Gianna Zocco

Love and Propaganda in W. E. B. Du Bois's Novel *Dark Princess*

Abstract: When the African American intellectual and social rights activist W. E. B. Du Bois published his second novel, *Dark Princess* (1928), he described it as a “romance with a message.” While the chivalric tropes, fairy tale-like structure, and allusions to romanticism clearly characterize the novel as a “romance,” Du Bois’s contemporaries, as well as literary critics such as Claudia Tate, had trouble identifying the “message” behind the “romance.” Departing from Peter von Matt’s incisive notion “Who loves is right,” which – according to von Matt – describes the contradiction between human nature and restrictive social moralities that structures much of German literature from the eighteenth and early nineteenth centuries, this paper proposes a reading of *Dark Princess* that understands the romantic and erotic elements of the African American novel not in contrast to, but rather in accordance with its political message. In doing so, it pays particular attention to two issues central to the novel’s understanding of love as in itself political: (1) Du Bois’s concept of a hero and a plotline reminiscent of literature from German romanticism and the *Sturm und Drang* (literary traditions with which he came in contact during two years in Wilhelmine Berlin as a student), and (2) his famous (and seemingly contradictory) statement that “all Art is propaganda,” developed in his NAACP talk “Criteria of Negro Art” just two years before the publication of *Dark Princess*.

Keywords: African American literature, art vs propaganda, *Dark Princess*, German romanticism, love (literary theme), W. E. B. Du Bois, romance, *Sturm und Drang*

Who was W. E. B. Du Bois (1868–1963)? Lexica such as the *Encyclopædia Britannica* or the *Encyclopedia of American Studies* introduce this African American intellectual with a long list of the functions and activities that shaped the almost one hundred years of his life: “American sociologist, historian, author, editor, and activist who was the most important black protest leader in the United States during the first half of the 20th century” (Rudwick 2018); “a visionary, strategic organizer, and prolific writer who tirelessly advocated, and often agitated, for racial, economic, and gender equality as well as peace with social justice” (James 2017). While Du Bois, the “race leader,” “Father of Pan-Africa” (Lewis 2008, 4), first editor of *The Crisis*, founder of “the first American school of sociology” (Wright 2016), and proficient author of more than twenty books of non-fic-

tion, three autobiographies, and five novels, is a person well known in African American Studies and beyond, he is much less recognized as a writer of romantic and passionate literature. Yet his second novel, *Dark Princess* (1928) – a literary work subtitled “a romance” and described by its author as “my favorite book” (Du Bois 2007b [1940], 135) – invites us to view him as exactly that. It is a novel that – although Du Bois thought of it as “a romance with a message” – quickly came to be regarded as “more romance than message” (Tate 1998, 52): a book that addresses racial propaganda through figurative analogies to chivalric tropes, and that has been described as “substitut[ing] erotic pleasure for the achievement of racial justice” (Tate 1998, 50).

1 “Who loves is right”

Before turning my attention to this book and its peculiar standing in the *oeuvre* of a man most known for his social activism and “scientific reason” (Tate 1995, xxvi), I would like to briefly introduce an idea expressed by the Swiss philologist Peter von Matt: “Wer liebt, hat recht” [Who loves is right] (1989, 17; my translation). With this formula, von Matt aims at expressing a dynamic that characterizes numerous stories about illegitimate love, forbidden desire, and adultery. As he illustrates with the example of Paolo and Francesca in Dante’s *Divina Commedia*, this dynamic is structured by the contradiction between two opposing concepts of doing what is (or being) “right.” On the one hand, it is “right” by legislation, social convention, and public morality that Francesca should remain faithful to her husband, Paolo’s brother Giovanni Malatesta. Thus, she commits a wrong against society when she acts out her feelings for Paolo, which is why the *Commedia* shows her as constrained to the second circle of hell. On the other hand, however, Francesca’s account in the fifth canto of the *Inferno* is known for being deeply moving and touching. The intensity and delicateness of her love for Paolo makes it difficult to perceive her acts merely as punishable wrongs. Rather, love is depicted as a kind of natural and almost holy force, a force central to human nature, which has the power of establishing its own sphere of rightness and wrongness. This leads to the irresolvable dilemma that repressing one’s love comes to be experienced as a wrong against human nature just as much as acting out one’s feelings is a wrong against society.

