Islands as Laboratories in Early Modern Literature and Beyond

Abstract: The paper explores the functioning of the island motif in early modern literature and its later evolution into an instrument of critiquing the traditional European culture. In both cases islands are considered as a special kind of laboratories conceptualized both as places of work and places where experiments are performed in the ideal conditions of isolation from the external world.

Keywords: islands in literature, utopia, dystopia, desert island narrative, robinsonade

Both utopian and desert islands are – in the overwhelming majority of cases – laboratories in accordance with both the etymological and current meanings assigned to this concept. They are places of labour, or work, and places where experiments are performed\(^1\). Both the work and the experiments, are conducted in the ideal conditions of being isolated and insulated from any external disturbing factors that could pose a threat to the purity of both the work and the experiments.

I

The beginning of the persisting relevance of the island motif in Western literature and culture can be – conditionally – associated with the publication of Thomas More’s *De optimo reipublicae statu deque nova insula Utopia* in 1516. Of course, there were several other significant islands before More: Homer’s *Odyssey* and Lucian’s *True History*, Iambulus’s Islands of the Sun, The Isles of the Blessed, and – most importantly – Plato’s Atlantis depicted in his *Critias*\(^2\). Nevertheless, it was More’s book that became

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\(^1\) The idea of islands, both real and imaginary, as laboratories was first discussed extensively by Marc Shell in his inspiring, but highly idiosyncratic *Islandology: Geography, Rhetoric, Politics*, (Stanford: Stanford University Press, 2014).

the explicit or implicit point of reference for all earlier and later island utopias. Utopia was originally a peninsular, a non-island that became an island by “the excavation of fifteen miles on the side where the land was connected to the continent” to form the grounds for King Utopus’s grand socio-political-economic experiment initiated by an act of staged solidarity between the occupiers (Utopus’s own soldiers) and the occupied (the “rude and rustic” natives). The neighbouring nations who at first “had derided the project as vain” were struck “with wonder and terror at its success”, the more so, since as a result of the experiment the islanders were brought to “such a perfection of culture and humanity as makes them now superior to all other mortals”.

Following More, the utopian states are at first located on islands, so that the first barrier separating them from the rest of the world is the sea (Utopia, New Atlantis, Christianopolis, Civitas Solis, Astreada, Island of Content, Island of Veritas). There are also natural defences such as underwater rocks, etc. often augmented by specially constructed fortifications etc. For example, Utopia is “so well defended by nature or by engineering that a few defenders can prevent strong forces from coming ashore” and the Island of Content is “by Nature so well fortify’d, that it is no where accessible, but in two Places, and those by Art are so well secur’d, that none can surprize us, but by our own Treachery.”

Unlike in later fictional and real-life dystopias the only function of these natural and artificial borders is not to keep the inhabitants in, but the outsiders out. Physical boundaries are accompanied by strictly observed moral and legal ones, to the extent that European visitors are often granted only a temporary “visa” after a strict examination as to their morals and religion (Johann Valentin Andreae’s Christianopolis (1619), Francis Bacon’s New Atlantis (1627)), or even refused entry altogether, as in Thomas Lupton Siuqila (1580): “Wel, to be plaine, you cannot come there, for we keepe none but suche as are borne and bred in our owne Countrey, therefore no straunger can dwell with us, for if they shoude, we should rather learne their Vices, than they followe our Vertues.”

In Campanella’s City of the Sun “Slaves and aliens are not permitted to corrupt the manners of the city”, being made to work outside the city walls or subjected to a trial period before being admitted.

Utopian islands are hardly ever exotic. Instead, they invariably foreground socio-political organisation rather than idealise real islands visited by European travellers. The general model of the perfect country includes temperate climate, abundance

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4 Ibid., 111.
5 The Island of Content; or, A New Paradise Discovered. In a Letter from Dr Merryman of the same Country, to Dr Dullman of Great Britain. By the Author of the Pleasures of a single Life, (London 1709), 30.
6 Thomas Lupton, Siuqila. Too Good, to be true: Omen. Though so at a vewe, Yet all that I tolde you, Is true, I upholde you: Now cease to aske why For I can not lye. Herein is shewed by waye of Dialogue, the wonderfull maners of the people of Mauqsun, with other talke not frivolous, (London 1580), 4.
of gold, silver, and precious stones; easily accessible food; no diseases, longevity; happy inhabitants leading a virtuous and orderly life, simple laws and social structure, etc. Science and knowledge play a very important role in utopias assuming the most spectacular form in Andreae’s Christianopolis, where the laboratory and other scholarly institutions, alongside religion, constitute the very centre of the ideal state:

