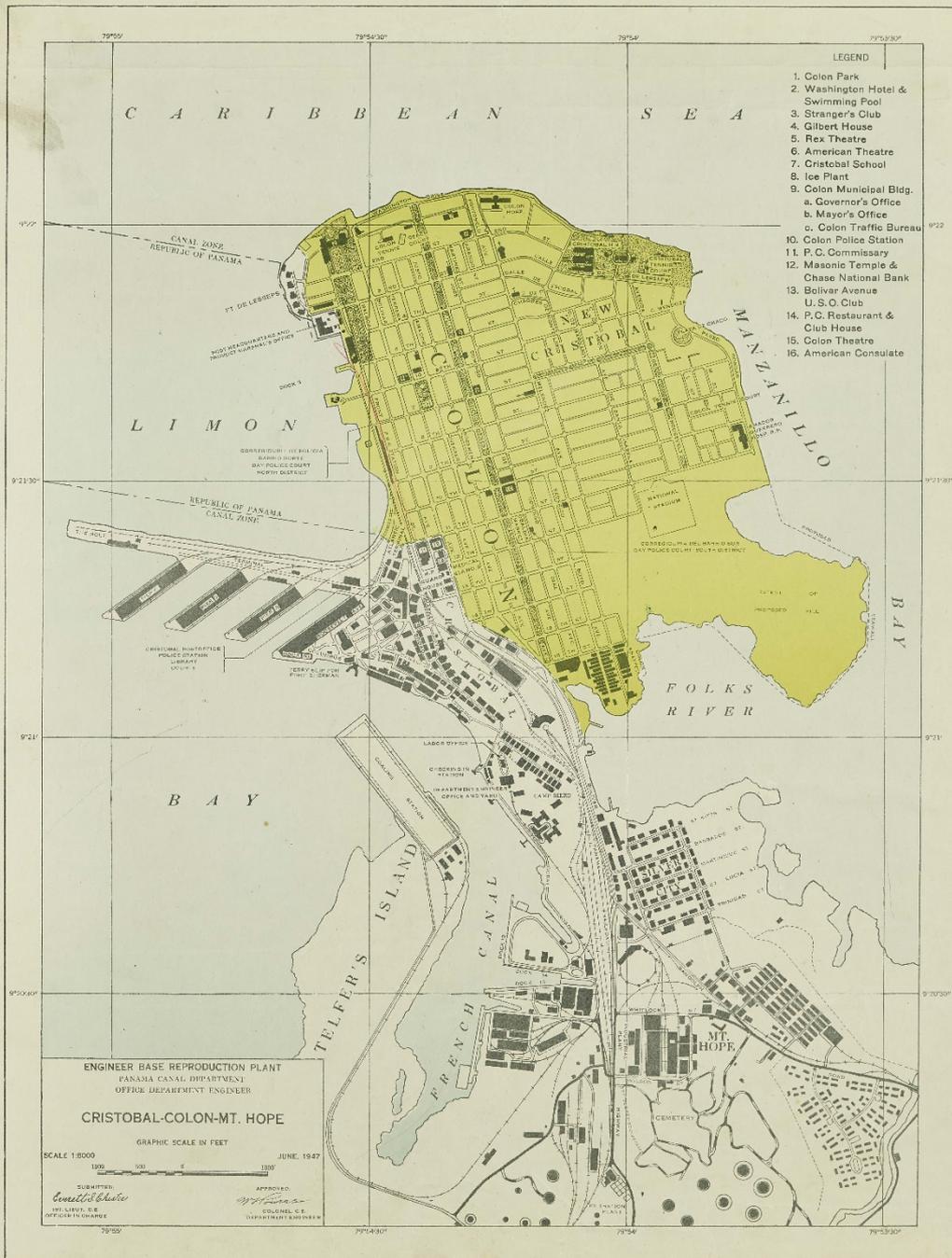
At the Atlantic end of the Canal the blacks were herded in boxcar huts buried in the jungles of “**Silver City**”; in the murky tenements perilously poised on the narrow banks **Faulke’s river**: in the low, smelting cabins of Coco Te. The “Silver Quarters” harbored the inky ones, their wives, and pickaninnies.”

