FALL 2022 - NO.28

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



CONTENTS

President's Address	3
Reading Dissent and Dissenting Readers in the Reformation World, 1500-1800: 10th Triennial Conference of the International John Bunyan Society, Northumbria	4
Sights and Sounds of Bunyan in LA	9
Roger Pooley: In Memoriam	11
Folio Edition of The Pilgrim's Progress	12
John Gill Republication Project	13
Blog Series	14
Bunyan and Neurodiversity Workshop	15
Writing Religious Conflict and Community in Exeter	16
CFP: Writing Religious Conflict and Community in the Southwest, 1500–1800, Friday 21st April 2023	18
Bunyan and the Crown	19
The World in Lights: Interview about their Concept Album, Letter From a Bedford Jail	20
Bibliography of Recent Publications	22
Treasurer' Reports	24
Membership Forms	25
Contact	26

President's Address: Shannon Murray, University of Prince Edward Island



Greetings from the east coast of Canada! It is my honour to serve as the new President of the International John Bunyan Society. Many thanks to our out-going president, David Walker, and the whole executive committee for such a strong three years, even through some very turbulent times. I'm so pleased to welcome Nathalie Collé as incoming Vice-President of the Society and to see how many of that past executive committee will continue. Special thanks to Rachel Adcock and Margaret Sönser Breen for their continued work as European and American treasurers, to Robert W. Daniel as general secretary, to Joel Halcomb as Webmaster, and to Richard Angelo Bergen as the editor of *The Recorder*.

What a delightful and energizing conference we had in Newcastle in July! For many of us it was our first in-person conference experience since early 2020, I found myself especially grateful for the chance to be among my colleagues once more. Zoom meetings are fine, but there's nothing like the buzz in a room at the coffee breaks or the new ideas shared by chance over a pint in the evening. We owe such a debt to David Walker, Rachel Adcock, and their welcoming and highly organized team, especially Katherine Aske and Claudine Van Hensbergen. From opening talks in the Newcastle Cathedral through to our magnificent banquet at the Blackfriars Banquet Hall, I experienced what I always do at these conferences: exciting and thoughtful papers, rich conversation, and a real sense of community.

My time with the society began at its founding; I was the first editor of *The Recorder* -- a much more rough and homespun effort in the early 90s than it is now! – right at the beginning of my career, and the Society has been one of the joys of my scholarly life. As is our Society's tradition, the next conference will be held at the location of the incoming president, and I have for many years hoped one day to host you all in my adopted home on Prince Edward Island in 2025. PEI is truly a beautiful spot, especially for those of you who love beaches, biking, hiking, and natural beauty. It is Canada's smallest province, one of the starting points for Canadian confederation, and the home of the celebrated children's writer Lucy Maud Montgomery, who herself loved reading Bunyan as a child. Watch this space for more details about conference theme and dates in the year to come.

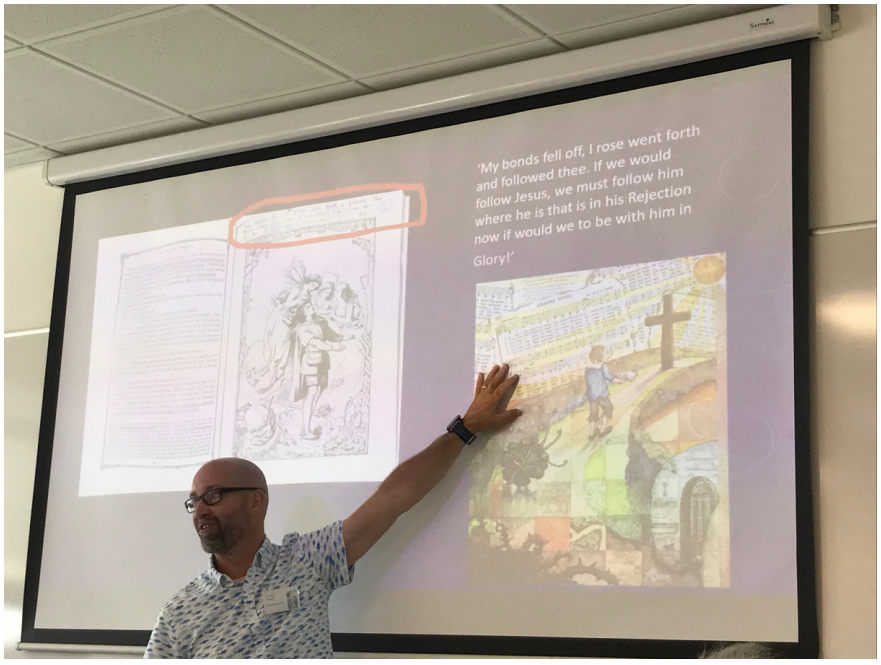
Reading Dissent and Dissenting Readers in the Reformation World, 1500-1800: The Tenth Triennial Conference of the International John Bunyan Society, Northumbria University, UK, 7-9 July 2022

Report on the Triennial Conference at Northumbria University, Newcastle-upon-Tyne, 7-9 July 2022

Rachel Adcock, Keele University

2022 celebrates 350 years since John Bunyan's release from Bedford gaol and his receipt of a license to preach. Aptly, the tenth IJBS triennial conference, hosted this year by Northumbria University, saw delegates meet in person and exchange ideas under the banner of IJBS for the first time since the last triennial conference at University of Alberta, having been limited by lockdowns and travel restrictions. Thirty-eight delegates came together to participate in discussing this year's topic, 'Reading Dissent and Dissenting Readers', exploring the multifarious ways reading proved vital, or potentially fatal, to the everyday lives of Puritans, Dissenters, and Nonconformists during the Long Reformation. Delegates heard papers on the response of readers to dissenting works, as well as how, how often, when, and why dissenters may have read. Denominational differences in reading methods and approaches were also explored, as well as interesting cases of cross-devotional reading and collecting. Papers also considered how both dissenting writing and illustration bear evidence of engagement with a host of different sources, textual and otherwise. How we, as scholars of this period, recognise and account for reading practices in our editing of early modern texts, particularly those of Bunyan, was also a focus of several papers, as was the familiar difficulty present in 'reading' the confessional labels of the past.





IJBS Conference 2022

The conference began in the magnificent surroundings of Newcastle's Cathedral Church of St Nicholas, dating from the fourteenth century and containing one of the largest collections of ledger stones in northern England. Prof Marie-Louise Coolahan (National University of Ireland, Galway) set the tone for the conference with a public lecture titled 'From Dissent to Esteem: Early Modern Readers of Women's Writing', discussing the results of the RECIRC project ('The Reception and Circulation of Early Modern Women's Writing, 1550-1700'). She explored the ways in which readers registered engagement with texts, which women writers appear most often in the database and what that might tell us, and reflections on the visibility of dissenting women writers. The following panel, 'Reading the Ministry', took up the theme of why, how, and how much dissenters read in the papers of Prof Helen Wilcox (Bangor University), who discussed the extensive reading of the dissenting minister Oliver Heywood, and Dr David Wykes (University of Leicester), who assessed the scale and range of reading by dissenting ministers. Prof Jameela Lares (University of Southern Mississippi) returned our thoughts to Bunyan in her paper comparing the use of the word 'or' in *The Pilgrim's Progress* and *Paradise Lost* in order to compare the texts' representation of options (or lack of). To finish the day, delegates were treated to Evensong seated in the Cathedral quire, led by Revd Benjamin Jarvis, before catching up at the wine reception and buffet in the Cathedral refectory.

