In this workshop, we investigate the ways in which women's writing, early modern and modern, exceeds "thinking locally" to "thinking globally" in terms of conceptualizing the New World, the relationships of colony to empire, and the nature of women's obligations to the state and to others outside it. Mindful of the tendency toward what David Armitage calls 'imperial amnesia', by which the politics of empire are elided in intellectual historical inquiry, and of Merry Wiesner-Hanks's invitation to set Renaissance women adrift in the world, the organizers of this workshop envision a conversation in which women's writing is viewed beyond its national context.

While Anne Bradstreet’s poetry bridges her personal experience in Old and New England, Margaret Cavendish considers women's secondary status as citizens of the commonwealth and offers a cosmopolitan justification for obligations to the foreigner. It is centuries later, when the cracks in the empire are much more evident, that Virginia Woolf proclaims famously, "As a woman my country is the whole world," thereby setting women apart as outsiders to local state politics and national citizenship. Comparing women's writing across centuries and continents, and drawing upon disciplinary specialties from English literary and cultural studies and Political Science, this seminar investigates women's self-understandings as global citizens, as both insiders and outsiders. Drawing on Kwame Appiah’s description of cosmopolitans as citizens of the world, we will examine how these women generate and participate in conversations across borders between different cultural, moral, and aesthetic concepts, religious beliefs, political values, and differing notions of the “universal” among others. We will consider how their writing clearly maps transnational and transoceanic connections in ways which are both imaginative and politically significant.

**Topics to be discussed include:**

- women's transnational knowledge and communication
- women writers’ understandings of citizenship and their own place in the nation
- the relevance of the idea of cosmopolitanism to British women writers across the centuries
- and the possibilities offered by interdisciplinarity in considerations of women's political writing.

**Readings:**

- Margaret Cavendish, *Orations of Divers Sorts* (1662), Oration # 43, 97, from *Political Writings*, Susan James, ed. (CUP, 2003)
- Margaret Cavendish, *Sociable Letters* (1664), #16, from James Fitzmaurice, ed. (Broadview, 2004)
- Virginia Woolf, "Thunder at Wembley" (1924) from Woolf, *Selected Essays*, David Bradshaw, ed. (OUP, 2008)

**Recommended:**

Anne Bradstreet (Dudley) was born in England in 1612 and died in New England in 1672.

Anne Bradstreet is best known as the author of The Tenth Muse (1650), and as a poet praised for her devotional, domestic, and moral poetry. She was one of the first New England poets to address her poetry to a local, English audience, and her success in this endeavor was significant.

Her poetry is often characterized by its emphasis on the importance of virtue and the cultivation of the mind. Bradstreet's work is notable for its emphasis on the role of women in society, and her poetry often explores themes of love, family, and faith. Her most famous poem, "The課 Of Birds", is a reflection on the transience of life and the need to find meaning in the present moment.

Despite the challenges of life in the New World, Bradstreet was able to find inspiration in the beauty of nature and the strength of human spirit. Her poetry is a testament to the power of the human imagination, and her legacy as a poet continues to inspire readers today.
New England

Let me lament those, who lose their good,
Who their true course mistake, and stray.


Old England

Ah! tell my daughter, she may shun more,
To measure the whilom times that now are gone.

2. Old England and New; containing their present troubles. (London: Stephen Bowell, 1690)

A Dialogue between Old England and New

3. bowell, i690.


The Task...
Old England

Aupair smart en vos hop, as is a pound. 

Thro’ English, you’re the only one who feels.

You hear the English, you’re the only one who feels.

The English, you’re the only one who feels.

You hear the English, you’re the only one who feels.

The English, you’re the only one who feels.

You hear the English, you’re the only one who feels.

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You hear the English, you’re the only one who feels.

The English, you’re the only one who feels.