West Indian Migration to Panama in Tropic Death by Dhanashree Thorat



Roberto Reid's description is the main source for locating Silver city or Silver living quarters and provides two possibilities of where the story takes place

The area known as Rainbow City today showed up in maps as a little settlement called Guava Ridge during the French Canal construction era of the 1880s. After the Americans acquired the rights to build the Canal in 1904, the area already included a **townsite at Folks River (called "Fox" River up to 1915)**, which consisted basically of a collection of small, portable houses that had been put up by the French and were in disrepair. At the time the Americans inherited 24 main buildings in three rows between the railroad shops and the main line. There also existed a settlement on the shores of Limón Bay, overlooking Telfer's Island. This area, which came to be known as **Camp Bierd**, included a few houses for families but mostly consisted of crowded one-story barracks for dock workers. (Emphasis in the original, (Roberto Reid, The Silver Townships- Rainbow City- Part I," Silver People Chronicle)



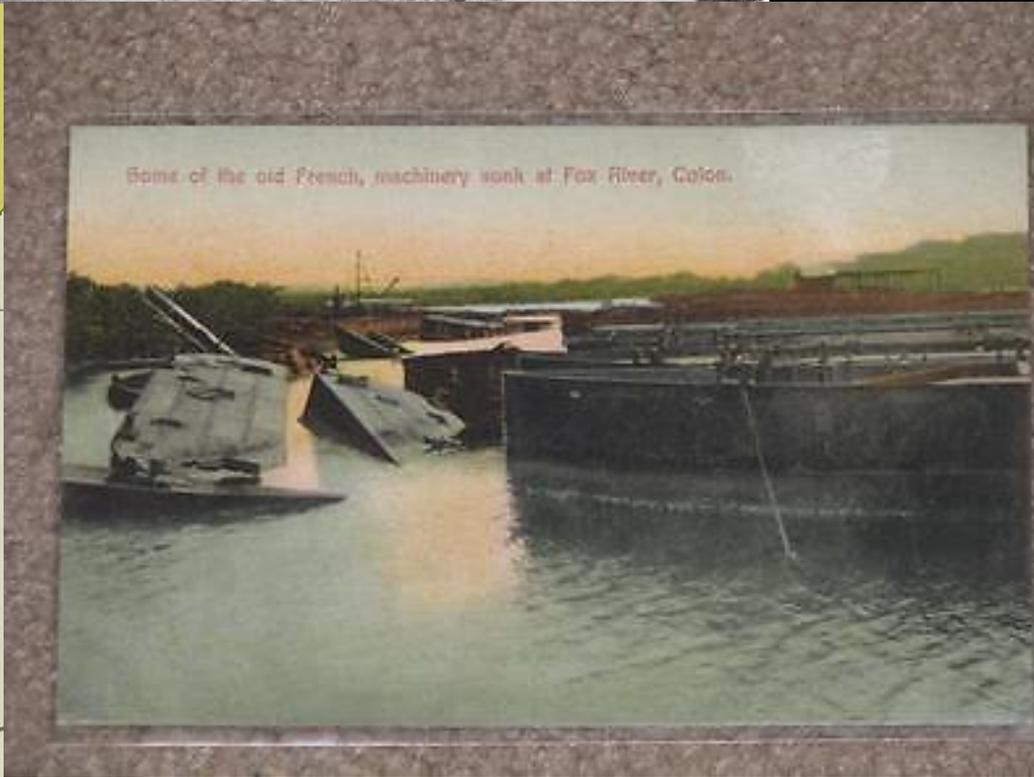
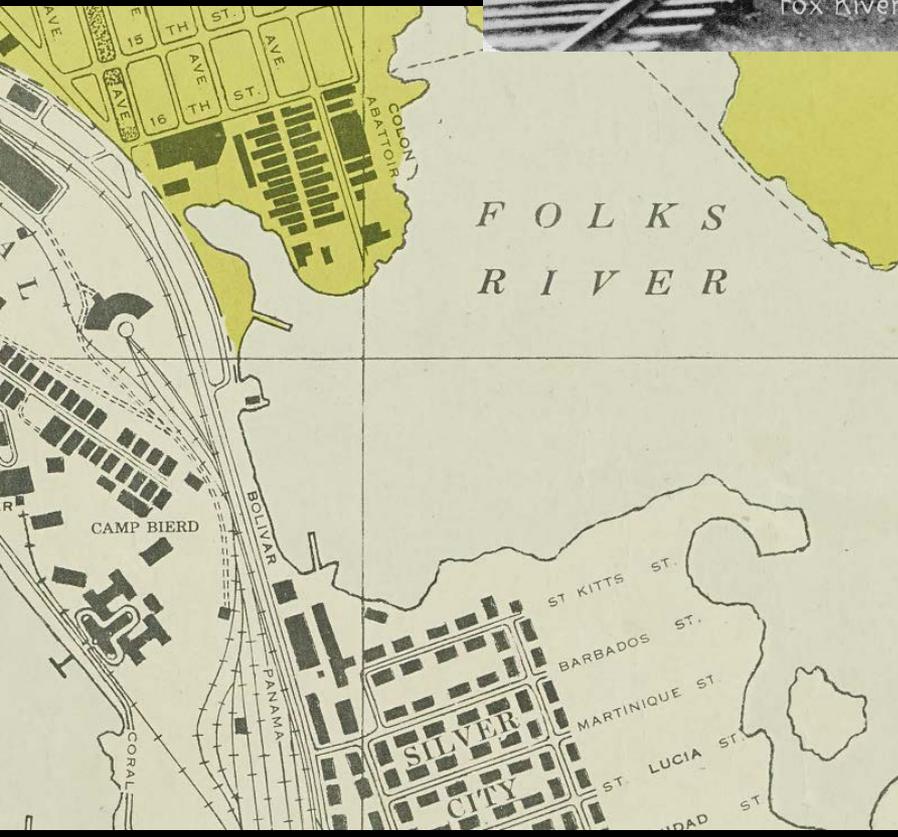
1944 Map

