

# The Recorder

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### **President's Column**

The news I could give you of what I have been doing recently with regard to Bunyan studies in any detail would bore you stupid. It involves the endless to and fro of e-mails between myself and other folk in Princeton University slowly but surely adjusting many small details of events, procedure and expenditure separately and together. When all is done (although it is never quite finished), the result is a CONFERENCE. Evidently the IJBS president does nothing else in the last year of her or his presidency but prepare the triennial conference. If only I could report that this is all I have had to do this year, but I have been on leave and writing a book, finishing several overdue articles and two other projects, so it has all been rather pressured.

Nonetheless it is the case that we are indeed having the 13<sup>th</sup> International John Bunyan Society Triennial Conference in Princeton University this coming 12-16 August. Most of you reading this letter will already know about the conference, but if you are learning for the first time it is not too late to register, although the conference schedule is now full up and we have a complete list of speakers. You will find a provisional schedule elsewhere in this edition of the newsletter.

Let me say a few further words of introduction. Most of you will all be bringing yourselves to Princeton and paying for accommodation and meals. We have also been able to raise some money so that we can pay for lecture and seminar room servicing costs, refreshments, the conference banquet and the expenses of our four plenary lecturers. I am therefore extremely grateful on behalf of IJBS to the following parts of Princeton University: the Dean of the Faculty and the Newton Fund, the Center for the Study of

Religion, the Council of the Humanities, the History Department and the Shelby Cullom Davis Center, and finally the English Department.

You'll be enjoying comfortable accommodation on Princeton campus (or the extreme comfort of the Nassau Inn in Palmer Square, about two minutes' walk from campus), and the refectory in Whitman College, the newest of Princeton's undergraduate residential colleges, where the food, by my own testimony, is very good indeed. I have reserved the renovated lecture room in East Pyne Hall, the most up to date mid-sized lecture room on campus, and we'll be able to use the adjacent space for refreshments and talk between sessions. The banquet will take place in the magnificent East Pyne Rotunda (also known as Chancellor Green), once the University Library's reading room. It is a special privilege to be allowed to use this space. Princeton is a gorgeous small town with a compact but bustling town center, with several cafes and restaurants of different kinds. There are important book and music stores, and through the town and campus gracious trees and gardens surround architecture of great beauty. It will likely be hot, but there will be many air-conditioned buildings, including the ones in which we'll meet.

We are going to hear papers over a great range of topics to do with Bunyan, compassing perhaps more focused on Bunyan and the tradition of interpretation of his writings, the broader world of later seventeenth-century Puritanism, and Bunyan's relevance today. We will do so in a setting that is steeped in the history of reformed religion and where Bunyan must have been preferred reading in bygone years. Princeton University was originally a Scottish Presbyterian foundation, and many parts of that identity remain intact in the modern university's make up. The awesome statue outside East Pyne Hall of John Witherspoon (1723-94), the sixth president of the university, who came to this post directly from his ministry in Paisley, near Glasgow, is testimony to that. Princeton Theological Seminary, a separate institution from the university, was established in 1812, the first seminary founded by the General Assembly of the Presbyterian Church. It was thus seminal in the history of American theological education, and marks the point at which specialist training in divinity was seen as necessary, beyond the confines of a liberal arts degree.

Down the road, passing northeast to southwest, just on the southern edge of Princeton Township is Province Line Road, which follows a dividing line established in

1743 between East and West New Jersey; an earlier much disputed division originally existed from 1674, ten years after the English took over management of the area, until 1702. The southern part of the state (part of old West Jersey), jutting out into the Atlantic, opposite Philadelphia, with Cape May at its southern tip and Atlantic City further up the coast, was originally settled by Quakers from the later 1670s onwards, in much the same manner as eastern Pennsylvania. The concentration of settlement was in Salem County and Burlington became the capital of West Jersey. On that southern edge of Princeton is Stony Brook, once a discrete village community, home to Princeton's very old and very beautiful Quaker meeting house, dating back to the early eighteenth century. Princeton itself was founded in 1680 and the University, known for its first 15 years as the College of New Jersey, opened its doors in 1746, and relocated to Princeton in 1756.

I could go on. What I am building up to say is that it is my intention, as we listen to the lectures and panel papers and other conference conversations in August, to evoke that long history of Protestant pioneering, in its different forms, that is a central part of the history of New Jersey, and to make us all aware of its continuing presence among us. To that end, I hope we'll be able to tour the town and campuses, and visit the graveyard, where both Witherspoon, and the great theologian and philosopher Jonathan Edwards (1703-58), fourth president of the university, are both buried. Witherspoon's fine house was on the market recently, although not in the price range usually associated with academics. On the Wednesday afternoon we are also hoping to arrange a trip to Philadelphia, if there is sufficient interest, so if Princeton's history isn't enough for you, you can get the full business of nonconformist and independence history in the Quaker capital.

Please take a good look at the conference program. I hope you'll agree that it is well balanced, with papers covering an extensive range of interests that connect with Bunyan's writings from theology, history, church history, Bunyan's biography and literary studies, to Bunyan's influence in several parts of the globe between the seventeenth century and today. All the central themes are there: toleration, the meaning of conscience, the struggle against injustice, the business of reading and interpretation, conversion, ministry, memory, theology, Bunyan and religious movements today, Bunyan and other kinds of protest movement today; the rhetorical, logical and aesthetic structure of Bunyan's works; Bunyan and both political and religious authority; Bunyan's God, Bunyan and Jesus Christ. It is

going to be a feast, and I think I mean that both literally and allegorically. My intention in this program was to put together as many different kinds of Bunyan scholars as we could muster, and it has been the case that literary scholars working on Bunyan in the United States (as opposed to Canada and the UK) have been less present than we might have expected in the past two IJBS conferences. That latter lack is addressed at this meeting.

I urge you all to come to Princeton in August, if you can make it, and even if you are not giving a paper. See you there!

-Nigel Smith

## **International John Bunyan Society Seventh Triennial Conference**

**‘John Bunyan: Conscience, History, and Justice’**

**August 12-16, 2013**

**Princeton University**

**Princeton, New Jersey USA**

### **Registration deadline: July 31**

If you register before July 15, the conference registration fee is \$120.

If you register after July 15, the conference registration fee is \$170.

The conference registration fee covers the cost of the banquet for the conference participant.

