

Cambridge University Press

978-0-521-59454-7 - The Romance of the New World: Gender and the Literary
Formations of English Colonialism

Joan Pong Linton

Frontmatter

[More information](#)

This book studies the lively interplay between popular romances and colonial narratives during a crucial period when the values of a redefined patriarchy converged with the motives of an expansionist economy. Joan Pong Linton argues that the emergent romance figure of the husband (subsuming the roles of soldier and merchant) embodies the ideal of productive masculinity with which Englishmen defined their identity in America, justifying their activities of piracy, trade, and settlement. At the same time, colonial narratives, in putting this masculinity to the test, often contradict and raise doubts about the ideal; and these doubts prompt individual romances to a self-conscious reflection on English cultural assumptions and colonial motives. Hence colonial experience reveals not just the “romance of empire” but also the impact of the New World on English identity.

Cambridge University Press

978-0-521-59454-7 - The Romance of the New World: Gender and the Literary
Formations of English Colonialism

Joan Pong Linton

Frontmatter

[More information](#)

Cambridge Studies in Renaissance Literature and Culture 27

The romance of the New World

Cambridge University Press

978-0-521-59454-7 - The Romance of the New World: Gender and the Literary Formations of English Colonialism

Joan Pong Linton

Frontmatter

[More information](#)

Cambridge Studies in Renaissance Literature and Culture

General editor

STEPHEN ORGEL

Jackson Eli Reynolds Professor of Humanities, Stanford University

Editorial board

Anne Barton, *University of Cambridge*

Jonathan Dollimore, *University of Sussex*

Marjorie Garber, *Harvard University*

Jonathan Goldberg, *Duke University*

Nancy Vickers, *Bryn Mawr College*

Since the 1970s there has been a broad and vital reinterpretation of the nature of literary texts, a move away from formalism to a sense of literature as an aspect of social, economic, political and cultural history. While the earliest New Historicist work was criticized for a narrow and anecdotal view of history, it also served as an important stimulus for post-structuralist, feminist, marxist and psychoanalytical work, which in turn has increasingly informed and redirected it. Recent writing on the nature of representation, the historical construction of gender and of the concept of identity itself, on theatre as a political and economic phenomenon and on the ideologies of art generally reveals the breadth of the field. *Cambridge Studies in Renaissance Literature and Culture* is designed to offer historically oriented studies of Renaissance literature and theatre which makes use of the insights afforded by theatrical perspectives. The view of history envisioned is above all a view of our own history, a reading of the Renaissance for and from our own time.

Recent titles include

Shakespeare's Troy: drama, politics, and the translation of empire

HEATHER JAMES, *University of Southern California*

Shakespeare, Spenser, and the crisis in Ireland

CHRISTOPHER HIGHLEY, *Ohio State University*

Discovering the Subject in Renaissance England

ELIZABETH HANSON, *Queen's University, Kingston, Ontario*

Foreign bodies and the body politic: discourses of social pathology in early modern England

JONATHAN GIL HARRIS, *Ithaca College*

Writing, gender and state in early modern England: identity formation and the female subject

MEGAN MATCHINSKE, *University of North Carolina, Chapel Hill*

A complete list of books in the series is given at the end of the volume

Cambridge University Press

978-0-521-59454-7 - The Romance of the New World: Gender and the Literary
Formations of English Colonialism

Joan Pong Linton

Frontmatter

[More information](#)

The Romance of the New World

*Gender and the Literary Formations of English
Colonialism*

JOAN PONG LINTON

Indiana University



CAMBRIDGE
UNIVERSITY PRESS

Cambridge University Press
 978-0-521-59454-7 - The Romance of the New World: Gender and the Literary
 Formations of English Colonialism
 Joan Pong Linton
 Frontmatter
[More information](#)

PUBLISHED BY THE PRESS SYNDICATE OF THE UNIVERSITY OF CAMBRIDGE
 The Pitt Building, Trumpington Street, Cambridge CB2 1RP, United Kingdom

CAMBRIDGE UNIVERSITY PRESS
 The Edinburgh Building, Cambridge, CB2 2RU, United Kingdom
<http://www.cup.cam.ac.uk>
 40 West 20th Street, New York, NY 10011-3211, USA <http://www.cup.org>
 10 Stamford Road, Oakleigh, Melbourne 3166, Australia

© Joan Pong Linton 1998

This book is in copyright. Subject to statutory exception and to the provisions of relevant collective licensing agreements, no reproduction of any part may take place without the written permission of Cambridge University Press.

First published 1998

Printed in the United Kingdom at the University Press, Cambridge

Typeset in Times10/12 pt [CE]

A catalogue record for this book is available from the British Library

Library of Congress Cataloguing in Publication data

Linton, Joan Pong.