Landfills have already changed the city's shape.

1944



Fox River, Canal Zone.



Some of the old French machinery sunk at Fox River, Colon.

Housing for silver workers at Camp Bierd, 1908-1909
*Source: A. B. Nichols Photograph Album 2, Linda Hall
Engineering Library*

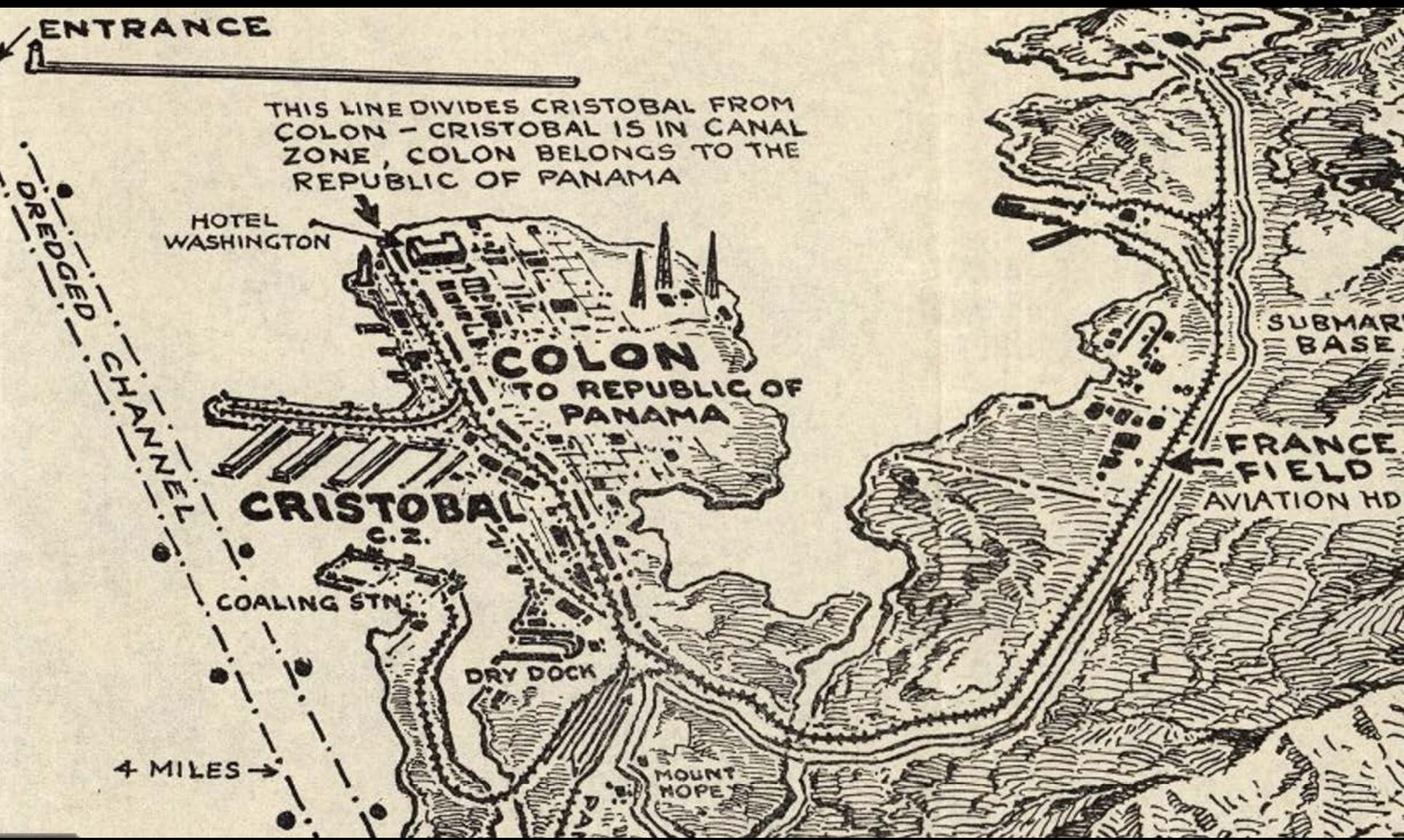


149-D - Gen. View of Camp Bierd, Cristobal.

1845 When Colon was an island called Manzanilla



1924 Charles Owen Map



Current Image of Colon from Google Maps



Tropic Death and Tropicality



Diving for Coins Nassau Harbour
<http://www.oldbahamas.com/id62.html>

By invoking the classic tourist image of boys diving for coins flung by tourists from a cruise ship deck, *Tropic Death* challenges the tourist guides and photographs that denied the humanity of Caribbean people and forces the reader to see that the great migration of West Indians to Panama as the flip side of the great white migration south, as the necessary condition for tourism, the Canal, and US modern power more generally.

Guidebooks to Panama mix admiration for US ingenuity and power

with a tropical romance, the Panama-Pacific Line's *My Trip Through the Panama Canal* praises "the beauty and magic charm of [the Canal's] natural setting," the "deep verdure of islands and hillsides; the colors of flowers amidst green along the shores; the waving foliage of shore side banana-plantations, each with its palm-thatched house; the purpose slopes of the mountains in the Continental divide." The man-made order and sanitation of the US Canal operations are presented as part of this tropical landscape. Alongside the thatched huts and banana leaves, tourists will see "the red roofed military stations; the model, spotless towns in the Canal Zone." History enters this tourist vision only in the far-distant history of Buccaneers, Columbus, who are featured on the tourist map of Colon included in the brochure.

