FALL 2021 - NO.27

THE RECORDER

NEWSLETTER OF THE INTERNATIONAL JOHN BUNYAN SOCIETY



ILLUSTRATION BY
DANIEL GIESBRECHT

THEN ANSWERED THEM THE RECORDER AND MY LORD MAYOR, 'OH! TIDINGS! GLAD TIDINGS! GOOD TIDINGS OF GOOD, AND OF GREAT JOY TO POOR MANSOUL!'

EDITED BY RICHARD ANGELO BERGEN

University of British Columbia



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Reading Dissent and Dissenting Readers in the Reformation World, 1500-1800: The Tenth Triennial Conference of the International John Bunyan Society, Northumbria University, UK., 7-9 July 2022

Reading Dissent and Dissenting Readers in the Reformation World, 1500-1800

The 10th Triennial Conference of the International John Bunyan Society Northumbria



Northumbria University (Newcastle, UK)

7–9 July 2022

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The 10th Triennial Conference of the
International John Bunyan Society
Northumbria University (Newcastle, UK)
7-9 July 2022
CALL FOR PAPERS

Plenary Speakers: Marie-Louise Coolahan (NUI Galway), Crawford Gribben (Queen's University Belfast), Johanna Harris (Exeter), Nicholas Seager (Keele)

'Reading Dissent' is a major multi-disciplinary and international conference which seeks to investigate the multifarious ways reading proved vital, or potentially fatal, to the everyday lives of Puritans, Dissenters and/or Nonconformists, both to themselves, their households, wider communities and churches during the Long Reformation, 1500-1800.

POSSIBLE TOPICS INCLUDE:

- Tracing manuscript readers (marginalia/interlining/erasing/re-copying/editing).
- The buying, circulating & borrowing of prescribed/proscribed religious texts.
- Dissenting academies/libraries (their sponsors/users/legacies).
- Seditious reading (controversies/plots/debates/apologetics).
- Communal reading (at conventicles/homes/prisons/chapels).
- Ungodly reading (jestbooks/playbooks/romances/foreign histories/lewd poetry).
- Reading the ministry (through clerical 'lives'/diaries/church & court books/parish registers/wills).
- Cross-confessional readers (of prayers/psalters/meditations/catechisms/devotional manuals).

Please send a biography (100 words), along with a CV, title and brief abstract (250-words) of a 20-minute paper or for panels (3 x 20 minute papers) – no later than 15 September 2021 – to: Robert W. Daniel (IJBSSecretary@outlook.com). Modest travel bursaries (on request via e-mail) are available for postgraduate students whose papers are accepted. Selected papers will form a special issue in the Society's peer-reviewed journal: Bunyan Studies: The Journal of Reformation and Nonconformist Culture.

Further Information Visit:
www.johnbunyansociety.org

IJBS Virtual Conference 2021



The 14-15 April 2021 saw the launch of the IJBS international virtual conference, 'Glorious Sounds: Exploring the Soundscapes of British Nonconformity, 1550-1800'. The event took place online, via Blackboard Collaborate, was hosted by Northumbria University and was organised in association with the University of Bedfordshire, Keele University, Loughborough University and the University of Warwick. This major two day multi-disciplinary conference sought to explore the various ways that sound impacted the lives and writings of early modern Nonconformists and, in turn, their spiritual practices, in short, to uncover what sounds defined and defied British Nonconformity. The first day's proceedings saw Rosamund Oates' (Manchester Metropolitan University, UK) thrilling plenary on 'Preaching, Deafness and Sign Language in Early Modern Europe'. Oates revealed how Lutheran, Catholic and Calvinist churches all devised ways for deaf men and women, including those without speech, to participate in religious services. In so doing, Oates highlighted the importance of those who needed help to 'hear' in the largely oral world of early modern England.

Then followed a paper by Robert W. Daniel (University of Warwick, UK) on 'The Devotional Soundscape of Dissenting Households, 1600-1700'. Daniel charted the various ways godly religious devotions were often contingent upon, and susceptible to, the acoustic porosity of early modern domestic spaces. Through an examination of the bedchamber, the study, the closet and the parlour, Daniel showcased the ways in which sound both spurred and deterred the goldy in their prayers, songs and conventicles. From the domestic to the carceral, Eleanor Hedger (University of Birmingham, UK) presented her doctoral research on the 'Sonic Conflict in the Early Modern English Prison'. Hedger pointed to the ways in which religious prisoners used musical performances to sacralise and territorialise the prison space, evincing how the sounds of worship were frequently in competition with the sounds of drunken singing, dancing, fighting, and shouting. The final paper of the day was delivered by Mary Fairclough (University of York, UK) on 'Anna Laetitia Barbauld and the Dissenting Art of Reading'. Fairclough's fascinating paper focused on Barbauld's appropriation and transformation of elocutionary practice in her educational writing for children. For Barbauld, it was not enough to teach Christian doctrine; children needed to be enabled to practice personal devotion, and this was achieved through the audible voicing of their own praise to God.

IJBS Virtual Conference 2021



The second day of the conference commenced with a barnstorming plenary by John Craig entitled 'Sounding Godly: From Bilney to Bunyan'. Craig (Simon Fraser University, Canada) provided an expansive exploration of how prayers, psalms singing and other devotional sounds were adapted and adopted over the course of the Reformation. After a brief coffee break, the next session kicked off with Queen's University Belfast's Mathew Stanton who spoke on 'Charisma and Controversy: Benjamin Keach (1640-1704) and the Debate About Congregational Song'. Stanton forensically examined the polemic debates over congregational song: whether to sing extemporaneous or pre-recorded hymns, with or without covenanted members, *a cappella* or with music. His research illustrated how Keach's views and songs came to define certain strands of Nonconformity in late seventeenth-century England. Rosamund Paice (Northumbria University, UK) delivered the next paper on 'Sound Theology: Serious Punning in *Paradise Lost*'. Paice elucidated the importance to Milton's epic of the network of sounds and senses of English words (such as Son/sun/sol/soul/sole) as expressions of Milton's Arianism. In doing so, Milton is seen to have written *Paradise Lost* not simply 'justify the ways of God to men', but to justify the ways of God to *English-speaking* men. The final paper was given by Vera J. Camden (Kent University, USA) on 'Sound and Soma: The Lived Experience of Hymns in Hannah Burton's London *Diary* (1782)'. Camden revealed how Hannah's manuscript account was intentionally interwoven with excerpts from Anglican, Baptist and Congregationalist hymns by William Cowper, Isaac Watts, John Newton, Thomas Gibbons and Anne Steele. Using a psychoanalytic reading as a means to understand the power of oral memory, this paper examined how Hannah collected, internalized and augmented the spiritual voices of prominent hymn-writers, in order to explicate her female agency in crafting unique 'sounds' of personal devotion. The conference was rounded off with concluding thoughts by the Society's General Secretary Robert W. Daniel. An edited collection of the conference proceedings is already under way.