If you plan to bring a guest, the fee is \$50/guest.

**\*\*If you are a graduate student, please contact Lucy Weise ([lweise@princeton.edu](mailto:lweise@princeton.edu)) about a discounted conference registration fee.**

**Optional Meal Plan available: \$160**

**Please see the IJBS website for the conference link which has additional information, including lodging options.**

Conference planner: Lucy Weise ([lweise@princeton.edu](mailto:lweise@princeton.edu))

## 2013 IJBS Conference: Provisional Schedule

Princeton University

### Monday, 12 August

3.30 p.m.-4.30 p.m. Tea and Coffee: Welcome, Registration, Collect Information

4.30 p.m. Opening Remarks. Nigel Smith.

4.45 p.m. Plenary Lecture: "'Jump in my Judgment": The Reader's Progress in Bunyan.'  
Laura Knoppers (Penn. State University)

6.15 p.m. Dinner

### Tuesday, 13 August

8.00 a.m. Breakfast.

9.00 a.m. Panel Session: *Bunyan, Dissent and Toleration*.

'Joseph Alleine, Authorized Speech, and the Act of Uniformity.'

Brett A. Hudson (Middle Tennessee State University).

"'And is not this . . . a shame?": Bunyan on Conscience and Its Detractors.'

Will Revere (Duke University).

'The Trials of Toleration and the Restoration Quaker Dorcas Dole.'

Teresa Feroli (NYU-Poly).

10.30 a.m. Refreshments.

10.45 a.m. Parallel Panel Session: *Bunyan and Imprisonment*.

"'Bunyan in Prison": A Cure through Creativity'

Vera J. Camden (Kent State University).

'Bunyan Recycled: Revisiting *Prison Meditations* and *The Pilgrim's Progress* as Text Relics and Artistic Memory (Subconscious Waste)'

Susan Rauch (Texas Technical University).

10.45 a.m. Parallel Panel Session: *Conversion, Education and Narrative*.

'Bunyan and Threshold Concepts.'

Shannon Murray (University of Prince Edward Island).

'*The Second Part of the Pilgrim's Progress* (1682):

A Meditational Pilgrimage by T. S., Imitative Sequel Writer.'

Christopher E. Garrett (University of Southern Indiana).

12 noon. Lunch.

2.00 Plenary Lecture: 'Bunyan's Radical Christology Revisited'

Paul Lim (Vanderbilt University).

3.30 Refreshments.

3.45 p.m. Panel Session: *Bunyan and Today's Causes*

'Bunyan, Casuistry and the US War on Terror: The Connection between Personal Reform and an end to "The Inherent Insanity of War."'

Arlette Zinck (The King's University College, Edmonton, CA).

'Bunyan and the [Present] World: Labor and the Space of the Visible Church'

Donovan Tann (Temple University)

'The Pilgrim's Art of Failure and Belonging—Dialogues between Bunyan and Queer Studies.'

Margaret Sönser Breen (University of Connecticut, Storrs).

6.00 p.m. Dinner.

## 2013 IJBS Conference: Provisional Schedule (continued)

Princeton University

### Wednesday, 14 August

8.00 a.m. Breakfast.

9.00 a.m. Panel Session: *Bunyan and the Ministry*.

‘The Use of *The Pilgrim’s Progress* as a Tool in Teaching Spiritual Formation.’

Larry McDonald (North Greenville University).

“Do Thou the Substance of My Matter See” – Four Vignettes from  
*The Pilgrim’s Progress*.’

Barry E. Horner (Bunyan Ministries).

‘When Was Bunyan Elected Pastor? Fixing Dates in the Bedford Church Book’

Michael Davies (University of Liverpool).

10.15 Refreshments.

10.30 Panel Session: *Bunyan in Scandinavia and Russia*.

“*The Way of a Pilgrim*: A Russian Response to Bunyan?”

Lori Branch (University of Iowa).

‘The Shared Motif: Journey and Escape in Works of J. Bunyan and L. Tolstoy.’

Petr Kozdrin (Omsk State Pedagogical University, Russia).

“Translated and improved” - Translations of English devotional literature into  
Danish in the age of Lutheran Orthodoxy.’

Susanne Gregersen.

‘Bunyan in the German Pietist diaspora: Radical religious print culture and

*The Pilgrim’s Progress* in pre-revolutionary Pennsylvania.’

Sylvia Brown (University of Alberta, Edmonton, Canada).

12.00 noon. Lunch.

1.00 Departure for Philadelphia.

Organized trip to Philadelphia. Take yourself to New York. Enjoy Princeton.

### Thursday, 15 August

8.00 a.m. Breakfast.

9.00 a.m. Panel Session: *Bunyan and the Trivium: Grammar, Logic, and Rhetoric*.

‘John Bunyan and the Grammar of Redemption.’

Bethany Joy Bear (University of Mobile).

“‘Hell bred Logick’?: Syllogisms Satanic and Salvific in the Works of Bunyan.’

Jameela Lares (University of Southern Mississippi).

“‘My business is to perswade sinners’: Bunyan as Rhetorician.’

David Parry (University of Cambridge).

10.30 a.m. Refreshments

10.45 a.m. Panel Session: *The Holy War*.

“Prayer, Petition and Representation in *The Holy War*.”

David Gay (University of Alberta, Edmonton, Canada).

‘Holy Cities and Holy War in Bunyan, 1665-1682.’

David Walker (University of Northumbria, UK).

“*The Holy War* as Sequel to *The Pilgrim’s Progress*: Bunyan’s Motives

Revealed in the Marginalia.'  
Daniel V. Runyon (Spring Arbor University).  
12 noon. Lunch.