These descriptions match the broader tropical discourse on the Caribbean and Latin American that Art historian Krista Thompson calls "tropicality." Thompson argues that the early tourist industry in the Caribbean produced a fixed idea of the Caribbean as tropical embodied in a series of snapshots: palm-lined beaches, banana leaves, rushing water falls, quaint and docile "natives," exotic fruits and vegetables. This visual canon of "Tropicality" was a "new imperial way" of seeing the Caribbean and other "southlands," that defined the space and its citizens as simple primitives outside the march of progress, who existed to serve and entertain the white tourist and settler. The whole diverse region was marketed as one homogeneous, primitive, and fertile Eden, safe for tourists and investment.



The Panama Pacific Line

TROPICALITY



Panama Canal Museum Stereograph Collection



Postcard: Greetings from Jamaica

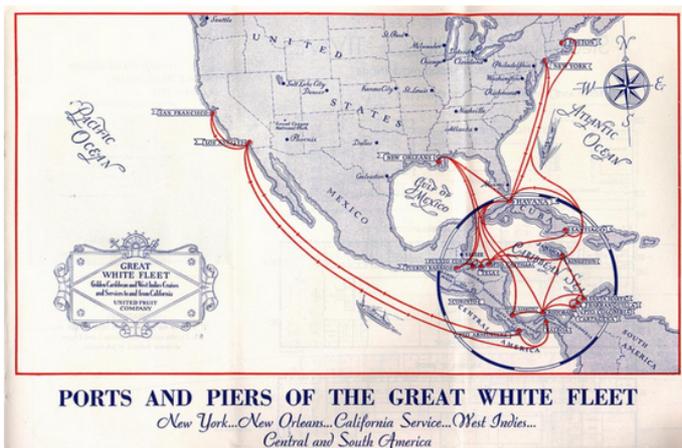
Tropic Death

In his introduction to *Tropical Death*, Arnold Rampersad notes that "In some respects, the distinguishing mark of Walrond's art in *Tropic Death* is the sense of paradox enshrined in its title. Typically the tropics evoke images of vitality and fecundity, as well as relaxed, even lazy, indulgence in the sensual world" (14). In reading *Tropic Death*, I was overcome with the unrelentingly dark, ominous, grotesque, sickened adjectives used to describe Panama and with Walrond's willingness to highlight the horror and racial violence that the discourse of tropicality sought to obscure. "Wharf rats" opens with a description of men sleep half-naked in "wormy singlets"; these garments are made of string but this depiction suggests that they are insect-ridden, as if the men are going to rot and be eaten by worms (67). The sea is not part of a glittering crystalline backdrop to paradise but a "Deathpool, a spawning place for sharks, for barracudas! (73); "Black" and "impenetrable," the only light ("A flash of lightning") is the shark that will kill him (82). The "Deathpool" into which Philip dives is filled with the detritus of imperial history: "Old brass staves—junk dumped there by the retiring French—thick, yawping mud, barrel hoops, tons of obsolete brass, a wealth of slimy steel." By disturbing these waters, Philip awakens a "mankiller" of a shark that "bore down on him" and "A fiendish gargle—the gnashing of bones—as the sea once more closed its jaws on Philip"; soon after the shark also eats his brother Ernest (83). Tourists scream, "women fainted"; there is talk of a gun, but nothing is done to save the young men. This is a telling image of the alienation between the two migrations, the West Indians who did the "actual brawn for the work" of US imperial expansion and dive deep into imperial history on the one hand, and on the other, the white, wealthy tourists who look down from above, unhampered by history or environment, equipped with maps and brochures that speak only of old Spanish history of Columbus and buccaneers—of bananas leaves waving in the breeze and quaint thatched huts. This proximity and alienation is what makes the space of Panama one of tropic death for West Indies and of ignorant pleasure for white tourists.

The Great White Migration South

The Great White Migration South Strengthened and Unified a modern White Identity for a wide range of White U.S. citizens, for the elite who traveled and for the less privileged who followed those travels in books, magazines, and increasingly film.

“Action-all vacation long! Seeing-exploring-marveling. A visit in romantic Panama City—a day-light sail through the wonderful Panama Canal—a stop at gay Havana with all its alluring attractions—and home across the Continent!”