The next two days of the conference took place in Sandyford Building, Northumbria University, splitting into parallel sessions which presented delegates with some difficult choices about what to attend. The 'Denominational Reading' panel began with Harriet Anne Palin's (Newcastle University) exploration of how nonconformists, particularly Philip Nye, approached debates around how best to catechise. Nathan Sherman (University of Leicester) responded to Matthew Bingham's recent descriptive denominational neologism, 'baptistic congregationalists', suggesting that more debate is needed about how we 'read' identities of the past. Dr David Manning (University of Leicester) completed the panel with a paper exploring Quaker reading and Christian hermeneutics. The parallel session focused on 'Allegory, Imagery, and Reading', and saw papers from Michael Arbino (Kent State University) on the implication of Bunyan's interesting comment on Henry VIII's 'cast[ing] down of Antichristian worship'; Richard Bergen on Bunyan's potential engagement with the Memory Arts; and Revd Allan Wilcox on Blake's illustrations to *The Pilgrim's Progress*.







IJBS Conference 2022







Prof Crawford Gribben (Queen's University Belfast) gave the second plenary lecture on 'Reading dissent in late seventeenth-century England: Edward Stillingfleet's reading of John Owen', exploring the implications of Stillingfleet's gathering of the period's largest collection of Owen's writing. Interesting questions were also raised about the ways in which modern scholarship has tended to force conformists 'to the margins'. Lunch was followed by a panel organised by colleagues at University of Exeter titled 'Reading, Religion, and Location' where Annie Stephenson began with a discussion of Joseph Alleine's *Useful Questions* (1666) in the context of nonconformist self-examination. Dr Niall Allsopp presented research undertaken as part of the project 'ReConEx: Writing Religious Conflict and Community in Exeter, 1550-1700', focusing on the sermons of the Presbyterian lecturer John Bond which worked to mobilise readers in support of the civil war puritan cause. Dr David Parry brought the panel to a close by bringing to light a collection of Exeter manuscript sermons that reveal increasing controversies in the local dissenting community. The parallel session saw Prof Andy Draycott (Biola University), Prof Bob Owens (The Open University), Prof Neil Keeble (Stirling University), and Prof Vera Camden (Kent State University), participate in a roundtable on editing Bunyan and other early modern texts. The final panel of the day, 'Women as Readers' was opened by Dr Naomi Pullin (University of Warwick) speaking about how women's experiences of sociability and solitude were shaped by their nonconformity, focusing on the writers Sarah Savage, Anne Dawson, and Esther Burr. Prof Vera Camden then presented her work on Mary Franklin's unusual manuscript writings, particularly how they construct and communicate female martyrology. The parallel session on 'Reading and Abolitionism' included papers by Revd Dr Janet Wootton (Director of Studies for the Congregational Federation, Retired) on seditious reading undertaken by dissenting abolitionists and enslaved people, and Prof John Coffey (University of Leicester) on the dissenting reading practices of the enslaved during the Demerara slave rebellion.

IJBS Conference 2022

The final day of the conference kicked off with a 'Devotional Reading and Writing' panel where Joe Saunders (University of York) began by assessing Nehemiah Wallington's reading and this appeared in his notebooks, including interesting engagements with the Psalms, godly books, and newsbooks. Prof Bob Owens continued with a discussion of the communal practice of reading aloud, which was more common than often assumed, with particular focus on the Puritan woman, Elizabeth Walker. The final paper was given by Prof Neil Keeble, and charted the increasing use of compounds in the early modern period where 'self' was the first element (e.g. self-respect), often recorded for the first time in Puritan works, particularly in the work of Richard Baxter. The parallel session, 'Reading, Persecution, and Imprisonment', included papers by Prof David Gay (University of Alberta) on the various meanings of prison and city walls explored in Bunyan's *The Holy City*; Prof Arlette Zinck (The King's University, Edmonton) on Bunyan's 'dissenting prison imaginary'; and Sophie Aldred (Worcester College, University of Oxford) on Lord John Robartes' reading and what it can tell us about his political activities, his sympathy for nonconformists, and the place of reading within the Restoration.



The final plenary lecture was given by Prof Nicholas Seager (Keele University) and titled 'Pamphleteering and Dissent in Queen Anne's England'. Nick focused on Daniel Defoe's works which both sought to speak for dissenters as well as offer them 'harsh truths', but particularly his aim to 'provoke' them into 'better critical reading' if they were to survive and prosper. Remaining delegates went on an excursion to Newcastle Castle which commands great views of Newcastle and Gateshead. Some brave delegates volunteered to pose in the stocks!





IJBS Conference 2022

As well as facilitating intellectual and engaging discussions through the panels and plenaries, the conference was also a place for both reflection and celebration. Our dear friend and colleague, Dr Roger Pooley, was remembered through Evensong prayers and a fitting eulogy by Prof Neil Keeble at the conference dinner on Friday night. At the banqueting hall at Blackfriars, we also celebrated the service and achievements of colleagues producing exceptional work in the field of anglophone Protestantism. Firstly, the Society conferred upon Professor John Coffey Honorary Lifetime Membership of the IJBS, following the unanimous acceptance of his nomination for services to the scholarship of Protestant Dissent. John joins an illustrious list of existing lifetime members: Professor Stanley Fish, Professor Isabel Rivers, Professor Margaret Thickstun, Terry Waite CBE, and Dr David Wykes. Professor David Gay, at the behest of the IJBS Executive Committee, thanked Professors Bob Owens and Stuart Sim for their extraordinary work as Editors of *Bunyan Studies* since 1988. Professor Isabel Rivers, on behalf of the awards committee, then presented the Richard L. Greaves Prize to Neil Keeble, John Coffey, Tim Cooper, and Tom Charlton, for their magisterial edition of *Reliquiae Baxterianae* (Oxford University Press, 2020). The committee also awarded honourable mention to George Southcombe for *The Culture of Dissent in Restoration England* (The Royal Historical Society/The Boydell Press, 2019). Finally, Professor Shannon Murray gave her first speech as the incoming President of IJBS and invited all delegates to join her in Prince Edward Island for the next triennial conference in 2025.



Thanks are due to a number of people who contributed to the success of the conference. In addition to Newcastle Cathedral and Northumbria University, our gratitude goes to Dr Katie Aske, Dr Claudine Van Hensburgen, Daisy Winter, Dr Rachel Adcock, Dr Robert Daniel, and Professor David Walker, for designing a rich and stimulating programme and facilitating its delivery in such beautiful surroundings.





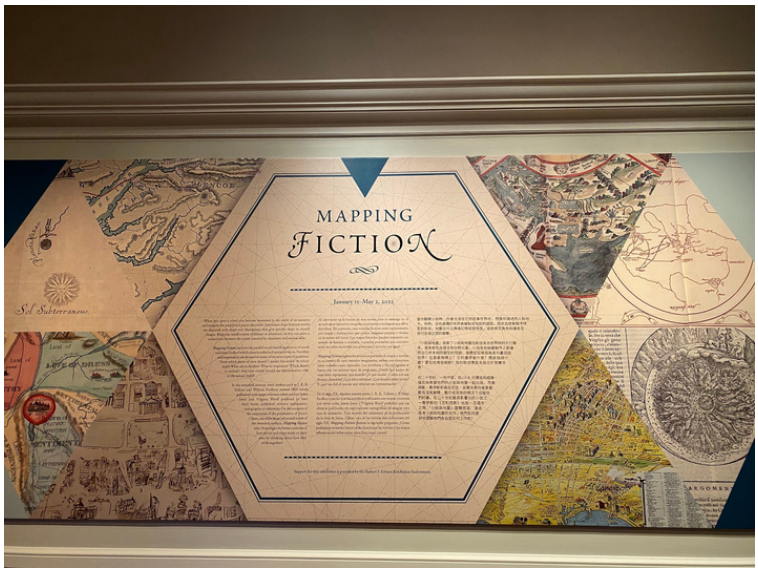
Sights and Sounds of Bunyan in LA

Sights and Sounds of Bunyan in LA

Andy Draycott, Associate Professor of Theology, Talbot School of Theology, Biola University