## **2013 IJBS Conference: Provisional Schedule (continued)**

Princeton University

- 1.30 p.m. Plenary Lecture: 'Bunyan's Spaces.'  
Cynthia Wall (University of Virginia)
- 3.00 p.m. Refreshments.
- 3.15 p.m. Panel Session: *Aesthetics and Theology*.  
'The Limits of Romance: Allegorical Time, Space, and Genre in Bunyan's *Pilgrim's Progress*, Part II.'  
Emily Griffiths Jones (Boston University).  
"'The Boy and the Watch-Maker": John Bunyan's *Book for Boys and Girls* and Natural Theology.'  
Katie Calloway (Valparaiso University).  
'A Landscape Transformed: *The Pilgrim's Progress* and the Gentleman's Prospect.'  
Esther Yu (University of California, Berkeley).
- 4.30 p.m. Parallel Panel Session: *Bunyan and Milton*  
'Poem, Pilgrimage or Holy War: Milton and Bunyan on the Modeling of the Christian Life.'  
U. Milo Kaufmann (University of Illinois, Urbana-Champaign).  
'Millenarianism and the Politics of Active Waiting in Bunyan and Milton.'  
Sarah Ritcheson (University of Miami).
- 4.30 p.m. Parallel Panel Session: *Nineteenth-Century Bunyan*  
'John Bunyan's Influence on Joseph Smith and the *Book of Mormon*.'  
William Davis (UCLA).  
'Using Bunyan for 'Holy War' in the 1850s in The Crimea and China'  
Robert G. Collmer.
- 6.00 p.m. Conference Banquet.

### **Friday, 16 August**

- 8.00 a.m. Breakfast
- 9.00 a.m. Panel Session: *Nonconformity and Literature*:  
*The Writings of William Hale White (1831-1913)*  
'Nonconformity in the Novels of William Hale White ("Mark Rutherford").'  
W. R. Owens (University of Bedfordshire, UK).  
'William Hale White and Literary Interpretation.'  
Catherine R. Harland (Queen's University, Kingston, Canada).  
'*The Revolution in Tanner's Lane*: The Honesty of Dissent in Politics, Theology and the Family'  
Roger Pooley, Keele University, UK.
- 10.30 a.m. Refreshments
- 10.45 Closing Plenary Lecture: 'Bunyan's King.'  
N.H. Keeble (University of Stirling, UK).
- 12.15 p.m. Lunch. Disperse.





***BUNYAN STUDIES:***  
***A Journal of Reformation and Nonconformist Culture***

Many thanks to editors Bob Owens and Stuart Sim for their labor in producing the recent issue of *Bunyan Studies* (No. 16), 2012.

Its contents include the following essays (and authors):

- “Bunyan and Things: *A Book for Boys and Girls*” (Jeremy Tambling)
- “Spiritual Transfers: William Blake’s Iconographic Treatment of John Bunyan’s *The Pilgrim’s Progress*” (Natalie Collé-Bak)
- “Mark Rutherford and John Bunyan: A Study in Relationship” (Vincent Newey)
- “That Godly and Royall Childe’: Milton and the Edwardian Reformation” (David Walker)
- “‘Differing Spirits’: Jeremy Taylor on Prayer and Poetry” (David Gay)
- “Conflict, Closure, Dilemma: Bunyan’s *Grace Abounding*” (Barry Hall)
- “John Bunyan’s Long Way to Sweden and Finland in the Eighteenth Century” (Tuija Laine)

**There are also three book reviews included:**

- Robert J. McKelvey, *Histories that Mansoul and Her Wars Anatomize: The Drama of Redemption in John Bunyan’s Holy War* (review by Daniel V. Runyon)
- Kathleen Lynch, *Protestant Autobiography in the Seventeenth-Century Anglophone World* (review by Alison Searle)
- George Southcombe (ed.), *English Nonconformist Poetry, 1660–1700* (review by David Walker)

<p><b>All members of the IJBS receive a subscription to <i>Bunyan Studies</i></b></p>
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as part of their membership benefits....

If you have not received this recent issue,  
**PLEASE RENEW YOUR IJBS MEMBERSHIP TODAY!**

***For instructions on how to renew your membership  
please see pp. 27-28 & inside back cover of this newsletter***

## BOOK REVIEWS

Daniel V. Runyon, ed. *The Holy War: Annotated Companion to The Pilgrim's Progress*.  
By John Bunyan. Eugene, OR: Pickwick Publications, 2012. xxix + 301 pp. \$37.

○ **REVIEW BY CHRIS GARRETT, UNIVERSITY OF SOUTHERN INDIANA**

This attractive, new edition of *The Holy War*, edited by Daniel Runyon, offers readers abundant resources to study and understand the battle for Mansoul. In his introduction, Runyon provides a condensed summary of his research on *The Holy War* (for the longer version readers can examine his book, *John Bunyan's Master Story: The Holy War as Battle Allegory in Religious and Biblical Context* [Edwin Mellen Press, 2007]). As Runyon explains:

The master story plot that Bunyan recognized in Scripture and closely followed in *The Holy War* can be summarized as follows: an ideal world is disrupted due to poor choices made by protagonists influenced by an evil villain. Rising action involves an ever-increasing conflict between good and evil. At the climax, gridlock is broken—often by superhuman influence—and a resolution brings the hope that evil will be conquered and universal justice established. (xvii)

Throughout this volume, Runyon skillfully instructs readers on Bunyan's theology and how *The Holy War* functions as an allegorized narrative of salvation history.

All of Bunyan's marginal notes (approximately 900) found in the first edition of *The Holy War* are included. As Runyon aptly points out, Bunyan advises readers in a prefatory note to use the "key" that he provides in order to understand the allegory, and that "key" is the marginal notes that Bunyan supplies. In addition to Bunyan's marginal notes, Runyon

furnishes over 350 footnotes that he uses to explain allusions, imagery, symbols, terms, and names that readers less familiar with the Bible may find useful, ranging from *third day* and the color *purple* to *Nimrod* and *Absalom*.

Runyon's commentary in these footnotes also includes references to *The Pilgrim's Progress*, other works by Bunyan, and a variety of secondary sources. 12 of Runyon's 359 footnotes in the text refer to *The Pilgrim's Progress*.<sup>1</sup> For example, in one footnote Runyon states, "The theme of *The Pilgrim's Progress* is salvation; the theme of *Holy War* is sanctification, or what Bunyan generally calls 'godliness,' as will become clear from this point forward" (n. 189, p. 122). Elsewhere, Runyon points out that in *The Pilgrim's Progress* Bunyan employs "the image of a very dusty parlour to illustrate sanctification," and in *Holy War* "Bunyan introduces another image for sanctification: white robes" (n. 228, p. 159).

As a reader who values convenience, I appreciate the editor's use of footnotes at the bottom of pages rather than having to hunt for endnotes placed at the back of a book. This volume contains a scrupulously compiled list of the numerous biblical verses that are utilized in the text. In addition to a bibliography, the editor provides a handy, detailed index that includes characters, topics, and sources and where these are found in the allegory, the introduction, and footnotes.

