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Abstract
Spiro Peterson was born on Christmas Day in 1922 in New Haven, Connecticut. His undergraduate education at Trinity College, Hartford, Connecticut, was interrupted by service with a tank battalion in Europe during the Second World War. He graduated from Trinity College in 1947 and entered graduate school at Harvard University. In 1951, he married Yerevan Sarkisian. He received his Ph.D. from Harvard in 1953 and joined the faculty of Miami University, Oxford, Ohio. He was Dean of the Graduate School and Research from 1972 to 1982, and remained a member of the faculty until his retirement in 1987.

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Spiro Peterson (1922–1992) and Defoe Studies

Paula R. Backscheider with Hope D. Cotton

Spiro Peterson was born on Christmas Day in 1922 in New Haven, Connecticut. His undergraduate education at Trinity College, Hartford, Connecticut, was interrupted by service with a tank battalion in Europe during the Second World War. He graduated from Trinity College in 1947 and entered graduate school at Harvard University. In 1951, he married Yerevan Sarkisian. He received his Ph.D. from Harvard in 1953 and joined the faculty of Miami University, Oxford, Ohio. He was Dean of the Graduate School and Research from 1972 to 1982, and remained a member of the faculty until his retirement in 1987.

Miami University dedicated the Spiro Peterson Center for Defoe Studies on 26 March 1995; a fitting tribute to one of the greatest experts on Defoe and, at the time of his death in 1992, the leading authority on his poetry, the Center holds over five hundred volumes, one hundred rolls of microfilm, the world's most complete collection of editions of Defoe's poetry, documents pertaining to his life, and a bibliographic file of virtually all the criticism and scholarship written and published about Defoe from 1731 to the present.

Spiro Peterson's work on Defoe is valuable for many reasons, but it is especially unusual because of its global sweep and constant attention to the world's readings of Defoe. One of his greatest gifts to us was his meticulous, tireless bibliographic work, beginning with his still useful dissertation, "Daniel

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Defoe's *Roxana* and Its Eighteenth-Century Sequels: A Critical and Bibliographical Study" through *Daniel Defoe: A Reference Guide, 1731–1924* (Boston: G.K. Hall, 1987) and its supplement, published in the *Bulletin of Bibliography* 49 (1992), 215–33. Through his work students and scholars are led to the rich repository of books and articles quickly and accurately, and are freed to advance knowledge rather than to duplicate it. His bibliographies—indeed, all of his works—are known for their comprehensiveness, acuity, generosity, and uniformly high quality. Moreover, Spiro Peterson has done more than any other scholar to set Defoe in international contexts. A 1732 entry in his bibliography identifies the first use of the term "Robinsonad" in a 1731 German Book, *Die Insel Felsenburg*, and a 1734 entry shows that *Robinson Crusoe* was already receiving literary critical attention in Italy. The *Reference Guide* carefully traces Defoe's reception throughout the world and documents his special popularity in Germany in the early twentieth century.

It reminds us that Defoe and his works are "for our time." The critical methods of cultural studies, popular culture, social history, new historicism, and feminism have illuminated the richness of Defoe's texts and repeatedly emphasized how much he speaks to us and our problems. Among the topics that Defoe addresses in terms that we would recognize are the difficulties in forging long, happy marriages; coping with rebellious children; the causes of crime waves and the actions a society can take to end them; the creative, flirting-with-the-law methods of stock brokers and investors; the relationship between inflation and full employment and the human suffering and benefits when various imbalances occur; and the alternatives to war. Peterson's bibliographies remind us how significant Defoe was in the struggle for freedom of the press and in defining individual and civil liberties. In the rich portrait of Defoe in Peterson's entry in the *Dictionary of Literary Biography*, he gives a number of examples, including this Asian one: "In the early twentieth century, selections of *The True-Born Englishman* were incorporated into *John Bull's Failings* (1904) as Hindu propaganda against the British oppressors" (p. 33).