Robert W. Daniel (University of Warwick)

A Contextualized Mural of Many Colours

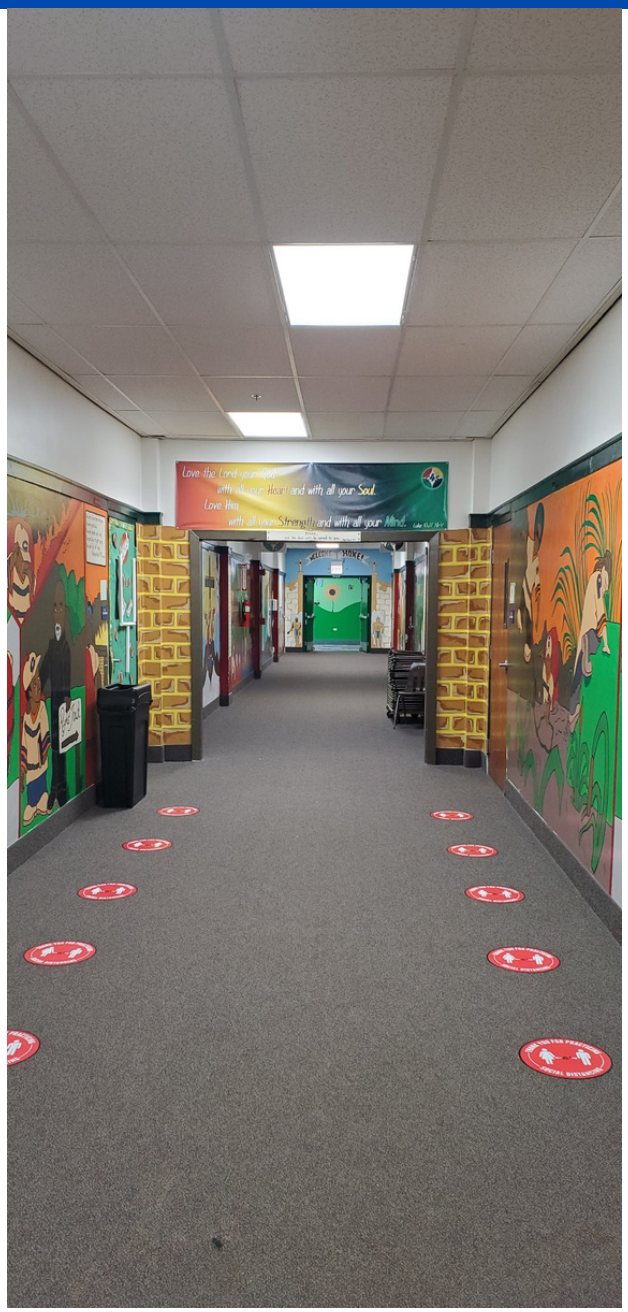
A Contextualized Mural of Many Colors

Andy Draycott, Biola University

This piece is based on a COVID-19 lockdown Zoom conversation with co-authors Jacqueline Busch and Melvin Patterson, whose 2012 *Christian's Quest* (Lift Every Voice Publishing, Moody Press), offered '[a]n urban adaptation of *Pilgrim's Progress*.'

Some years ago, Ken Simpson wrote for *Bunyan* Studies (Vol 13) about the Hans Feibusch mural discovered in St Elisabeth's Church crypt, Eastbourne, now being restored for a new location close by in Newhaven. Like the English mural, the American mural presented here emerges from the personal stories of its collaborating creatives. Jacqueline found a burden of her very conservative Baptist upbringing lifted in finding a home worshipping in the Black church. Melvin's journey away from and back to Christianity in his native eastside Chicago echoes in story panels of the contextualized mural. Starting in Sin City, a young burdened teen makes his way through testing obstacles, including bowing to the idol of high school football, to the wicket gate and beyond.

After reading *Christian's Quest* some years ago, I became fascinated by a detail in the back cover by-line description for co-author Melvin Patterson, Jr – namely, '[h]e is most proud of his current art project – creating and overseeing a 180 foot-long mural being painted by children ages 5-12 at Circle Urban Ministries, illustrating *Little Pilgrim's Progress* in an urban context.' Exercising my cursor pad as hard as I could in googling, the internet would throw up not one single image of this mural. I didn't manage to make contact through emailing an admittedly low-level academic research request to Circle Urban Ministries in Chicago. Eventually I got put in touch with the authors by Moody Press, from whom the publishing and image rights have devolved back. Hence the Zoom call from California to Chicago some nearly ten years since the mural was begun.



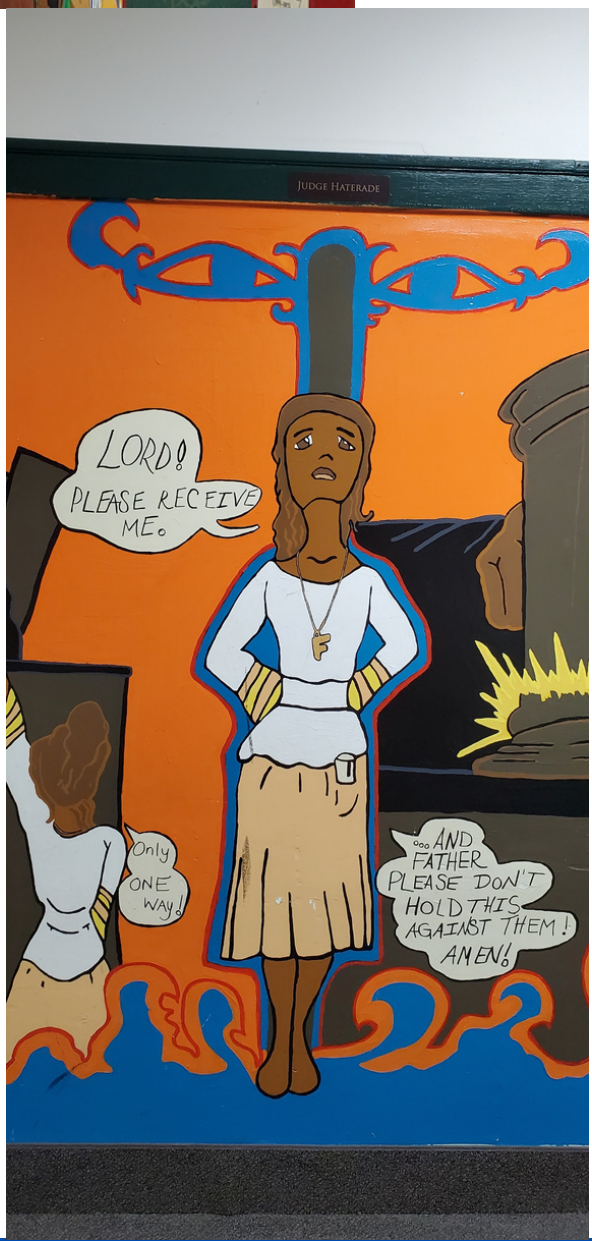


A Contextualized Mural of Many Colours



It turns out the mural was the work that gave birth to the book, rather than being an illustration of it. Teaching an afterschool club around a self-made three-year curriculum to mostly African American kids, Jaqueline had decided to devote one year to the basics of Christian life and theology. She would use Helen Taylor's *Little Pilgrim's Progress* as the read-aloud story to draw her young students into the outline journey of following Christ. The story approach only worked to a limited extent, because, as her students told her, "Miss Jackie, this is so white". On top of that, Taylor's language is old-fashioned (it was actually written as *Little Christian's Progress* in 1889). Drawing on her friendship with Melvin, whom Jackie had already brought into the ministry to teach art, a plan was formulated to contextualize *Little Pilgrim's Progress* in a mural.

At first offered the wall of the lunch room, the pair were much more excited about the possibility of using the whole 180 ft hallway (Fig 1). It had a natural break with a double doorway part of the way down the corridor that ended up serving as the location of the wicket gate (Fig 2), and the exit would mark arrival at the Celestial City (Fig 3). Drawn by Melvin and projected onto the walls of the corridor, the mural developed with young student painters (and minimal adult touch ups) over a three-year period. Great care was taken to make sure those student brushstrokes were intact in the final product. And the mural is there to this day. So much so that in mid-April of this year, the Pattersons, now married, returned to the Center to take a fresh set of photographs, now accompanying this report.



A Contextualized Mural of Many Colours ctd.





There is a whole other story that could be told about how the mural led to the book, but suffice it to say that what the reader gets a glimpse of in the book - with a color cover and black and white illustrations within, all by Melvin - is viscerally felt in 'walking' the mural of many colors. We see the vibrancy of the color. The immediacy of the drama represented in the meeting of characters. I was told that the martyrdom panel was transfixing to a number of particularly female students (Figure 4) – they knew the pain of grief and bereavement and felt challenged to understand death for the highest cause as worthy and valuable, that death was not always a senseless tragedy or even the end of the story. The strength of women is a feature of the written book that also emerges from the mural project.