“No one here need fear because of the mockery, falseness, or falsehoods of impostors; but let one imagine a most careful attendant of nature. Here the properties of metals, minerals, and vegetables, and even the life of animals are examined, purified, increased, and united, for the use of the human race and in the interests of health. Here the sky and the earth are married together; divine mysteries impressed upon the land are discovered; here men learn to regulate fire, make use of the air, value the water, and test earth. Here the ape of nature has wherewith it may play, while it emulates her principles and so by the traces of the large mechanism forms another, minute and most exquisite. Whatever has been dug out and extracted from the bowels of nature by the industry of the ancients, is here subjected to close examination, that we may know whether nature has been truly and faithfully opened to us. Truly that is a humane and generous undertaking, which all who are true human beings deservedly favour.”

In Bacon’s New Atlantis the key state institution is the Solomon’s House in whose numerous laboratories all kinds of experiments are conducted and new inventions are made. Jonathan Swift parodied such, in his opinion, excessive reliance on science in Book III of Gulliver’s Travels (1726), especially in depicting the flying island of Laputa or the Academy of Lagado obsessed with conducting absurd experiments aimed at reversing the course of nature such as reducing excrement to its original food, calcining ice into gunpowder, extracting sunbeams from cucumbers, or replacing words with objects in interpersonal communication.

Finally, each utopia as a literary genre, or mode of discourse, functions as a laboratory in a metaphorical sense, becoming a site of “thought experiments”, or, in the words of Ruth Levitas, attempts at “imaginary reconstitution of society”, whereby unorthodox social, political and economic ideas can be tested via a verbal intentional object constructed in accordance with these ideas. This function of utopias was early on identified by a French humanist scholar Guillaume Budé, who, in a preface appended to the second edition of More’s book, observed: “our age and succeeding ages will hold his account as a nursery of correct and useful institutions from which every man may introduce and adapt transplanted customs to his own city” [emphasis – A. B.]. Thus, the basic mode of the utopian island as the testing ground for imaginary social experiments is WHAT IF? What if we abandon private property,

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11 More, Utopia, 5.
12 One of the first critics to associate “island literature” with the “what if” hypothesis was Marc Shell, Islandology, 93–120.
what if we introduce democracy, what if we introduce theocracy what if we abandon a complex legal system, what if we adopt religious tolerance, what if we introduce education for all, what if we make science the key element of social life, etc. etc.

Ultimately, the island turns out to be just a special case of an isolated and insulated location, both secluded and (almost) inaccessible, with spatial distance playing a double role of communicating the radical axiological difference between the utopian state and the readers’ world, and the temporal gap separating utopia’s present from the postulated future of the authors’ and readers’ world, when it finally succeeds in implementing the utopian solutions. By the end of the early modern period marking the more or less complete exploration of the earthly globe, utopian islands had – with very few exceptions such as Huxley’s The Island – all but disappeared being replaced by “functional islands” realised as outer space, subterranean, and most often futuristic settings.13

II

In the robinsonade – another island genre initiated by a single text, Daniel Defoe’s Strange and Surprising Adventures of Robinson Crusoe, Mariner (1719), the island becomes the locus of social and psychological experimentation focusing on an individual or a small group of castaways.14

The desert island narrative introduces a radically different type of events from those until then encountered in literature. Rather than foregrounding the fantastic, the sensational or the extraordinary, the reader is faced with the most mundane everyday activities such as sowing and reaping, cooking, or baking bread which in the European context are practically invisible. The new, “estranged” context of the desert island makes them visible again by dramatically demonstrating their indispensable role in the protagonist’s survival. In this way, the desert island becomes a kind of laboratory in which the true hierarchy of human needs is being tested and verified. Riches, splendour, or high social position turn out to be absolutely insignificant in comparison with the truly basic needs of food, drink and shelter. In the newly established hierarchy of human needs the most important position is occupied by the simplest practical objects and activities whose true value is overshadowed by false needs in the European context. For the protagonist of The Hermit the desert island satisfies all the essential human needs: “Now, said he what can I wish for more Here I possess a plentiful Land, which produces both Fowls, Flesh, and Fish, bears excellent Greens and Roots, and affords the best of Water,