Runyon boldly proclaims that *The Holy War* (and not *The Life and Death of Mr. Badman* or *The Second Part of the Pilgrim's Progress*) was "Bunyan's intended sequel and companion to *The Pilgrim's Progress*" (xvii), hence Runyon's subtitle for this edition.<sup>2</sup> Although Runyon identifies several theological parallels between *The Pilgrim's Progress* and *Holy War*, I am inclined to argue against his assertion that *The Holy War* was "Bunyan's intended sequel." Besides taking issue with that claim, there were several other items that caught my attention in his introduction. First of all, in the opening pages a brief list of Bunyan's writings is inserted, but no explanation is offered about the rationale for those

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<sup>1</sup> This is a surprisingly low number for a volume billed as a companion to Bunyan's *The Pilgrim's Progress*.

<sup>2</sup> Apparently, Runyon stands alone in this assessment; he does not cite convincing passages from Bunyan's writings or Bunyan scholarship to support his claim. We typically label *Mr. Badman*, published in 1680, two years before *Holy War*, as Bunyan's intended sequel with evidence in the preface to *Mr. Badman* of Bunyan's explicit intention of continuing a pilgrimage allegory of a different kind—from this world to hell (rather than heaven). There is a phrase ("the same heart, and head, and fingers and pen") found in the advertisement at the end of *The Holy War* that Runyon cites; however, in the advertisement Bunyan is responding to those who "say the *Pilgrim's Progress* is not mine" (267) and wants to convince readers of his unique, individual authorial identity.

items listed; it includes a short list of 24 publications—there were at least 43 during Bunyan’s lifetime and another 15 posthumously. In the footnote to the list, Runyon cites as his sources Beth Lynch’s *John Bunyan and the Language of Conviction* (Brewer, 2004) and Roger Pooley’s edition of *Pilgrim’s Progress* (Penguin, 2008)—both fine works but for more detailed information on Bunyan’s publication history, why not utilize and recommend Richard Greaves, the esteemed Bunyan historian *par excellence*? I have found Greaves’ “Appendix: Provisional Dating of Bunyan’s Publications” in *Glimpses of Glory: John Bunyan and English Dissent* (Stanford University Press, 2002) incredibly useful. Secondly, I was surprised at Runyon’s declaration that Bunyan “saw himself as a prophet of God, as evidenced by the title page of the first edition where, beneath the title and Bunyan’s name, one reads, ‘I have used Similitudes, Hos. 12.10.’” Rather than interpreting this as a claim to being a prophet, instead I have assumed that the reference to the verse in Hosea was given as scriptural support for Bunyan’s use of allegory. For example, *The Pilgrim’s Progress* includes the same Hosea reference on its title page, and in that book’s apology Bunyan vigorously defends his style, reminding readers that the prophets of the Bible used metaphors and allegories. However, just because Bunyan (or any other author) uses allegories or similitudes does not, of course, imply or signal that he is or claims to be a prophet.

However, these are simply quibbles that did not distract me from recognizing what Runyon has succeeded in producing. Runyon’s consecrated work on this edition of *The Holy War* is a labor of love that will aid readers for generations to come in understanding this battle allegory. Readers—regardless of the extent of their biblical knowledge—will benefit from its illuminating footnotes and other textual resources that Runyon offers. While it certainly does not replace the critical edition by Roger Sharrock and James F. Forrest (Oxford University Press, 1980), Runyon’s volume will serve as a fine resource for both students and those teaching Bunyan. Thanks to Runyon’s efforts we now have a more accessible and affordable critical edition of *Holy War*; a used copy of Sharrock and Forrest’s edition sells on eBay for US\$279, and Runyon’s paperback is available for less than US\$40.



**Brian G. Najapfour. *The Very Heart of Prayer: Reclaiming John Bunyan's Spirituality*.  
Memphis, TN: BorderStone, 2012. 122 pp. \$19.95.**

○ **REVIEW BY DANIEL V. RUNYON, SPRING ARBOR UNIVERSITY**

*The Very Heart of Prayer* derives from Brian Najapfour's thesis for his Th. M. in Historical Theology at Puritan Reformed Theological Seminary in Grand Rapids, Michigan. This 102-page treatise is divided into three sections: chapter one explores Bunyan's religious identity as a sectarian Puritan; chapter two is a critical analysis of Bunyan's discourse "I will Pray with the Spirit"; chapter three probes Bunyan's theology and practice of piety as "daily and delightful obedience to God springing from our gratitude for His gift of salvation in Christ Jesus by the Holy Spirit" (6).

"Bunyan's Place in History," the first chapter, accurately affirms that Bunyan did not favor political insurrection and establishes that Bunyan disliked denominational labels, building the case that he was an independent thinker, and brands him as equally a sectarian and a Puritan. Prominently featured is Bunyan's delightful quote from "Peaceable Principles and True": "I tell you, I would be, and hope I am, *a Christian*.... And as for those Factious Titles of *Anabaptist, Independents, Presbyterians*, or the like, I conclude, that they came...from *Hell and Babylon*..." (14).

The heart of this treatise is chapter two, "Bunyan's Position on Prayer," which first explores the historical and theological background of "I will Pray with the Spirit," and then affirms that prayer as Bunyan defines it "is perhaps the best definition that one can ever find in Puritan literature: 'It is sincere, sensible, affectionate pouring out of the soul to God through

Christ, in the strength and assistance of the Spirit...” (34). Stressing that Puritans brought experiential pneumatology to its pinnacle, Najapfour then uses a very Bunyanesque approach by spending 12 pages breaking down and commenting on the import of each word in Bunyan’s definition of prayer. A sub-section of this chapter explores the concept of experiential prayer as opposed to written prayers, indicating that Bunyan believed even “the Lord’s Prayer is only intended to be a model” (63). This places Bunyan in a radical position with the Barrowists, whereas John Owen and most others who objected to set prayers in the *Book of Common Prayer* made an exception when it came to reciting the Lord’s Prayer.