For no other English writer do we have equivalent tools for assessing worldwide reception. In James L. Clifford and Donald J. Greene's incomparable bibliography on Samuel Johnson, *Samuel Johnson: A Survey and Bibliography of Critical Studies* (Minneapolis: University of Minnesota Press, 1970), there are thirteen entries from Japan and one or two from China and Australia. Even Donald Greene and John Vance's updated bibliography of Johnson, *A Bibliography of Johnsonian Studies, 1970–1985*, English Literary Studies Monograph Series, no. 39 (Victoria, B.C.: University of Victoria, 1987), records only about twelve additional Japanese entries and none from either China or Korea. John A. Stoler and Richard Fulton, in *Henry Fielding: An Annotated Bibliography of Twentieth-Century Criticism, 1900–1977* (New York: Garland, 1980), include a few entries from Japan, but none from China or Korea. Five entries from Japan are included among the almost two thousand entries in Wolfgang Kowalk's *Alexander Pope*

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An Annotated Bibliography of Twentieth-Century Criticism, 1900–1979 (Frankfurt: Peter Lang, 1981); again, there is no attempt to include China, Taiwan, or Korea. Richard Gordon Hannaford lists one or two Japanese studies in *Samuel Richardson: An Annotated Bibliography of Critical Studies* (New York: Garland, 1980).

At the time of his death, Peterson had ready for polishing and editing one of his most challenging projects: the bibliography printed here. It deepens our understanding of the most neglected responses to Defoe. Our previous knowledge of Far Eastern work on Defoe is impressionistic and minimal, and the implications of engaging such work seriously are stimulating. This bibliography has the power to startle by its insights into very different cultures and into what readers and critics find in close, professional study and in leisure reading.

The bibliography is divided into sections on China and Taiwan, Japan, and Korea. At the time Yerevan Peterson persuaded me to take it over, the entries were largely complete and ready for editing, and the introduction to the Japanese section was finished. The Korean and Chinese-Taiwanese introductions, however, consisted of only a few notes.[1] Hope Cotton, my research assistant, worked with me to put the bibliography and introductions into their present form. The brief introduction and entries in each part note the uneven flow of Defoe materials, primary and secondary, into the country and the difficulty Far Eastern scholars have had in obtaining copies of twentieth-century criticism, even criticism written and published in the Far East. Our work suggests that, except in Japan, this situation has not changed. Several Chinese and Taiwanese scholars wrote that they would be able to get access to only a few of the items still unannotated, and that the search might take them as long as a year; Huang Xian-fang, however, did a heroic job in finding and annotating an additional thirty items. We have been unable to find any evidence that a bibliography of Defoe studies has been published in any of the four countries; therefore, this bibliography may have considerable interest and usefulness in the Far East and lead to more detailed bibliographies by scholars in them.

1 Mrs Peterson wishes to acknowledge the help of Sungkyu Cho, Yonsei University, Seoul, Korea; Chiang-Tsu Chow, Miami University; Sung-Kyoon Kim, Yonsei University, Seoul, Korea; Minoru Oda, Kansai University, Osaka, Japan; Koichi Fujiwara, Kinki University, Osaka, Japan; Shigeko Sekine, Miami University; and the Interlibrary Loan Division of the Edgar W. King Library, Miami University. For some time, I hoped to fill out the bibliographical entries, but my efforts to secure the help of scholars in Korea, Taiwan, and Hong Kong were largely unsuccessful. Huang Xian-fang, however, joined the project and contributed much valuable material for the introduction and bibliography for the Chinese section. I would like to thank my colleagues Wayne Flynt and Dwight St John for their help and Mrs Peterson for patiently answering my many questions. Finally, approximately six entries before 1924 appeared in an earlier article by Spiro Peterson, "Daniel Defoe: Supplement to Annotated Bibliography, 1731–1924," *Bulletin of Bibliography* 49:3 (1992), 215–33. Additional thanks go to the Greenwood Publishing Group for permission to reprint these entries.