I speculated when I saw an illustration in the black and white book, but the mural confirms the representation of Jesus as an iconographic person of color (Fig 5). The significance of this representation is not a small matter. Melvin was told his first draft of Christian was not 'African American' enough, even though he, as a native Black Chicagoan, might have been allowed to know a thing or two about looking African American. So Christian had to be redrawn so that students would better identify with him (Fig 6, with a Mr Worldly Wiseman figure uncannily resembling Michael Jackson in the video for his hit 'Smooth Criminal' from the 1987 album *Bad*). In fact, the mural deliberately incorporates a diversity of ethnicities, while still respecting the predominantly African American context.

I'm writing more elsewhere about the *Christian's Quest*, about Bunyan and race, and other elements of the politics of publishing adaptations of *Pilgrim's Progress* for a contemporary American readership. Enjoy the images, and check out the book too.

The Pattersons would love to acknowledge the support of the late Glen Kehrein, founder and first CEO of Circle Urban Ministries, who supported this mural project and sadly passed away within a year of its completion.

Creating Memory Book Review



Jameela Lares

Professor of English

The University of Southern Mississippi

Hattiesburg, MS USA

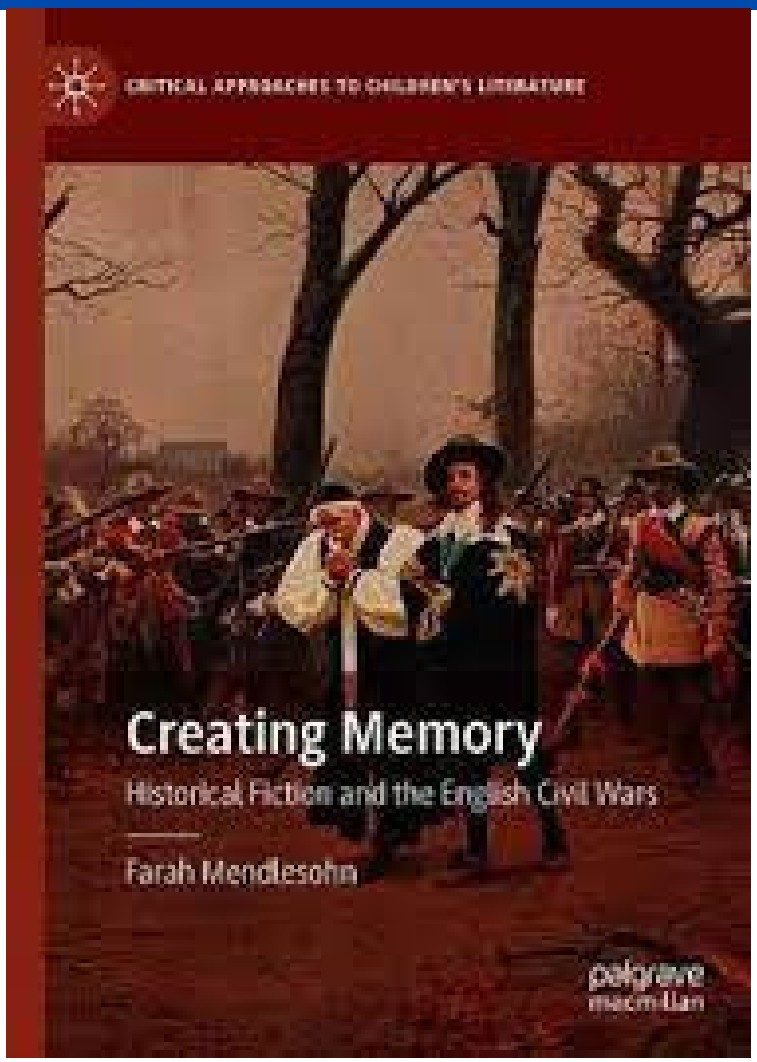
Jameela.Lares@usm.edu

Book note: Farah Mendlesohn, *Creating Memory: Historical Fiction and the English Civil Wars*. Critical Approaches to Children's Literature Series. Palgrave Macmillan, 2020.

This densely researched and engaging monograph does not mention Bunyan, but it might still be of interest to Bunyan scholars. Mendlesohn provides a compelling survey of later attitudes toward the English Civil Wars as recorded in 186 children's historical novels published over more than twenty decades. With the exception of one eighteenth century outlier—Daniel Defoe's *Memoirs of a Cavalier* (1720)—the novels date from the 1820s through 2020, with particular surges of publication in the 1880s and from 1910 through the 1960s. These novels reflect what the authors think children should believe about the Civil Wars and thus represent a cultural reception of the period. Oddly enough, almost all of the novels downplay the role of religion in the conflict, though even this elision might be significant.

Mendlesohn's text is helpfully organized, partly chronologically but also partly thematically, so that there are recursive considerations of the wars in chapters on such issues as great men and great battles, gender differences, religion, and family patterns of loyalty. Chapters 1-9 concern the First Civil War, ending with the execution of Charles I, and chapters 10-11 with the Commonwealth, the Protectorate, and the Restoration. Some texts are even set during the Glorious Revolution (1688), since when the Civil Wars end depends on "what story is being told" (xv). Each chapter begins with a summary of the events and issues.

Mendlesohn acknowledges that the Civil Wars affected the entire British archipelago, but she finds that most of the fiction is set in England, where the Civil Wars are seminal memories. She does, however, cover events in Scotland, Ireland, or Wales and the children's fiction inspired by those events in chapter 9, "The Wars of the Three Kingdoms" (197-221).



Her discussions often move between descriptions of different novels, the various historiographies that inform them, and actual facts, so that for instance Frederick Grice's *The Luckless Apple* (1966) features a fifteen-year-old boy who is too young to fight in a battle but watches it from a hedge, following a mid-twentieth century pattern of linking the Wars to the growth of democracy and therefore insisting that protagonists be at the battle but also overlooking the use of boy soldiers before WW1.

Mendlesohn's work is in conversation with a number of important studies of political and religious history and also with key literary studies, including Jerome de Groot's on the historical novel. I share Mendlesohn's surprise that most authors she discusses "are uncomfortable with the religious aspects of the war" (2). In fact, she finds that religion was not a central motivation in the fiction until the later nineteenth century, and characters we would recognize as Puritans or Nonconformists are typically unsympathetic. Nevertheless, the author includes a useful chapter ("Religion," 143-174) that examines fictions about Episcopalians and Arminians, Catholics, Presbyterians, Independents, and Quakers. This chapter might be the most interesting to Bunyanists, though I recommend that they also explore the rest of the riches that this book has to offer.

ANNOUNCING THE BAXTER ASSOCIATION

Announcing The Baxter Association

Members of the International Bunyan Society will be interested to learn that an online initiative is underway to establish a forum for sharing information about ongoing work, projects and events centred on, or closely related to, Bunyan's contemporary, the Puritan divine and nonconformist leader Richard Baxter.

With the growing momentum of the Baxter Correspondence project as well as other recent editorial projects and monographs, there is currently a considerable body of research on Baxter involving a significant number of scholars. The *Baxter Association* (so called in reference, of course, to Baxter's own work in facilitating co-operation between colleagues in the Worcestershire Association) is intended to bring together those working on, or interested in, Baxter and the many aspects of seventeenth-century politics, religion, and culture that his life touched.

The inaugural Zoom meeting of the Association was held at 8.00 pm BST on Thursday 9 September. 33 members from across the world signed in to hear seven presentations on a wide range of topics in what was an extremely successful and well-received two-hour session.