“Bunyan’s Pursuit of Piety,” the final chapter, suggests that the designations Separatist, sectary, Dissenter, and Nonconformist all describe Bunyan at different phases of his life: a Separatist until 1649, a sectary during the Interregnum, a Dissenter after the Restoration, and a Nonconformist after the Great Ejection in 1662. Bunyan’s practice of piety contrasts sharply with the medieval or Roman Catholic piety of asceticism, abstinence, and solitariness. By contrast, in “Israel’s Hope Encouraged,” Bunyan recommends normal patterns of living “according to the moral Law, flowing from a Spirit of thankfulness to God, for giving of his Son to be my Redeemer” (87). Najapfour stresses a vital contrast: Whereas the medieval model “performs piety as a means of salvation,” Bunyan “practices piety as a fruit of salvation” (88), and the pursuit and promotion of piety was Bunyan’s life goal.

A brief conclusion summarizes the book and stresses that “since spirituality is at the heart of Puritanism, to study Bunyan apart from spirituality is to misunderstand him” (92), and that as Bunyan stresses in “A Holy Life,” his earnest personal goal was to “be a pattern, and example of piety” (93).

The book suffers from sloppy production: The subtitle on the cover reads “Reclaiming the Spirituality of John Bunyan” but on the copyright page reads “Reclaiming John Bunyan’s Spirituality”; the running head of chapter one should be “Bunyan’s Place in History” but mistakenly carries the header from chapter two, “Bunyan’s Position on Prayer”; and there is no index. On a more serious note, while the book is generally well written, there is some inferior integration of research into the writing, such as one three-page section where 12 consecutive footnotes are to the same source (but a good one—Greaves!), and then Geoffrey F. Nuttall gets quoted for an entire page—stretching the limits of copyright infringement. In such places the author needs to more gracefully integrate his

research into his own thesis and voice. Now a Ph.D. candidate at Southern Baptist Theological Seminary, Louisville, Kentucky, perhaps Najapfour will get better supervision on future scholarly work.

Notwithstanding those concerns, the exciting aspect of this publication is the author's focus on and enthusiasm for a greatly neglected body of Bunyan's writings. There is gold in them thar' *Miscellaneous Works*, and my hope is that an entire new generation of historians, theologians, and English majors will follow Najapfour's lead in mining Bunyan's more neglected writings.

## **REPORTS ON SPECIAL EVENTS**

### **Electric Chairs and Nipple Tassels: Vaughan Williams's *The Pilgrim's Progress* at the English National Opera**

**By Shannon Murray, University of Prince Edward Island**

The English National Opera's (ENO) *Pilgrim's Progress* blinded me – quite literally if only temporarily. This production, the first full staging of Ralph Vaughan Williams's opera since its debut in 1951, concludes with Pilgrim led to his execution by electric chair. Just before the moment of his death, a video screen is raised to reveal a massive bank of lights just above him; the lights flash suddenly, leaving the audience blinded and blinking for a few seconds, and when our sight returns, Pilgrim is dead: all this accompanied by the extraordinary Alleluias at the end of act 4. It was stunning. I describe this effect because it is what exemplifies this production—inventive and moving moments in what has hitherto been seen as an unstageable opera.

The production played for just seven nights in London, from November 5-22, 2012, and it was the ENO debut for Japanese actor and director Yoshi Oida. Almost forgotten though it is now, for Ralph Vaughan Williams this work was central to his career as a composer. As Arleane Ralph has pointed out, he began writing it when he was just 18, returning to it again and again over the next 45 years, and only completing it for the Festival of Britain.<sup>3</sup> Vaughan Williams called the work a “morality,” comprising four acts,

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<sup>3</sup> Stephen Connock suggests that the director, Neville Coghill, was part of the reason for the disappointing opening performance. A good scholar with some directorial work at the University Dramatic Society, Coghill was a relative

with a prologue and epilogue sung by the character John Bunyan. The libretto very selectively adapted from Bunyan's allegory, supplemented by Bible verses and a poem by his wife Ursula. Conceived of by Williams, the story is remarkably static, partly because he cuts much of the "action" of the allegory: the Slough of Despond is missing, as are Interpreter's House, the Giant Despair, and both of Christian's companions, Faithful and Hopeful. It is as if Williams wanted to make the allegory even more symbolic, less narrative than meditation. Despite that absence of action, he insisted that the work should be fully staged in a theatre, rather than sung as a cantata in churches or concert halls (as has been its fate for much of the past fifty years). One cannot set *Vanity Fair* in a church, he argued. Vaughan Williams's agnosticism is also evident in the piece: his hero is renamed "Pilgrim," because, as he wrote in the notes for the 1950s production, it would be "of more universal significance" than Bunyan's (qtd. in Manning 72). The ENO clearly tried to pick up on that non-Christian emphasis by incorporating intermittent signs or symbols from the Hindu, Muslim, and Jewish traditions, with the effect of making this production less agnostic and more ecumenical.

The ENO's other choices take the piece further from either Bunyan's or Vaughan Williams's originals, setting the work in a World War I prison camp. Multiple moveable two-story prison units are used as entrances, exits, backdrops, stairways, and mountains, but always with the stark greyness of isolation and separation. Whatever Pilgrim's crime was in this production, it wasn't preaching: nor is it ever precisely named. The back screen periodically plays scenes of trench warfare, grim black and white footage of real young men dying.<sup>4</sup> A sense of desolation and despair hangs over the whole thing – despite the absences of the Giant Despair or the Slough. The only example of fighting on the stage itself is the battle between Pilgrim and Apollyon, represented by puppets, while the newly armoured Pilgrim sleeps.

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novice. The conductor, Leonard Hancock, recalls that "Because of Coghill's lack of operatic experience, he could not match the visual images to the sound" (qtd. in Connock, 24-5).

<sup>4</sup> I had the sense that there was some influence from ee cummings's *The Enormous Room*, which famously uses *Pilgrim's Progress* as its structural principle, in all this.



Certainly the most memorable scene is Vanity Fair. In a production almost all in muted greys and earth tones, the Fair explodes in colour, movement, and life. For the ENO, Vanity Fair's main temptation is sex, in many and varied forms. I found myself wondering how many times these professional chorus members have had to wear fake golden genitalia, trousers with the bottoms cut out, and fake breasts complete with stripper tassels in their careers to date. Pilgrim was "mooned" by the Chief Justice, a moment I'll warrant Bunyan never imagined. The costuming was inventive and where possible doubled, with characters twinning each other: I liked the look, though I still can't quite work out why the doubling. In the absence of the Giant Despair episode, this is the moment when the imprisoned and condemned Pilgrim himself discovers the Key of Promise in his pocket that allows him to escape.