13 However, it should be noted that from the very beginning the futuristic dimension was inherent in the utopian genre as the present state of the happy land was the postulated and desired future of the author’s world.
which by Nature was ordain’d for Man’s Drink”\textsuperscript{15}, in contrast to the false pleasures of civilized life and their dire consequences: “Pomp and Greatness are but Pagentry, which often times proves more prejudicial to the Actor than diverting to the Beholder; Ease and Indulgence are apt to breed the Gout and various Distempers, which make the Rich more wretched than the Poor”\textsuperscript{16}. Nature is also capable of offering aesthetic experience surpassing all the works of human art: “a Rampart made of one solid Stone, adorn’d by Nature with various forms and Shapes, beyond the Power of Art to imitate; some parts challenging a Likeness to a City, and Clusters of Houses, with here and there a higher Steeple standing above the other Buildings”\textsuperscript{17}. However, although in most cases nature itself fulfils the basic needs of the castaways who manage to discover springs of water, edible fruit, an appropriate cave, etc., their continuing survival depends on their own activities in which the rudiments of civilised life, including the production of essential commodities, are being reconstituted, demonstrating that the world governed by laws of nature alone needs to be supplemented by elements of human-made order.

The utmost importance is attached to value-in-use as opposed to the semiotic value, as in the following scene depicting a discovery of objects from shipwreck in A Narrative Of The Life and Astonishing Adventures of John Daniel: “she pulled out a large leather letter case, stuffed very full, and [...] unloading its contents, they proved of infinitely more value to us, than all the gold or notes in the universe would have been; for it was crammed top full of threads, silks, tapes, ribbons, pins, and needles”\textsuperscript{18}. The castaways’ evident fascination with objects recovered from shipwreck is radically different from the capitalist obsession with multiplying material possessions. As one of the critics observed, Robinson Crusoe “greatly values nearly every discovered object because value is premised on the survival of his body”\textsuperscript{19}. The “laboratory conditions” obtaining on the island where no acts of semiotic exchange can occur demonstrate the conventional status of sign-objects such as money or gold which, having no immanent

\textsuperscript{15} Peter Longueville, The Hermit; or, the Unparallel [sic] Sufferings and Surprising Adventures of Mr Philip Quarll, an Englishman, who was lately discovered by Mr. Dorrington a Bristol Merchant, upon an uninhabited Island in the South Sea; where he has lived above Fifty Years, without any human Assistance, still continues to reside, and will not come away. Containing I. His Conferences with those who found him out, to whom he recites the most material Circumstances of his Life; as, that he was born in the parish of St Giles, educated by the charitable Contribution of a Lady, and put ’Prentice to a Lock-smith. II. How he left his Master, and was taken up with a notorious House-breaker, who was hanged; how, after this Escape, he went to Sea a Cabbin-boy, married a famous Whore, listed himself a common Soldier, turned Singing-master, and married Three Wives, for which he was tried and condemned at the Old-Bailey. III. How he was pardoned by King Charles II. turned Merchant, and was shipwrecked on this desolate Island on the coast of Mexico. With a curious map of the Island, and other Cuts, (Westminster 1727), 181.

\textsuperscript{16} Ibid.

\textsuperscript{17} Ibid., 175.

\textsuperscript{18} Ralph Morris, A Narrative Of The Life and Astonishing Adventures of John Daniel, A Smith at Royston in Hertfordshire, For a Course of seventy years, (London, 1750), 104.

value-in-use, turn out to be worthless in the natural environment. In this way semiotic objects are not simply relegated to the lowest position in that hierarchy of values, but find themselves removed from that hierarchy altogether. The reconstruction of the most basic elements of civilisation on the desert island constitutes yet another aspect of the experimental nature of the genre. The castaway in a way repeats “in a smaller figure” the particular stages of the development of civilisation and, by implication, engages in “a great critical examination of the traditions and institutions and practices of civilisation, to test their soundness and validity, to determine which should be abandoned and what new institutions and practices should take their place.”