While von Matt introduces his concept with the case of Paolo and Francesca, he argues that the dynamic of “Who loves is right” is particularly central to German literature of the eighteenth and early nineteenth century. Explaining that pointing to the contradictions between human nature and restrictive social

morality was a special concern for writers of the *Sturm und Drang* and German romanticism, he emphasizes the importance of Goethe as a writer who addresses the ambivalence of this dynamic in many of his major works. In Goethe's novel *Die Wahlverwandtschaften* [Elective Affinities], for example, we can find a quote explicitly expressing von Matt's main point: "Denn so ist die Liebe beschaffen, daß sie allein Rechte zu haben glaubt und alle anderen Rechte vor ihr verschwinden" [For such is the nature of love that it believes in no rights except its own, and all other rights vanish away before it] (Goethe 2010 [1809], 86; trans. 1900, 130). Drawing on quotes such as this one, von Matt summarizes:

Goethes Werk spricht immer davon, daß, wer liebt, unbedingt recht hat, und daß diese Wahrheit schrecklich ist, weil sie so viel Glück vernichtet, wie sie schafft. Die innerste, heiligste, göttliche Bewegung der Welt wirft die Ordnung der Menschen zusammen, ohne die es doch für die Menschen kein menschenwürdiges Leben gibt. Eine solche Ordnung ist die Ehe. [...] Wer sich für die Ordnung entscheidet, rottet das Leben aus der eigenen Brust aus und vergeht sich gegen den Gott in der Mitte der Welt. Wer sich gegen die Ordnung entscheidet, zerstört die Voraussetzungen des Zusammenlebens und der fruchtbaren Arbeit, vergeht sich gegen den Menschen. (von Matt 1989, 423)

[Goethe's *oeuvre* speaks about the fact that who loves is right without fail, and that this truth is terrible because it destroys as much happiness as it creates. The deepest, holiest, divine movement of the world destroys human order, without which no humane life is possible. Marriage is such a form of order. [...] Who decides in favour of order, eradicates life from his own chest and commits a wrong against the God in the centre of the world. Who decides against order, destroys the conditions of our living together and of fruitful work, and commits a wrong against humanity.] (my translation)

2 Du Bois – a German romantic fighting for the African American cause?

That Goethe might be a stronger influence on Du Bois than one probably expects at first glance is a fact emphasized by Werner Sollors. Sollors notes that Goethe is quoted, mentioned, or alluded to repeatedly in Du Bois's *oeuvre*, and that this African American intellectual felt an "abiding love" (Sollors 2007, xxviii) for the German *Dichterfürst*. Du Bois developed his admiration for Goethe – and for German culture more generally – in an early period of his life, when he – after receiving a bachelor's degree from Fisk University and beginning graduate work at the University of Harvard – came to Berlin as a doctoral student. Throughout his life, Du Bois stressed the importance that the two years (1892–1894) spent in the capital of the German *Kaiserreich* had on his intellectual development. On the

one hand, his “Berlin days” were a major factor in moving his academic interest from the fields of history and philosophy to political economy and sociology (a discipline not yet existent in the US). At the Friedrich-Wilhelms-Universität, the African American graduate student attended the lectures of prominent social scientists such as Heinrich von Treitschke, Gustav von Schmoller, and Adolph Wagner, three academics who – in the words of Kenneth Barkin (2000, 92) – “were passionately concerned about contemporary issues and who were equally involved in seeking to influence both the educated public, on the one hand, and the state, on the other, to accept their proposed solutions to Germany’s problems.”

While the empirical approach and the statistical method taught by his German professors had a strong influence on Du Bois’s landmark sociological study *The Philadelphia Negro* (1899; Broderick 1958, 369–370), the impact of his two years in Germany is not limited to the academic training he received at the university. Living in Berlin also reverberated with the romantic and passionate tendencies of Du Bois’s personality. In the capital of the *Kaiserreich*, he came in touch with Hegel’s and Herder’s concept of a *Volksgeist* – an idea that left its traces in his most famous book, *The Souls of Black Folk* (1903), which – as the title already suggests – led him to conceptualize the African Americans as a “group united by a self-expressive, self-clarifying collective and collectively shared spirit” (Gooding-Williams 2011, 140) that finds its strongest expression in the so-called “sorrow songs” (Du Bois 2007c [1903], 121–129).