He discovers the key on his own because in Vaughan Williams's conception, Pilgrim is always alone on his journey. He wrote that his libretto lacked the kind of drama audiences were used to because there were no romantic duets – but I could easily imagine equally dramatic duets between Pilgrim and a companion. Vaughan Williams's decision to make Pilgrim a lone traveler makes the journey more isolating even than Christian's. The ENO's production choices just add to that sense of isolation -- even hopelessness, as for example when the delectable mountains are revealed to be merely a cloth covering an electric chair. I was left with the profound sense of the waste of WWI, of a man reconciling himself to his own death, but not in much hope of something after. Perhaps there was no need for a slough or a giant – any more despair would have been redundant.

That is not to suggest that the production was a poor one. Quite the contrary. The voices – especially the very strong Ronald Wood, who played both Bunyan and Pilgrim – were wonderful to this appreciative if untrained ear, and the whole production was thoughtful and deeply interesting. In fact, I'm glad to have seen this adaptation of the adaptation, as I am, for example, when I see a new context for a staging of *Hamlet*: though I do wonder what anyone not familiar with Bunyan would have made of it. If Vaughan Williams worked to make Bunyan's allegory more general – less Christian than Everyman – the ENO chose to go the other way, to make the story more that of one man in one moment: the context, WWI; the sin, a soldier's; the temptation, lust; the death, by electrocution. If we could think of Bunyan's *Pilgrim's Progress* as comedy, at least in Dante's terms, then the

ENO's choice of the wasteful war as setting makes Ralph Vaughan Williams's "morality" a modern tragedy. And I'm left hoping that we won't have to wait another 50 years to see it again in a new context.

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**'Disputing John Bunyan's Texts: From Publication to Exploitation':  
John Bunyan at SHARP Dublin 2012**

**By Nathalie Collé-Bak, Université de Lorraine, IDEA  
and Kathleen Lynch, the Folger Institute at the Folger Shakespeare Library**

The twentieth annual conference of SHARP, the Society for the History of Authorship, Reading and Publishing, was held at Trinity College, Dublin, between 26<sup>th</sup> and 29<sup>th</sup> June 2012. It was organised by a number of institutions – the Trinity Long Room Hub, Marsh's Library, Dublin and the Worth Library, Dublin in conjunction with Dublin City Public Libraries, The National Library of Ireland, The National Gallery of Ireland, The Royal Irish Academy, the National Printing Museum, the Chester Beatty Library, the library of the Royal Dublin Society, and the UCD Humanities Institute.

Entitled 'The Battle for Books', it gathered over three hundred scholars, librarians and book professionals who were encouraged to examine the theme as broadly as possible, and far beyond the ideas of censorship, constraint and restraint. The call for papers invited examination of both the production and distribution sides of the industry, through consideration of the financial, emotional and organisational struggles of authors, printers and publishers to bring books to market, and the sale and reception of books across a range of time periods and geographical locations. 'The Battle for Books' implied surveys from a

historical perspective, as well as some appraisal of the future for books, the book-trade and the printing industry in the context of current and future technological innovations.

Of special interest to readers of *The Recorder* is certainly the fact that SHARP Dublin 2012 welcomed a panel proposal devoted entirely to Bunyan. Kathleen Lynch, Executive Director of the Folger Institute at the Folger Shakespeare Library, Washington, DC (<http://collation.folger.edu/author/klynch/>) and Nathalie Collé-Bak, Associate Professor at Université de Lorraine, IDEA, France (<http://idea-udl.org/members/colle-bak/>) worked together in the months leading to the conference to present a joint panel entitled 'Disputing John Bunyan's Texts: From Publication to Exploitation'. While Kathleen Lynch's research focuses on the points of intersection between regulations of religion and the book trade as they conditioned seventeenth-century devotional discourse, Nathalie Collé-Bak's examines the role of illustrations, in their multiple forms, in the production, circulation and reception of literary texts.

Kathleen Lynch opened the panel with a presentation entitled 'Claiming John Bunyan'. She considered the role of Charles Doe, who edited the first (incomplete) collected works of John Bunyan in 1692 and was stymied by the fact that the copy privileges to many of the most successful of Bunyan's texts were held by several different London stationers, each of whom had matched their financial investments in Bunyan with ideological ones. Several, including Francis Smith and Nathaniel Ponder, developed prominent cultural profiles, in part because of their associations with Bunyan. Doe seemed to hope that he could wish away some of the realities of publishing at the time, realities including the infrastructure of the book trade and its copy rights. At the time Doe was struggling with these issues, they were all about to wash away with the lapsing of the Printing Act in 1695. The uncertainty of that time, Kathleen Lynch argued, is perhaps well indicated by the fact that few of the contests over copy privileges to Bunyan's texts actually took place within the company's court or according to its statutes. Rather, individual claims and counter claims, assertions of rights and privileges made their way to other court rooms and venues (including the auction house) where the accountability of stationers was taken up in different terms and discourses.

Kathleen Lynch took some examples from the careers of Francis Smith and Nathaniel Ponder to articulate terms by which they may better figure in a model of distributed

knowledge. With reference to the theme of the conference, she suggested that the assumption that battle lines were drawn between authors and stationers could be countered by a different approach. She posited that we can illuminate stages in Bunyan's writing career and public life by tracking the impositions and lapses of printing regulations and his stationers' strategies for meeting those various conditions. She claimed that, by trying to discern stationers' motivations through their investments, we can also see the ways in which the genres Bunyan worked in and the audiences he reached out to intersected at some points and diverged at others. Finally, she asserted that the strategic inclusion of illustrative materials at various stages and in particular genres may also illuminate the circulation of his works, not simply in terms of production, but as indicators of community formation and the development of a reading public at the end of the seventeenth century.

Nathalie Collé-Bak then addressed the issue of the artistic and commercial 'after-life' of *The Pilgrim's Progress* in a paper entitled 'A Tale of an Allegory: the Battle for Bunyan's Extra-Textual Potential'. The materialisation of Bunyan's original work into forms as varied as portfolios of illustrations, postcards and greeting cards, card and board games, lantern slide shows, murals, stained-glass windows, sculptures, church displays, marionette shows, stage and film adaptations and cartoons, and (more or less religious) marketable products, she argued, raises the questions of extra-authorial intervention and of appropriation. For over three hundred years, *The Pilgrim's Progress* has been adapted and exploited by publishers, artists and entrepreneurs from all over the world, and has consequently moved far beyond the control of its original author and the reach of its original audience.