Although the desert island provides the setting for the protagonist’s usually successful survival arrangements, it does not offer any model of ideal socio-political organisation, nor is solitary life presented in terms of eupsychia. More often emphasis is put on the difficulties and even horrors of living alone in the state of nature. Such life is compared to that “of a wild beast” as the castaway is reduced to eating insects and plants (The Travels of Mr Drake Morris), fearing sudden changes of weather or being attacked by cannibals or wild animals. Life outside of civilised society appears to be meaningless (“Here I linger’d out one Day after another, I knew not how, without Business or Diversion, unless gathering up my Food, rambling from Hill to Hill, gazing upon the Water, and staring upon the Face of the Sky, may be called so”), even for a group of castaways (“The men having work’d themselves entirely out of employ, knew not what to do with themselves, but rambled up and down every day, from one part of the island to another”). Thus, it comes as no surprise that the castaways cannot wait to leave the desert island, when the first opportunity arises.

The only two exceptions to the rule can be found in Peter Longueville’s The English Hermit and Charles Dibdins’s Hannah Hewit. After a long period of adjustment to solitary life, Philip Quarll, the eponymous hermit, begins to regard life in the state of nature, free from all the temptations and corruptions of the civilised world, as a way of returning to, or even surpassing, the human condition from before the Fall, especially as on the desert

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20 On the other hand, Robinson Crusoe’s response to money turns out to be highly ambivalent: “I smil’d to my self at the Sight of this Money. O Drug! said I aloud, what are thou good for? Thou art not worth to me, no not the taking off the Ground, one of those Knives is worth all this Heap; I have no Manner of use for thee, e’en remain where thou art, and go to the Bottom as a Creature whose Life is not worth saving. However, upon Second Thoughts, I took it away” (Daniel Defoe, Robinson Crusoe. An Authoritative Text. Backgrounds and Sources. Criticism, ed. Michael Shinagel, [New York: Norton, 1975], 47).


23 John Barnard, Ashton’s Memorial. An History of the strange adventures, and signal deliverances, of Mr Philip Ashton, who, after he had made his escape from the pirates, Liv’d alone on a desolate island for about sixteen months, (Boston, 1725), 51.

24 Ambrose Evans, The Adventures, And Surprizing Deliverances, Of James Dubourdieu, And His Wife: Who were taken by Pyrates, and carried to the Uninhabited Part of the Isle of Paradise. Containing A Description of that Country, its Laws, Religion, and Customs: Of Their being at last releas’d; and how they came to Paris, where they are still living, (London 1979), 65.
island there is “no forbidden Fruit, nor Woman to tempt a Man”\textsuperscript{25}. “Had Man remain’d in his first and natural State of Innocense, Nature would also have continued her original Indulgence over him. We may now think ourselves very happy, if that Blessing attends our Labour, which before the Fall of Man flowed on him, accompanied with Ease and Pleasure”\textsuperscript{26}. Indeed, the original sin recurs every time an attempt is made to go beyond the natural limitations imposed on humanity: “Everything in nature, said he, answers the End of its Creation, but ungrateful Man! who ambitious to be wise, as his Creator, only learns to make himself wretched”\textsuperscript{27}.

In \textit{Hannah Hewit}, the heroine attempts to establish a micro-community consisting of a small group of family and friends not in order to implement some utopian model, but to escape from the evils of the civilised world:

“Let us then not sully our happiness by mixing with a world where virtue itself can find no safety. We are all mortals, and here at least, are sure that no temptation can corrupt us; for the human mind is mutable, and, like wax, is capable of receiving various impressions; and my reflections have convinced me that perfection will continue so long as it is secluded from the world but too often, when it is mixed with the world, like a drop of milk in a sink, it will be lost and confounded, partaking of the colour, stench, and quality, of that loathsome filth in which it is absorbed”\textsuperscript{28}.

Despite all those potentially serious issues touched upon in desert island narratives, in the nineteenth century the robinsonade began to function almost exclusively in the domain of children’s literature\textsuperscript{29}. Although one of the first to suggest that Defoe’s \textit{Robinson Crusoe} was highly suitable for children, being the first book that \textit{Emile} should peruse, Jean Jacques-Rousseau did not consider it as a text for juvenile readers alone: “there cannot be an object more interesting to persons of every age; and there are a thousand ways to render it agreeable to children”\textsuperscript{30}. By the end of the century, especially with

\textsuperscript{25} Longueville, \textit{The Hermit}, 16.

\textsuperscript{26} Ibíd., 27.

\textsuperscript{27} Ibíd., 204.