Even more important is the influence that living in Berlin had on the development of the twenty-five-year-old’s character: he later described his years in the imperialistic German capital as an “Age of Miracles” (1999 [1920], 8), a time in which he developed his passion for Goethe and Richard Wagner, discovered the advantages of “Wine, Women, and Song” (2007a [1968], 101), and came in touch with a way of living “where university training and German homemaking left no room for American color prejudice” (2007a [1968], 101). The effect of this “unhindered social intermingling with Europeans of education and manners” (2007a [1968], 101) is something Du Bois did not cease to highlight in the numerous autobiographical texts written in different periods of his long life. In *The Autobiography of W. E. B. Du Bois*, a book authored in the decade before his death, he states that his student years in Germany allowed him to emerge from his racial provincialism and become more human (2007a [1968], 101). In the earlier autobiography *Darkwater*, he remembers how in this period he was “bursting with the joy of living” and felt “captain of my soul and master of fate” (1999 [1920], 8) for the first time in his life. And in a diary entry written on his twenty-fifth birthday while in Berlin – an entry quoted in his autobiography at over ninety years of age – he not only frames this change in his personality in a language visibly influenced by the expressive style of the *Sturm und Drang* poets (including the use of German words

such as *Sturm* and *Sehnsucht*), but also equates his inner longing for a rich and beautiful life with his will for social activism on behalf of African Americans:

I will in this second quarter century of my life, enter the dark forest of the unknown world for which I have so many years served my apprenticeship [...]. There is a grandeur in the very hopelessness of such a life – Life? And is life all? If I strive, shall I live to strive again? I do not know and in spite of the wild *Sehnsucht* [yearning] for Eternity that makes my heart sick now and then – I shut my teeth and say I do not care. *Carpe Diem!* [Seize the day! – that is, enjoy the present.] What is life but life, after all? Its end is its greatest and fullest self – this end is the Good: the Beautiful is its attribute – its soul, and Truth is its being. [...] The greatest and fullest life is by definition beautiful, beautiful – beautiful as a dark passionate woman, beautiful as a golden-hearted school girl, beautiful as a grey haired hero. [...] I therefore take the world that the Unknown lay in my hands and work for the rise of the Negro people, taking for granted that their best development means the best development of the world. (Du Bois 2007a [1968], 107–108)

3 “All Art is propaganda”

While the *Sturm und Drang* style of Du Bois's autobiographical statements about his time in Germany provides a direct link to the first chapters of *Dark Princess*, I would next like to take a look at the context of the 1920s in which he wrote his own “favorite book.” In the 1920s – a period known as the Harlem Renaissance – a blossoming of African American art, music, and literature took place, allowing a new generation of black writers to reach relatively broad audiences. Du Bois, who celebrated his sixtieth birthday in this period, was a sort of “elder statesmen” (Reed 1997, 3) of this movement. On the one hand, his journal *The Crisis* gave many of the aspiring writers an opportunity to publish their first texts; on the other, his literary preferences for canonical writers such as Goethe stood in stark contrast to the “dirty” naturalism of the literature of Claude McKay or Langston Hughes. In the much-discussed conflict between a conceptualization of African American literature as a means for racial uplift, and the idea of “art for art's sake,” Du Bois took an individual – and often misunderstood – position that he most famously outlined in a talk given at the 1926 annual meeting of the National Association for the Advancement of Colored People (NAACP) and later published in *The Crisis* as “Criteria of Negro Art.”

“Criteria of Negro Art” is mostly known for four particular words: “all Art is propaganda” (Du Bois 1926). This statement has often been read as the strict subordination of art to social activism and political propaganda, hence, as an opinion held by Du Bois, the civil rights activist and race leader, who spent some of his free time writing novels furthering his social cause. However, the seem-

ingly definite meaning of the statement becomes more complicated when one takes a closer look at its context. “Criteria of Negro Art” starts with the question of why the NAACP – an organization with a clear political mission – should take an interest in literature and art: “How is it that an organization like this, a group of radicals trying to bring new things into the world, a fighting organization which has come up out of the blood and dust of battle, struggling for the right of black men to be ordinary human beings – how is it that an organization of this kind can turn aside to talk about Art?” In order to give an answer, Du Bois asks a more general question:

What do we want? What is the thing we are after? As it was phrased last night it had a certain truth: We want to be Americans, full-fledged Americans, with all the rights of other American citizens. But is that all? Do we want simply to be Americans? Once in a while through all of us there flashes some clairvoyance, some clear idea, of what America really is. We who are dark can see America in a way that white Americans cannot. And seeing our country thus, are we satisfied with its present goals and ideals? (Du Bois 1926)

