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**Rubright, Marjorie. Doppelgänger Dilemmas: Anglo-Dutch Relations in Early Modern English Literature and Culture**

Mauricio Martinez

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interspersed with works identified with Venier and his circle. Particularly significant for Franco is the frank sexuality of her *terze rime*, which, as Quaintance shows, is also a rhetorical strategy: when her lover Marco Venier (a distant relation to the scion of the Venier circle) demands sexual gratification, Franco demands that “he satisfy her first by writing poetry on her terms” (165). Savvy comprehension of the literary waters gained *Stampa* legitimacy and allowed Franco to turn the tables of poetic power.

Quaintance’s *Textual Masculinity* elegantly weaves together social class and language, and cultures of manuscript exchange and print, academies and libertinism, in the late Venetian Renaissance. Several times the author connects both Venier’s circle and its themes to contemporary Italian visual culture: surely artistic examples (beyond the Tintoretto depiction of Susanna which graces the dust jacket) would have done much to enrich this jewel of a work, and to make a case for the rich intertextuality of word and image in sixteenth-century treatments of female beauty and sexuality.

HOLLY S. HURLBURT

Southern Illinois University Carbondale

**Rubright, Marjorie.**

***Doppelgänger Dilemmas: Anglo-Dutch Relations in Early Modern English Literature and Culture.***

Philadelphia: University of Pennsylvania Press, 2014. Pp. 342. ISBN 978-0-8122-4623-0 (hardcover) US\$69.95.

It should be noted from the outset that while the title indicates a study of “literature and culture,” the predominant objects of study in the book are performance and printmaking. I note this to forestall any misunderstandings for readers who view “literature” and “culture” to mean different things than are dealt with in this book. If *Doppelgänger Dilemmas* does not appear, in a formal sense, as comprehensive as advertised, it is in a real sense a very important work once viewed within an adjusted frame. At its core, the book is a study of performances, playbooks, and other types of books in which black letter type and roman type are used to negotiate English and Dutch as separate but familiar languages, accents, and identities. Playbooks add an extra dimension

to this fluid process of demarcation by suggesting how the Dutch sounded to English ears. Other aspects of the argument cluster around this nucleus, and culminate in the notion that the English viewed the Dutch through a “double vision,” with one focused on sameness, the other on difference.

The first few chapters provide a sketch of Anglo-Dutch mingling, especially in London, where the majority of Dutch in England were found. They could become “denizens,” meaning they could pass property in England at the expense of higher taxes, and they properly became “Dutch” in the sense that by adopting the term in England, migrants flattened out other distinctions such as provincial or, in some cases, national distinctions. Boy companies such as the Children of St Paul’s, who performed *Northward Hoe*, one of Rubright’s exemplary specimens, lampooned the Dutch in theatres. At around the same time as the Dutch became fodder for bawdy humour in city comedies, linguists, antiquarians, and mapmakers were busy constructing a relationship of similarity between the English and Dutch as languages and ethnicities. *Northward Hoe* is exemplary because the printed playbooks use black letter type to signify Dutch-accented English, and this printing convention, or printing problem, soon comes to the forefront of analysis.

There is an important revelatory moment that illustrates the book’s objective, scope, and argument in a highly convincing way, but it comes mid-way. In the middle of chapter 4, we are immersed in a study of black letter type in playbooks to indicate stage Dutch, with the rest of the English dialogue written in roman letter. A section titled “The Narcissism of Minor Difference in Print” stresses the inherent flexibility of the categories of English and Dutch through the variant ways printed works negotiated the relations of similarity and difference through typography. Rubright pauses to reflect on Freud’s theory of Narcissism of Minor Difference and the Schopenhauer parable that inspired it. Like porcupines that keep a “mean distance” between each other when huddling together in the cold, so the English mocked the Dutch in the theatre even while antiquarians and linguists were trying to demonstrate a shared bond of language and familiarity. In the midst of widespread affirmations of similarity in key aspects of social life, on stage and in print these boundary-setting lines emerge, not because the Dutch have quills but because they evoke a fear of the double, the *doppelgänger* of Freudian theory. Constant negotiations are necessary to keep the Dutch close, but at the same time, somewhat at bay. Black letter type in playbooks is Rubright’s best and most thoroughly treated example of

how these Dutch *doppelgänger*s create dilemmas of familiarity and distance. Stage Dutch even has a representative joke, in the imperative “speak so I may see thee,” a desperate command rooted in the anxiety of the presence of an Other who can only be distinguished by an accent.

The question of the *doppelgänger* dilemma is effectively settled as far as it goes; which is to say, it is settled in the realms of playbooks, performances, language debates, and other foci of Rubright’s investigation. The last chapters extend the thesis into pageantry and into the late-seventeenth century, where colonization adds another context in which English and Dutch enter “proximate” relations, relations like those of the porcupines in Schopenhauer’s fable. The book is incredibly rigorous in its analysis of printed works, with each specimen studied quantitatively and qualitatively, thoroughly and exhaustively examining extant copies wherever possible. A problem occurs when these specific foci are framed under broader terms such as “literature” and “culture,” since these terms themselves contain very fluid lines of demarcation, of inclusion and exclusion. This study greatly privileges plays and printing, begging a more thorough examination as to whether these proximate relations exist as strongly in other domains, such as prose, verse, and visual art, not to mention prophecy, prayer, legal thinking, and so on. Because all these other domains are—at least occasionally for some—specialist concerns within the realm of “literature and culture,” some may find the book disappointing when these are not represented, or not represented with precision.

MAURICIO MARTINEZ

University of Guelph

**Schütz, Heinrich.**

*A Heinrich Schütz Reader. Letters and Documents in Translation.* Éd. Gregory S. Johnston.

Oxford, UK : Oxford University Press, 2013. xxviii, 283 p. + 16 ill. ISBN 978-0-19-981220-2 (relié) £45.

Gregory S. Johnston, professeur de musicologie à l’Université de Toronto, nous propose ici une collection et une traduction anglaise de divers documents jalonnant la carrière de Heinrich Schütz (1585–1672), compositeur et musicien