From February to May this year, the Huntington Library's West Hall housed a temporary exhibit entitled 'Mapping Fiction'. Oriented around the centenary of the publication of James Joyce's *Ulysses*, Curator of Literary Collections, Karla Nielsen's gallery guide invites visitors to consider 'how we might better understand how novels and maps work on their own by understanding how they work together'. Joyce was apparently resistant to a visual mapping of his work, but these were made anyway and exhibited as central to 'Mapping Fiction'. *The Pilgrim's Progress* shows up, as a precursor to the modern literary focus, in the chronological sequence of works on display where fiction and geography interact. The book copy on display is the collection's third edition of 1679, open to the frontispiece and title page. Alongside it is *The Pilgrim's Progress Dissected*, a John Wallis 1790 painted map of Bunyan's narrative journey cut into jigsaw puzzle format aimed at 'Youth of both Sexes'. Visitors are told by posted curated commentary on the pieces that the book 'continues to inspire Christians, and has exerted enduring influence on secular literature.' An exhibition plaque celebrating 'Ulysses's Coordinates' mentions the wealth of Joyce's intertextual allusions, including to *The Pilgrim's Progress*. Still, it appears the Huntington Gift store are sanguine about Bunyan's contemporary appeal as, of the novels featured in the exhibit, it was glaringly absent from the gathered merchandise connected to the exhibit (unless the Bunyanist *Recorder* reader prefers to assume that, rather than missing, it had sold out in short order well before my visit at the end of the exhibit's run).





Mapping fictional journeys is not only plotting voyages from their setting out to destination arrival, but also about adventure and shelter along the way. The promise and peril of shelter in life's pilgrimage was on poignant display at the Bridge Projects art gallery in Los Angeles in Fall of 2021 through to the Spring of 2022. The exhibit *We Are All Guests Here* drew installations from artists in response to the Jewish holiday of Sukkot, or Feast of Tabernacles. The gallery write-up comments that 'Jewish traditions of hospitality and the Mosaic instruction to "love your neighbor as yourself" alongside the continued tensions around geographical borders call into question the host/guest dynamic.' The static installations drew from refugee and migrant experiences, to contemporary critique of the plight of the homeless – Rael San Fratello's "Sukkah of the Sign" is a booth made up of signs bought from homeless individuals – to commentary on racial justice.

Sights and Sounds of Bunyan in LA

The draw for the Bunyanist to this exhibit was one of the live performances invited to accompany the exhibit as an intertextual space for the arts. In December, 2021, Cuban born singer, songwriter, and producer, Heradel, was debuting material from a musical album in progress to be released in 2022. Those songs, 'The Vast', 'Mother', and 'White Fire' drew for inspiration on the Jewish Kabbalah tradition. She also reinterpreted some of her earlier work, once performed as 'Quidam Pilgrim', in collaboration with fellow Cuban Felix Muñiz, as inspired by Bunyan's The Pilgrim's Progress. The songs 'Walker' and 'Halls of the Interpreter' started the set, introduced by vocal narration with the opening words 'As I walked through the wilderness of this world…' and then interspersed with the account of Passion and Patience from the Interpreter's house. At one point the narrator providing these links between songs stumbled having read 'Christian' before correcting herself to name him 'Pilgrim'. It wasn't clear whether it was the sensibilities of the artist or the interreligious sensibilities of the gallery directors or both that elicited the correction, but the space and event were certainly open about the possibility and hope of religion engaging art, and vice versa, non-confrontationally.



Rael San Fratello, SUKKAH OF THE SIGNS/HOME LESS HOUSE, 2021

purchased and collected signs from individuals experiencing homelessness, wood, Photo: Robert Wedemeyer. (https://www.bridgeprojects.com/exhibitions/we-are-all-guests-here [accessed 08/25/22])



[photo credit: Heradel Facebook page, 2022]

Toward the back of the gallery, Heradel, seated on the floor, her long dark hair contrasting with a white flowing gown, cut a sprite-like figure before an assembled audience all wearing masks for indoor COVID-19 protocols. In front of two projector screens displaying slideshows of floral nature photos and close up abstract color images, the singer-composer mixed her own sound as she sang, employing synthetic electronic beats to frame the trance-like distorted vocals of her tracks. Think Enya with more distortion.

The performance is fascinating as testimony to the curious reception of The Pilgrim's Progress in unexpected places such as Cuban electronic music and a Jewish inspired art exhibit in LA.

Roger Pooley: In Memoriam



IN MEMORIAN ROGER FRANCIS POOLEY June 19, 1947–May 22, 2022

-Written by David Gay, University of Alberta

Stirling, Scotland, 1998: Neil Keeble was hosting our second triennial conference. On an afternoon outing to Loch Lomond and Trossachs National Park, a bus full of happy delegates stopped for a break. I wandered by a narrow stream that spilled down a hillside, its peaty waters whispering like nature's timepiece. I became aware that Roger was looking at me from the other side with that kind, engaging smile of his. The landscape and the journey could evoke *Pilgrim's Progress*, but my fellow traveller and new friend could not be reduced to one virtue. Roger possessed all the key virtues of academic life -- generosity, humility, wisdom, patience – and linked them to the higher virtue of faith.

Roger had a gift for framing strong, basic questions in his essays. Here is the opening of "Bunyan and antinomianism":

> How radical was Bunyan, and why do we want to know? There is the precise meaning of *radical* to decide on, of course, but there is also the academic habit of wanting, however subliminally, our authors to be on our side, or the side we fondly imagine we might have been on in the seventeenth-century. (*Trauma and Transformation* 120)

The first sentence is energizing and engaging. There is no list of critics; instead, there is the simple pronoun "we." In context, Roger's "we" is inclusive, inter-generational, pedagogical, and communitarian. He then challenges us to examine the qualities we may project onto our authors. The passage epitomizes the rigour and candour of Roger's writing and shows why he was such a fine teacher and mentor.

Faith was essential to Roger's living and writing. He supported the Christian Literary Studies Group at Keele along with his department's Early Modern Seminar. Roger served different audiences with the same tone, erudition, and principles. In "What does literature do?", the title of his opening chapter for *The Discerning Reader: Christian Perspectives on Literature and Theory* (1995), he displays his vast reading knowledge while encouraging a "culture of debate within Christian circles." Roger served as a Lay Reader in the Church he loved. His role included preaching, a task he no doubt enjoyed. He died on a Sunday. Sunday is the sabbath, as with the seventh or sabbatical day. Scholars like Roger never retire; they enter an ideal sabbatical. Roger was embarking on a new book on the apocalypse. He was moving forward again, though sadly we will not see this result.

Roger was a loving and devoted husband and father. He married the distinguished clinical psychologist, teacher, and author, Helen Dent, and together they raised three remarkable and accomplished sons: Benedict, Joscelin, and Maximilian. Helen has graced several Bunyan conferences with her presence and is a joy and support to all who have the good fortune to know her. We extend our sympathies, thoughts, and prayers to the family as they continue to mourn. We will cherish our various and unique memories of Roger as the IJBS journeys into the future. I have the e-mail he sent after his son's wedding in April: "just back from a few days in London for Max & Siun's wedding - a brilliant occasion! I've had a few health issues, but we're still planning to be in Newcastle!" I still see Roger smiling on the other side of that gentle Scottish stream. May he discover that holy city that lies across the river at the end of *Pilgrim's Progress*, a place, Bunyan tells us, where there is still much walking in good company and talking of eternal things. Rest in peace dear friend.