You hear the English, you’re the only one who feels.
Of more then thou canst heare, or I relarte,
That with high hand I still did perpetrate:
For these, were threatened the wofull day,
I mock'd the Preachers, put it faire away:
The Sermons yet upon record doe stand,
That cry'd, destruction to my wicked Land:
These Prophets mouthes (all the while) was stoppt,
Unworthily, some backs whipit, and ears crept;
Their reverent cheeks, did bear the glorious marke,
Of stinking, stigmatizing, Romish Clerkes:
Some lost their livings, some in prison pent,
Some grossely found, from friends to exile went:
Their silent tongues to heaven did vengeance cry,
Who heard their cause, and wrongs judg'd righteously,
And will repay it sevenfold in my lap,
This is fore-runner of my after-clap.
Nor tooke I warning by my neighbours falls,
I saw sad Germanye's dismantled walls,
I saw her people famish'd, Nobles slain,
Her fruitfull land, a barren heath remain,
I saw (unmov'd) her Armies foil'd and fled,
Wives forc'd, braves toss'd, her houses calcined,
I saw strong Rochell yealding to her foe,
Thousands of starv'd Christians there also,
I saw poore Ireland bleeding out her last,
Such cruelty as all reports have past.
My heart obdurated, stood not yet agast,
Now sip I of that cup, and just 't may be,
The botome dregs reserved are for me.

**New England.**

To all you've said, sad mother, I assent
Your fearfull sinnes, great cause there's to lament,
My guilty hands (in part) hold up with you,
A sharer in your punishment's my due,
But all you say, amounts to this effect,
Not what you feel, but what you do expect,
Pray in plain termes, what is your present grief,
Then let's join heads, and hands for your relief.

**Old England.**

Well, to the matter then, there's grown of late,
'Twixt King and Peeres a question of state,
Which is the chief, the law, or else the King,
One saith its he, the other no such thing.

My better part in Court of Parliament,
To ease my g'osting land shew their intent,
To crush the proud, and right to each man deal,
To help the Church, and stay the Common-Weal,
So many obstruets comes in their way,
As puts me to a stand what I should say,
Old customs, new Prerogatives stood on,
Had they no: held law fast, all had been gone,
Which by their prudence stood them in such stead,
They took high Strafford lower by the head,
And to their Laud: be't spake, they held i' th' Tower,
All Englands Metropolitane that hour.
This done, an Act they would have passed fain,
No prelate should his Bishoprick retain;
Here tugg'd they hard indeed, for all men saw,
This must be done by Gospel, not by law.
Next the Mutilia they urged fore,
This was deny'd, I need not say wherefore.
The King displeas'd, at York himself absent,
They humbly beg return, shew their intents,
The writing, printing, posting to and fro,
Shews all was done, I'll therefore let it go.
But now I come to speak of my disaster,
Contention: grown 'twixt Subjects and their Master:
They worded it so long, they fell to blows,
That thousands lay on heaps, here bleeds my woes.
I that no warres, so many yeares have known,
Am now destroy'd, and slaughter'd by mine own,
But could the field alone this cause decide.
One battell, 'twixt two or three I might abide,
But these may be beginnings of more woe,
Who knows, the worst, the best may overthrow;
Religion, Gospel, here lies at the stake,
Pray now dear child, for sacred Zion's sake,
Oh pity me, in this sad perturbation,
My plundered Townes, my houses devastation,
My ravish'd virgins, and my young men slain,
My wealthy trading fain, my dearth of grain,
The seed time's come, but Ploughman hath no hope.
Because he knows not, who shall inn his crop:
The poore they want their pay, their children bread,
Their wofull mother's tears unpitied.
If any pity in thy heart remain,
Or any child-like love thou dost retain,
For my relief now use thy utmost skill,
And recompence me good, for all my ill.
New England

Women's Health Writing, Volume 2

Chapter: 'A Dialogue Between Old England and New'

333

2. New English charters were in an admirable condition in the English Courts.

3. The third book was published in 1599, and the text claim. This point was

4. English Works are known for a variety of legal reasons. of Delta.

5. Nothing further. Works for Work are a medieval to a medieval frame of law.

6. C. L. T. 1587. This book was published in 1659, and the text claim. This point was

7. The point above is correct. A hand in the English Library... a modern.

8. nothing further.