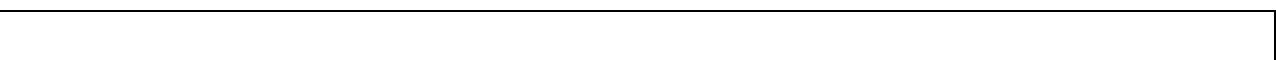
Nathalie Collé-Bak presented some of *The Pilgrim's Progress's* numerous extra-textual lives, starting her survey with the *Moving Panorama of Pilgrim's Progress*, also known as the *Bunyan Tableaux*. A gigantic work of art conceived in 1848 by National Academicians and theatrical painters Edward Harrison May and Joseph Kyle, it features over fifty scenes from Christian's and Christiana's journeys and was one of the most popular travelling panoramas produced in nineteenth-century America. Lost for well over a century, the piece was rediscovered in 1996, restored at the Williamstown Art Conservation Centre in Williamstown, MA in 2010, and is currently on display at the Saco Museum in Maine, MA. It was also the object of a public symposium on 21<sup>st</sup>-22<sup>nd</sup> September 2012 at the Saco City

Hall. 'Panoramas in Motion' explored topics related to the *Moving Panorama of Pilgrim's Progress*, among which painting, literature, theater, cinema and religion.

Nathalie Collé-Bak then went over a selection of artistic creations and commercial by-products all based on *The Pilgrim's Progress*, emphasising their links with the iconographic tradition which was born from the text as soon as it appeared on the book market, and which first took the form of prints and book illustrations. She posited that, like spin-offs, these early and later two-dimensional and three-dimensional representations have extended the life of the text, offering varied and, at times, contradictory interpretations of it, and adapting it to its changing contexts of reception and publics. She showed how these 'illustrations', in the broad sense of the term, have accompanied and supported, and perhaps even fostered, the universal reach of the work to Christians and non-Christians worldwide. She also demonstrated that the battle for Bunyan's work was one that has involved not just words and paper – or an author and his publishers and printers –, but also images of all kinds, produced by artists – professional and amateur – of all types. This battle has indeed taken the form of a whole array of creations, exhibited or performed in a variety of places and for a whole range of audiences world-wide.

The two presentations led to a lively and enriching debate, with comments on and discussion around the following ideas and notions: audiences and knowledge communities, conditions of production and reception, motivations and investments, name branding, ownership and copyright, the economics of the book trade and literary field, and interpretation and appropriation. The panel as a whole also generated a certain number of Tweets by SHARP Board members and attendees, and proved a very enriching experience for both presenters, as well as for their enthusiastic audience.

Also of interest to Bunyan scholars was the fact that George Larkin, printer of *Grace Abounding*, was featured in Martin Dzelzainis's paper in a plenary session on 'Censorship in Seventeenth-Century Britain'. Martin Dzelzainis, Professor of Renaissance Literature and Thought at the University of Leicester, focused on Larkin as a case study for his consideration of 'Policing the Restoration Literary Underground'.



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### **Teaching Bunyan: Plans for an International Summer School**

**By Bob Owens, The Open University**

In September 2012 I joined the University of Bedfordshire. The particular brief I was given was to raise the profile of Bunyan within the University, in teaching, research and public engagement. One of the things I was asked to do was to plan a week-long Summer School on Bunyan, and I would like to update members of IJBS on the progress we've made.

The aim of the School is to provide students (over eighteen) with an opportunity to learn about Bunyan's life, works and influence. The fact that it is held in Bedford means that there is easy access to sites of special Bunyan interest. Students are asked to read *The Pilgrim's Progress* and *Grace Abounding* before coming to the Summer School, but beyond that no assumptions will be made about prior knowledge of Bunyan or his writings and the teaching approach will be accessible to as wide a range of people as possible.

I've been immensely fortunate to secure the services of a number of wonderful Bunyan scholars to teach at the Summer School, and they are joined by two specialists in children's literature who will focus on that important aspect of the reception and influence of *The Pilgrim's Progress*. The sessions are arranged in a structure that is intended to be cumulative, so that students build knowledge and understanding over the course of the week. Ten lectures will be supported by five seminars, where students will discuss texts

and topics in some depth. On three afternoons there will be guided visits to places of interest, and there will be an 'entertainment' each evening, featuring a relevant film, or a musical or theatrical performance.

Our plans are not yet finalized, but the following outline of the programme will give you a good idea of what it will cover.

**Saturday (evening)**

Lecture 1 – Bob Owens, 'Bunyan's Life and Work' (an introduction to the week)

**Sunday (afternoon)**

Lecture 2 – Anne Dunan-Page, 'An Introduction to *The Pilgrim's Progress*'

**Monday**

Lecture 3 – Bob Owens, 'An Introduction to *Grace Abounding*'

Lecture 4 – Roger Pooley, 'Bunyan's Religious and Theological Beliefs'

Seminar A (in groups) – 'Bunyan's Reading'

**Tuesday**

Lecture 5 – Michael Davies, 'Bunyan's Church and Ministry'

Seminar B (in groups) – 'Religion and Politics in the Seventeenth Century'

Visit to Bunyan Museum and Library, and to Bedford Central Library

**Wednesday**

Lecture 6 – Stuart Sim, 'An Introduction to *Mr. Badman* and *The Holy War*'

Seminar C (in groups) – 'Bunyan's Social and Political Views'

Visit to Elstow Moot Hall and Abbey and to Cowper museum in Olney

**Thursday**

Lecture 7 – David Walker, 'Bunyan and his Contemporaries'

Seminar D (in groups) – 'Restoration Conformity and Dissent'

Visit to Cambridge

**Friday**

Lecture 8 – Bob Owens, '*The Pilgrim's Progress* and its Readers'

Lecture 9 – Pat Pinsent and Clare Walsh, '*The Pilgrim's Progress* and Children's Literature'

Seminar E (in groups) – 'The Influence of *The Pilgrim's Progress*'

**Saturday**

Lecture 10 – Isabel Hofmeyer, '*The Pilgrim's Progress* in World Literature'

Final panel-led discussion and roundup

At the time of writing this article we have only begun to advertise the event, and so we don't yet know whether it will attract enough takers to enable us to go ahead with it. I'm

writing the article partly to ask all readers of *The Recorder* to do everything they can to spread the word about the Summer School. If you get in touch with me I can send you electronic copies of our publicity leaflet and poster, and I can also send you copies of the printed versions to distribute. I do hope that I can count on your support in promoting the event, and making it known as widely as possible. There is a website which provides full details of how to register. Please visit: [www.beds.ac.uk/bunyan](http://www.beds.ac.uk/bunyan). You are very welcome to email me at: [bob.owens@beds.ac.uk](mailto:bob.owens@beds.ac.uk), or write to me at: University of Bedfordshire, Division of Performing Arts & English, Polhill Avenue, Bedford MK41 9EA, UK.