It is proposed to hold a Zoom conference twice each year, in early April and early September, at which colleagues can give short updates on their research, present brief papers or readings of their work in progress, raise research questions, or give other notifications. To foster a sense of community and to facilitate ready communication between those interested in Baxter, a directory of members has been compiled with contact details and research interests. It is hoped particularly that postgraduate students and younger scholars will be encouraged to participate.



This initiative was launched in July this year and to date over thirty colleagues from Australia, New Zealand, North America, the United Kingdom, and Europe have expressed an interest in the Association. It is hoped that, to foster a sense of community and facilitate ready communication between those interested in Baxter, a directory of members will be compiled with contact details and research interests.

Anyone who would like to be added to the list of those interested in the Association, and to join the April 2022 meeting, is invited to email Professor Tim Cooper (tim.cooper@otago.ac.nz), who will send the Zoom link and other particulars. And do mention the initiative to anyone whom you think might be interested.

Tim Cooper
Alison Searle
Neil Keeble

Folio Edition of *The Pilgrim's Progress*

The Pilgrim's Progress

John Bunyan

Illustrated by William Blake

Introduced by Nathalie Collé

Limited to 750 hand-numbered copies

Editorial material: Roger Pooley

John Bunyan's religious masterpiece paired with William Blake's watercolours in a unique limited edition

PRODUCTION DETAILS

Limited to 750 hand-numbered copies
Quarter-bound in red leather blocked in gold foil
Cloth sides blocked on front in gold foil and printed with black ink
Binding design by Anne Yvonne Gilbert
Leather titling label blocked in gold inset on front
Set in Poliphilus with Blado as display and printed on Arctic Volume Ivory paper
384 pages
28 watercolour illustrations by William Blake
Gilded top edge
Introduction by Nathalie Collé
Editorial material by Roger Pooley
Cloth-covered slipcase inset with an illustration label
12¾" x 9¾"



UNIQUE PAIRING

This is the only currently available edition of *The Pilgrim's Progress* to feature all 28 of Blake's watercolour illustrations. They are displayed alongside the complete and authoritative text established by respected Bunyan scholar Roger Pooley and complemented by his informative notes. Bunyan included marginal notes and biblical references throughout *The Pilgrim's Progress*, these too have been faithfully reproduced in this limited edition.

EXPERT INTRODUCTION

This limited edition includes a new introduction by Nathalie Collé, a renowned specialist in both 17th-century English literature and the history of book illustration, and a former editor of the newsletter of the International John Bunyan Society. In her essay, Collé reveals the sophisticated way in which William Blake responded to, and went beyond Bunyan's tale, to create his own idiosyncratic but extremely unified series of images.

WHAT MAKES THIS LIMITED EDITION SO SPECIAL

The slipcase, which has curved edges to facilitate easy removal of the book, is covered in beautiful teal cloth perfectly complementing the soft red leather of the spine. A panel has been blind-blocked on the front, inset with an illustration label and outlined with gold-blocking.

Gold-blocking also features on the spine and the cloth front of the book, on which it is overprinted with black ink with a design by renowned artist and illustrator Anne Yvonne Gilbert based on Blake's watercolour 'Christian Reading in His Book'. A panel has been blind-blocked to hold the leather titling label which, again, is blocked in gold foil.

The Arctic Volume Ivory paper is certified by the Forest Stewardship Council which ensures that it has been sourced from environmentally appropriate, socially beneficial and economically well-managed forests. The matt surface is the ideal medium for both the text – the definitive version established by Roger Pooley – and the illustrations. Blake's 28 watercolours now form part of the collection of Sir Alan Parker who generously allowed Folio to remove them from their frames and mounts and photograph them at high resolution. The reproductions in the book are, therefore, the most authentic available of these astonishingly modern images. The visionary artist, the ideal interpreter of Bunyan's allegorical dream, employed ink, graphite and chalk along with watercolour and the images, some unfinished, reveal the working practice of this artistic genius.

Blake's illustrations for *The Pilgrim's Progress* were never united with Bunyan's text during his lifetime and were still unfinished when he died in 1827. In the 1940s an edition appeared in America, but all 28 illustrations have not been published with the text since, and this is the only current edition to unite words and images. Finished with red head- and tail-bands, a red ribbon marker and gilded top page edges, this is a unique publication, an exquisite edition of a timeless classic, limited to just 750 hand-numbered copies and available only from The Folio Society.

Pilgrim's Progress at 350: Digital Humanities Project





The Pilgrim's Progress at 350: Digital Humanities Project: call for collaborators

Dear IJBS members and colleagues,

I shared an idea with our *Recorder* editor a few weeks ago, and we thought it might be worth bringing forward to the Society more widely. **I'm dreaming of a way to celebrate *The Pilgrim's Progress'* 350th anniversary (400th of Bunyan's birth) in a manner befitting the twenty-first century**. I think there might be great potential to achieve a broad audience from within and beyond academia for a digital humanities website housing visual animation of Bunyan's allegorical journey, supported by digitally scanned manuscripts, alongside features like pop up glossaries on the text, compiled commentary, audio narration, as well as access to the printing fortunes of the book in terms of cover design, illustration, a map of translations and global locations, and samples of adaptations into various and sundry forms.

Dreams are much more malleable and deceptively alluring when asleep than when they hit with the cold light of wafekulness, so I'd love to hear from anyone interested in joining a team to collaborate practically in brain-storming, grant-writing, offering or pointing to skills and knowledge that might help this project gain momentum.

For my context, at Biola University I have a ready supply of undergraduates from my Pilgrim's Progress class, and specifically digital and game design students, on whom I can draw, as well as colleagues with their own digital humanities projects. I'm talking to the Huntington library staff, just up the road, about digital access to their *Pilgrim's Progress* collection. But I'll need a team to move this forward. Get in touch if you want to help me move from my Little-Faith, Feeble-mind or Ready-to-Halt position to some place more Hopeful. You can reach me by email at andy.draycott@biola.edu, and I am happy to correspond or to arrange to chat via Zoom.

Andy Draycott, Biola University

Blog Series

The Society especially seeks submissions from early career and PhD researchers working in the field of religious history, society and material culture. As a guideline, posts should ideally be comprised of:

- A short title and one-line summary
- 1,000 word discussion (including footnotes)
- Centre round a particular religious theme, space, text, practice or discovery
- Include images, photographs and graphs (with suitable permissions acquired).

Please send all submissions as a Word Document, including a brief bio (150 words), to: IJBSSecretary@outlook.com.



Alexander Johnston; 'John Bunyan in Bedford Prison'; Blackburn Museum and Art Gallery.

The International John Bunyan Society (IJBS) is pleased to welcome submissions to its new **blog series**. Discussions can include any aspect of religious nonconformity in Britain and abroad from the period between 1500–1800.

Blog Series: Enigmas in Editing Early Modern Manuscripts

As part of the 2021 IJBS Blog Series Vera J. Camden, Professor of English at Kent State University, explores the the trials and tribulations of editing the diary of the eighteenth-century Presbyterian widow of a London goldsmith, Hannah Burton.

Margaret Ezell has reflected that the survival of manuscript documents such as early modern women's diaries are like insects in amber, occupying a 'long since deceased literary landscape' that yet offer a 'continuation of that presence which survives destruction, that matter which the living are permitted still to embrace.'[1]

Yet such 'embrace[s]' are by no means effortless. The challenges of transcribing early modern manuscripts are many, ranging from cramped handwriting, to idiosyncratic punctuation; from protracted notes to obscure biographical details; from pages left intentionally blank to ripped or blotted transcriptions of unknown authors. Such peculiarities faced me when I came to edit the diary of Hannah Burton (1723–1786), since published as *She Being Dead Yet Speaketh: The Franklin Family Papers* in the Other Voice series. In this blog post, I wish to explore the patience and persistence required when making such manuscript papers 'press ready'.