Chronology: Education and Teaching

1966-69 Scholar, Jesus College, University of Cambridge, BA in English Tripos, 1st Class.

1969-72: University of Cambridge: Research Student, English Faculty

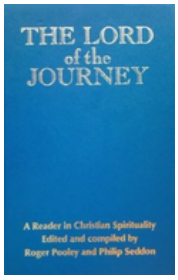
1972-73: Lecturer, Swansea University, 1972-3

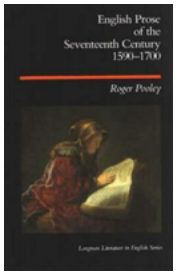
1976: University of Cambridge: PhD awarded for thesis *The Language and Milieu of John Bunyan*

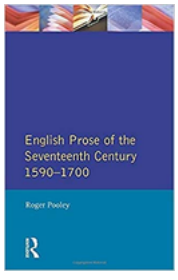
1973-2014: Lecturer in English, Keele University

2007-2010: President of the International John Bunyan society

2014: Keele University: Honorary Research Fellow awarded on retirement







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.

John Gill's Works: Republication Project

Michael A.G. Haykin, ThD, FRHistS

-Chair and Professor of Church History & Director of The Andrew Fuller Center for Baptist Studies

The Baptist pastor-theologian John Gill (1697-1771) remains a towering figure in Baptist thought and life. In the words of Martyn Lloyd-Jones, Gill was "a man, not only of great importance in his own century, but a man who is still of great importance." Yet, easy access to his works is limited and he is still written off as a narrow-minded, insular, hyper-Calvinist. The last printing of Gill's magnum opus, *A Body of Doctrinal Divinity* and *A Body of Practical Divinity*, for instance, came out in 2007 with difficult typesetting and over 1,000 pages of text. Interested students of Gill need a text that is both readable and user-friendly. The John Gill Project, funded by the London Lyceum, the Andrew Fuller Center for Baptist Studies, and H&E Publishing, is designed to provide initially a new abridged version of Gill's major systematic theological works noted above. Similar to the abridged version of Herman Bavinck's magisterial *Reformed Dogmatics*, this version will cover over twenty major sections of Gill's work with modern typesetting and editing to around 80,000 total words to allow for a wide range of readership. Hopefully, this will be the beginning of the publication of other sections of Gill's voluminous corpus, including his biblical commentaries, sermons, and various tracts. Those interested in details of this project or helping financially with it, should contact Jordan Steffaniak at jlsteffaniak@gmail.com or Professor Michael Haykin at mhaykin@sbts.edu.



George Vertue, 1745 portrait: Source, Wikipedia.org John Gill (Theologian)

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.

Bunyan and Neurodiversity Workshop



Bunyan and Neurodiversity: 2021 workshop

Laura Seymour, University of Oxford

This is a summary of a short, informal workshop on *Grace Abounding to the Chief of Sinners* (1666, 1668) I held online during the pandemic. In this workshop, I wanted to explore how we might read Bunyan's spiritual autobiography within neurodiverse frameworks. Involved in lonely lockdown scholarship in a small flat in Oxford, I wanted to connect with other people and learn from their input on this topic.

As was often the case during the pandemic, the mandatory online format facilitated international conversations and scholarly encounters that may not have happened otherwise (for example, because of financial barriers involved with travelling to an in-person event). I advertised the workshop via the 'neurodiversity and creativity' mailing list run by Dr Anna Stenning at Leeds university and their colleagues; anyone interested in neurodiversity and creativity can join this list. Workshop attendees were a small group of about 5-6 people: students and secondary and HE educators from China, the US, and the UK. The nature of the mailing list, and the academic and social circles I move in (I am autistic and research early modern neurodiversity) meant that attendees tended to be neurodivergent. As with all neurodiversity-related events I run, I was not interested in gatekeeping who could and couldn't attend this workshop: if an event about neurodiversity speaks to someone, I want them to attend. We made the workshop accessible by accommodating others' communication styles (verbal/written) and paces, and offering an accepting atmosphere if people wanted to relate Bunyan's writing to their own experiences.

I provided three passages from *Grace Abounding* in advance of the workshop. First, the passage where Bunyan attempts to give up bell ringing, fearing the church bells will essentially murder him (paragraphs 33-4). Secondly, the passage where he reflects on his state of mind:

> I durst not take a pin or a stick, though but so big as a straw; for my conscience now was sore, and would smart at every touch: I could not now tell how to speak my words for fear I should misplace them: O how gingerly did I then go, in all I did or said! (paragraph 82)

Thirdly, the passage when, during worship, Bunyan hears God's voice saying, '*My grace is sufficient for thee, My grace is sufficient for thee, My grace is sufficient for thee*' (paragraph 206). I selected these passages because I felt they might speak to many different neurodivergent experiences, from anxiety to intrusive thoughts and compulsions, to voice hearing. I made the document accessible in terms of its font and layout, asked people if they needed the information in any other format (e.g. a voice recording) and, again for accessibility reasons, provided brief overviews of Bunyan's life and of *Grace Abounding* plus both written and verbal glosses of now-uncommon phrases in the passages (e.g. 'I durst not').

The only prompt I gave the other participants was that I was interested in discussing these passages within frameworks of neurodiversity. I did not guide the discussion beyond that, wary of imposing my own research agenda (I was researching an article on Bunyan, OCD, and anxiety). Because I am critical of the objectivity and stability of diagnostic categories and sceptical about their trans-historical validity, and because diagnosis is a fraught topic with many neurodivergent people experiencing barriers to gaining correct diagnoses (for instance because of their gender, race, or social class), I did not initially name any particular neurodivergent conditions we might discuss. I am pleased I didn't because attendees brought their own understandings of neurodiversity, often personal ones, to bear on *Grace Abounding*. Some of the readings surprised me, for instance one participant's reading of Bunyan 'smart[ing] at every touch' and worrying about the smallest prickle from a straw, opened out ideas about sensory sensitivities that I hadn't thought of before. Another participant talked about paranoia, and another (when I eventually mentioned that I had been wondering about the relevance of what we now call OCD to Bunyan's work) initiated a discussion of religion and compulsive personalities. The conversation enabled us to appreciate neurodiversity's richness, comprising different and also overlapping experiences; our conversations were occasionally impacted by and aware of diagnostic boundaries (whether we liked it or not) but weren't trammelled by them.

Joanne Edge has argued that it is not helpful to engage in 'armchair psychiatry' and discuss whether or not Bunyan had a particular condition (notably OCD). For me, neurodivergence in early modern writing like Bunyan's is not something to be categorised at a distance. Rather, neurodivergence is about our neurodivergent relations to texts: reading and interpreting autistically, dyslexically, with ADHD, as a voice hearer, and so on.

If anyone wishes to engage in conversations around neurodiversity, check out projects like Narratives of Neurodiversity, the Northern Medical Humanities research network, and a project I co-run called Neurodiversity at Oxford (@neurodiverseox). If anyone shares my interest in centring neurodivergent scholarship and neurodivergent perspectives on early modern literature, I can be reached at laura.seymour@st-annes.ox.ac.uk

Writing Religious Conflict and Community in Exeter, David Parry

Writing Religious Conflict and Community in Exeter

In a sermon on the eve of Civil War, Exeter Puritan minister John Bond gave a stirring call to action:

> Hath the Lord placed this City in the midst of our County, as a Beacon upon an hill, yea, as the Center, heart and head of the West, and shall this beacon not blaze by its example, in every part, when there is holy, loyall, refining fire put into it, by so great Authority?

