

~~How will this policy play out with strategic, economic and even military engagements in the region and competing policies? Perhaps the author could have offered some insights.~~

~~The last chapter of this section (13 “Challenges and opportunities in managing remote islands: the Australian practice”) by M.A. Palma Robles presents Australia’s Ocean Policy, another major player in the area. Again, the presentation is thorough and provides many insights to the reader. As with the rest of the section though, this wealth of information does not really inform self-determinable development. The chapter describes (again) the status of islands under international law and sustainable development of small islands (pp. 234-237) and then addresses (pp. 243-246) the environmental and development-related challenges to their management. “Management plans”, tailored to each of these, are supposed to provide a guide for “all policies, decision-making and operations in an island” (p. 247). But: who should determine these plans, and how are these to take into account what has been described in previous sections of the book? How are they to become “self-determinable”?~~

~~The final part of the volume deals with “indigenous languages”, with chapters on the Chamorro language of Guam (14), Ainu languages of northern Japan (15) and Welsh language policy (16). All are interesting reads, but none managed to really contribute to the overarching theme.~~

~~“Self-determinable” development is critical to island studies and still relatively unexplored in the literature and this is highlighted by many of the contributions of this text. A steady editorial hand would have tied the chapters closer and better together; this would have benefited the volume greatly. And the book feels rather uneven and not well balanced. Nonetheless, the text informed me of many issues, while some chapters are also quite enjoyable reads. In this respect, it is a successful and welcome contribution. Students and scholars of South East Asia, Australia, Japan and Oceanic islands will much benefit from it. In this sense, and in spite of its hefty price, the volume is an interesting and worthy addition to any University and personal library.~~

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Jean-Louis Fournel (2012). *La cité du soleil et les territoires des hommes: Le savoir du monde chez Campanella*. Paris: Albin Michel. 368pp. ISBN: 978-222620903-0. €24.00

Tommaso Campanella’s *The City of the Sun* is one of the most well-known early modern utopias. Written originally in 1602 and published for the first time in 1623, the work is a ‘poetical dialogue’ between a Genoese seafarer who had accompanied Columbus on his voyages, and his host, a Grand Master of the Knights Hospitaller. The guest gives a vivid and detailed account of the ‘ideal republic’ situated on the island of Taprobana, the historical modern-day Sri Lanka or Sumatra. He describes the city’s architecture, fortifications and government, and its inhabitants’ beliefs, values, customs, education and communication with other peoples. The Solarians welcome visitors, engage in commercial activities with foreigners, and are capable of communicating in all the known languages, the grammatical rules of which are inscribed on the city’s walls. A careful reading of Campanella’s utopia will show that the island is not used as a literary trope denoting an ontological isolation or an escape from reality. On the contrary, rather than being a paradise-like getaway (a

commonplace portrayal of islands), this fictional island is a place of open knowledge, communication and exchange.

The realism of Campanella's utopianism is one of the leitmotifs of Jean-Louis Fournel's book, which was awarded the 2013 Prix Monseigneur Marcel silver medal by the Académie française. The first chapter sets the tone by arguing that Campanella's utopia is not so much about 'unknown lands' (for there are none, the author argues) but depicts a possible alternative to the social reality with which the philosopher was all too familiar. *The City of the Sun* was, after all, published as an appendix to Campanella's markedly realist treatise on politics, and its 'poetical' character evokes the classical understanding of *poiesis* as transformation. *The City of the Sun* also represents a synthesis of Campanella's encyclopaedic reform of knowledge, which saw freedom and unity as its ultimate end.

Fournel's expansive volume does full justice to its title, for it deals as much with Campanella and his works as it does with the ideas of 'territories' and 'knowledge' of the world. Few books manage to cover such a broad scope while ostensibly focusing on a single philosopher and his major work. The breadth of Campanella's own philosophical enterprise lends itself to such a task, but it certainly takes a scholar of early modern political thought of Fournel's calibre to produce such an engaging work, which at once unpacks the intricacy of Campanella's system and the complexity of the dawn of modernity. This volume represents a successful attempt at overlapping and intersecting the philosopher's ideas and his vision of the new world with the historical developments that led to its emergence. Fournel's narrative brings together the key geopolitical and religious mileposts of the 16th and early 17th centuries, exposing the shifts in territoriality and worldviews following Columbus, Machiavelli and Luther (figures who are very present in Campanella's works). One of the main theses of this book – though certainly not the only meritorious one – is that Campanella was one of the earliest authors to interpret and manifest the spirit of modernity. His utopia captures this reality and is thus a *géosophie*, a new way of understanding the real world through the renewal of knowledge and a special attention to territorial politics. Fournel's exposition of Campanella's political thought appears as a succinct and accurate interpretation of the philosopher's seemingly extravagant claim, in his intellectual autobiography, that he had "founded political science" ("... *et politicam scientiam condidi*").