According to Du Bois, the aims of the NAACP can never be reached by merely increasing the numbers of blacks in congress, improving the economic situation of African Americans, or lowering the number of yearly lynchings in the South. Using a style reminiscent of the twenty-five year-old in his diary, the almost sixty year-old “elder statesman” describes what he, instead, considers the overall aim:

a vision of what the world could be if it were really a beautiful world; if we had the true spirit; if we had the Seeing Eye, the Cunning Hand, the Feeling Heart; if we had, to be sure, not perfect happiness, but plenty of good hard work, the inevitable suffering that always comes with life; sacrifice and waiting, all that – but, nevertheless, lived in a world where men know, where men create, where they realize themselves and where they enjoy life. (Du Bois 1926)

In this sense, the seemingly definite meaning of “all Art is propaganda” becomes blurred: propaganda ceases to represent the public arena of social protest and political activism, and comes to stand for the possibility of a good life as such. In the particular wording that Du Bois uses for describing such propaganda, Tate detects the identification of propaganda with “the private domain of erotic pleasure” (1998, 48). This connection is most obvious in the sentences immediately following Du Bois’s prominent statement:

Thus all Art is propaganda and ever must be, despite the wailing of the purists. I stand in *utter shamelessness* and say that whatever art I have for writing has been used always for propaganda for gaining *the right of black folk to love and enjoy*. I do not care a damn for any art that is not used for propaganda. But I do care when propaganda is confined to one side *while the other is stripped and silent*. (Du Bois 1926; quoted with emphasis as added by Tate).

Tate's analysis of the passage reads as follows:

Thus, rather than invoking the conventional and no doubt expected rhetoric of civil rights to define the objective of his social mission, he refers instead to libidinal prerogatives – indeed, to desire and gratification – to describe the goals of racial activism. Du Bois underscores this position at the end of the extract by disavowing the efficacy of any propaganda “stripped” of art and “silent” on desire and pleasure. (Tate 1998, 48–49)

4 *Dark Princess* – “a Bildungsroman of a propaganda novel”?

Dark Princess, a novel published two years after “Criteria of Negro Art,” shows close intellectual proximity to Du Bois's essay. But how does the plot of this unusual novel, which has been described as a “Bildungsroman of a propaganda novel” (Lewis 2008, 487) and a “Bollywood-style bildungsroman” (Bhabha 2004, 137), realize the essay's call for an art that functions as “propaganda for gaining the right of black folk to love and enjoy” (Du Bois 1926)? How and to what effect does it seek to juxtapose erotic desire and social activism, chivalric adventure and racial politics?

Dark Princess is structured in four parts, which are preceded by a dedication “To Her High Loveliness Titania XXVII” (known from Shakespeare's *A Midsummer Night's Dream*) and followed by an “Envoy” that – again – alludes to Titania. While the overall plot is said to take place between August 1923 and April 1927, each part of the novel is related to a particular season and time period. The protagonist is Matthew Towns, an African American student of medicine at a university in Manhattan, who is discriminated against when he is forbidden to gain practical experience in obstetrics because this would have meant that “white women patients are going to have a nigger doctor delivering their babies” (Du Bois 1995 [1928], 4). Disappointed and frustrated, he decides – just like the typical hero of a *Bildungsroman* – to leave on a journey that takes him to Berlin. Similar to Du Bois himself a few decades earlier, he experiences the German capital as a place where “folks treated him as a man” (7). However, when he visits the Victoria-Café, he is overcome by a deep longing for black America:

Oh, he was lonesome; lonesome and homesick with a dreadful homesickness. After all, in leaving white, he had also left black America – all that he loved and knew. God! he never dreamed how much he loved that soft, brown world which he had so carelessly, so unregretfully cast away. What would he not give to clasp a dark hand now, to hear a soft Southern roll of speech, to kiss a brown cheek? To see warm, brown, crinkly hair and laughing eyes.

God – he was lonesome. So utterly, terribly lonesome. And then – he saw the Princess! (Du Bois 1995 [1928], 7–8)

With the advent of the Princess in Berlin's Victoria-Café, Du Bois chooses an actual historical site – the Victoria-Café was located next to the Hotel Victoria on the boulevard Unter den Linden – as a place allowing for an “otherworldly,” fairy tale-like experience. Du Bois's choice of this location resonates with Edwards's observation that the literature of the Harlem Renaissance allows “certain moves, certain arguments and epiphanies” only to “be staged beyond the confines of the United States” (2003, 4). The historic café in Berlin thus functions as a non-US space, in which something otherwise impossible – the realization of a dream just in the moment of its being dreamt – takes place.