The romance of the New World: gender and the literary formations of English colonialism / Joan Pong Linton.

p. cm. – (Cambridge studies in Renaissance literature and culture: 27)
 ISBN 0 521 59454 5 (hardback)

1. English literature – Early modern, 1500–1700 – History and criticism.
 2. English literature – American influences. 3. Literature and history – England – History – 16th century. 4. Literature and history – England – History – 17th century. 5. National characteristics, English, in literature. 6. America – Discovery and exploration – English. 7. Masculinity (Psychology) in literature. 8. Gender identity in literature. 9. Colonies in literature. 10. Sex role in literature.
 11. America – In literature. 12. Men in literature. I. Title. II. Series. PR129.9'358–dc21 97–30145 CIP

ISBN 0 521 59454 5 hardback

Cambridge University Press

978-0-521-59454-7 - The Romance of the New World: Gender and the Literary
Formations of English Colonialism

Joan Pong Linton

Frontmatter

[More information](#)

*To my mother, Wai Yen Lee
and in memory of my father, Man Leung Pong
and grandmother, Chou Kwai Chan*

Cambridge University Press

978-0-521-59454-7 - The Romance of the New World: Gender and the Literary
Formations of English Colonialism

Joan Pong Linton

Frontmatter

[More information](#)

Contents

<i>Acknowledgments</i>	<i>page xi</i>
Introduction	1
1 Love's laborers: the busy heroes of romance and empire	13
2 Sea-knights and royal virgins: American gold and its discontents in lodge's <i>A Margarite of America</i> (1596)	39
3 <i>Jack of Newbery</i> and Drake in California: domestic and colonial narratives of English cloth and manhood	62
4 Eros and science: the discourses of magical consumerism	84
5 Gender, savagery, tobacco: marketplaces for consumption	104
6 Inconstancy: coming to Indians through <i>Troilus and Cressida</i>	131
7 <i>The Tempest</i> , "rape," the art and smart of Virginian husbandry	155
Coda: the masks of Pocahontas	185
<i>Notes</i>	192
<i>Works cited</i>	243
<i>Index</i>	261

Cambridge University Press

978-0-521-59454-7 - The Romance of the New World: Gender and the Literary
Formations of English Colonialism

Joan Pong Linton

Frontmatter

[More information](#)

Acknowledgments

I wish to honor, first of all, Stephen Orgel, Patricia Parker, Mary Louise Pratt, and David Riggs, whose support and guidance helped shape this work from its beginnings as a doctoral dissertation. My heart-felt gratitude extends to Judith Anderson and Susan Frye for their scholarly acumen and labor of care in helping me bring this book to fruition. I have likewise been blessed with good advice from Victoria Kahn and Margo Hendricks, whose insightful readings enabled me to rethink issues of genre, race, and gender. Colleagues at Indiana University have also been a source of encouragement. My thanks to Patrick Brantlinger, Linda Charnes, Peter Lindenbaum, and Nicholas Williams for reading and responding to portions of work in progress; and to Christine Farris, Kathryn Flannery, Robert Fulk, and Paul Strohm for their critical support in reviewing the book manuscript at various stages.

I wish to also thank Mary Fuller, Kim Hall, and Marion Trousdale for giving me the opportunities to share my work in the conference and seminar sessions they arranged; and Jeffrey Knapp and Peter Stallybrass for providing responses to conference papers that enabled me to reshape my arguments in places. On a more personal note, I am indebted to Randall Nakayama for questions that always hit the mark, and to William Hamlin and Karen Robertson for sharing their scholarship on early modern colonialism with me. I am grateful to Jonathan Goldberg for his judicious advice on revising chapter 3, which appeared in *ELH* 59 (1992), and to Jennifer Summit for her skillful and sensitive editorial assistance. My gratitude, likewise, to editors at Cambridge, Josie Dixon, Linda Bree, and Chris Lyall Grant, for their excellent work and their enormous patience with me. The completion of my work owed much to a Killifer dissertation fellowship at Stanford University and two Summer Faculty Fellowships from Indiana University, which helped free up valuable time for writing.

In less visible ways the pages of this book bear the traces of several important persons in my life: my first mentor Donald Hedrick, who

Cambridge University Press

978-0-521-59454-7 - The Romance of the New World: Gender and the Literary
Formations of English Colonialism

Joan Pong Linton

Frontmatter

[More information](#)

xii Acknowledgments

introduced me to Renaissance Studies and inspired my interest in the field; my reading group from Stanford days – Derede Arthur, Sharona Ben-Tov, Anne Dewey, Rob Michalski, Marianna Papa, and Ming Bao Yue – whose conversations helped me shape a path of scholarship; my brothers and sisters who – because of our common roots and varied professions – stand for my first and ultimate audience to reach. I wish, in particular, to honor Anne Dewey, friend and interlocutor, for the hours we spent reading each other’s work. I bequeath all my faults to my husband Jerry, for his good humor and unsinkable faith in my work; and to our son Tien, who brings us joy and enriches our life. But no words could unpack the gifts I received from my mother, who taught me her passion for literature, and my late grandmother, my illiterate first educator.