The author places a particular emphasis on reading Campanella's works, and his political writings in particular, against the backdrop of the territories known to him: from Naples (chapter 2) to the New World (chapter 3) and from the Low Countries (chapter 4) to Italy, Spain and France (chapters 5 and 6). The seventh chapter, on 'the impossibility of a thalassocracy' looks at the politics of the sea as extending beyond the Mediterranean of the great maritime republics and into the oceans on its west and east. Fournel's discussion of Campanella's views on the rule of the sea (*la signoria del mare*) is especially noteworthy for its originality. The concluding chapter is a captivating account of the emergence of the new Europe resulting from divisions and wars. Though ostensibly Eurocentric, Campanella's reflections capture the spirit of the *mundus novus* and, in Fournel's view, his vision of and for Europe is that of *hétérotopie*, not a 'no-place' but a place of coexistence in diversity. It is in the light of the paradox of a new world that is really emerging yet unfulfilled that the prophetic nature of Campanella's thought is brought compellingly into perspective.

Plato's *Atlantis*, Thomas More's *Utopia* and other works in the utopian genre have too often been interpreted rather superficially as depictions of idealized societies that are purposely removed from the real world, albeit constituting a critique of it. The dichotomy

between fiction and reality, or between ideals and practice, undermines the proper poetic nature of utopias as transformative and communicative visions. Campanella's utopia is perhaps even more explicit than its predecessors in being less concerned with homogeneity (notwithstanding the apparently rigid aspects of its governance) and more emphatic on the need of knowing the reality outside the island and of communicating with others. In this respect, *The City of the Sun* stands as a critical reminder that islands – whether literary or physical – are connected rather than isolated, as microcosms of unity in difference. Though separated by the sea, their borders are made porous through the inhabitants' knowledge, openness and exchange.

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~~Brigitte Le Juez and Olga Springer (Eds.) (2015). *Shipwreck and island motifs in literature and the arts*. Leiden, The Netherlands: Brill Rodopi, 351pp. ISBN: 978-90-04-29874-3 (hbk); ISBN: 978-90-04-29875-0 (ebook). €91/US\$118.~~

~~The genesis of this book was in a summer school on “Interdisciplinary and Comparative Perspectives on Motifs in Literature and the Arts: The Shipwreck and the Island,” held at Dublin City University, Ireland, in July 2011. From that beginning, the editors have brought together a collection of nineteen essays which explore the “atemporal and universal” motifs of shipwrecks and islands from a variety of disciplinary perspectives, from literature to art history and from philosophy to music, and ranging across Anglophone, Francophone, Gaelic, Germanic, and Hispanic sources. The book is divided into five thematic sections, all of which will be of interest to island studies scholars.~~

~~The four essays grouped together in the opening section, “Shipwrecks, Islands and Subjectivity,” explore the nexus between the motifs of shipwreck and island in sources ranging over three and a half centuries, from Shakespeare's *The Tempest* to the Beach Boys' classic 1966 album, *Pet Sounds*. Shakespeare's iconic island play, with its opening shipwreck scene, engages directly with the two motifs that give the book its focus. It is fitting, then, that this section opens with Volkmar Billig's essay, which examines ideas of the “insular subject” that he argues were first developed in early seventeenth-century island narratives including *The Tempest*. Yulia Pushkarevskaya Naughton, Gerald Naughton, and Samiah Haque bring us forward to the nineteenth and twentieth centuries in their examination of ‘The Island as Chora’ in a range of texts from Alexander Dumas' *The Count of Monte Christo* to Michel Tournier's extraordinary Robinsonade, *Friday*, while Phillip Stevenson argues that his namesake's little known, collaborative novel, *The Wrecker*, far from being “a failed experiment lacking in artistic unity,” is a successful deconstruction of both *Treasure Island* and the romance genre more broadly. And ending the section with something completely different, Michael Hinds takes his readers on a guided tour of “the myth of the Robinsonade in pop culture,” which leads to analyses of eight Desert Island Discs, which ‘offer us a narrowing gaze into the repressive perversity of pop isolation.’~~

~~In the second section of the book, the editors have gathered three essays which explicitly explore the island as an aesthetic concept. In her interdiscursive reading of works from the~~