

Place, Memory, Poetry, and the James Emanuel Papers at the Library of Congress

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Overview

Topics Covered

Project Goals

James A. Emanuel

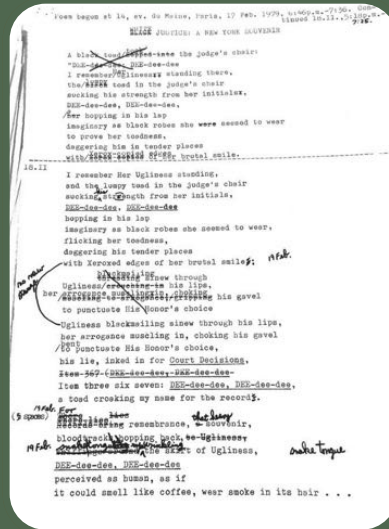
Access to the Archive

System of Documentation

Mapping Ideas

Framework

Project Goals



Digital Access to
over 100
Materials
archived at LOC



Short literary
focused
documentary on
Emanuel's life

A screenshot of the James A Emanuel Project website. The page features a title "James A Emanuel Project", a placeholder image, and two buttons: "Start Reading" and "Start Watching". Below these are social media icons for Twitter and Instagram, and a link to "Watch on YouTube". A "Table of Contents" section lists various topics such as "Introduction to the Project", "Overview and Navigation", "Biographical Overview", "Cross-Atlantic Movement: From the US to France (Re)memory", "Water and a Framework of Flooding", "Trauma Across Time and Place", "Love Themes", and "Interview with Marie-France Plassard".

Aligned design
and theoretical
Frameworks in
Manifold

James A. Emanuel



- Arrived June 15, 1921 in Alliance, NE
- Served in the US Army during WWII (1942-6), Secret Secretary for Benjamin O. Davis, Jr.
- Graduated from Howard U Northwestern U, and Columbia U (1950, 1953, 1962)
- Developed the first course of African American poetry at CUNY, City College (1966)
- Published the first monograph on Langston Hughes (1967)
- Edited an early Anthology of Af-Am Lit (1968)
- Received two Fulbright Awards to Grenoble, France & Warsaw, Poland. (1971-3, 1975-6)
- Published 12 books of poetry (1968-2001)
- Moved to France permanently in 1983.
- Created the Jazz Haiku poetic form (1997).
- Departed September 28, 2013 in Paris, France

1
Toon begun at 14, av. de Maine, Paris, 17 Feb. 1979, 4:40p.m.-7:30. Con-
tinued 18.11.5:15p.m.-7:25.

WHITE
BLACK JUSTICE: A NEW YORK SOUVENIR

A black toad ~~hopped~~ into the judge's chair:
"DEE-dee-dee, DEE-dee-dee
I remember ~~Ugliness~~ standing there,
the ~~toad~~ toad in the judge's chair
sucking his strength from her initials,
DEE-dee-dee, DEE-dee-dee,
her hopping in his lap
imaginary as black robes she were asked to wear
to prove her toadness,
daggering him in tender places
with ~~her~~ ~~brutal~~ ~~smile~~.

18.11

I remember Her Ugliness standing,
and the lumpy toad in the judge's chair
sucking ~~his~~ strength from her initials,
DEE-dee-dee, DEE-dee-dee
hopping in his lap
imaginary as black robes she seemed to wear,
flicking her toadness,
daggering his tender places
with Xeroxed edges of her brutal smile; *19 Feb.*

*No more
blatant*
Ugliness/blackmailing sinew through
her arrogance/muscling in, choking
to punctuate His Honor's choice
Ugliness blackmailing sinew through his lips,
her arrogance muscling in, choking his gavel
to punctuate His Honor's choice,
his lie, inked in for Court Decisions,
Item 367 (DEE-dee-dee, DEE-dee-dee-
Item three six seven: DEE-dee-dee, DEE-dee-dee,
a toad croaking my name for the record.

*19 Feb. For
(5 copies)*

records ~~of~~ ~~my~~ remembrance, ~~the~~ ~~story~~
bloodtrack hopping back, ~~to~~ Ugliness,
the skirt of Ugliness, *make tongue*

DEE-dee-dee, DEE-dee-dee
perceived as human, as if
it could smell like coffee, wear smoke in its hair . . .