Invoking a biblical image of manifest destiny made famous by John Winthrop's 1630 sermon to the Massachusetts Bay colonists, Bond appeals to his auditors' shared experience of urban topography – Exeter is indeed a city upon a hill – and celebrates its regional role as centre of population, commerce and government. The city as fashioned in Bond's sermon operates simultaneously as a sacred trope, a site of lived community and memory, and a central node in a network of economic and administrative relations. Following Bond's cue, Writing Religious Conflict and Community in Exeter (ReConEx) draws on a wealth of literary evidence to trace how Exeter's religious identity was written into being and fought over in the generations following the Protestant Reformation. This project at the University of Exeter is generously funded by the Leverhulme Trust over a three-year period from 2021 to 2024.

Across the early modern period, the city of Exeter played a pivotal role in successive national conflicts, including the Western Rising/Prayer Book Rebellion of 1549 (in which the city was besieged); the Civil Wars of the 1640s (in which the religiously divided city was subject to both parliamentarian and royalist occupation); and the Glorious Revolution of 1688 (which saw the proclamation of William of Orange as king from the bishop's throne). Through these crises, Exeter's preachers, poets, and printers expounded, defended, and contested visions of faith and fellowship. Although the city may have well appeared marginal and remote from the perspective of London as a literary centre, this very distance encouraged a remarkable diversity among its most notable writers in terms of gender and religious affiliation. Exeter religious writing bears witness to the lived experience of religious belief and practice among people of a variety of religious persuasions within and beyond the established Church as well as negotiating matters of controversy between these communities.



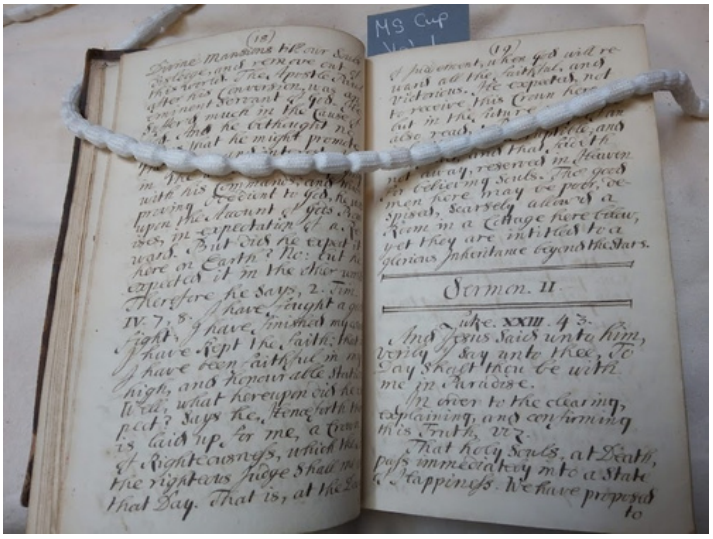
A
DOORE OF HOPE,
ALSO
HOLY AND LOYALL
ACTIVITY.
Two Treatises delivered in severall
SERMONS, in *Exceſter*.

By
John Bond, Bachelour of the Lawes, and
Lecturer in the ſame City.

JUDGES 13. VER. 23.
If the Lord were pleaſed to kill us, he would not have received a burnt-offring and a meat-offring at our hands, neither would he have ſhewed us all theſe things, nor would at this time have told us ſuch things as theſe.
JUDGES 5. VER. 23,24.
Curſe ye Meroz, (ſaid the Angell of the Lord,) curſe ye bitterly the inhabitants thereof: becauſe they came not to the helpe of the Lord, to the helpe of the Lord againſt the mighty.
Bleſſed above Women ſhall Jael the Wife of Heber the Kenite be, bleſſed ſhall ſhe be above Women in the tent.

LONDON,
Printed by G.M. for *John Bartlet*, at the Signe of the Guilt-Cup near St. *Auſtins* Gate, 1641.

Left: John Bond, *A Door of Hope* (1641), title page reproduced from Early English Books Online (EEBO)



Right: Sermon MS image courtesy of the Devon and Exeter Institution

Writing Religious Conflict and Community in Exeter, David Parry

The Bunyan Society is partnering with the ReConEx project for a regional day conference in April 2023 on 'Writing Religious Conflict and Community in the Southwest, 1500–1800' – the call for papers is included elsewhere in this issue of *The Recorder*, so please take a look and consider submitting a proposal and/or circulating to others with relevant interests. While this conference and the ReConEx project as a whole are interested in religious communities of all kinds (including conformist Anglicans, Catholics, Jews and Muslims), Bunyan Society members may have a particular interest in the rich Puritan and Dissenting heritage of Exeter that the project highlights.

Among these moments of Puritan/Dissenting interest: in the Elizabethan and Jacobean period, the civic leadership of the city and many city pulpits included many of a hot Protestant tendency at odds with the religious conservatism of much of the surrounding region. During the parliamentarian occupation of the 1640s, Exeter Cathedral was partitioned by a wall dividing the space for worship by separate Presbyterian and Independent congregations, with the excommunication of Susanna Parr from the Independents following attendance at Presbyterian services sparking a vicious pamphlet war.

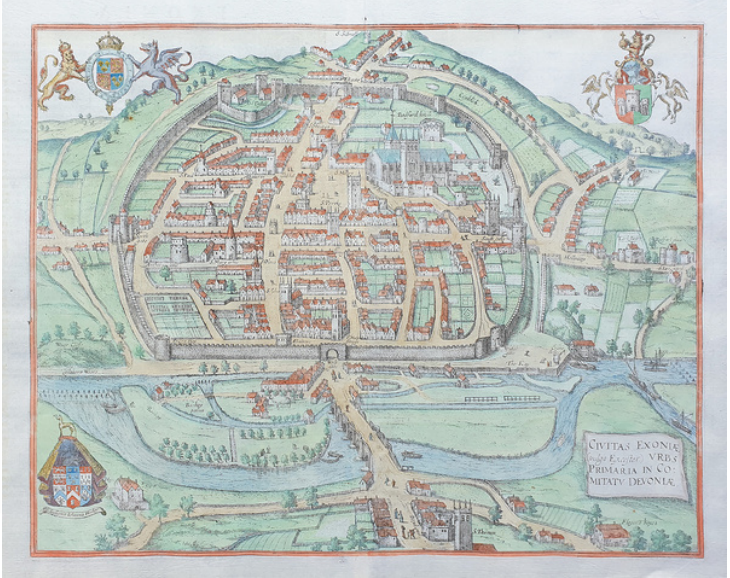
Following the Restoration, Exeter had a substantial Nonconformist (largely Presbyterian) population. In a lively posthumously published memoir, the Presbyterian preacher George Trosse recounted his profligate youth, including merchant adventures, sexual misdemeanours and mental illness before his conversion and adoption of the Nonconformist cause. The Exeter Assembly sought to bring together Presbyterian and Independent ministers from across the region for mutual counsel and to subsidise the training and deployment of ministers. The minutes of the assembly for May 1699 amusingly record, 'Agreed that Mr Toogood having continu'd above two hours in sermon all future preachers have warning given to them to keep to their hour: and that the Clark turn the Glass when the Text is named & take it away as soon as tis run out.'

The 'Exeter Arian controversy' of the 1710s saw controversy over subscription to Trinitarian doctrinal formulae that led to the ministers of the largest post-Restoration Presbyterian congregation being locked out of their own chapel and setting up a rival 'Arian' meeting house. (Ironically, the congregation from which they were expelled was later itself to adopt Arian/Unitarian views, as well as building a larger meeting house that is now a Wetherspoons pub). These events in Exeter, via appeal to London ministers, helped to catalyse the division of English Nonconformity across the eighteenth century into 'orthodox' and 'rational' Dissent. Through the assistance of our project advisor Paul Auchterlonie, we are working through a remarkable set of notebooks containing around 4500 pages of previously unstudied manuscript sermons by seventeenth and eighteenth-century Exeter Dissenting ministers from both before and after the split. Exeter's Dissenting community also encountered the Islamic world in the person of Joseph Pitts, a sailor from Exeter who was the first Englishman to visit Mecca after being (by his own account) forcibly converted to Islam while in captivity in Algiers – Pitts's father consulted the leading Exeter Presbyterian ministers on how to respond to his son's letters.