The early modern diary of Hannah offers a rare insight into the inner life and outer experience of a destitute widow living at the height of the economic revolutions and dissenting religious resurgences of eighteenth-century London, but its pages require careful decoding.

Hannah's manuscript diary presented what seemed at first glance almost impenetrable pages of anxious italic script, ink blots, stricken words, pinned portions, upside down insertions from foreign hands, and ripped page remnants, so characteristic of the 'messy' manuscripts of the ordinary early modern household (see **Figure 1**).[2] Hannah writes in the same notebook as her grandmother, Mary Franklin (d. 1711) had written in to keep an account of her own spiritual experiences during the persecution of the Protestant Dissenters after the Restoration. Such intergenerational manuscripts of course contain many enigmas.



Figure 1. Pages from Hannah Burton's diary illustrating various revisions and erasures. Held at the Congregational Library, within the Dr Williams's Library (DWL), London, CL MS 33 I. h. fols. 20v-21r. Reproduced by kind permission of the Trustees of the Congregational Memorial Hall.

In the case of Hannah's diary, we know her name because she autographs nearly all of her daily entries in full or with her initials. Though her grandmother's notebook contains the autograph signature of Mary Franklin on its front flyleaf, Hannah Burton goes to the extra effort of curating her grandmother's narrative, adding its title in her own hand 'The Experiences of my grandmother, Mrs. Mary Franklin.' (see **Figure 2**) Naming herself and her grandmother holds a particular significance to Hannah. She explicitly invokes her family legacy of faith in the preamble to her diary where she writes, 'Oh, may the unfeigned faith, and patient that dwelt in my dear grandmother Franklin, and in my dear and honored mother Ryland dwell in me also' (p. 175). In titling the narrative of her grandmother and writing her own name, she connects to – and reminds others of—the history she has inherited with these family papers.

Widow of a London goldsmith, Hannah takes pen to paper in September 1782, following her husband's death, to capture, Job-like, the contours of her sorrows and losses amidst the nearly unbearable economic realities of her destitute state living on a widow's meager pension. Hannah Burton's account of her days reflects the tension within herself between a devotion that fosters transcendence of worldly trials and a desperate particularity to record every debt, every conversation, and every dreadful disorder that poverty brings. While she is determined to identify herself as the author of this diary, she paradoxically omits any proper naming of her husband: he is repeatedly mentioned but only by monikers such as 'wrestling Jacob', 'dearest yokefellow', and, when he was sick, as a bruised and battered house, a crumbling 'clay building.' (pp. 206; 221; 196). Whether she was resisting naming her husband because of shame over financial ruin or merely a sense that his worldly identity had been superseded by being now numbered among the citizens of London, the fact remains that the editorial task of finding a biographical context for this spiritual chronicle entailed much sleuthing of the London archives. More than once my then graduate assistant Valentino Zullo and I pleaded out loud and into the night: 'who was your husband?' 'Who is this wrestling Jacob?'

Enigmas in Editing Early Modern Manuscripts ctd.

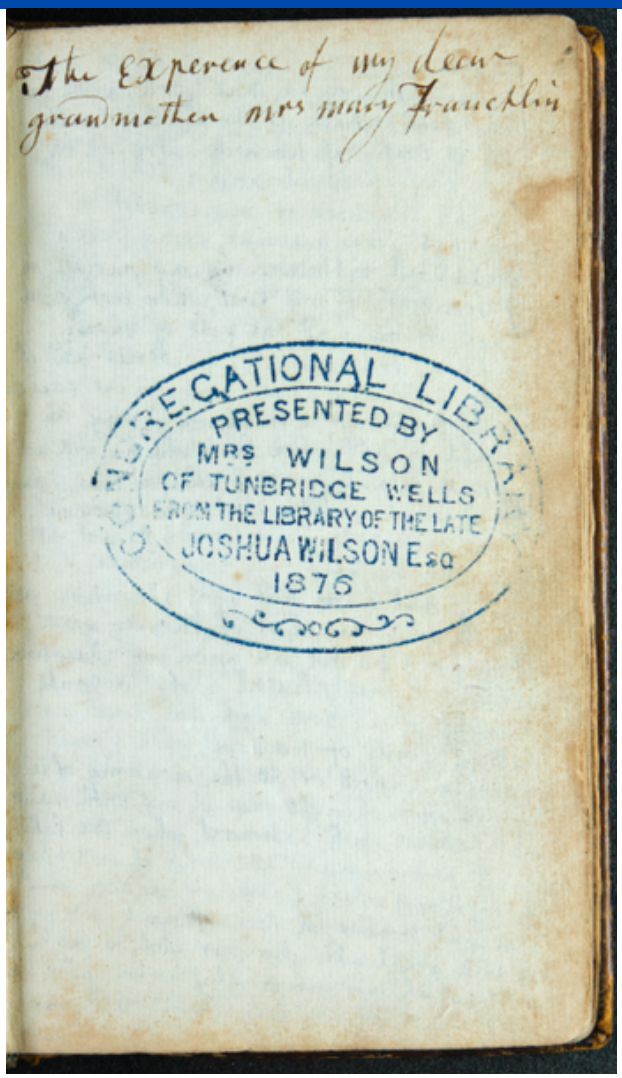


Figure 2. Page showing the handwritten title Hannah Burton gave to her grandmother's writings. Held at the Congregational Library, within the DWL, London, CL MS 33 I. h. fol. 3r. Reproduced by kind permission of the Trustees of the Congregational Memorial Hall.

The three clues that Hannah offers about her husband are also related to three preoccupying themes of her diary: time, money and death. She reminiscences that of the death of her husband occurred 'sixty-five weeks ago,' 'sixty-seven weeks ago' and so on and that his illness had been painful and prolonged (pp. 223; 242); she tells us that she has an eight-pound pension because of the charity of his business (p. 182); and, lastly, she tells us he is now among the clods of the valley in Bunhill Fields (p. 179). Thus, by searching pension records, death and burial records from Bunhill fields, and the names of possible apprentices within a span of several years, we were able to locate William Burton, apprenticed to his father, and thrice bankrupted, whose Last Will and Testament left all worldly goods to his widow, Hannah, who receives his small annual pension and other charities from the Goldsmiths' Hall.

Sources

Hannah Burton, 'The Diary of Hannah Burton (1782)', in *She Being Dead Yet Speaketh: The Franklin Family Papers*, ed. Vera J. Camden (Toronto: Iter Press and the Arizona Centre for Medieval and Renaissance Studies, 2020), pp. 173-266.

Footnotes

[1] Margaret J. M. Ezell, 'The Posthumous Publication of Women's Manuscripts and the History of Authorship', in *Women's Writing and the Circulation of Ideas: Manuscript Publication in England, 1550–1800*, ed. by George Justice and Nathan Tinker (Cambridge: Cambridge University Press, 2002), pp. 121–136 (128).

[2] Margaret J. M. Ezell, 'Invisible Books,' in *Producing the Eighteenth-Century Book: Writers and Publishers in England, 1650–1800*, eds. Laura L. Runge and Pat Rogers (Newark: University of Delaware Press, 2009), pp. 53–69 (66).

How did we find out, finally, whom Hannah was married to? We uncovered the truth by following the diarist's habits of mind, for, throughout her diary, Hannah documents all anniversaries, from the day of the loss of her mother fourteen years ago, to the anniversary of a nearly fatal encounter with a bull on the streets of London! She also documents the details of her purchases and debts, telling us she has no money for cheese and candles and that she has reluctantly sold her husband's 'old coats' and 'old rags' (p. 183). It is the attention to these details that makes this document seem so quintessentially eighteenth century compared to her grandmother's narrative where domestic details of such things as weaning of children, cradle fires and home intruders pointed to the Lord's providences (pp. 135; 139). Hannah by contrast keeps to record-keeping, account keeping and mapping her travels, and thus leaves a neat, discernible trail which in the end led us to the Goldsmiths' Hall, and to William Burton (d. 1781), London master goldsmith, and watchcase maker (see **Figure 3**).