United Fruit Company Shipping and Cruise Routes

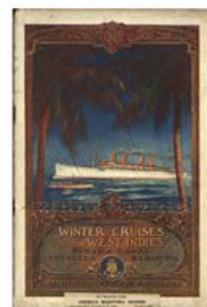
Today's enormous Caribbean cruise industry was born in the late-nineteenth century and built on the growth of corporate agriculture, the Citrus and Banana industries, that constructed Florida's railroads and produced steam ship service to the many Caribbean and Latin American ports where the United Fruit Company did business. The Panama Canal facilitated the growth of this industry and thousands upon thousands of white wealthy tourists traveled through it on pleasure tours following its opening in 1914.

WHITE MIGRATION SOUTH

When traveling through the canal, tourists had many cruise lines to choose between

Ship lines from UK to Colon: Royal Mail Steam Packet, Frederick Leyland and co., Elders and Fyffe, the Harrison Line, and from the US: The Royal mail Packet, the Hamburg American, the Panama Railroad Steamship line, and The United Fruit Company—and others.

List from Aspinall, Algernon E. *The Pocket Guide to the West Indies, British Guiana, British Honduras, the Bermudas, the Spanish Main, and the Panama Canal* (1914) (pp. 14-22)



Winter Cruises to the West Indies



Advertisement: Panama Pacific Line

Tourism to the Caribbean and Latin American played a large part in shaping the idea of white modern identity in the United States. The region offered white, respectable, modern citizens an escape from a wide variety of restrictions imposed by their modern, northern lives. Historian Catherine Cocks argues that early tourism fundamentally changed the idea and reality of the Caribbean and Latin America for white tourists. Earlier generations had thought the tropical environment and proximity to people of other races were extremely dangerous. Tropical fevers could kill and exposure to tropical peoples and cultures could permanently contaminate white travelers. However, by

regard to mosquito-borne diseases, a greater sense of the power of culture vis-à-vis nature made it possible for white northerners to travel south without thinking that

they might risk their status and identity. They could enjoy what the tropics had to offer without risk whether those attractions were young men diving for coins, carnival masquerades, or tropical scenery (not to mention alcohol, sensuality, and interracial romance or sex).

Ironically, travel to the Caribbean, a largely non-white region assisted northern whites in seeing themselves as different and superior to their southern neighbors even as they increasingly borrowed from and dabbled in things tropical. Afro-Caribbean dance and music, Caribbean and Latin American fashions all became sampled by northerners. Tanning for darker-skin color, wearing skimpy swim suits, going to sexy Afro-Cuban night clubs and even brothels were all experienced as ways of living up modern whiteness and adding spice to white marriages and thus strengthening them. Cocks argues that Caribbean culture served to strengthen white northern ideas of manhood and womanhood in a period of stress and change when US women were increasingly challenging traditional gender roles by gaining the right to vote, by working outside of the home, marrying later, and bearing fewer children, and men's muscular masculinity was increasingly challenged by sedentary office jobs. In this context, the Caribbean and Latin America was a place where white men could experience nature, flex their muscles, and find traditional women. They could even bring their modern white wives and allow the Caribbean to infuse them with the femininity and sensuality that modern respectable society had deprived them of.

Cruises made tasting the tropics safely easy. The United Fruit Company named its ships the great white fleet, and many cruise ships were white. These great white vessels allowed tourists to travel into the tropics, visit local sites during the day and return to the white ship and its white culture in the evening, or they could enjoy the tropics from the safety of the deck, as did tourists in "Wharf Rats" as they watched black men diving for coins from above.

Works Cited:

Cocks, Catherine. *Tropical Whites: The Rise of the Tourist South in the Americas*. Philadelphia, PA: University of Pennsylvania Press, 2013.

Steamships Transported West Indians, Tourists, and Writers

The Steam ships of the early twentieth Century carried West Indian workers bound for Panama, tourists heading south, and West Indian writers, Eric Walrond and Claude McKay. Steam ships make visible the extent to which both the West Indian migration to Panama and the touristic migration south were part and parcel of the same expansion of US power, both transported along with the bananas and other products of US corporate power.