The passages following the above quotation from the novel provide a detailed description of the Princess, which positions her in a sphere between reality and fairy tale. On the one hand, the enchanting appearance of “H. R. H., Kautilya of Bwodpur, India” (Du Bois 1995 [1928], 17) complies with the image of an oriental princess in a tale from *The Arabian Nights*: her beauty is described in fabulous, dream-like terms (“No human being could be quite as beautiful as she looked to him then”; 8), with the particular features of her body and clothing reminiscent of nineteenth-century orientalism and its representation of India as “dynastic, decadent, luxurious, unmappable, and ultimately unknowable” (Ahmad 2002, 784). On the other hand, Du Bois makes an attempt to historically explain the origin of the Princess through the experience of colonialism: Kautilya of Bwodpur is said to be the only descendant of the former Indian kingdom of Bwodpur now under British rule – a contextualization, however, that Ahmad has criticized for its historical inaccuracy and lack of credibility (2002, 785).

Similar to the plotline of a heroic epic, Matthew soon gets the opportunity to serve the adored Princess like a knight. When a racist white American threatens her in the café, “Matthew gripped the table. All that cold rage which still lay like lead beneath his heart began again to glow and burn. Action, action, it screamed – no running and sulking now – action! There was murder in his mind – murder, riot, and arson” (Du Bois 1995 [1928], 9). After this incident, he gets to know the Princess a little better over tea in the Tiergarten. He finds out that she is the head of a “great committee of the darker peoples” – an international group fighting for “those who suffer under the arrogance and tyranny of the white world” (16). As this cosmopolitan, Pan-Asian and Pan-African committee does not yet have an African American representative, Matthew quickly learns how he can continue serving the Princess. He is ordered to return to the US and seek possibilities of cooperation between the international committee and the African Americans. Thus, he is instructed to express his growing love for Kautilya by political activ-

ism – a dynamic which invites consideration in terms of von Matt's "Who loves is right": as showing his love for the Princess and fighting for a social cause coincide with one another, the passion of the chivalric knight and the passionate engagement of the political activist come to be interchangeable. In Du Bois's words: "His sudden love for a woman far above his station was more than romance – it was a longing for action, breadth, helpfulness, great constructive deed" (42).

The second part of the novel then narrates how Matthew tries to express his love for the Princess by fulfilling his mission. First, he works as conductor on a Pullman coach and tries to communicate with the Princess through the leader of a labour union. Since he – just like a chivalric hero – encounters numerous opponents and rivals, his letters are not delivered to his beloved, and he even becomes implicated in a conspiracy to kill members of the Ku Klux Klan with an exploding train. Matthew's almost fatal infatuation with the idea that such a murderous act would prove his love for the Princess is expressed in a passage that directly relates to the pact with the devil in Goethe's tragedy *Faust*:

In the first miles of the journey toward Winchester, Matthew was grim; cold and clear ran his thoughts.

"Selig der, den Er in Siegesglänze findet."

He was going out in triumph. He was dying for Death. The world would know that black men dared to die. (Du Bois 1995 [1928], 85)

It needs the direct intervention of the Princess for Matthew to finally recognize the wrongness of his plan: when he suddenly becomes aware of a pair of beautiful white slippers – another example of the novel's orientalist traces – he realizes that the Princess herself is on the train and prevents the explosion at the last minute.

This experience, however, also marks the beginning of Matthew's social decline and uplift as narrated in part three. This part of the novel is different from the others in its more realistic and much less fairy tale-like style. It accurately depicts the social and political landscape of Chicago based on actual research documented through fourteen requests that Du Bois sent to inquire about Chicago shopping, politics, and prison (Ahmad 2002, 787). At the beginning, Matthew is exposed as a participant in the murder conspiracy and hence sentenced to several years in prison. During his sentence, Sara – the hard-working secretary of an ambitious, black Chicago politician – comes across his name and recognizes that his release would serve her political causes. She is successful in procuring Matthew's early release from imprisonment and manages to entrap him in cold-hearted Chicago politics. In this period of his life, Matthew becomes completely disillusioned and begins to view his passion for the Princess and her international

mission as a dangerous form of mental insanity. Similar to von Matt's description of love as something whose extinction in the name of order feels like the eradication of life from one's chest, Matthew now perceives his longing for the Princess as a threat needing to be exterminated in the name of order: "The dream, the woman, was back in his soul. The vision of world work was surging and he must kill it, stifle it now and sternly, lest it wreck his life again" (Du Bois 1995 [1928], 136).