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The bibliographic entries reflect the differing ways in which the West is perceived. For example, the entry on Fan Cun-Zhong, "On Defoe's *Robinson Crusoe*," notes: "In the person of Robinson Crusoe we not only see the face of capitalism, but we also come to understand a specific period—the growth of British capitalism." Many of the entries find what they seem to seek: the Western imperialist and capitalist. The Chinese critic Yang Yao Min notes that Crusoe's "desire for possession" makes him a hero "symbolic of his age." In a fascinating anthology compiled in 1960, Yang Yao Min brings together pieces that he believes illustrate the attitudes of the rising, propertied class with which he identifies Defoe. By selecting *An Essay upon Projects* and *Giving Alms No Charity* along with some of the poems and essays published around the time of Defoe's arrest and sentencing to the pillory, he constructs what he called "a pre–Adam Smith economist" much engaged with the ambitions and issues of his society. Hiroshi Matsumoto describes Moll Flanders as having a "cheap mercantile spirit."

Others seem to be searching for an understanding of Anglo-American culture and the personal and national qualities that led to Western power. This theme is especially apparent in the Meiji Period in Japan (1867–1912)[2] and, for quite different reasons, in the Japanese entries from the end of the Second World War through the 1950s. Today's emphasis is on work such as that of the fine scholar Koichi Fujiwara, who argues that merchants were the key to British development, a point Defoe himself often made.

Just as in the West, Defoe—especially in *Robinson Crusoe*—attracts non-specialist readers, and some of them are also interested in how the West achieved its wealth and influence; articles appear, for instance, in Japan's *Journal of Productivity Engineering*.

Some of the entries compare the modern world unfavourably with a rather nostalgic evocation of a garden-like past. Eirou Kishi says that *Moll Flanders* "allows us to see modern economic society as based upon the logic of exploitation." The Taiwanese Run Seh Ong believes that Crusoe wants "to escape from an industrial England by returning to nature." Some writers compare Crusoe to the "exploitative," "declining capitalism" of the twentieth century (Fan Cun-Zhong, 1906). Several of the critics discuss the effect of the Industrial Revolution and locate Defoe's novels at the beginning of this Revolution. Crusoe is called a "manufacturer" almost as often as he is a "merchant." Although we usually consider the Industrial Revolution a later phenomenon and identify it with factories and mechanized work places, Asian critics are rightly aware of the changes in relationships between individuals, between individuals and society's modes of production, and between nations that were apparent in Defoe's time. Critics such as Koichi Fujiwara see Crusoe as sympathetic to Xury and Friday

2 Meiji means "Enlightened Government," a period when Japanese leaders studied the West in order to develop and compete.

while still viewing them as "essential as a labor force." The Industrial Revolution, especially in Eastern eyes, required a "labor force," with all the alienation that it implies.

There are some marked cultural differences. Persistently recurring is a belief that a nation's literature can reveal the "human type": a summation of the characteristic thinking and behaviour of a nation at a given time. In 1977, a broadcast on NHK TV by the scholar Hisao Ohtsuka used Robinson Crusoe and other characters in the novel to explain the British and U.S. "human type." Other cultural differences are even more striking. Fujiwara in his 1985 article notes that Defoe denies the positive aspects of Chinese family life. Whether or not Defoe respects older people, especially family elders, is an important issue to many of the critics. In the Chinese entries, characteristics honoured in the Confucian tradition are often recognized in Crusoe and praised. Over and over his "love of labour," his perseverance in the face of hardship, and his "moderate" temperament are lauded, and sometimes specifically identified with admirable Chinese ideals. In the earliest cited Chinese edition of *Robinson Crusoe*, the translator comments on the parallels. The earlier Chinese studies often use Crusoe as an example of the life of the Golden Mean in contrast to "mediocrity" or being "middling," defined in one essay as a man spending "countless hours in comfort and safety with his wife." Crusoe exemplifies the ideal to these critics because of his ability to control himself, his actions, and his emotions. They, like the Japanese, find Crusoe's and Defoe's "firm convictions" admirable and occasionally use *Robinson Crusoe* to chide their countrymen for being "middling." In light of the importance of Chinese editions and critical prefaces in introducing Defoe to Japan, it is especially regrettable that the Chinese part of the bibliography may still be the least complete and does not go beyond 1992.