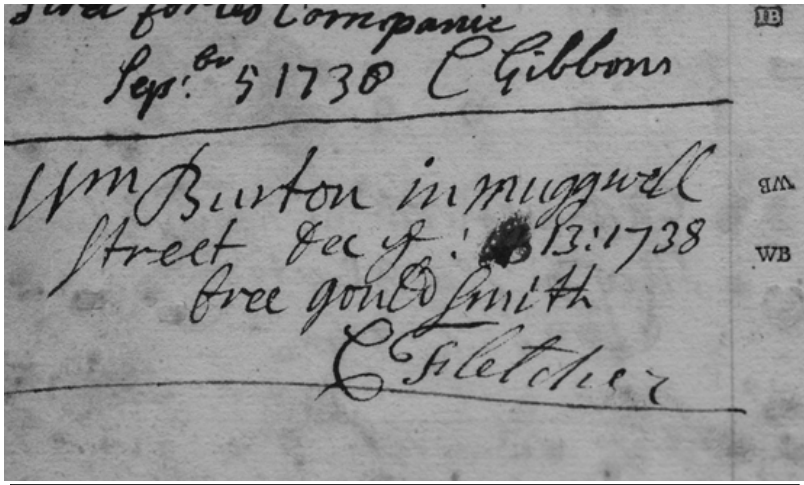


Figure 3. William Burton's incuse mark and small workers' mark. Apprenticeship records of William Burton and William Burton, the younger. Goldsmiths' Company, London.

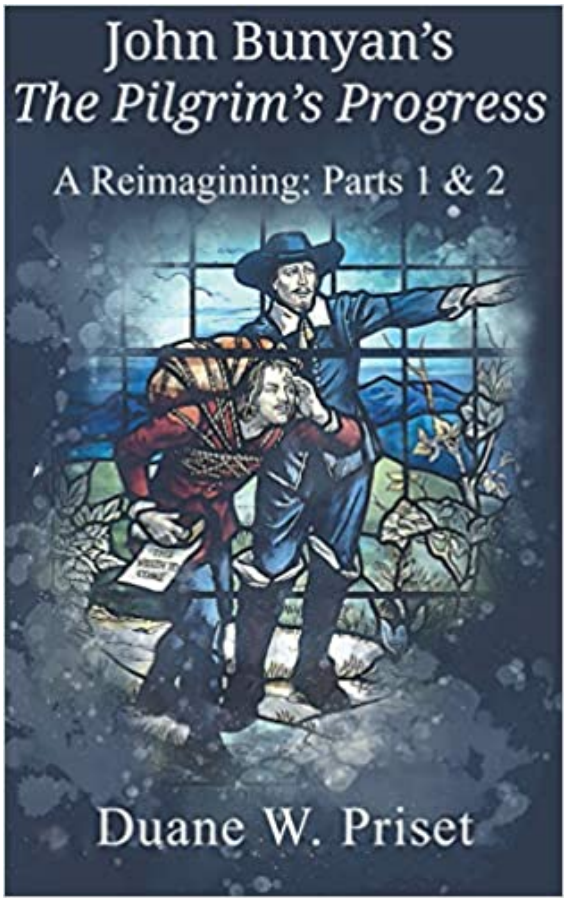
Duane Priset's Reimagining of the *The Pilgrim's Progress*

Pilgrim's Progress: A Reimagining

A little over fifty years ago, a high school English teacher suggested that I read John Bunyan's *The Pilgrim's Progress*. At the same time, my ninety-some year-old grandmother had been admitted to a nursing home where my mother worked. Each day after school, I, a high school senior, would walk to the nursing home, visit, and do a read-aloud of Bunyan's classic with my grandmother. Consequently, that hooked my attention and set me on a "journey" which has reached across the years.

Over the next eight years, comprising four years in college, my first year in pastoral ministry, and three years of seminary, Bunyan's story hung in the back part of my mind and occasionally came to my attention. However, during my senior year of college, I watched over a preschooler at various times and read to him *Little Pilgrim's Progress* which I have since lost. About the middle of my first year in ministry, during the wintertime, my father died unexpectedly. By the summer following, I was married and my wife Beth and I headed to the Bluegrass region of Lexington, Kentucky, for seminary. During one of my classes, a preaching professor drew our attention to A. J. Gossip's classic sermon, "But When Life Tumbles In, What Then?" which concluded with Bunyan's exclamation through Hopeful to Christian at the River of Death, "Cheer up, my brother, for I feel the bottom and it is sound!" Consequently, these early and cursory moments planted a seed in my heart and mind which sprung to life throughout the years later.

Although some primary study and teaching during my years in ministry has been in Methodist history and the lives and theology of John and Charles Wesley, I had the blessing of visiting Bunyan's Meeting in Bedford twice during my first ten years as a pastor and what I saw in the church, its stained glass, and other artifacts, enhanced my interest. After another ten years as a pastor, I came to the idea of adapting Christian's and Christiana's stories as a first-person sermon series in the frame of taking the journeys myself – first person for Christian and first person as one of Christiana's sons. Across each set of around twenty-five weeks, I would mark off five or six pages each week in Roger Sharrock's edition of the book, grab the gist of each part of the story, retain as much of Bunyan's phrasing and wording as I could, streamline what may have seemed (at least, in the setting I was engaging) a bit redundant for a modern audience, and then deliver the episodes. Therefore, through these sermons and occasional background articles for newsletters, I strived to encourage people to read Bunyan's actual story itself. Eventually, three times in two long-term appointments (fifteen years each), I led my people through these *Pilgrim's Progress* episodes – trying to perfect the messages each time I worked through them, which included sleuthing out the many Biblical connection points possibly filtering through Bunyan's work.



"Over the years of getting to know Pastor Duane, his wife Beth and their family, I understand why these lovely people at the church he headed are so special. They felt his love for them as all do who are blessed to know him.

The depth of the scenes in his book are a lot like my friend, Pastor Duane. He takes the journey of Christianity very seriously, yet he realizes the goal isn't to please any of the characters we meet along the way on our journey as a Christian. Our goal is to please God. I loved all the colorful characters. I must admit I've been like so many of them in my own journey as a Christian at times. I've seen the beauty of life and the dark and scary places as well.

Pastor Duane's book will make you smile, cry, and look at your own journey. You'll read a chapter and stop and reflect on the new truth you've discovered. Or, you'll discover, we all have different ways of traveling on our journey home."
—Denise Davis, Contemporary Christian Singer and Songwriter

"In his poetic address to the reader at the start of The Second Part of the Pilgrim's Progress, John Bunyan writes 'My Pilgrim's Book has traveled Sea and Land.' This vivid tale of the perilous journey to the heavenly city by a tinker-preacher with minimal education has become one of the world's most translated, most read and most influential books, being enjoyed by readers of many ages, nationalities, and religious beliefs down the centuries and around the world.

Yet, Bunyan's book has fallen on hard times – it is less widely known by contemporary readers and often less accessible to them when they pick it up. Readers today might be inclined to agree with Mark Twain's Huckleberry Finn, whose verdict on Bunyan's work is that 'The statements were interesting, but tough.' Duane Priset's retelling of Pilgrim's Progress seeks to remedy this problem by bringing Bunyan's vivid storytelling and insightful characterization to life for today's readers, having Bunyan's characters address the reader directly in digestible bite-sized chapters. Though justly celebrated as a literary classic, Bunyan's stated purpose in writing Pilgrim's Progress was to draw his readers into a spiritual pilgrimage through the imaginative bait of his storytelling. Bunyan tells his readers, 'This Book will make a Traveler of thee,' and Duane Priset's retelling brings Bunyan's challenge to bear on our own spiritual journeys in a way that is both enjoyable and enlightening."
—David Parry, University of Exeter, England (UK)



Duane W. Priset (B.A., Roberts Wesleyan College; M.Div. from Asbury Theological Seminary; and D.Min. from Drew University) is a retired pastor, The United Methodist Church in Western New York. He has served as Conference Secretary, Dean of the Order of Elders, Counsel for the Church, and adjunct professor in the Ministry of Liturgy and History of the Methodist Movement, respectively, for college, seminary, and Course of Study.