9. C. L. T. 1587. This book was published in 1659. The text claim. This point was

10. The history of a modern. Works for Work is a medieval to a medieval frame of law.

11. English Works are known for a variety of legal reasons. of Delta.

12. C. L. T. 1587. This book was published in 1659, and the text claim. This point was

13. The history of a modern. Works for Work are a medieval to a medieval frame of law.

14. nothing further.

15. C. L. T. 1587. This book was published in 1659. The text claim. This point was

16. The history of a modern. Works for Work are a medieval to a medieval frame of law.

17. nothing further.

18. C. L. T. 1587. This book was published in 1659. The text claim. This point was

19. The history of a modern. Works for Work are a medieval to a medieval frame of law.

20. nothing further.

21. C. L. T. 1587. This book was published in 1659, and the text claim. This point was

22. The history of a modern. Works for Work are a medieval to a medieval frame of law.

23. nothing further.

24. C. L. T. 1587. This book was published in 1659. The text claim. This point was

25. The history of a modern. Works for Work are a medieval to a medieval frame of law.

26. nothing further.

27. C. L. T. 1587. This book was published in 1659. The text claim. This point was
Queen Elizabeth

Bred Buccre in Honour of their Highnesse and Highnesse's Prince.

Aristocrats, the people of the Old Testament.
Bred Buccre: King of England, and commander.

Queen Elizabeth was crowned in 1553 under the sign of the cross, above: she discovered by Bred Buccre in 1555, and was married to his daughter, Elizabeth.
you? I answer, that Saint Paul sayeth, *by the foolishness of preaching men may be saved*: so I hope my words may work upon your hearts, as to persuade you not to spend your wealth, to waste your time, to end your lives so unprofitably, as neither to serve your god, your country nor your friends.

43 An Oration concerning the Foreign Travels of Young Gentlemen

Noble Citizens,
You think your sons not well bred unless you send them to travel into foreign nations, to see and understand fashions, customs, and manners of the world, by which they may learn the better to know themselves and to judge of others; but though you send your sons abroad in hope they will profit by their travels, yet you are for the most part deceived in your hopes and expectations: for our young men in this age get nothing by their travels but vanity and vice, which makes them fools; for they gain not any profitable understanding or knowledge to make them wise men; the truth is, they go forth of their own country civil men, but return brute beasts, as apes, goats, and swine, and some few return foxes, so that their travels metamorphose them from men to beasts; and as for their learning of several languages, give me leave to tell you that they learn more words than wit, which makes them speak much but not well. But to come to the drift of my speech, since our travelling gallants bring home only vanity and vice, as more prodigality than frugality, more luxury than temperance, more diseases than health, more extravagancy than discretion, more folly than experience, and more vice than virtue, it were better they should stay at home than travel as they do; for their travels are not only unprofitable to themselves and their country, but destructive; for their vices and vanity doth not only corrupt their own natures and civil manners, and waste their bodies and estates, but it corrupts all good government in the weal public; for which reason I think it most requisite and fit that none should travel without leave of the state or public counsel, and at their return should be accountable to the state and public counsel of their travels and the advantages they have made. Thus their travels would be profitable both to themselves and to their country; for they would be as a nursery and school to breed up youth to be wise men.35

35 As a young man, William Newcastle had accompanied Sir Henry Wotton on an embassy to Savoy. The grand tour was de rigueur for young men of the Cavendish family. For
98 A Report of the President

In the first place, it is important to note the extent of the information that is available to a reader who reads a report and the potential for misinterpretation or omission of important details. For instance, a reader may be confused about the significance of certain data or the relationship between different variables. Additionally, there may be a lack of context or background information, which can make it difficult to understand the implications of the data presented.

Therefore, it is crucial for the reader to have a comprehensive understanding of the report's purpose and the methods used to gather the data. This can be achieved through the inclusion of relevant background information and the presentation of the data in a clear and concise manner. By providing a detailed analysis and explanation of the findings, the reader can gain a deeper understanding of the report's implications and its relevance to the broader context.