ReConEx project outputs will include an anthology of primary texts with a religious aspect connected to early modern Exeter and an edited essay collection on writing religious identities in the southwest of England. We will also disseminate our findings to a wider public through public talks, podcasts and a self-guided walking tour of Exeter's religious heritage. For more on the project, you can access blog posts, news and an upcoming podcast interview series at our website reconex.exeter.ac.uk and follow us on Twitter @writingexeter.

Philip Schwyzer, Niall Allsopp and David Parry

(University of Exeter)



Braun and Hogenberg map of Exeter, 1597-1618

Writing Religious Conflict and Community in the Southwest, 1500-1800: CFP

Writing Religious Conflict and Community in the Southwest, 1500–1800
Friday 21st April 2023

Organised by Leverhulme Trust-funded project 'Writing Religious Conflict and Community in Exeter' (ReConEx) in association with the International John Bunyan Society with the endorsement of the Ecclesiastical History Society.

Proposals are invited for a day conference at the University of Exeter on religious identity, community and conflict in the southwest of England from 1500-1800, and their representation in written and printed texts. Proposals are welcome focusing on any religious group in the period (including conformists, Puritans, Protestant Nonconformists/Dissenters, Catholics, freethinkers, Jews and Muslims) and the relationships between them, and on any kind or genre of writing, though priority will be given to proposals focusing on the southwest. Possible topics may include (but are not limited to):

- Devotional, polemical, didactic and narrative modes of religious writing, and their dissemination via manuscript circulation and the printed book trade.
- The role of religion in political upheavals in the southwest, such as the Prayer Book Rebellion/Western Rising of 1549, the Civil Wars, and the Glorious Revolution.
- The shaping and practice of conformist/'Anglican' religion by writers including theologians such as Richard Hooker and poets such as Robert Herrick.
- Texts emerging from or responding to Dissenters in the southwest including Presbyterians, Independents/Congregationalists, Baptists, Quakers, Unitarians and Methodists.
- The Exeter Arian controversy and the split between 'orthodox' and 'rational' Dissent.
- Jewish communities in the southwest, including the Ottolenghi Affair of the 1730s.
- Encounters with the Islamic world (e.g. via travel writing and captivity narratives).

Within this religiously plural and contested region, individuals and religious groups expressed their convictions and communal identities as well as their relationships and conflicts with others through a wide variety of written genres. These texts include poems, sermons, prophecies, pamphlets, letters, travel writing, captivity narratives, diaries, memoirs, and spiritual autobiographies. We welcome exploration of such texts from a variety of methodological approaches, including approaches derived from history, literary studies, bibliography, theology, network analysis and more. We anticipate these discussions providing unique insights into the construction of shared identities and collective memories, and the ways in which these play out in local histories of community and conflict. An edited collection of selected papers from the conference is also envisaged for publication.

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) to d.parry@exeter.ac.uk by 13th January 2023. Early expressions of interest welcome. Remote participation may be possible for participants unable to travel to Exeter – please get in touch if this would be of interest. Modest travel bursaries (on request via e-mail) are available for postgraduate students whose papers are accepted.

Bunyan and The Crown



Queen Elizabeth II, Christmas broadcast 1957

Bunyan and the Crown

By David Parry, University of Exeter

The death of Queen Elizabeth II on Thursday 8th September 2022 brought to an end the longest reign in British history. Reflecting on the Queen's life and legacy, I thought Bunyan Society members might be interested to know that Bunyan's work has been quoted and made use of by the Queen and other senior royals on significant occasions.

The Queen's Christmas Day broadcasts frequently referred to her own Christian faith, and in the 1957 Christmas speech (the first to be televised), this was expressed by the Queen reading some apt words from Bunyan. Nearing the end of a speech on how the pace of technological change exemplified by television should not lead us to abandon old ideals, the Queen picked up her copy of Bunyan's allegory and read from the conclusion to *The Second Part of the Pilgrim's Progress*:

> In the old days the monarch led his soldiers on the battlefield and his leadership at all times was close and personal. Today things are very different. I cannot lead you into battle, I do not give you laws or administer justice but I can do something else, I can give you my heart and my devotion to these old islands and to all the peoples of our brotherhood of nations.
>
> I believe in our qualities and in our strength, I believe that together we can set an example to the world which will encourage upright people everywhere. I would like to read you a few lines from 'Pilgrim's Progress', because I am sure we can say with Mr Valiant for Truth, these words:
>
> "Though with great difficulty I am got hither, yet now I do not repent me of all the trouble I have been at to arrive where I am. My sword I give to him that shall succeed me in my pilgrimage and my courage and skill to him that can get it. My marks and scars I carry with me, to be a witness for me that I have fought his battles who now will be my rewarder."

The farewell speeches at the end of *The Second Part of the Pilgrim's Progress* also featured at the funeral of Queen Elizabeth the Queen Mother (widow of King George VI) in 2002. At the Queen Mother's funeral the Moderator of the Free Churches Group read from Mr Stand-fast's speech before he crossed the River of Death:

> I see myself now at the end of my journey, my toilsome days are ended. I am going now to see that head that was crowned with thorns, and that face that was spit upon for me.
>
> I have formerly lived by hearsay and faith but now I go where I shall live by sight, and shall be with him in whose company I delight myself.
>
> I have loved to hear my Lord spoken of; and wherever I have seen the print of his shoe in the earth, there I have coveted to set my foot to.
>
> His name to me has been as a civet-box; yea, sweeter than all perfume. His voice to me has been most sweet; and his countenance I have more desired than they that have most desired the light of the sun. His word I did use to gather for my food, and for antidotes against my faintings. 'He has held me, and hath kept me from mine iniquities; yea, my steps hath he strengthened in his way.'
>
> Glorious it was to see how the open region was filled with horses and chariots, with trumpeters and pipers, with singers and players on stringed instruments, to welcome the Pilgrims as they went up, and followed one another in at the beautiful gate of the city.

Mr Valiant-for-Truth made an appearance at the 2021 funeral of the Queen's husband, Prince Philip the Duke of Edinburgh, through the singing of the hymn *He Who would Valiant Be* (also known as 'To be a pilgrim'), a musical setting by Ralph Vaughan Williams of Valiant-for-Truth's verse 'Who would true Valour see / Let him come hither' as slightly reworded by Percy Dearmer. (Incidentally, this hymn was also sung at the funerals of both the Conservative Prime Minister Margaret Thatcher and the staunch socialist politician Tony Benn, who, despite their political differences, shared a Protestant Nonconformist upbringing.)

I find it intriguing that it is the lesser-read 1684 *Second Part of the Pilgrim's Progress* that has featured in all these royal occasions. And while it may seem incongruous for the works of the Dissenter John Bunyan to be deployed by royalty, perhaps this is not so odd for a man who said, "I do confess my self one of the old-fashion Professors, that covet to fear God, and honour the King."

The World in Lights: Interview about their Concept Album, *Letter From a Bedford Jail*



Richard: Please tell me about The World in Lights, and your interest in *The Pilgrim's Progress*.