There was, however, an enormous difference in the way tourists and workers traveled in steam ships. West Indians workers on their way to Panama were crowded onto decks, with little or no accommodation for food or shelter. When recording their memories in the 1963s, the men who worked during the Construction period recall the ships that brought them to Colón.



Llegue a Panama el 7 de Febrero del ano de 1902 en el gran barco de la Pacific Mail Steamship co. "City of Sisney" anclo al este de la isla de Flamenco.

Suazo, Alfonso: lote 63—casa 215, Seccion A de MariaEugenia, Chilibre, R.P.

I came to Panama on the Royal Mail Boat the Attrato on the first of August 1909 on Sunday morning. I landed in Colon, the place was unsanitary, no good streets.

Alexander Arnold N. c/o Vicent H. Harrison, Box 1304 Colon, R.P.

My first experience landing at colon, on the

ninth of Oct 1905, from the Royal Mail ship, Orinoco, having had a hazardous trip, of thirteen days of bad weather, poor accommodation, in general with sparing meals on a crowded ship, we were all more or less hungry.

Austin Harrigan, estefeta Chorrillo, Apartado 5993, Panama, R.P.

R. M. S. P.
FORTNIGHTLY from
Southampton and Cherbourg
to
**West Indies
Panama Canal
& New York**
Via Barbados, Trinidad, Puerto Colombia, Cartagena,
Colon, Jamaica, & New York (see Bermuda).
CANADA - WEST INDIES
Fortnightly Mail and Passenger Service from
ST. JOHN (N.B.) and HALIFAX (N.S.)
to Bermuda, St. Kitts, Antigua, Montserrat, Dominica,
St. Lucia, St. Vincent, Barbados, Grenada, Trinidad,
& Demerara.

STEAMSHIPS

Sir I came to the soil of Panama from Barbados landed in Cristobal docks on the 21st of April 1909, between 1 and 2 pm with the last trip of the S.S. Solent.

G. Mitchel Berisford, Estefeta Chorrillo, Apto 6104, Panama R.P.

from the Isthmian Historical Society competition for the best true stories of life and work on the Isthmus of Panama during the construction of the Panama Canal

United Fruits Ships—filled with fruit and tourists—carried Claude McKay when he immigrated to the United States from Jamaica in 1912. Eric Walrond was working as a cook's mate aboard a different UFC ship, the SS Turriabla when he wrote *Tropic Death*. (Brittan, 313; Davis 71).



This is the ship on which Walrond worked as a Cook's mate and wrote *Tropic Death*

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Advertisement in the Pocket Guide to the West Indies and noted by Austin Harrigan and Alexander Arnold as the company that transported them to work on the Canal

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All steamers have excellent accommodation for saloon
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Colon, Panama

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ABOUTFACE

REVISITING JAMAICA'S FIRST EXHIBITION IN EUROPE

HOME GALLERY CATALOGUE ARTISTS REVIEWS POP CULTURE CREDITS

About Face revisits Jamaica's first exhibition to tour Europe after gaining independence in 1962. Use this site to view its images, review the original catalogue and understand the context of *Face of Jamaica* almost fifty years ago.

Face of Jamaica - The 1963-64 Exhibition

About Face



Face of Jamaica toured Europe for nine months between 1963 and 1964 and it was never viewed in Jamaica. Almost fifty years later, the exhibition *About Face: Revisiting Jamaica's First Exhibition in Europe* reconsiders that touring show by collating and re-presenting its art and related materials online. Using this interactive format, we invite you to see much of the show as it was staged back then, to look at many of the original pieces displayed; to study its catalogue, and to consider its various locations as well as its reception through newspaper clippings and reviews. Text panels, photography and multimedia such as music and video are all to be employed to help re-envision this exhibition.

