

God, Mr. Miyazaki argues, plays a supportive role in his dehumanizing situations.

Though Crusoe and his "accomplices" are forerunners of modern English society, Mr. Miyazaki does not think they should be imitated.

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NEILL, ANNA. "Crusoe's Farther Adventures: Discovery, Trade, and the Law of Nations," *ECent*, 38 (Fall 1997), 213–230.

Ms. Neill ruminates—in the style of Ernest Gellner—on the origins of nations but not on nationalism's pressing of "national" history into the service of power's rhetoric (think of Serbia). Nationalism, in Ms. Neill's adopted sense, "could scarcely have less to do with ethnic rivalry," but rather distinguishes the primitive from the modern. She relies heavily on seventeenth-century concepts of international law and the law of nations, both of which Defoe explores as Crusoe makes his various marks in the world. The *Farther Adventures* demonstrates that "absolute colonial rule is in conflict with national duty as well as with the 'international law' which regulates colonial trade."

Natural law theory "identifies nationhood at two levels": that of "exercising sovereignty over a particular territory . . . and in communication and commercial interaction between peoples." This leads Ms. Neill to *The True Born Englishman*, in which "National identity and glory are both discovered in the process of self-invention which is associated with England's modernity." Of course: this poem embodies the Lockean, Whiggish concept of nationhood. Crusoe's authority in the first part of *Robinson Crusoe* is absolute, but in the *Farther Adventures* "this au-

thority is determined in part by his weak sense of national identity," confirmed when the Dutch consider him an outlaw, and he begins to realize that "savages" are people isolated from commercial relationships. In the end, Crusoe has been educated in "an enlightenment historicization of culture," under whose terms people engaged in commercial communication belong to "the community of nations."

O'BRIEN, JOHN F. "The Character of Credit: Defoe's 'Lady Credit,' *The Fortunate Mistress*, and the Resources of Inconsistency in Early Eighteenth-Century Britain," *ELH*, 63 (Fall 1996), 603–631, and WWW.

*An Essay upon Publick Credit* is "a kind of riot of figurative language that might have sent Locke reeling." There and elsewhere Defoe shows that credit is political, elaborating "what Locke had attempted to disguise," seeing credit as the product of collective activity among people "engaged in exchange relationships." Women, who usually possessed no credit, nonetheless represented it. But although the *Essay* (and, later, the *Review*) appropriates Fortuna as Lady Credit, Defoe exploits "feminine gender stereotypes in order to engage masculine desire." His "formulations" served Harley and implied that "public credit inhabits a place beyond politics." The "gendering of public credit as female" thus represents the state of the public funds and encodes references to real women. Defoe's ultimate purpose is to show "that what is really at stake in the stability of the government is the stability of property rights."

Mr. O'Brien discusses *The Fortunate Mistress* and its "peculiar combination of scandal and tragedy, voyeurism and