

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.

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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.

The original occasion for “Conservation” was Du Bois’s lecture to a “highly selected audience, the male African American leaders who comprised the founding membership of the American Negro Academy”, as Chandler notes in his (non-scholarly) edition of Du Bois’s *Essential Early Essays* (DU BOIS 7). “Conservation” has become best known for Du Bois’s intricate definition of “race” as an historical and social category: “What, then, is a race? It is a vast family of human beings, generally of common blood and language, always of common history, traditions and impulses, who are both voluntarily and involuntarily striving together for the accomplishment of certain more or less vividly conceived ideals of life” (DU BOIS 53). From a contemporary perspective, Du Bois’s positing of race as simultaneously a genetic and social category is striking; not surprisingly, this text has sparked a now lengthy history of philosophical debate, much of which Chandler surveys (see APPIAH 1985; OUTLAW 1996; TAYLOR 2000; and GOODING-WILLIAMS 2009, 37–52). Chandler’s answer to this conundrum — effectively, “What, then, was a race for Du Bois in 1897?” — is twofold, as he seeks to situate Du Bois and “Conservation” within a broader array of *fin de siècle* thinkers engaged in “problematizing the status of objectivity in the study of the human” (56) and thereby understands Du Bois’s attempt to “define” race as an ostensibly physical marker that is ultimately a matter of interpretation. As Chandler demonstrates in detail, this account of race, coming more than a century ago, was a revolutionary one, both in its resultant claims for the future centrality of Black people in US society and culture, and in its revision of previously quite static conceptions of race in studies of the “human sciences”. The latter point yields Chandler’s compelling reading of Du Bois’s early work as in dialogue with Max Weber, Émile Durkheim, Franz Boas, Edmund Husserl, and Sigmund Freud, all of whom Chandler sees as “announcing an interpretive problematic within the founding moments of the disciplinization of the human sciences” (56). Approaching Du Bois’s sense of race as a “*paleonymic problematic* (by which I mean the question: how does a supposed new thought engage its inheritance of old words, ideas, concepts, or theoretical premise, which it receives as perhaps already apparently worn out or outworn)” (141–42; original emphasis), Chandler concludes: “If ‘race’ as he proposes it has no ultimately determinate physical sign, how might one recognize it? His answer, in brief, is that it may and must be by way of a practice of interpretation, for the object is a certain organization of ‘ideal’” (99).

This analysis builds on Chandler's reading of the fourth paragraph in "Conservation", especially Du Bois's survey of various (supposed) racial (and often national) categories, including Scandinavian, Zulu, Slav, Chinese, Sicilian, Egyptian, Tartar, and "European". As Du Bois concludes there, "All these physical characteristics are patent enough, and if they agreed with each other it would be very easy to classify mankind. Unfortunately for scientists, however, these criteria of race are most exasperatingly intermingled" (Du Bois 52). Du Bois's sense of racial characteristics as fundamentally "intermingled", Chandler concludes, lies at the heart of his critique of "historical eventuality" (36): "In an epistemic sense it is the most decisive passage of thought in the entire discourse of this address" (22). Chandler's reading of this passage is often deconstructive in spirit, as the nineteenth-century presumptions that "physical racial differences explain the mental, spiritual (psychological), and cultural differences distinguishing racial groups" turn out to be predicated on an incoherent set of "differences" (GOODING-WILLIAMS 2009, 47).

Chandler's title refers not to the kinds of annotations typically discussed in the pages of *Textual Cultures*, but what he terms "theoretical desedimentation" and "theoretical elaboration" (xi). The first category entails clearing up the logical claims embedded in Du Bois's account of racialized identity, while the second expands on the implications of the "intermingled" aspects of Du Bois's approach, especially as they relate to the essays that would constitute *Souls*, the earliest of which ("Strivings of the Negro People") overlapped with the writing of "Conservation". Chandler does occasionally refer to Du Bois's unpublished writings, especially "Sociology Hesitant" (1904–1905), which he deploys to demonstrate Du Bois's ongoing concern with sociology (as defined in the early twentieth century) as an avenue for the study of racial subjectivity and lived experience. He also nods toward the differences between published versions, as in the 1901 version of "The Relation of the Negroes to the Whites of the South" in *Annals of the American Academy of Political and Social Science* and its revised version as a chapter in *Souls*. While textual scholars may well wish for more careful histories of this kind here, *Annotations* will nevertheless provide such a detailed tracing of Du Bois's intellectual development as to make this study an essential study for all readers interested in this towering figure and his place in the ongoing struggle for American society to move beyond the color line.

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CREEGAN MILLER, Tiffany D. 2022. *The Maya Art of Speaking Writing: Remediating Indigenous Orality in the Digital Age*. Tucson: The University of Arizona Press. Pp. 286. ISBN 9780816542352, Hardcover \$65. ISBN 9780816545391, eBook \$65.

What is writing? This is the initial question I pose to students at the start of every semester in my rhetoric and composition classes. The typical responses usually involve some form of "putting words on paper" or "using text on paper or on a computer". Not surprisingly, the answers are often related to alphabetic writing. For centuries, mainstream academic practices have linked writing to symbols representing phonetic sounds. This perspective overlooked other communicative or recording mediums used by non-Western cultures, such as pictograms or weaving (McCOMISKEY 2004, 188; MIGNOLO 2003, 44). While influential organizations such as the National Council of Teachers of English have, in recent decades, acknowledged and advocated for the understanding of writing as the multimodal "act of creating composed knowledge", for mainstream academia, writing is still strongly attached to the use of alphabetic symbols to convey meaning ("Understanding"). Nevertheless, Indigenous cultures across the Americas have sustained practices of recording knowledge that extend far beyond the limitations of alphabetic writing. Tiffany D. Creegan Miller's *The Maya Art*