As a means of repressing and killing his dangerous passion, Matthew embarks on two strategies. On the one hand, he gets married to diligent and skilful Sara; on the other, he starts his own career as a Chicago politician. Both strategies are in sharp contrast to his former aims: instead of serving an international, Pan-African and Pan-Asian project, he now participates in numerous small and local political power struggles; and instead of experiencing the "complete blending" of "body, mind, and soul" (Du Bois 1995 [1928], 152) with his beloved Princess, he lives in a passionless marriage based not on love, but on "enlightened self-interest" (138).

The contrast between rightness of the heart and rightness in the sense of law and morality culminates when Matthew gets the chance of becoming the first African American in Congress – a chance that only exists if he is ready to tell a lie or – as the novel puts it in an obvious reference to Goethe's *Faust* – to sell his soul to the Devil (Du Bois 1995 [1928], 209). As with the train conspiracy, in the very last moment before Matthew's fatal decision, Princess Kautilya suddenly appears, or – to quote Bhabha (2004, 139) – "emerges on the American scene with all the Sturm und Drang of the Du Boisian persona now culturally cross-dressed in silks, turbans, and sarees." The change in priorities on which Matthew now embarks is clearly connected to Du Bois's thoughts in "Criteria of Negro Art." In a gesture of the deepest passion and emotion, he abandons the possibility of a small, but undeniably valuable step forward in the area of *Realpolitik* for "the right of black folk to love and enjoy" (Du Bois 1926). As the novel puts it: "The years of disbelief were not. The world was one woman and one cause. And with one arm almost lifting her as she strained toward him, they walked shoulder to shoulder out into that blinding light" (Du Bois 1995 [1928], 210).

5 Conclusion: "A romance with a message"

The final part of *Dark Princess* narrates what is left to tell in this African American romance. Princess Kautilya becomes pregnant; Matthew gets a divorce from Sara; after many adventures and errors, the hero, his beloved, and their newborn son embark on a life that allows them to reach – in the words of twenty-five-year-old

Du Bois – their “greatest and fullest self” (2007a [1968], 107–108). What makes this ending so unusual in the novel of a civil rights activist who proclaimed that “all Art is propaganda,” is the fact that the fight against racism is subordinated to the protagonist's personal happiness. While the fulfilment of the latter is paramount, the former is postponed in the vague vision of a fairy tale-like future, in which the newborn son becomes the “leader of his people and a lover of his God” (Du Bois 1995 [1928], 310).

It should hardly seem surprising that such an ending was disappointing to many of Du Bois's contemporaries and comrades in the fight against racism. For them, it definitely contained “more romance than message” (Tate 1995, 52) and was hardly applicable as a useful example or model for social activism. Yet, in its own way, *Dark Princess* can clearly be seen as a “romance with a message”: as a novel with a message that cannot be put in terms of concrete political claims or measures, but uncompromisingly demands a restructuring of the world so that black people can live a life in accordance with their inner longings and passions. In this sense, *Dark Princess* does not only connect Du Bois to his admired Goethe and other writers of the *Sturm und Drang*; it also positions him in proximity to more recent African American writers such as Audre Lorde, who – in her essay “Uses of the Erotic” – writes about the power of the erotic:

That self-connection shared is a measure of the joy which I know myself to be capable of feeling, a reminder of my capacity for feeling. And that deep and irreplaceable knowledge of my capacity for joy comes to demand from all of my life that it be lived within the knowledge that such satisfaction is possible, and does not have to be called *marriage*, nor *god*, nor *an afterlife*. (Lorde 2007 [1984], 57; emphasis in original)

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Gianna Zocco is a Marie Skłodowska Curie Fellow at the Leibniz-Zentrum für Literatur- und Kulturforschung, Berlin. Formerly, she was university assistant at the Department of Comparative Literature at the University of Vienna. Her work focuses on African American and German literature, with a particular interest in cultural concepts of space, comparative imagology, intertextuality, reception studies, and theories of cosmopolitan memory. She is currently working on a book project on the images and functions of the German-speaking area and its history in African American literature.