Access to the Archive

The specific affordances of this digital archive makes available materials that were left by Emanuel in the public domain yet are only accessible at the Library of Congress. Pivotal to this project are Emanuel's travels and his system of documentation.

Poem begun at 14, av. du Maine, Paris, 17 Feb. 1979, 6:46p.m.-7:36. Continued 18.II., 5:18p.m.-7:36.

Poem begun at Le Barry, 1 Aug 1985, 11:20 a.m. - 12:37; 4:40p.m.-5:06

BLACK JUSTICE: A NEW YORK SOUVENIR

A black ~~toad~~ ~~leech~~-~~like~~ ~~the~~ judge's chair:
 "DEE-dee-dee, DEE-dee-dee
 I remember the ~~ugliness~~ standing there,
 the ~~leech~~ toad in the judge's chair
 sucking his strength from her initials,
 DEE-dee-dee, DEE-dee-dee,
 her hopping in his lap
 imaginary as black robes she ~~seemed~~ to wear
 to prove her toadness,
 daggering him in tender places
 with ~~Xeroxed~~ ~~edges~~ of her brutal smile.

18.II
 I remember Her Ugliness standing,
 and the lumpy toad in the judge's chair
 sucking strength from her initials,
 DEE-dee-dee, DEE-dee-dee
 hopping in his lap
 imaginary as black robes she ~~seemed~~ to wear,
 flicking her toadness,
 daggering his tender places
 with Xeroxed edges of her brutal smile; *M.F.B.*

*No more
Shanty*
 Ugliness ~~bleeding~~ ~~sinew~~ through
 her arrogance, ~~susling~~ ~~in~~, ~~choking~~
 to punctuate His Honor's choice
 Ugliness ~~blacksmiling~~ ~~sinew~~ through his lips,
 her arrogance ~~susling~~ ~~in~~, ~~choking~~ his gavel
 to punctuate His Honor's choice,
 his lie, inked in for Court Decisions,
 Item 367-(DEE-dee-dee, DEE-dee-dee-
 Item three six seven: DEE-dee-dee, DEE-dee-dee,
 a toad croaking my name for the record.

*M.F.B. For
(5 spaces)
19 Feb.*
 blood ~~black~~ hopping back, ~~to~~ Uglinessy
~~the~~ ~~secret~~ of Ugliness, *snake tongue*
 DEE-dee-dee, DEE-dee-dee
 perceived as human, as if
 it could smell like coffee, wear smoke in its hair . . .

A BLACK MILITANT POEM SPEAKS by J.A. Eganville

I was born militant,
 screamed *(clean 5 spaces)*
 when the world first touched me,
 slapped me into life.

Messles, mumps and scarlet fever
 dug holes like trenches to my bedroom door,
 took me ~~to~~ ~~at~~ fighting back,
 blood-bled
 while words my father ~~hated~~
 toughened my hands
 to the schoolyard, to my inkwell,
 daggered me home
 to ~~the~~ taste of fighting back.

Pablo Picasso taught me how to swear curse
 like Mexican ~~in~~ ~~the~~ ~~had~~ ~~to~~ ~~live~~ ~~in~~ ~~boxcars~~ ~~homes~~ ~~down~~ ~~the~~
 across ~~the~~ ~~railroad~~ tracks,
 while words my father ~~always~~ ~~hated~~
 toughened my hands, like cracked marbles, toughening
 my hands
 like the grip of cracked marbles

Mapping Ideas: Interactive Coordinates

James Emmanuel Locations: France (Google My Maps)

Resource added November, 2022



FULL DESCRIPTION

Select place marks of locations from the James A. Emmanuel's Papers. On most documents from the late 1970s, Emmanuel uses a system of documentation, noting the place, date, and time of his writings.