Joel: The World in Lights is a husband-wife musical duo, made primarily of my wife Dani and I. As for *The Pilgrim's Progress*, I was raised within the context of the holiness movement, a subculture that has a somewhat similar perspective on culture to the Amish, although not with the same technological austerity. Being raised in a very conservative, fundamentalist household, I was not allowed to read much of the material that my friends were reading. *Pilgrim's Progress* was one of the first works of fiction I ever read. This book stood out, and in spite of my church being very Arminian, there were a few Calvinists that were still revered: Jonathan Edwards, John Bunyan. I read the story more like an adventure book as a child, in children's adaptations.

Richard: What about this album, *Letter from a Bedford Jail*? Tell me more about its inception.

Joel: I put *Pilgrim's Progress* on the shelf for many years. Throughout my 20s I underwent significant theological education, although I didn't re-read Bunyan until later, again. My wife and I had a band, and we were making music, forming our first album. I wrote the song "Pilgrim" while I was in Mexico on a missions trip. I had this moment of inspiration; I grabbed the guitar, ran into the house, and wrote 95% of the song in 20 minutes. I had an image of a person carried along by the wind, with nobody knowing what to make of them, because they're marching to the beat of a different drum: "in the world not of the world." Then it hit me: this song is about Faithful in Vanity Fair. It occurred to me in that moment that I needed to revisit Bunyan and write a whole album from this concept.

Richard: Please tell me a little bit about the way you applied source material. Every concept album tells a story, but some try to be more like narrations, and some concept albums have a broader response to the concept. Is *The Pilgrim's Progress* more of a general inspiration for the imagery and tone of the music, or were you specifically trying to retell the story?

The World in Lights: Interview about their Concept Album, *Letter From a Bedford Jail*

Joel: It is a *concept* album; I don't very directly talk about the story and its episodes, although it touches on some of its emotional and spiritual rhythm and logic. Carrying burdens; a moment of enlightenment; moments of rejection; feeling like something has died, and you're a different person; moments of despair. "Despair" is a song about despair the feeling, rather than Giant Despair.

As I mentioned, the album began with a spontaneous expression of an idea lingering at the back of my mind from my childhood reading of *The Pilgrim's Progress*. In the album booklet and on our website, passages with their echoing themes from Bunyan's text are quoted as reference points beside most of the songs.

The album does follow something like the chronology of the original story, with the opening narration in the wilderness of the world, the City of Destruction, the debate with Obstinate and Pliable, the Wicket Gate, the Palace Beautiful, Apollyon, Giant Despair, and the crossing of the river. But it's also true that some of these songs were written without the intention to emulate or even echo Bunyan (such as "Finally Home"). They were easy to fit into the album, and even into the chronology, *because* Bunyan himself wrote in accord with such universal themes.

For instance, I wrote one song set to the words of Robert Frost's poem, "Stopping by the Woods on a Snowy Evening." The poem easily parallels the by-path meadow episode, where the pilgrims stop and deviate from the road, so I felt that the song could be included in the album.

Richard: What is it about the genre you chose that you feel fits Bunyan's story, as a response to his work? I thought that some of your songs give a sense of the rhythm of walking, for instance.

Joel: I'm a singer-songwriter and a guitar player, so it was natural that my music was going to be more acoustic-driven. I wanted it to remain in that Americana space – not even as a choice, just that it was the kind of music I was writing at the time. Stylistically, we wanted a bit of the universality to be reflected in the folk-like music. It morphs into rock at times, in songs like "The Gate." Some songs sound more like church worship music or pop.

Richard: What do you think is the main theme? I thought it was "return to the path", and a rallying from a place of insecurity to a place of trust. I thought there were five songs with this theme. You include the reprise of the hymn, "I Have Decided to Follow Jesus," for example.

Joel: The beautiful thing about art is the many interpretations it invites, such as yours. I would say the main theme is the faithfulness of God. Another song with a reprise in the album has the lyrics, "you carried me". People hit snags, and the pilgrimage doesn't come down to the journeyers, but to God's faithfulness.

Richard: Tell me about characterization. You've said a little bit about Faithful, and I noticed that there is Pliable character as well. Would you please explain the cast of characters, and how you represent them musically?

Joel: I wanted my voice to be primarily that of Christian, and that is the main voice. Much of the album uses the upper parts of my range, sometimes falsetto, in order to express a degree of vulnerability and sometimes passion I suppose.

"The City of Destruction" is also called "The Ballad of Obstinate and Pliable." It has some different characters – the album producer sings as Obstinate here, and my wife sings as Pliable.
Generally, my wife expresses the journey companions. She's Pliable in the beginning, then is Faithful, then is Hopeful. She also serves as the narrator in the prelude piece, "Wilderness." She is also Apollyon.

"Apollyon": I love that song, and I loved that scene as a kid, fighting demons. I wanted to make it sultry and dark, but I needed to reimagine it somehow, so I made Apollyon into a woman, with "Queen Jadis, Lord of Charn" energy.

Richard: Which is your favourite song, and which comes closest to your ideal vision?

Joel: I do not have a clear favourite. I think that "Pilgrim" and "Dead Man Walking" will both always have very special places in my heart. I'm just super proud of both of those songs from a song writing perspective.

I love the realness and rawness of "Despair," juxtaposed with the reprise of "You Carried Me." That came from a very real place for me personally. "I'm just another casualty in the army of the Lord" might be my single favorite line in the whole album.

Richard: Thank you for discussing your work with me, and with the International John Bunyan Society!

Joel: The pleasure is all mine!



Bibliography of Recent Publications: David Parry, University of Exeter



Afrouz, Mahmood. "Comparative Analysis of the Hero's Mythical-Journey Stages with the Mystic's Mystical-Journey Stages in English Literature" *Mytho-Mystic Literature Journal* 18:66 (Spring 2022): 64–90. [Comparison of Attār of Nishapur's *Mantiq-u-Tayr* with *The Pilgrim's Progress*.]

Barfield, Robin. "John Bunyan's Solomonic Pedagogy." *Christian Education Journal* 19.1 (April 2022): 83–93.

Bergen, Richard Angelo. Review of *Reading the Road, from Shakespeare's Crossways to Bunyan's Highways*, edited by Lisa Hopkins and Bill Angus. *Bunyan Studies* 25 (2021): 131–134.

Bond, Douglas. *The Hobgoblins: A Novel of John Bunyan*. Dallas, TX: Scriptorium Press, 2020.

Brissos-Lino, José. "João Cabral De Melo Neto: Uma Peregrinacão Severina." *Caminhos* 18:3, (2020): 800–815. [Compares the writing of the Brazilian author João Cabral De Melo Neto with that of Bunyan.]

Carr, Simonetta. *John Bunyan* (Christian Biographies for Young Readers series). Grand Rapids, MI: Reformation Heritage Books, 2020.

Collé, Nathalie. "Extra-illustrating the Road: Fold-out Maps as Material and Conceptual Add-ons to John Bunyan's *Pilgrim's Progress*." *Journal of Illustration* 8:2 (December 2021): 187–219.

Copson, Stephen. Review of *The Oxford Handbook of John Bunyan*, edited by Michael Davies and W. R. Owens. *Baptist Quarterly* 52:1 (January 2021): 44–45.

Daniel, Robert W. "'Glorious Sounds: Exploring the Soundscapes of British Nonconformity, 1550–1800', International Virtual Conference, 14–15 April 2021." *Bunyan Studies* 25 (2021): 100–102.

Draycott, Andy. "Iconoclasm, Iconophobia, and Graphic Novel Adaptations of John Bunyan's *The Pilgrim's Progress*." *Journal of Graphic Novels and Comics* 12:5 (2021): 964–992.

Draycott, Andy. "A Contextualized Mural of Many Colours." *The Recorder* 27 (Fall 2021): 7–9.

Bibliography of Recent Publications Ctd.