\textsuperscript{28} Charles Dibdin, \textit{Hannah Hewit; Or, The Female Crusoe. Being The History Of A Woman Of uncommon, mental, and personal accomplishments; Who, After a variety of extraordinary and interesting adventures in a-most every station of life, from splendid prosperity to abject adversity, Was Cast Away In The Grosvenor East-Indiaman: And became for three years the sole inhabitant of An Island in The South Seas. Supposed To Be Written By Herself}, Vol. III, (London, 1796), 258–259.


\textsuperscript{30} Jean-Jacques Rousseau, \textit{Emilius and Sophia or, a new system of education}. Translated from the French of J.J. Rousseau, Citizen of Geneva. By the translator of Eloisa, (London, 1762), 58. Two centuries later, another French philosopher expressed a radically different, though as it turned out, an equally influential position: “One can hardly imagine a more boring novel, and it is sad to see children still reading it today. Robinson’s vision of the world resides exclusively in property; never have we seen an owner more ready to preach. The mythical recreation of the world from the deserted island gives way to the reconstitution of everyday bourgeois life from a reserve of capital”. Gilles Deleuze, \textit{Desert Islands and Other Texts} 1953–1974, ed. David Lapoujade and trans. Michael Taormina, New York: Semiotext(e) 2004, 12.
the appearance of robinsonades addressed specifically to young readers such as Joachim Heinrich Campe’s *The New Robinson Crusoe; An Instructive and Entertaining History, for the Use of Children of Both Sexes* (1789) or François Guillaume Ducray-Duminil’s *Ambrose and Eleanor; Or, The Adventures of Two Children Deserted On An Uninhabited Island* (1796). Maria Edgeworth observes that they are particularly well-suited for children:

“Robinson Crusoe, Gulliver, and the Three Russian Sailors, who were cast away upon the coast of Norway, are general favourites. No child ever read an account of a shipwreck, or even a form, without pleasure. A desert island is a delightful place, to be equalled only by the skating land of the rein-deer, or by the valley of diamonds in the Arabian tales. Savages, especially if they be cannibals, are sure to be admired, and the more hair-breadth escapes the hero of the tale has survived, and the more marvellous his adventures, the more sympathy he excites”31.

Among other factors that brought about this radical change of readership, Teresa Michals points to its inherent “sexlessness that made the island so attractive to writers of children’s literature”, which was also the main reason “why Defoe’s novel eventually became not quite worthy of the attention of a new figure on the literary scene, the self-consciously adult reader”32. One should also mention the fact that throughout the eighteenth century there was a rapid rise in the number of editions of abridged versions of *Robinson Crusoe*, in the most extreme cases reduced to the bare outline of the plot on no more than 16 pages.

Robinsonade began to return as part of adult literature only before World War II. One of the first authors to adapt the genre to new socio-political and cultural environment was Antoni Słonimski, a renowned Polish writer whose anti-Nazi novel *Dwa końce świata [Two ends of the world]* published in 1937 was a forerunner of the post-apocalyptic robinsonade, a new sub-genre that gained some popularity in the latter half of the twentieth century, e.g. Hans Erich Nossack’s *An Offering for the Dead* (1947), Richard Matheson’s *I am Legend* (1954), Marlen Haushofer’s *The Wall* (1963), or Cormac McCarthy’s *The Road* (2006). Słonimski’s novel introduces a protagonist whom the narrator calls the Robinson of Warsaw, when he seems to be the only survivor of a global attack carried out at the orders of Hans Retlich (anagram of Hitler), a mad inventor of the deadly Blue Rays. Ironically, the book became prophetic as it foreshadowed the plight of some of the survivors of the Warsaw Uprising living alone among the ruins of the city destroyed by the Germans. One of such survivors was Władysław Szpilman who wrote an autobiographical account of his experiences which later became the basis of one of the first post-war films to be produced in Poland. Its original title was *Robinson Warszawski* (The Robinson of Warsaw). Roman Polański’s film *The Pianist* (2002) was also based on Szpilman’s book.

