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Finally, a brief note on orthography and translations. Readers unfamiliar with early modern German materials may wonder at apparent orthographical and even grammatical idiosyncrasies. All quotations have been given exactly as in the original—except that I have used *u/U*, *v/V*, *i/I*, and *j/J* in accordance with modern norms, and *ä* etc. are substituted for *æ* etc. I have also expanded abbreviations. The early German printers' convention of setting a forward slash (/) where we use a comma today has been retained. Similarly, printers' use of roman letters in texts otherwise in German *Fraktur* (Gothic or blackface) letters is indicated here with italic. Thus a "foreign" word, such as "Roman" (romance and novel), was carefully set by German printers in roman letters and provided visual evidence distinguishing it from its Germanic neighbors, set in blackface. In a study of cultural translation, it seemed important to retain such evidence of acculturation on the printed page. Other "foreign" words thus appear here as, for example, *Memoiren*, mimicking printers' common practice. To capture printers' mix of the foreign and domestic within a single word to pluralize or to decline words from abroad, I have combined boldface and roman type. And to make *Novel Translations*' materials—many popular in their day but now obscure, even to specialist readers—accessible to a transnational readership, I have translated all original German and French texts into today's *lingua franca*, modern English. Unless otherwise noted, all translations are my own. No doubt they sometimes make English sound quite foreign, perhaps appropriately in a book that insists upon the sometimes strange, often *unheimlich*, and frequently innovative work of translation.

NOVEL TRANSLATIONS