SHARE: 



TYPE:

INTERACTIVE

CREATED ON:
NOVEMBER 2ND, 2022

CONTAINER TITLE:
JAMES A. EMANUEL PAPERS

CREATOR:
TYECHIA THOMPSON

CREDIT:
URSULA BECKLES

TAGS:

MAP, IS BARRY, FRANCE, AVENUE DU
MAISE, PARIS, RUE DU CARDINAL
LEMOINE, RUE DE LONGCHAMP, 55
SINCLAIR RD, LONDON, RUE DU MIDI,
55 BIS MONTFARNASSE, SEVILLA,
SPAIN, TOULOUSE, ZIATINI PJSACI,
BULGARIA, NEW YORK, MOUNT
VERNON

Clicking on the place-mark will reveal a side-panel of the materials (poems, letters, notes, etc.) that reference the particular location. There will be a hyperlink directing users to the document in digital archive in Manifold.

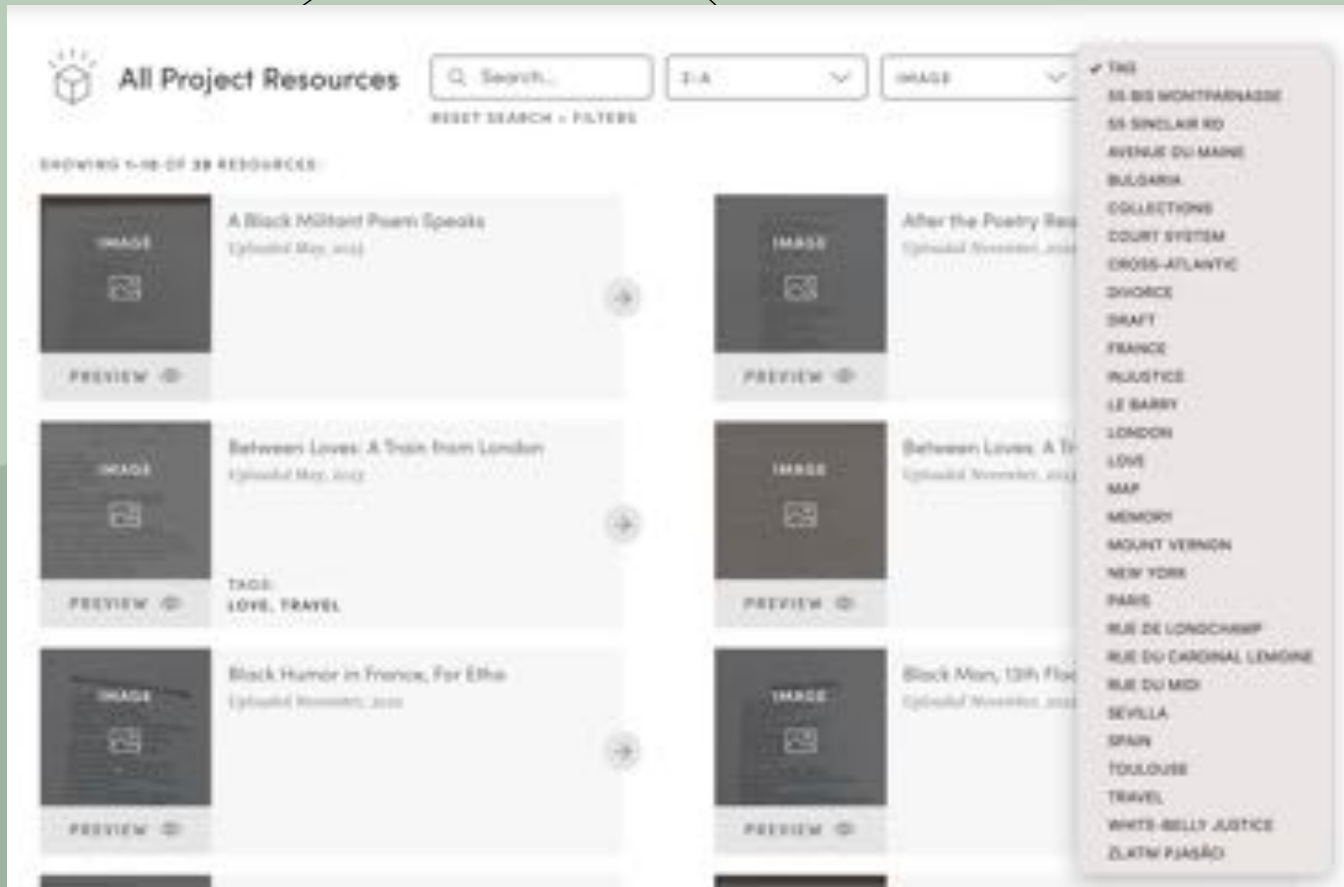
Drawbacks:

