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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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.
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.
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.
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.
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.
Full Text Searching

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

Registration is optional. Registering enables user features, including creating public and private bookshelves and saving searches.

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Partner & Topical Collections

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.

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 Digitalization

Digitization of Dr. Williams’ works is on-going and currently compiled by the works 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 Reserve by UNESCO.
ACERCA DE LA PAZ, LA GUERRA Y EL SOCIALISMO

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

«Transformemos especias en arados», escultura de Yevgeni Yurchev regalada por la URSS a la ONU.

SPUTNIK
SELECCIONES DE LA PRENSA SOVIETICA

MARZO 1979

MAGAZINES

Cartel del pintor soviético Yevgeni Kazhclan.

«TIERRAS VÍRGENES»: nuevo libro de memorias de Leonid Ilich Brezhnev.
CARICOM is building a comprehensive collection of CARIFESTA materials

Alan Lomax photographs

Maya Deren recordings

www.dloc.com/AA00001672
Newspapers:
University of Puerto Rico, University of Curaçao, Duke University
Postcards from Cuba from FIU
Teaching materials
Oral Histories
Webinars
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 Panamá 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 and metropolitan area. These workshops are to support the inclusion of the Caribbean dLOC materials in curriculum development, and educate students in the

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

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 Éméric Bergeaud's novel, Stelín (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 Stelín 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. 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 propagandists, 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 Dafoe reimagines nineteenth-century authors to a footnote (Dafoe, 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). Dafoe 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-literacy Haitians (Rensel, 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-literacy readers in the former metropole, Great Britain, and America. Thus, we cannot dismiss nineteenth-century texts because of writers' associations with the Haitian state.

www.dLOC.com/teach
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
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
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

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
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

- 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
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 in 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

Mapping Tropic Death

Begin with “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)
Landfills have already changed the city’s shape.
Housing for silver workers at Camp Bierd, 1908-1909
Source: A. B. Nichols Photograph Album 2, Linda Hall Engineering Library
1845 When Colon was an island called Manzanilla
1924 Charles Owen Map

This line divides Cristobal from Colon - Cristobal is in Canal Zone, Colon belongs to the Republic of Panama.
Current Image of Colon from Google Maps
Tropic Death and Tropicality

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.

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 deep half-naked in “worny 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 _impeneable_, the only light (“A flash of lightening”) is the shark that will kill him (62). The “Deathpool” into which Philip dives is filled with the detritus of imperial history: “Old brass staves—junk dumped their by the retiring French—thick, yawping mud, barrel hoops, tons of obsolete brass, a wealth of slinky steel.” By disturbing these waters, Philip awakens a “mankiller” of a shark that “bore down on him” and _“A fiendish guggle—the grasping 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 works” 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 Colombus 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 tropical death for West Indians 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.”

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.

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 Fyffes, the Harrison Line, and from the US: The Royal Mail Packet, the Hamburg America Line, the Panama Railroad Steamship Line and 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. 14-20).

Tourism to the Caribbean and Latin America 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 ideas 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 the early twentieth century, modern ideas of germ theory, medical advances, and in regard to mosquito-borne diseases, a greater sense of the power of culture vis-a-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 conch, carnival masquerades, or tropical scenery (not to mention alcohol, sensuality, and inter racial 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 debased in things tropical. Afro-Caribbean dance and music, Caribbean and Latin American fashions all became sampled by northerners. Tanning for darker skin color, wearing skin tight suits, going to sexy Afro-Cuban nightclubs and even brothels were all experienced as ways of elevating 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 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 influence 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 the watched black men diving for coins from above.

Works Cited:

Steamships Transported West Indians, Tourists, and Writers

The steamships of the early twentieth century carried West Indian workers bound for Panama, tourists heading south, and West Indian writers, Eric Walrond and Claude McKay. Steamships make visible the extent to which both the West Indian migration to Panama and the tourist 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 1960s, the men who worked during the construction period recall the ships that brought them to Colón.

Llegue a Panama el 7 de Febrero del año de 1902 en el gran barco de la Pacific Mail Steamship Co. “City of Siumey” ancho al este de la isla de Flamenco.

Suzo, Alfonso: lote 63—case 215, Seccion A de Maria Eugenia, 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. e/o Vicent H. Harrison, Box 1904 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.

Sir I came to the soil of Panama from Barbados landed in Cristobal docks on the 24th of April 1909, between 1 and 2 pm with the last trip of the S.S. Solent.

G. Mitchel Berlford, Estefeta Chorrillo, Aparto 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 Turrialba when he wrote Tropic Death. (Brittan, 343; Davis 71).

This is the ship on which Walrond worked as a cook’s mate and wrote Tropic Death.
New Types of Digital Scholarship

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

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-envisage this exhibition.

http://dloc.com/exhibits/aboutface
IMAGINING SCHOLARSHIP

http://dloc.com/exhibits/islandluminous
Caribbean Scholarship in the Digital Age is a webinar series showcasing digital and/as public research and teaching in Caribbean Studies. The series provides a collaborative space for professionals to share on projects and experiences to foster communication and support our shared constellations of communities of practice.

Twitter: #digcaribbeanscholarship

www.dLOC.com/AA00015557/00005/allvolumes
New Connections

http://createcaribbean.org
http://smallaxe.net/sxarchipelagos
http://www.musicalpassage.org
Presentation slides:

www.dloc.com/AA00061952

Questions & Discussion