<http://dloc.com/exhibits/aboutface>



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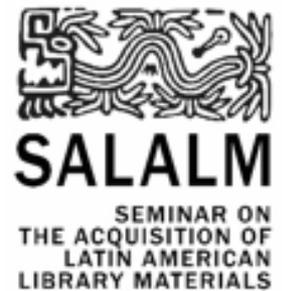
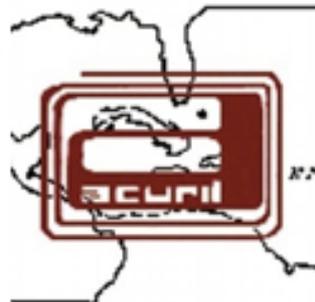




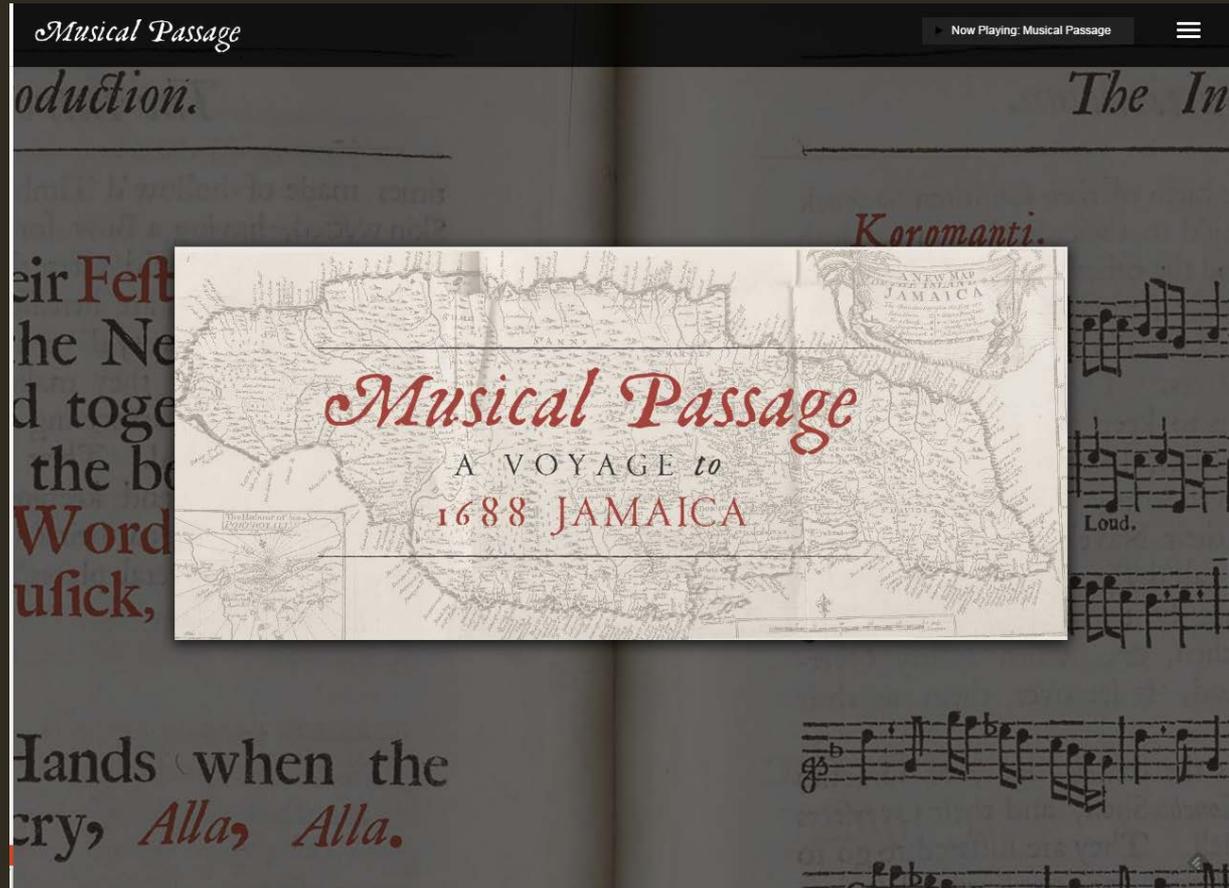
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