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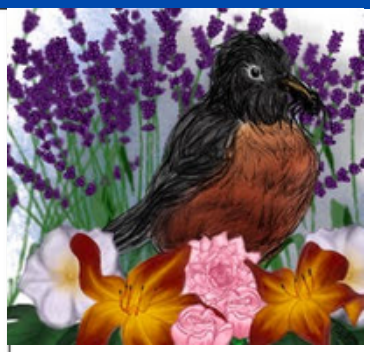
Duane Priset's Reimagining of the The Pilgrim's Progress ctd.

Something grew in me and ran deeper and deeper as I kept preparing Bunyan's stories for delivery. At first, I found what I'll call the "Bunyanesque geography" enthralling – places like the Hill of Difficulty, Valley of the Shadow of Death, Delectable Mountains, Beulah Land, etc. Then, in Bunyan's characterizations I started recognizing particular people – the good and the not so good – Faithful, Shame, Talkative, Pickthank, Hopeful, Great-heart, and so many others – who were either kind and helpful or antagonistic and distracting. After a while, it dawned on me how, at various times, I played some of these good and not so good characters as well, and consequently needed more of the insight and grace of Jesus Christ in my life. As time went on, I came to realize the power and beauty in various one-liners, soundbites, and Bunyan's twists and turns on the various words and phrases, as seeing is "espied," Giant Despair's club is "a grievous Crabtree cudgel," and Evangelist's guidance at the beginning of the story – "Do you see yonder shining light . . . I think I do . . . Keep that light in your eye" which culminates in Hopeful's acclamation at the end of Christian's journey: "Jesus Christ maketh thee whole" . . . then, Bunyan's acclamation: "the enemy after that was as still as a stone."

As two district superintendents knew of my journeys with Christian and Christiana, they asked me to prepare and lead their pastors through a five-or-six-week pastoral enrichment experience with Bunyan's *Pilgrim's Progress*. Sometime after this, I thought of approaching a couple publishers regarding my work, as well. You can imagine the disappointment I felt as they returned the material with not even a glance at what I sent them because I did not go through a broker.

Nonetheless, if only for myself, I kept utilizing my materials for brief devotionals for our small group prayer support and healing services. I expanded my understanding of the breadth of worship and liturgy as an adjunct professor of the same in college. In addition to wider church teaching events, I incorporated pieces of Bunyan's work as an adjunct professor in church history for seminary and course of study.

Nearly two years ago, my wife Beth, of forty-five years, passed away with pancreatic cancer. Always my kindest and most helpful critic and encourager, she was the one who convinced me to do some first-person sermons in my preaching. At first reluctant, I finally gave in. My discovery was that there were spiritual insights I could bring across with better clarity with this style of presentation. After her death, I was talking with a friend – one of the superintendents who years before had me lead a group through Bunyan's work – and he encouraged me to try another publisher. Within a month, I got a word of acceptance ("this is fascinating!"), and a contract to sign with the encouragement to do whatever editing I wanted to do. I knew immediately how I wanted to dedicate the work: "I dedicate this rendering of John Bunyan's classic *The Pilgrim's Progress* to my wife, Beth, my Christiana, who preceded me to the Heavenly Country" – the inverse of Bunyan's sequence!







Images of Robin and Spider at Interpreter's House, Apollyon, and Gaius' Inn by Kaitlynn Priset, used with permission

At the present time, I am leading two groups through the book for people from two small country churches and I am enjoying their interactions and growing interest. I am also reading the text several days each week with one of my grandchildren – a sixth grader – and moreover, I want to acknowledge that my oldest granddaughter – an eleventh grader – did three of the artistic visuals for the published book.

Currently, I am turning my attention to another of Bunyan's writings, *The Holy War*, and, having signed another contract, am in the process of carefully re-expressing this allegory. I have laid the most recent draft before a prosecuting attorney, a professional counselor, and a college librarian to gather their professional insights on what they see going on in my draft of Bunyan's story. This is just part of the process in which I am engaged to prepare this fascinating writing for publication. Once again, at each and every stage, I am trying to lift up and not lose Bunyan's spiritual sensitivity and insights.

If nothing else, these various attempts and experiences have been continually enriching to me and hopefully any number of others.

Incidentally, but also importantly, I have corresponded with my high school teacher and thanked him for the journey upon which he sent me, acknowledged him in some of the front material of the book, and have enjoyed his kind response.

Sincerely yours,
Duane W. Priset

2021 IJBS Early Career Essay Prize



2021 IJBS Early Career Essay Prize

The International John Bunyan Society is pleased to announce that its 2021 Early Career Essay Prize has been awarded to Michelle Pfeffer (@michpfeffer) for the essay: 'Mortalism and the Social Consequences of Religious Heterodoxy in Yorkshire at the Turn of the Eighteenth Century'. The winner's certificate and cash prize of £300 has been sent to Michelle by Professor David Walker, IJBS President. The selection panel was chaired by David Walker, and its members were Rachel Adcock, David Parry and Robert W. Daniel.

Michelle Pfeffer is a Fellow by Examination (Junior Research Fellow) at Magdalen College, Oxford and a historian of early modern religion, science, and culture. The research project that this essay derives from is her PhD dissertation, entitled 'Mortalism and the Making of Heterodoxy in Seventeenth Century England'. The dissertation seeks to understand why a series of lay writers brazenly denied the doctrine of the soul's immortality in seventeenth century England. Through analysis of newly discovered manuscripts, the thesis uncovers a culture of lay scholarship and religious radicalism, revealing that religiously motivated historical-critical scholarship, not science, was shaping the agenda of these ostensibly 'modern' debates. Although mortalist books were written in the vernacular by laymen, they must be studied alongside the high-level, pan-European scholarship they drew on and the creative ways in which they engaged with it. This thesis therefore illuminates the intellectual and scholarly lives of non-specialists, reconstructing their working methods and bookish communities.

The annual IJBS Early Career Essay Prize is open to all international PhD students and to post-doctoral researchers within the first two years after their viva. Applicants must be members of IJBS. The prize is for outstanding scholarly work in the field of early modern religion and Dissent, including its literature, history and reception.

Frank Mott Harrison: Guitarist



Illus. 1 Frank Mott Harrison. From *The Gentlewoman*, 15 October, 1898.

Now that a photograph of the great Bunyan scholar and biographer Frank Mott Harrison (d. 1945) has come to light (illus. 1), it is easy to imagine him browsing in his vast library of books relating to Bunyan, numbering over a thousand volumes and presented by him 'to the Mayor, Aldermen and Burgesses of the Borough of Bedford' in 1938. It is less easy, however, to picture Mott Harrison laying aside *The Pilgrim's Progress* or *The Life and Death of Mr. Badman* to pick up a guitar and play a solo piece or accompany himself in a song. Yet in addition to his work on Bunyan's life and writings Frank Mott Harrison was a keen guitarist. He eagerly participated in the guitar boom that marked the musical life of England, during the last decades of Queen Victoria's reign, from village schoolroom to royal residence.