In conclusion, the importance of accurate and comprehensive reporting cannot be overstated. It is essential for the reader to have a clear and complete understanding of the information presented in order to make informed decisions and take appropriate action.
Your Friend.

Margaret Cavendish

My Friends opinion were better than mine, I would be of the same but
my first notion was to defend my Friends notion of my opinion, if I thought it
true, I should at least be able to explain it to others, and perhaps to
prove it to myself. My notion was that my Friends notion of my opinion,
my very good Friend, and yet not of my opinion, might one day
explain, or prove, that it was not my notion of his opinion, but that
his notion of his Friends was not my notion, or that my notion of his
was not his. I hope I have been the Lady D, no cause to believe I am not
her

Letter 16

Your First and Second.
THUNDER AT WEMBLEY

If it is true that the rain of Wembley: yes it is difficult to see where...
The problem of the sky: four moons! In one wonder, four moons, in one wonder, four moons...

When the days turn to rain the sky is full of clouds, and the clouds are heavy with the weight of water that falls from the sky. The sky is a vast expanse of blue that stretches out across the horizon. It is a place where the sun rises and sets, where the stars shine in the dark of night. The sky is a magical place, full of wonder and mystery. It is a place where the world is alive with possibility, where anything can happen.

As the sun sets, the sky fills with color. The orange and pink hues of the sunset make the world feel alive. The sky is a canvas, a place where the sun paints its masterpiece. The sky is a place of beauty, a place of wonder.

But the sky is not always a place of wonder. Sometimes it can be a place of fear, of danger. The sky can be a place of storms, of lightning and thunder. It can be a place of darkness, of clouds that hide the world from view.

Yet even in these times of fear and danger, the sky remains a place of wonder. It is a place where the world is alive with possibility, where anything can happen. The sky is a place of beauty, a place of wonder.

The problem of the sky: four moons! In one wonder, four moons, in one wonder, four moons...
virginia woolf

Three Guineas

...
contrasted—that is the duty to which educators will address themselves. The influence of those early years determines what we are as adults, the choices we make, and the path we choose in life. But, it is the educator who has the power to shape the future of our young, to foster the development of their minds, and to instill in them the values and principles that will guide them through life. The role of the educator is not just to impart knowledge, but to inspire a love of learning that will last a lifetime.

However, the question of whether or not a woman should be educated is a matter of debate. On one hand, there are those who believe that women should receive the same education as men, for their own sake and for the betterment of society. On the other hand, there are those who argue that women's education should be tailored to their needs and interests, and that a woman's place is in the home, raising children and managing the household. This is a complex issue, and one that continues to be debated today.
Work could be equally disquieting. Panama could be spun to be the
world to the other's untroubled and empty there all six
weeks you go to the office at nine-thirty and stay there all six
weeks. The importance of the to our common right is immense
weeks to be paid for by the sheer legality in the moments of labour
and a practice of 140 a year. But these all might press for a
common profession. Therefore the man finds himself to press for
powerless, the man finds himself to press for

Three Guineas
A COMPANION TO THE
GLOBAL RENAISSANCE

English Literature and Culture in the Era of Expansion

EDITED BY
JYOTSNA G. SINGH

WILEY-BLACKWELL
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Introduction: The Global Renaissance