## Brief Notes

- There's an article found in a recent issue of the open-access online journal *Authorship on The Pilgrim's Progress*. Authored by Natasha Simonova, the essay is titled "Passing Through Vanity Fair: *The Pilgrim's Progress* in the Marketplace," Vol. 2, No. 1 (2012). Simonova is a Ph.D. student at the University of Edinburgh, Scotland, where she is completing her dissertation on literary property and the development of prose fiction continuations, from the publications of Sir Philip Sidney's *Arcadia* to the works of Samuel Richardson. The journal *Authorship* is an initiative of the Research project on Authorship as Performance (RAP) at Ghent University (<http://www.ugent.be/en>).
- In November, Ken Simpson, Michael Davies, and Bob Owens attended the first fully-staged production of Vaughan Williams's opera, *The Pilgrim's Progress*, at the Coliseum in London, home of the English National Opera. Shannon Murray also attended the production and has provided a full review in this issue of *The Recorder* (please see pp. 14-16).





## Teaching Bunyan to American Undergraduates

By Daniel V. Runyon, Spring Arbor University

At Spring Arbor University we have built flexibility into our English curriculum by placing “ENG 420: Major Authors” in the catalog. Last year we taught Wendell Berry; this year John Bunyan. My course description informs students that Bunyan was a master of allegorical fiction, a gifted preacher and insightful theologian, and a writer of poetry, children's literature, and *Grace Abounding*, the finest spiritual autobiography of the 17<sup>th</sup> century. It's news to them that “spiritual autobiography” is a genre.

We begin with the theme of “spiritual pilgrimage” in the English imagination by studying *Grace Abounding* followed by *The Pilgrim's Progress*. Lectures and class discussions in the first half of the semester focus on metaphorical constructions important to Bunyan—first of life as a journey. After spring break we read *The Holy War* and explore Bunyan's metaphorical construction of life as a battle. The course concludes with *The Pilgrim's Progress the Second Part*.

We also touch on theological themes in the late English Reformation context by means of various sermons, theological debates, and poems penned by Bunyan. I do my best Bunyan impersonation by delivering a 40-minute condensed version of “Come, and

Welcome, To Jesus Christ.” I also invite Jonathan Arnold, an area pastor with a Ph.D. on Benjamin Keach, to entertain the class with minute details of the amazing subtleties between the various sorts of Baptists back then. Arnold writes that Keach, just 12 years younger than Bunyan, had probably read much of Bunyan's work. However, Arnold said, “I only know of three times that he mentions Bunyan (or his works) by name, and each of those are broad statements of approval--almost hagiographic.”

The first two weeks or so of class require patience. The term “Interregnum” means nothing to these American kids, they do not know a civil war was ever fought in England, they suspect Oliver Cromwell might be a character from a Dickens novel, and they are completely astonished to discover that separation of church and state has still not reached England. All the white smoke surrounding the recent selection of a new Pope gives context for the remarkable fact that the Archbishop of Canterbury is appointed by the Queen. Seriously?

Early in the semester the serious student will cautiously inquire, “So, would *The Pilgrim's Progress* and *The Canterbury Tales* be from roughly the same time period?” (I mean, after all—they're both about pilgrimage....) The courteous professor recognizes these as teachable moments and derives great delight to see how far they can come in one brief semester.

While I do not require that they read *The Life and Death of Mr. Badman* in its entirety, I do spend two days reading excerpts while exploring its structure, style, and content with students who this year seemed quite respectful of its possible place in history as a precursor to the modern novel. Students delight in the 30 parables of Jesus and armload of short stories about miscreants strung together with dialogue interspersed with short sermons such as the four admonitions against the misuse of alcohol—which seems to go down more respectfully on a Monday class than on a Friday.

The reading expectations for this course are high, and I require that students write and turn in four literature reviews a week, two assigned by me and two of their own choosing. After six weeks these reviews constitute the first 32 bits of research (generally 50 pages or so) on which they base their mid-term paper (10-12 pages). By the end of the semester this paper grows into a major component of their undergraduate portfolio. Their final 15-20 page research paper consists of a clearly argued thesis supported by extensive

literary criticism based on both primary and secondary sources. Significantly, their substantial bibliographies consist mainly of works by colleagues, living and dead, of the International John Bunyan Society. A student recently quoted Vera Camden, and I was heard to say, "I'll give you her email address as soon as you can come up with a really good question to ask her."

Some of these papers are surprisingly good. Brandon Barker's investigation of "monsters" put a whole new perspective on the Man in the Iron Cage and the Giant Despair, to say nothing of Apollyon and Diabolus. This year, with the release of *The Hobbit*, students are quick to recognize "there and back again" parallels (such that I am on the verge of releasing U. Milo Kaufmann's email address to one admirer). Students with psychology minors gravitate toward the despair in Bunyan, and one very bright education major has immersed herself in Bunyan's poetry, particularly the "Book for Boys and Girls."

Maxine Hancock sent me her syllabus and gave excellent guidance for my first time teaching Bunyan in 2009, and for the refinements to my most recent syllabus I am indebted to the panel discussion on teaching at the 2010 International John Bunyan Society meetings at Keele. For a copy of my 2013 syllabus, email [drunyon@arbor.edu](mailto:drunyon@arbor.edu).



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Submissions are gratefully received by 1 March 2014 for the Spring 2014 issue. Electronic submissions are requested.

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**Cover image:** illustration of Christian battling Apollyon

(source: <http://www.spiritsrevealed.com/PhotoAlbums/Pilgrims/>)