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### SPECIAL ISSUE TRANSATLANTIC GERMAN STUDIES

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**The Tragic Idealism of Double Consciousness: W.E.B. Du Bois's  
*Souls of Black Folk* and Friedrich Schiller's *Naive and  
Sentimental Poetry***

This essay attends to resonances between W.E.B. Du Bois's *Souls of Black Folk* (1903) and Friedrich Schiller's *Über naive und sentimentalische Dichtung* (1795). First, it shows that the structure of Du Bois's influential concept of double consciousness shares important structural similarities with Schiller's dichotomy of the naive and sentimental. These parallels then help reveal an organizing principle of *The Souls of Black Folk*: the volume has a rainbow architecture, with seven arcs of correspondence between its fourteen essays. The symmetric structure of Du Bois's book offers a taxonomy of Schiller's unusual generic categories, which in turn provide a commentary on the tragical logic of idealism in American race relations. (EW)

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**With “Pirate Jenny” from Schiffbauerdamm to Carnegie Hall:  
Nina Simone’s Making of a Protest Song in 1964**

This article examines the political implications of the song “Seeräuber-Jenny” from *Die Dreigroschenoper* by Bertolt Brecht and Kurt Weill (1928), the cultural transfer through its translation by Marc Blitzstein (1954), and its adaptation by Nina Simone into a protest song of the Civil Rights movement (1964). It thereby reconstructs the song’s transatlantic history. “Pirate Jenny’s” central motif “the Black Freighter,” in combination with the fact that many of the song’s mediators were Jewish, suggests an immediate connection to Black internationalist politics and Jewish and Black solidarities in the USA at the time. However, this transatlantic cultural transfer proceeded discontinuously and has to be considered in its nuances to appreciate Nina Simone’s genuine contribution, which realizes the song’s political potential. This case study presents an example of the German-American literary constellations of the Black Atlantic and aims to illustrate their significance to the subfield of transatlantic literary history in *Germanistik*. (ETK)

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**Empire, Mass Manufacture, and Craft on Display: The German  
Book Pavilion at the Centennial Exhibition of 1876**

The Centennial Exhibition of 1876 in Philadelphia ignited debates about the here-and-now of innovation driven by transnational flows of capital, commodities, immigration, and the exchange of ideas. In this article, I direct our attention to book exhibitions at this event. I demonstrate that the proper display and handling of American and German books occasioned reflections on the distinctive national German character of book history, advertised technologies that fostered book manufacture, and generated a space in which booksellers and readers could imagine the past, present, and future of books, precisely at a moment when the status of the United States and Germany as industrial nations was far from settled. (VB)

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**Disentangling the Economies: A Book Studies Perspective on  
German Literature in Translation in the US Market**

This contribution deploys approaches from book studies (*Buchwissenschaft*), in particular source work with material from *Publishers Weekly*, to analyze transatlantic literary gatekeeping in the late twentieth and early twenty-first centuries. The focus is on German literature in translation in the US market. The US market is known to be hostile to translations, exhibiting what is often called the ‘three percent problem.’ Three brief case studies sketch the dynamics of curation which influence transatlantic flows of translation. Beginning with a discussion of the publication history of Dörte Hansen’s novel *Altes Land*, the New York-based German Book Office and the German Book Prize (Deutscher Buchpreis) are considered as gatekeeping institutions. Different types of econ-

omies are introduced which play out in transatlantic literary flows: the economies of prestige, scale, favors, and (media) attention. In closing, the contribution emphasizes the potential of book studies approaches for transatlantic literary studies. (CN-R)

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**Transatlantic Literary Studies and the Archive**

Over the course of the last decade, transatlantic literary studies have taken an archival turn. This essay examines how existing research paradigms change when they are grounded in archival collections, and it also asks what it might mean to take a transatlantic view of literary archives. Archives, so I argue, are a form of spatio-temporal mapping, a way of organizing the world to which Mikhail Bakhtin gave the name “chronotope.” I illustrate various forms of this chronotope using exemplary collections from transatlantic German Studies and then turn to two questions that I consider to be of particular concern for the future: first, the increasing digitization and virtualization of archives, which in and of itself constitutes a challenge to the “transatlantic” as a meaningful category, and second the ecological costs of archival labor. (TB)

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