Jyotsna G. Singh

I  Globes

Queen Elizabeth claims the world in the allegorical Armada portrait on the cover of this book. Her right hand rests on a globe, her fingers "covering the Americas, indicating England’s dominion of the seas and plans for imperialist expansion of the New World."[1] Dated c.1588, this painting commemorates the defeat of the Armada, part of an "outpouring of the eulogistic material" that marked this event, but the date of the portrait has also been anecdotally linked to the birth of the first English child in the Virginia colony.[2] The viewer’s gaze is particularly drawn to the terrestrial globe under her hand – seemingly innocuous in terms of its dimensions – but a familiar object of the period, represented in print and paintings, and that functioned as a "socially affective object" signaling a "transitional moment in the history of modernity" (Brotton 1999, 72). History and geography intersect in the allegorical image of the globe, marking recognizable territorial boundaries of the new world, while observing a triumphal moment in Elizabeth’s reign in which England defeats Spain, a Catholic power and its rival, with one instance of its rivalry being the colonization of the Americas. Here, it is apparent that placed in the luxurious setting of this painting, the globe would appeal to the emotions and imagination of the viewers, while signaling the development of an emergent geography in sixteenth- and seventeenth-century Europe. Showing the ways in which the terrestrial globe figured in promoting "an affective global awareness," Brotton explains its history as follows:

By the end of the first decade of the sixteenth century, geographers and diplomats began to question the effectiveness of the flat, rectangular map for encompassing the growing dimensions of the terrestrial world. In 1512 the Nuremberg scholar Johannes Coelhauus reflected a sense

My thanks to Nandini Das, Matthew Dinnick, Crystal Baroflovich, Frederike Hahn and Barbara Sebek for their comments on drafts of this introduction.
that classical geographical perceptions were no longer adequate in describing and representing the proliferation and expansion of newly discovered territories... [One] response of a range of geographers and cosmographers was to intensify their interest in projecting the earth's surface on a sphere, rather than on a plane surface. (1999, 78)

Interestingly, however, these terrestrial globes not only figured in the development of global geography in early modern Europe, but were also ideologically deployed by rulers in drawing their claims to territorial possessions in newly discovered, distant territories, and generally invested with geographical and political power by men of authority and knowledge at the time. Not surprisingly, then, images of terrestrial globes proliferate in Renaissance cultural artifacts, as symbols and markers of a new global consciousness, evident in Holbein's famous portrait of the Ambassadors, which depicts French claims to Brazil, in Francis Drake's coat of arms on which a sailing ship sits atop a globe, in Queen Elizabeth's Armada portrait mentioned earlier, and in the Ditchley portrait by Marcus Gheenerts the younger which depicts the Queen standing on a map of England on a globe, among numerous others. A preoccupation with the image of the globe vividly evokes an awareness of an expanding world, which Europeans began to recognize through their experiences of travel, exploration, discovery, commerce, and competitive conquest and colonization of new lands.

As the terrestrial globes symbolized growing territorial power, they were also reminders that European nations—despite their bitter religious and political schisms and rivalries—shared a proximity of history and geography, even as they were often rivals in the commerce and conquest. But did they realize that some powerful, non-European, Islamic rulers, for instance, also claimed the globe in their own terms—in which Europeans were often inconsequential and insignificant? Not only in Europe and England, as in Elizabeth's portraits, was the terrestrial globe deployed as a symbol of power, but it also functioned as a "socially affective object" in non-European, Islamic imperial representations of the global imaginary, as in Mughal court paintings. A remarkable example is an allegorical portrait (figure 0.1) of the Mughal emperor, Jahangir, embracing the Persian monarch, Shah Abbas, both standing on a globe, which seems geographically accurate, and "based on European allegories and probably on English models introduced at court by [the English Ambassador, Sir Thomas Roe]" (Okada, 55).

This painting also employs "the traditional imperial iconography such as the lion and the lamb lying side by side... [and although] it shows the Great Mughal giving his Persian rival a protective embrace, Shah Abbas is depicted in a docile submissive pose, with his feet on the lamb, whereas Jahangir's feet are on the lion" (Okada, 55). This imperial embrace within the allegorical "dream" was far from historical reality and, instead, reflected Jahangir's anxieties about actual Persian incursions into the western border of the Mughal territory (Okada, 54–5). Yet, nonetheless, with the two rulers standing on a swathe of territory stretching (it seems) from the edge of Europe over the land mass of India, this painting evokes a range of associations about the
close relationships and rivalries in the Islamic world, which included the Ottomans, Persians, and Mughals, while implicitly excluding Europe.