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The second half of the twentieth century witnessed the appearance of a number of novels radically revising and modifying the cultural myth of a white, male castaway in terms of feminism, postmodernism and post-colonialism aimed at challenging traditional cultural axioms, preconceptions, and prejudices. Some of the key works representing this tendency are Muriel Spark’s *Robinson* (1958), Michel Tournier’s *Friday, or, The Other Island* (1967), Derek Walcott’s play *Pantomime* (1978), J.G. Ballard’s *Concrete Island* (1973), J. M. Coetzee’s *Foe* (1986), or Margaret Atwood’s *Oryx and Crake* (2003). As a result, the robinsonade received a new lease of life, inspiring and becoming a part of the increasingly popular discourse of survival in literature, cinema, television, real-life games, and the new media opening up the way for new modes of experimentation.

III.

In the last few decades, islands, as studied by nissology\(^\text{35}\), especially its particular branch concerned with their literary and cultural representations, have, in addition, become laboratories in yet another, though less specific, sense by being turned into the testing ground for the recurrent question of how far ideologically-minded critics can go in their **enthusiasm** or good old **hutzpah** in literary/cultural studies\(^\text{34}\). The island motif, especially in connection with the desert island narrative, has been subjected to what might be termed “Hegelian-enthusiastic” and “compensatory-repentant” criticism. Enthusiastic because its representatives tend to formulate brilliant generalisations loosely related to facts, however established or constructed\(^\text{35}\), and make compensatory-repentant

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\(^{35}\) The term “nissology” was first introduced by Grant McCall in “Clearing Confusion in a Disembedded World: The Case for Nissology”, Geographische Zeitschrift 84 (1996), 74–85. Some critics, like Antonis Balasopoulos, propose the term “nesology” on the following grounds: “First, and most apparently, because of nesology’s concern with the simultaneously aesthetic and geopolitical registers of island form, a concern that is missing in McCall’s predominantly empirical approach to islandness; secondly, because in opposition to McCall’s methodologically questionable predication of ‘nissology’ on ‘the study of islands on their own terms’ […] , I view ‘nesology’ as a discourse that inescapably registers a series of dialogues – between, for instance, ‘self-oriented’ and ‘othering’, nationalist and transnational, colonialist and postcolonialist configurations; lastly, because my approach to oceanic globalism is more sceptical than McCall’s own and hence less willing to celebrate capitalism as an unambiguous agent of post-national reconfiguration, or to deflate the political question of small island state empowerment with the ironically Australo-centric vision of islands multiplying in size via claims to Exclusive Economic Zone territory […]”. (Antonis Balasopoulos, “Nesologies: island form and postcolonial geopoetics”, Postcolonial Studies 11 (2008), 24).

\(^{34}\) The tendency to be up-to-date with the rapidly changing fashions in critical discourse sometimes leads to what may appear as self-parody as in the following example in which metaphorisation and punning tend to obliterate the critic’s otherwise interesting observations: “The island is a space of physical and mental travail (pain or injury), where the subject’s islanded Self collides with his own bodily Otherness. The island castaway […] is islanded twice over, as his mental, imagined isolation is compounded by the abject nature of his own body and bodily produce, which necessarily Others the castaway from himself within the small, already abject space of the island”. (Kinane, Theorising Literary Islands, 19). For a feminist-post-colonial perspective on island studies see Rebecca Weaver-Hightower, Empire Islands. Castaways, Cannibals, and Fantasies of Conquest, (Minneapolis: University of Minnesota Press 2007).

\(^{35}\) Ian Kinane makes such a counterfactual statement, when he observes that “Writers such as Sir Thomas More and Sir Francis Bacon, in particular, have, since the sixteenth and seventeenth centuries, long been associated with the project of fictionalising and mythologising island landscapes” (Theorising Literary Islands, 5). In fact, neither More nor Bacon offer any descriptions of the landscapes of their respective utopian islands.
declarations giving vent to their practitioners’ urgent desire to atone for all the arrogance, verbal abuse and injustices committed by fiction writers of the past against those whom they called savages. As one of the critics observed, “the island motif functions in continental cultures as a ‘psychological sink’ into which the ‘larger collective guilt’ of Western imperial cultures ‘can be displaced’”\(^{36}\). The atonement is to be carried out by openly condemning the offenders and proposing the correct, or rather corrected reading of their works, which to some extent corresponds to the revisionist rewritings of classic desert island narratives, and especially Defoe’s Robinson Crusoe, by contemporary novelists and filmmakers.

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\(^{36}\) Pete Hay, “That Islanders Speak, and Others Hear...”, Interdisciplinary Studies in Literature and the Environment 10 (2003), 204.
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