- Perhaps too many clicks to get to materials in the digital archive.
- Sustainability of the project, i.e. Licensing costs to sustain publishing agreement with Google, ArcGIS, Carto, or other mapping platforms.

Benefits:

- An interactive-map representation of Emanuel's locations, emphasizing his interest in place.
- Users do not have to know locations; they could just swipe across the map to see placemarks.
- Potential to be networked with other interactive-map projects.

Mapping Ideas: Search and Tags



Using the Search Tool and the Tag drop-down menu, users will be able to type and search a particular location or find a location in the list of tags.

Drawbacks:

- Some users may need to have some background on Emanuel to know what places to search.
- In places where Emanuel has several sites (such as France), users may not know the proximity of locations.

Benefits:

- Project resources provides users with a familiar gallery view.
- Users can click a resource without losing the current page.

Mapping Ideas: Documentary



Using documents and photos from Emanuel's Papers; manuscripts, photos, and stories from interviewees; and stock footage, we will share stories about James Emanuel and place in a short documentary.

Drawbacks:

- The medium (45 min doc) will limit the breadth of Emanuel's travels and his system of documentation.
- Working within budget and time constraints makes this a project that emphasizes the role of Paris in Emanuel's creative life.

Benefits:

- Provide contexts and witnesses to Emanuel's life abroad.
- Has the potential to expand the reach of Emanuel's digital archive.

Framework

From Dissertation to Publication: The dissertation highlights the map, which correlates with the poems and the timeline. The publication will highlight thematic collections of the materials, documentary film that includes archival materials, and "maps." The project's design and emphasis on an online archive is connected to Emanuel's concern with memory and survival in the contexts of his own life and broader African American life, history and culture.



White-Belly Justice: A New York Souvenir

DEADLY JAMES (For All the Victims of Police Brutality)

A Black Militant Poem Speaks

In 1984, Emanuel made Paris his permanent residence. He returned to Paris's Left Bank where he had lived in 1979, but this time he moved to the fifth arrondissement. In 1979, he had lived at 14 Avenue du Maine in the fifteenth arrondissement; in 1980, he had lived at 201 rue de Vaugirard, also in the fifteenth arrondissement; and in 1984, fully retired from CUNY, he moved to 28 bis, rue du Cardinal Lemoine. Emanuel's residences in Paris were a creative environment for him, and during the late 1970s and early 1980s, most of Emanuel's published poems were written in his apartments in Paris's Left Bank. Emanuel's productivity at his residences is revealed in Box 4 Folder 22 ("Chisel in the Dark: Poem Selected and New Draft") and Box 5 Folder 4 ("Deadly James Draft A 1981-1990") of the Library of Congress's James A. Emanuel Papers. In these folders, there are thirty-one drafts and finished poems written between August 27, 1976, and September 18, 1986. Twenty-four of these poems were written in the Left Bank, and of these poems, nine were included in *Chisel in the Dark*, a collection of Emanuel's poetry published in 1980. Twenty-two were included in *Deadly James and Other Poems*, a collection of Emanuel's poetry published in 1987.[3] From these two collections, there are three poems that are representative of the influence of Paris on Emanuel's creativity and productivity. The poems are "White—Belly Justice: A New York Souvenir," which appears in the "Chisel in the Dark Draft Folder," "DEADLY JAMES (For All the Victims of Police Brutality)," and "A Black Militant Poem Speaks," which appear in the "Deadly James Draft Folder."

This Neatline exhibit explores how these three poems

1979 : 1980 1981 1982 1983 1984 1985 1986 1987



Thank you!

I appreciate your time and feedback.
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