I invoke the portraits of the two early modern rulers, Elizabeth and Jahangir, not quite contemporaries, here facing each other, symbolically, if not literally, in order to show how their claims of world domination (though with a differing sense of the frontier) were ideologically inscribed via the globes represented in these paintings. Like Elizabeth I claiming the globe after the defeat of Spain in the Armada portrait, or towering over the globe with her feet firmly planted on the map of England in the subsequent Ditchley portrait, this image of Jahangir by his court painter Abu'l Hasan represents the power politics of his region, authorizing a view in which the Safavid ruler is shrunk in the Mughal’s dominant embrace, although they both seem to be claiming the same global territory. And the name Jahangir itself, which literally means “World-Seizer” – a name chosen by the emperor on his accession to the Mughal throne – signals a self-aggrandizement that was befitting the large Mughal empire in the sixteenth and seventeenth centuries, though their “notions of a frontier of expansion largely seem to have been southwards and eastwards” to the “ancestral
homelands" of their ancestor Timur (Tamburlaine), and Europe held little interest for them (Subrahmanyan 2006, 72). Jahangir was not alone in projecting an image of himself as a "World-Seizer" and successive Mughal emperors in India used similar titles... Shahjehan (World-Emperor) and Alamgir (World Seizer)" (Subrahmanyan 2005, 29).

Similar to Renaissance representations, and evidently influenced by Western iconography and art forms, Mughal paintings frequently depicted the image of the globe or an orb denoting the world or "Jahan," which the particular ruler grasped, or held under his feet. The socially affective power of the image of the globe in the two cultures suggests, perhaps in an uncanny way, that they were a part of a gradually emerging "global cultural economy." Here the implied presence of European artistic conventions behind the representation of Jahangir and the looming presence of England's tussle with Spain over the Americas in Elizabeth's image both implicitly gesture at this widening of the horizons. And it is also noteworthy to recall, for instance, that in the period between the Armada portrait of Elizabeth (1588) and the allegorical image of "Jahangir's Dream" (1618), England expanded its influence and trade in East India, as evidenced, among other sources, in letters exchanged between the Mughal rulers and Elizabeth and James, before and after the formation of the East India Company in 1600. Elizabeth's formal letter to the Mughal ruler, Akbar (Jahangir's father), in 1583, describes how her English subjects have "great affection to visit the most distant places of the world" and calls the king to allow "mutual and friendly traffique of merchandize on both sides" (Hakluyt, V: 450). And the reply received by her successor King James I from the Emperor Jahangir (1618) to his "letter of friendship" assures access to English trade: "I doe command that to all the English marchants in all my Dominions there be given freedome and residence" (Foster, 559). These exchanges offer one instance of the mid-seventeenth-century globalizing trends, whereby the European imagination was undoubtedly being stimulated by increasing trade and cross-cultural interactions across the globe. Richard Hakluyt's Principal Navigations (1589, 1599–1600, I–XII), for example, offers ample testimony of England's increasing engagement with different parts of the globe: the Americas, Africa, East Asia, and even the North seas. Yet, in the literary history, the world picture of the Renaissance often seems to be firmly ensconced within the boundaries of European aesthetic traditions drawn from antiquity. What are the parameters of this dominant literary history of the European Renaissance in English studies? And what is its continuing validity?

II The Global Renaissance

Traditionally, the term "Renaissance" has been deployed to denote a revival of classical antiquity, and to valorize this revival in European art and culture of fifteenth-century Italy — of Dante, Petrarch, Boccaccio, and Michelangelo, for instance — as the birthplace of the "Renaissance Man" (Burckhardt, 303–32). He was labeled the precursor
of the "modern man," a term whereby the white, European man served as universal embodiment of superior civilization and culture, coming out of the nineteenth-century colonial world-view. Furthermore, it on the one hand humanists of the period (exemplars of the "Renaissance man") were typically represented as practitioners of the liberal arts and the study of classical antiquity, via initiatio, the humanist project of education more broadly viewed included not only logic, rhetoric, and grammar, but also opened the way to an interest in new disciplines like geometry, algebra, and mathematics, so crucial to understanding and mastering networks of money and goods in an increasingly global economy. Interestingly, these new commercial practices within European trade were in turn shaped by Arabic economic structures, derived from earlier Arabic knowledge of algebra and mathematics. My point here is that while European humanists had a strong interest in recovering their intellectual roots in classical antiquity, academic subjects such as mathematics also intersected with commercial practices based on Arabic, non-Western technologies and modes of learning in various fields. In effect, the expanding commercial world enlarged the intellectual, cultural, and linguistic boundaries of Europe.