Defoe's writing about the Far East has been neglected by eighteenth-century critics in the West. In *The Consolidator*, in the *Farther Adventures*, and in other works, Defoe wrote about those countries at a time when few other English writers were doing so. Many of the Far Eastern studies of *Robinson Crusoe* treat the *Farther Adventures* as part of the novel, just as it was treated in Defoe's time and for decades afterwards. The Koreans especially take this union for granted, and the annotator reacts in outrage to the idea that the *Farther Adventures* is "not well known" or is "hard to obtain." The entries in the bibliography allow in-depth consideration of Far Eastern responses. Some, of course, differ little from those written by Westerners since they discuss some of Defoe's well-known sources, such as Louis Le Comte's "Memoirs and Observations Made in a Late Journey through the Empire of China" (English translation, 1697). Others compare the civilization of early eighteenth-century China with Defoe's accounts. Some, however, find persistent Sinophobia in Defoe's work, as Takau Shimada did in 1980. As early as 1935, Ch'en Shou-yi entitled an article "Daniel Defoe, China's Severe Critic," and blamed Defoe, not his sources, for what he described as a life-long negative view of China. In an article that complements some of

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the West's ethnographic work, Koichi Fujiwara concludes that, although China was immense and strong, Defoe presented it as vulnerable to both military and economic imperialism. Recent Chinese studies locate Defoe and his novels rather precisely within classical Marxism's history of the development of capitalism. They offer perceptive analyses of Defoe's thinking about society and social forces and see *Robinson Crusoe* as a sophisticated part of his engagement with this issue.

This bibliography testifies to the high quality of Far Eastern study of Defoe. Entries show that scholars know such obscure poems as William Cowper's "Verses, Supposed to be written by Alexander Selkirk" (1782) and integrate the work of John Locke, William Wotton, William Temple, Bernard Mandeville, William Congreve, and Aphra Behn smoothly in their discussions. Many critics know large parts of the Defoe canon well, and some have written a number of articles on his non-fiction, as have Minoru Oda on *The Family Instructor* and Defoe's other conduct-books and Zhang Pei-Jun on his poems and *The Review*. With an interest in economics, the familiarity of many scholars with books such as *The Complete English Tradesman* is not surprising. Responses to the work of Georg Lukács, Walter Benjamin, Ian Watt, Maximillian E. Novak, Michael Shinagel, John Richetti, and other important theorists and critics appear as promptly in Japan and Korea as they do in the West. Some critics, such as Minoru Oda, have spent much of their professional lives on Defoe. Their work, including Oda's essay on *Roxana*, should be known by all Defoe scholars. Korean scholars, who appear to have received Defoe through Japan, usually show much more interest in *Roxana* and *Moll Flanders* than Japanese or Chinese critics do. Because so much of their scholarship is post-1960, they consider Western critical movements, such as feminism, and are writing as much about published criticism as about the primary texts.

Spiro Peterson wrote of his bibliographic work, "We discover how persistent was the appeal of certain writings, at certain times, in certain countries. We discover, particularly with *Robinson Crusoe*, that we are engaged not just in understanding a single author and his work, but in comprehending ... a cultural phenomenon, European and worldwide, psychological and historical, mythic and generic."[3] That is clearly what Far Eastern scholars and readers have found.

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3 "Daniel Defoe: The Making of a Tradition," introduction to *Daniel Defoe: A Reference Guide, 1731-1924*, p. xviii.