The guitar, after some forty years of neglect between about 1840 and 1880, returned to favour both as an expression of nostalgia for the late-Georgian years, when it was in high fashion, and as a mark of new freedoms for young women. In parish halls, schoolrooms and corn exchanges the length and breadth of England, decked for the occasion with ferns, flags and pious mottoes, many ladies and a smaller number of gentlemen accompanied their own voices or (much less often) played solo pieces using the eminently portable guitar they could bring so easily from parlour or daring room. For the most part, we know of their activities because provincial newspapers often reviewed the amateur concerts in which they played. Such events were designed to relieve the dullness of village life in the depths of winter, but they also raised money for good causes: for the coal or clothing fund of the village, for example, or for a clock to be placed in the church tower. As much as the newly invented typewriter, or the 'safety' bicycle, the guitar took many young women out of the house to do forms of social and charitable work with their guitars.

Frank Mott Harrison: Guitarist

Male players of the guitar were less common than female, and Frank Mott Harrison provides a striking example of a trained musician whose guitar playing was in part a function not only of his scholarly interests but also of the opportunities uniquely available to him as a man. He was associated for many years with Trinity College of Music, was an Associate of the Royal College of Organists and held the degree of Bachelor of Music from Durham University. In May 1935 the Senate of London University conferred upon him the degree of Doctor of Philosophy in the Faculty of Music for a thesis entitled *Some aspects of music in England in the Seventeenth Century, especially in reference to Puritan influence*. Many of the musicians who had received such a training, or who enjoyed similar honours, looked down upon the guitar. They did not admire its close association with well-intentioned amateur lady players and regarded it as too quiet to be played anywhere larger than a sentry box, as one commentator cruelly remarked. The guitars of the later Victorian years, smaller in the body and even quieter than those of today, perpetuated the sonorities of the seventeenth century, not the sounds of an age that took large orchestras for granted. Nineteenth-century English artists were fond of depicting the guitar in a quasi-seventeenth century context, often established by costume (Illus. 2) and Mott Harrison may well have believed he was playing an instrument with a historical link to the time of John Bunyan, not least because the guitar was widely played in Stuart England (though mostly in aristocratic and gentry circles). He was a committed player who kept faith with the ideal that the guitar could serve as a solo instrument in its own right, and not simply serve as an accompaniment to the voice. He studied with the only guitarist of the day whose name was known to the wider musical public, Madame Sidney Pratten *née* Pelzer (d. 1895), a teacher whose other pupils included one (possibly two) of Queen Victoria's daughters. During the course of these lessons, Mott Harrison became a close friend of Madame Pratten and in 1899 he published a short but heartfelt memoir of his late teacher, *Reminiscences of Madame Sidney Pratten: Guitariste and Composer*. Another of his contributions was to condense, revise and edit the standard English translation of Fernando Sor's *Méthode pour Guitarre* (1830), still widely regarded as the most rigorous and reflective method for the guitar ever composed but not necessarily the one of most use to the novice (Illus. 3). That was why Mott Harrison undertook the work of revision.

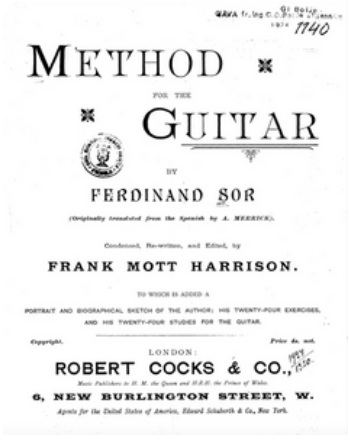


Illustration 2 John Massey Wright. Picnic scene. Watercolour. Private Collection

A long-standing resident of Hove, Brighton's demure sister resort, Mott Harrison often took part in concerts there. In October 1893, for example, he arranged a student's recital in which he joined his 'talented young pupil', Miss Dora Jerrard, to play Madame Pratten's *Queen Mab*, a duet for two guitars, 'in admirable style'. He also played one of his own compositions, *Le ruisseau*, which was published in 1893. There is a copy of this print in the British Library which houses a number of other works he published, notably *Excerpts from the Works of the Great Masters. Arranged for the Guitar by F. M. Harrison* (1889). There may have been much more, in manuscript, but his papers probably expired on a Brighton bonfire in 1945 or 1960. I did harbour brief hopes of the papers of Professor George Bagshawe Harrison (Mott Harrison's nephew) at Ann Arbor, but there is nothing in the detailed catalogue. Perhaps some Bunyanista out there knows more?

Christopher Page

University of Cambridge



Bibliography of Recent Publications: David Parry, University of Exeter



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Treasurers' Reports



Membership renewals:

Memberships run out on 30 September, annually or triennially. At the beginning of September all members whose renewals are due will be notified by the appropriate Treasurer.

European Treasurer's Report:

The UK account for the International John Bunyan Society currently stands at £16,260.98. Due to poor interest rates, the Executive Committee decided to move the savings held in a separate account with Old Mutual Wealth/Quilter back into our NatWest current account. £15,017.28 from OMW was added to the existing £1,243.70 in our current account on 27 August 2021.

Regular readers of these reports will remember that our savings originate from an anonymous donation of £10,000 made to IJBS, together with the fund donated by the family of Richard L. Greaves which is used to award the triennial book prize established in his memory. These funds have continued to provide financial security for IJBS.

Otherwise, IJBS is entirely funded by membership renewals. Memberships fund (1) the annual publishing and delivery of *Bunyan Studies* to members across the globe, and its transferral to a new publisher for 2021; (2) regional and triennial conferences (bursaries for postgraduate and early-career scholars are a priority); (3) the prize money for the newly established Early-Career Essay Prize; and (4) our website.

PayPal is by far the most popular method of renewing subscriptions and for new membership payments. Details can be found on our website: https://johnbunyansociety.org/membership-services/gbp/ Payments can also be made via a direct transfer of the appropriate amount (in £ sterling) into the following bank account: NatWest Bank, International John Bunyan Society, Sort Code: 54-10-31, Account number: 14718073. Standing orders are also particularly welcome – they will need to be arranged with your own bank. If you are a new member, or need to change your forwarding address for receiving *Bunyan Studies*, please fill in a membership form—also available on the above web page—and send it to the European Treasurer: Rachel Adcock R.C.Adcock@keele.ac.uk.

Yours sincerely, Dr Rachel Adcock, Keele University, European Treasurer

To date the North American account for the International John Bunyan Society stands at $6,989.61 (USD). Use of electronic payment facilities for subscriptions to the Society is growing through the availability of PayPal and use of credit cards on the Society's web pages. Renewal subscriptions and new membership payments can also be made via checque or money order made out to IJBS. (Please note that dues are payable in US dollars and not in another currency.)

Because of the pandemic, my access to the university has this past eighteen months been limited. While I am now once again teaching in-person, the situation remains uncertain. Normally I would ask you to send your checque/money order, along with your membership form, to Margaret Breen, IJBS North American Treasurer, Dept. of English, 215 Glenbrook Rd., U-4025, University of Connecticut, Storrs, CT 06269-4025, USA. Given the Covid-19 crisis, you may wish to send your payment to my home address, so that I could then deposit your payment in a timely fashion. My address is as follows: 83 Lower Blvd., New London, CT 06320. Whether you are making use of PayPal or sending a checque or money order, it is important that you send me an email apprising me of your payment; I am at Margaret.Breen@uconn.edu.

Yours sincerely, Margaret Sönser Breen, University of Connecticut, North American Treasurer
September 9, 2021



Membership Form and Payment

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- Bunyan Studies, the official Journal of IJBS (published annually)
- Use of our listserv for discussion
- Invitation to our Triennial Conference

For more information about the Society, please visit the website www.johnbunyansociety.org, or contact the Secretary: Dr. Robert W. Daniel. Email: IJBSSectretary@outlook.com

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Student, Retired, Under-employed: £12 / US$20 per year

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Submissions (in electronic form) are gratefully received in the Spring for the annual issue.

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