In this context, while the terms "Renaissance" and "global" traditionally would be considered anachronistic if yoked together, recent globally oriented scholarship of the past decade has led the way in creating a more expansive, shifting Renaissance world-picture. Thus, the "Renaissance" that emerges in this perspective—and as reflected in this collection of essays—is more multidimensional and culturally fluid than the one traditionally centered in Italy. Following this logic, the "Renaissance man" is not a singular, heroic figure embodying the spirit of a culture, but is relocated within the historical phenomenon of an expanding global world, one which includes the discovery of America to the West, growing interactions and encounters with the East ranging from the Ottoman empire on Europe's borders to the far East, forays into North and sub-Saharan Africa, and even explorations to the North Seas.

Drawing on and developing the discourse of the "global," this volume emphasizes the historical transition of an era of European expansion in the sixteenth and seventeenth centuries, recognizing the paradigm shifts in the production of knowledge and belief about various aspects of human experience, such as geography, economics, history, religion, and nature, among others. While following these modes of inquiry about Europe in general, it is England that is the predominant subject of most of these essays, though inevitably in shifting relationships with other kingdoms, cultures, and peoples. Overall, this volume tells a story of England's emerging role in the complex networks of travel and traffic in diverse regions and nations, ranging from the Americas, North Africa, East India, Russia, Iceland, Mexico, the Canaries, and Japan, and in commercial and competitive relations with European imperial powers such as Spain, Portugal, and City States like Venice, and with non-European Islamic rulers such the Ottoman Turks and the Mughals in India. In doing so, it explores both the formation of English conceptions of the "global" and the impact of global economic, cultural, religious, and political developments on English society and culture during the sixteenth and seventeenth centuries.
Introduction: The Global Renaissance

What becomes evident is that cross-cultural encounters generated not only material exchanges within varying and uneven power relations, but also a rich and complex cross-pollination of art, culture, belief systems, and technologies between England and its "others," both within and outside Europe. And English literature and culture of the period - poetry, drama, prose writings, including the vast travel archive - are clearly imbricated within the larger imaginings of the "worlds elsewhere," which were brought home via a new cosmopolitanism. Dislodging the Spaniards in some areas in the Americas, and developing new routes to the Eastern Mediterranean and the East Indies, England emerged in the seventeenth century as a power on the rise. According to Alison Games, "Cosmopolitanism and Cosmopolitans facilitated this shift" (25). She goes on to chart this process as follows:

These cosmopolitans were most evident in the world of commerce. Targibly centered around the circulation of goods, commerce first required the circulation of people who traveled abroad, inserted themselves in foreign communities, and brought back their treasures. Everywhere the appearance of cultural understanding was crucial to successful trade. (25)

Cosmopolitanism was clearly an offshoot of the imperatives of trade and profit, and one aspect of this outside exposure could be viewed in positive terms, namely that in their travels on commercial ventures, cosmopolitans "demonstrated their interest in and sympathy for foreign mores, worked with and for foreigners, sometimes immersed themselves in foreign worlds, and gradually dislodged themselves from unthinking attachments to a single nation" (Games, 25). English merchants in this era, for instance, who "were first of their nation to open new markets, to assess new commodities, to persuade foreign merchants that they wanted to buy English goods... had to rely on their social acuity to establish trade" (Games, 25). If the era of expansion produced such cosmopolitan modes of interaction with the foreigners, it was also permeated by uneven strains of xenophobia, which in some instances, were tied to relations of power and emerging colonization. Complicated discursive operations involved in negotiating these opposing drives and tendencies are apparent, for instance, in England's ambivalent relations with Islamic powers and Muslim peoples during the period of global exploration.

