

CARBÉ, Emmanuela. 2023. *Digitale d'autore: macchina, archivi, letteratura*. Firenze, Siena: Firenze University Press; USiena Press. Pp. 173. ISBN 979-12-215-0022-6, Paperback €26. ISBN 979-12-215-0023-3, PDF Open Access.

In the book *Digitale d'autore: Macchine, archivi, letteratura*, Emmanuela Carbé presents an engaging dive into the complex and ever-evolving world of born-digital literary archives, with a particular emphasis on the development of the topic in the Italian context. Through meticulous research and insightful analysis, the book offers readers a comprehensive understanding of the complexities and challenges in preserving and studying the digital artifacts representing the new dimension of literary archives. The book is structured into three minutely crafted chapters, each serving as a distinct yet interconnected exploration of the subject matter, from defining the context and terminology to the analysis of an Italian case study.

Beginning with a compelling introduction that lays the groundwork for understanding the concept of “digitale d'autore”, Carbé sets the stage for a deeper dive into the historical, theoretical, and methodological aspects of born-digital literary archives. “Digitale d'autore” is defined as an entity or set of entities created in a digital medium by authors or other agents in interaction with them within a specific context. This concept includes not only literary texts or documentation with an analogue alter-ego, such as photographs or correspondence, but also web pages, social profiles, and potentially online messaging and interactions. From these grounds, through a careful examination of the evolving relationship between writers and computers, the first chapter traces the trajectory of digital authorship from its nascent stages to its contemporary complexities. Its narrative sheds light on the transformative impact of technology on the creative process, providing valuable insights into the evolving nature of literary production in the digital age. The chapter continues with the author's examination of national and international experiences in the field, offering a nuanced understanding of the diverse approaches to preserving and managing born-digital materials. This overview becomes a useful compass to navigate through the developments that born-digital archives practices and projects have undergone in the last twenty years, especially in the context of literary production. From a national perspective, this chapter begins to fill a gap in the context of Italian projects. However, one must keep in mind that the born-digital material hidden in Italian archives and libraries is certainly much vaster, to the

extent that it deserves further investigation, as the author emphasizes and as the ALDiNa¹ project sets out to examine.

The second chapter of the book focuses on the Pavia Archivi Digitali (PAD) project, which is the first initiative in Italy aimed at preserving and studying born-digital literary archives. PAD was established at the University of Pavia in 2011 and since 2021 has been incorporated into the activities and collections of the *Centro per gli studi sulla tradizione manoscritta di autori moderni e contemporanei*: to date, it preserves documents from the archives of eleven well-known Italian authors.² Carbé explores in depth the motivations behind this project and analyzes its main developments and contributions through the years. PAD is described with a thoroughness and dedication that could only be communicated by someone whom, just like the author, has worked on the project first-hand for many years. Reporting on the experiences and challenges of the project during the acquisition of different archives, the author demonstrates the crucial importance of experimental initiatives like PAD in promoting the preservation of and access to these cultural resources. Beyond these initial challenges, the author reflects on the critical role institutions play in the collective effort required to stabilize and advance the field and to ensure the long-term viability of born-digital literary archives.

Finally, the last chapter delves into Francesco Pecoraro's archive preserved by PAD, offering a critical analysis of the collection of short stories *Dove credi di andare* (Mondadori 2007), the prose of *Questa e altre preistorie* (Le Lettere 2009) and the novel *La vita in tempo di pace* (Ponte alle Grazie 2013).

By presenting a case study such as Pecoraro's, Carbé on the one hand provides readers with a deeper understanding of the complexities of preserving and managing born-digital literary materials, and on the other concretizes the new perspectives of research in the digital context. The considerations on the Pecoraro archive allow the author to close the circle of reflections opened in the first chapter, making for a text that conveys the subject's complexity and facets effectively by approaching the subject through the lens of multi-disciplinarity.

1. Cfr. <http://www.aiucd.it/aldina-archivi-letterari-digitali-nativi/>

2. Carbé provides an overview of the archives of Beppe Severgnini, Gianrico Carofiglio, Silvia Avallone, Paolo Di Paolo, Franco Buffoni e Francesco Pecoraro. Later on, materials by Sandro Veronesi, Laura Pugno, Mario Desiati, Jolanda Insana and Valerio Magrelli also played a role in the project.

This is the first monograph in Italy to deal with this topic in an overarching way, and it takes on even greater value since all of Carbé's previous works, which laid the foundations for this book, were produced at a time when the literature on the subject was still in its infancy. Even today, we are still far from a truly satisfactory solution, both from an archival and from a philological point of view. This can be explained by the fact that, on the one hand, technologies are tirelessly advancing at a pace that is difficult to sustain in the GLAM context, and, on the other hand, at least in the Italian context, there are still very few institutions that have begun to address the problem concretely. It is no coincidence that the book ends with a contemplation by Carbé entitled "Per non finire", which alludes to the fact that the road is still long and in the making. The author, therefore, shines the spotlight on the need for collaboration and the sharing of good practices, calling for an urgent change of perspective on these archives: a perspective to which her book provides a first solid opening.

Lucia Giagnolini
University of Bologna

CHANDLER, Nahum Dmitri. *Annotations: On the Early Thought of W. E. B. Du Bois*. Durham: Duke University Press. Pp. 180. ISBN 9781478015796, Hardcover \$94.95. ISBN 9781478018421, Paperback \$24.95. ISBN 9781478023029, eBook \$24.95.

In a forthcoming essay, Stephanie Browner calls for the "generous editing" of Black-authored texts, in part to address the histories of normative whiteness that have tended to diminish readers' access to Black histories. While Nahum Dmitri Chandler's *Annotations* is not a scholarly edition nor invested in textual scholarship, it does offer an exemplary instance of the kind of generous attention Browner proposes, as Chandler provides close readings of several paragraphs from W. E. B. Du Bois's 1897 essay "On the Conservation of Races", meticulously locating Du Bois's arguments in their intellectual history. This deep dive into Du Bois's locatedness in turn-of-the-century conceptions of race will be rewarding not only for Du Bois scholars, especially thanks to the connections Chandler draws from "Conservation" to *The Souls of Black Folk* (1903), but also to those more broadly interested in American and transnational histories of the "color line", the "problem" which *Souls*, and Du Bois's career, were dedicated to addressing.