FitzGerald, William T. "Performing Prayer in Early Modern England." Review essay on *Prayer and Performance in Early Modern English Literature: Gesture, Word and Devotion*, edited by Joseph William Sterrett; *Shakespeare and the Play Scripts of Private Prayer* by Ceri Sullivan; and *Gifts and Graces: Prayer, Poetry, and Polemic from Lancelot Andrewes to John Bunyan* by David Gay. *Bunyan Studies* 25 (2021): 111–119.

Fox, Matthew C. "The Quest of Love: A Liturgical Reading of *The Pilgrim's Progress*." MA thesis, Liberty University, 2020.

Garrett, Chris. "*Divine Breathings*: Devotional Steady Seller and Imitable King of the Resolve Genre." *Bunyan Studies* 25 (2021): 51–69.

Hadfield, Andrew. *Literature and Class: From the Peasants' Revolt to the French Revolution.* Manchester: Manchester University Press, 2021. Chapter 4, "The Civil War and Its Aftermath," 162–202.

Hancock, Maxine. "Mercie's Mirrors and the Puritan Doctrine of Sanctification." *Crux* 57:2 (Summer 2021): 23–31.

Hassanpour Darbandi, Ali, and Tahereh Rezaei. "Hawthorne's New Pilgrim's Progress and Antebellum America: Subversion and Containment in 'The Celestial Railroad.'" *Neophilologus* 106:1 (March 2022): 147–165.

Haupt, Timothy Mark. "The Palace Beautiful: The Evangelical Independent Ecclesiology of John Bunyan." (Ph.D. diss., Midwestern Baptist Theological Seminary, 2022).

Jeong, Moo-jin, Jong-ok Seok, Won-suk Han, Sang-ho Seon, and Jun-ki Chung. "A 'Righteous War': Comparing Milton's External Revolution and Bunyan's Internal Struggle." *Astra Salvensis* 10:1 (January 2022): 217–28.

Page, Christopher. "Frank Mott Harrison: Guitarist." *The Recorder* 27 (Fall 2021): 20–21. [On Bunyan scholar Frank Mott Harrison.]

Parry, David. *The Rhetoric of Conversion in English Puritan Writing from Perkins to Milton.* Bloomsbury Academic, 2022. Esp. Chapter 4, "Serious Play: John Bunyan's Imaginative Persuasion," 161–208.

Priset, Duane W. "Duane Priset's Reimagining of *The Pilgrim's Progress*." *The Recorder* 27 (Fall 2021): 17–18.

Rostami, Abdolreza. "Gender-Specific Charactonyms in Persian Translation of John Bunyan's *The Pilgrim's Progress*." *Journal of Foreign Language Teaching and Translation Studies* 6:4 (2021–22): 23–38.

Sims, Rachel A. "Doing Time: Incarceration and the Novel Form." (Ph.D. diss, University of Arizona, 2022).

Strausfeld, D. "Tormented by Sinful Thoughts in Seventeenth-Century England." *Mental Health, Religion & Culture* 24:7 (2021): 698–712.

Trites, Roberta Seelinger. "Louisa May Alcott's Emersonian Use of *The Pilgrim's Progress*: *Little Women* as Palimpsest." In *Little Women at 150*. Ed. Daniel Shealy, 37–64. Jackson, MS: University Press of Mississippi, 2022.

Young, Matthew H. "Fear, Hope, and Love: Apocalyptic Faith and the Origins of Toleration." (Ph.D. diss., University of North Carolina at Chapel Hill, 2022). Esp. Chapter 5, "'The Day of the Lord's Vengeance": Divine Wrath, Judgment, and Toleration in the Works of John Bunyan," 116–148.

Treasurers' Reports



European Treasurer's report

As of 4 September 2022, the UK NatWest savings account holds £12,200.43.

Members may remember that we previously held a collective investment account with Old Mutual Wealth which held an anonymous donation made to IJBS in 2014 as well as funds donated by the family of Richard L. Greaves to award the triennial book prize established in his memory. Following advice from OMW's financial advisor that the account was no longer profitable (as well as not particularly accessible), the Executive Committee decided to close this account. £15,017.28 was transferred to the NatWest account on 27 August 2021.

IJBS's three sources of income are: 1) membership subs collected annually on 30 September; 2) EBSCO and independent subscriptions to *Bunyan Studies*; 3) donations.

These subscriptions and donations fund:

- Publication and posting of *Bunyan Studies* which is now managed by Joshua Horgan publishers (c.£1500 per annum)
- $250/£200 award for triennial Richard L. Greaves Prize
- £300 award for the annual Roger F. Pooley Early Career Essay Prize
- Support for regional and triennial conferences, including tech support (shared with North American IJBS account)
- Postgraduate/postdoctoral bursaries to support attendance at regional and triennial conferences (shared with North American account)
- Membership of the Alliance of Literary Societies

It is anticipated that the amount in the savings account will increase following the recuperation of funds paid upfront to support the Northumbria triennial conference.

Rachel Adcock, European Treasurer

To date the North American account for the International John Bunyan Society stands at $6,521.93 (USD).
Our North American membership has grown over this past year, particularly through institutional memberships, and we have been able to offer travel support to two graduate students attending the July IJBS Conference: each has received $627 (USD), equivalent to £500 (GBP).
Subscriptions for new memberships or renewals, which run from October 1 to September 30,
may be made either online or via mail. The Society's web pages list options for PayPal and credit card payments. IJBS also accepts checks and money orders. (Please note that dues are
payable in US dollars and not in another currency.) Please send your check/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. Whether you are making use of PayPal or sending a check 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
IJBS North American Treasurer
University of Connecticut
August 18, 2022



Membership Form and Payment

MEMBERSHIP FORM for the International John Bunyan Society (IJBS)

All Members Receive:

- Access to The Recorder, the newsletter of IJBS (published electronically)
- 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

Membership Rates:

Individual: £22 / US$35 per year, or £60 / US$100 for three years

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

Couples at the same address may pay a single fee (but will be sent only one copy of Bunyan Studies)

Please send the following information and payment to one of the two IJBS Treasurers:

Name:

Email:

Mailing Address:

Phone Number (including international code):

Affiliation (if any):

FOR SECURE PAYPAL OR CREDIT CARD PAYMENT OPTIONS, PLEASE GO TO THE IJBS WEBSITE: https://johnbunyansociety.org/membership-services/

North American Members not wishing to pay electronically may pay as follows:

• mail a check or money order made out to IJBS (in Canadian or US dollars) to:

Margaret Sönser Breen, North American Treasurer, University of Connecticut, Department of English 215 Glenbrook Road, U-4025, Storrs, CT 06269-4025 E-mail: margaret.breen@uconn.edu

European Members not wishing to pay electronically may pay in £sterling by one of the following methods:

• mail a cheque or international money order made out to IJBS (in £ sterling) to:

Rachel Adcock, European Treasurer, The International John Bunyan Society, Keele University, School of Humanities, Chancellor's Building, Staffordshire, ST5 5BG Email: r.c.adcock@keele.ac.uk

The International John Bunyan Society

A society dedicated to the study of the life and times of John Bunyan (1628-1688)

http://johnbunyansociety.org/

The Recorder

***The Recorder* is the Newsletter of the International John Bunyan Society. It appears once a year and offers members of the Society a forum for notes and queries, conference announcements, calls for papers, news of members, book and conference reviews, short articles, bibliographies – anything of interest to scholars and readers of Bunyan and his times.**

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

Please direct inquiries and submissions to Richard Angelo Bergen: rbergen@corpuschristi.ca

A HEARTY THANKS TO ALL OF OUR CONTRIBUTORS, AND ESPECIALLY ROB DANIEL AND DAVID PARRY FOR THEIR HELP