Images of Muslims proliferated in a variety of literary and cultural representations of the Elizabethan and early Stuart periods: on the Renaissance stage, in travel narratives, in accounts about pirates and renegades, and in popular polemical texts on Islam and the Prophet Mohammed. The question then arises: were these images of Islam and the Muslims accurate representations of the Ottoman Turks and North African Moors, the two Islamic communities with whom the English had many contacts? Frequently, some critics argue, the English, like their European counterparts, revealed a tendency to invoke an all-encompassing non-Christian "Other." Nabil Matar, for instance, suggests that in English plays, pageants, and other cultural forms the "Turk was cruel, tyrannical, deviant and deceiving; the 'Moor' was sexually overdriven and emotionally uncontrollable, vengeful, and religiously superstitious. The Muslim was
all that an Englishman and a Christian was not” (13). Yet popular religious and cultural works, he demonstrates, belie the actual encounter with the Muslims in the Levant and North Africa, where there was “interaction and familiarity, along with communication and cohabitation” (Matar, 14). Other accounts such as government documents and commercial evidence also do not reveal a similar stereotyping (Matar, 13–14). Matthew Dimmock acknowledges the usefulness of Matar’s analysis of actual historical encounters and materials, but offers another perspective, arguing that the images of Turks and Muslims in early modern English literary and cultural texts do not depict Turks so clearly falling between “polarizing stereotypes of ‘Muslim Otherness’ and English Christian” (10). Rather, they show how “English encounters with Muslims, both imagined and ‘actual’ multiplied and complicated notions of the ‘turke’ that had been contested from their very inception” (10). Travelers who had actual contacts with the Turks and Moors, such as George Sandys, Henry Blount, Thomas Roe, and Nicolas Nicolay, also “offered accounts which combined grudging admiration and awe with some measure of demonization” (Singh, 88).

Furthermore, commercial and political relations with other Muslim powers such as the Safavids of Iran and Mughals of India were also developing in the sixteenth and seventeenth centuries, but at least in terms of the English, did not involve extended personal interactions between peoples, as with the Turks and Moors; yet English travel accounts to those empires also express mixed feelings, suggesting an attraction to the promise of trade and the grandeur of these courts, but also an investment in a Christian – in this case, Protestant – ideology of demonizing religious and cultural “others.” It is on the nexus of such complexities and ambivalences that one must consider England’s (and by inference some European) relations with the non-Western Islamic world.

Several essays in this volume offer us insights into the intricacies of these relations, as they emerged in actual interactions, in trade, diplomacy, piracy, conversions, as well as in literary and cultural representations of stereotypes of Muslims and Islam in drama and poetry. If one trajectory of England’s global expansion in the sixteenth and seventeenth centuries led to the Eastern, Islamic empires which at this time were beyond the reach of England’s colonial ambitions, the story was different in the Americas, where powerful men like Sir Walter Raleigh – quite a cosmopolitan figure of his time – were proponents of settlement and colonization in Guiana and Virginia, and in sub-Saharan Africa, where Sir John Hawkins represented England in belatedly attempting to muscle in on Spanish and Portuguese slaving activities. The first English slaving voyages were led by Hawkins in 1562, 1564, and 1567–8, for which he had royal endorsement, taking him to the Guinea coast and the Spanish West Indies, the location for the sale of slaves. And accounts of these voyages were printed in both editions of Hakluyt’s Principal Navigations, framed by the compiler in terms of nationalistic pride and competition with Spain and Portugal in the slave trade. Overtly, cosmopolitanism – resulting from trade and contacts with foreign mores and exotic products – produced cultural diversity, but its dark side lay in the emerging sub-Saharan African slave trade and the seeds of empire being sown in the Americas.