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



When I walked a portion of the Camino in May of this year, Bunyan was very much on my mind. I found my own walk overlaid with Christian's journey, and all the fellow pilgrims I met – lovely and supportive and full of their own stories and reasons for walking – kept reminding me of the many and varied characters Christian meets on his way. A profoundly moving little museum at the destination of Santiago de Compostela, the Museum of Pilgrimage, has a whole floor dedicated to the idea of pilgrimage as universal, and that certainly seems right to me, though it is the balance of the universal and the particular in the experiences of those who walk that sticks with me and makes me want to return to walk again. The other thing that struck me about the pilgrimage was the beautiful mix of the sociable and the solitary, long stretches of quiet reflection – or grouchy reflections on blisters and arthritic hips – alternating with chats, either deep or not, with an assortment of temporary companions.

We are starting to plan a different pilgrimage of sorts, to Charlottetown for the IJBS Conference in 2025. As we work with possible venues, we have only tentative dates for mid-June. If you are planning ahead, here's a website (https://www.tourismpei.com) to help you dream. PEI is the destination for a different kind of pilgrimage for those who love the works of L. M. Montgomery, as well for those interested in Canadian history (home of the first confederation conference), beaches and hiking trails. We even have our own "way," a new 780-kilometer circumference of the island for the truly intrepid. In the meantime, thinking of visiting in 2025? Reach out to me if you want some ideas about what to do, whether you're on your own or with others.

When I listened to papers at our last conference in Newcastle, I was struck by how many times we raised ideas about education, reading, literacy, and teaching, so that will shape the theme for the next conference: Nonconformist Teaching and Teaching the Nonconformists. How did nonconformists think about, limit, encourage education? What and how should one read? What kinds of learning should be avoided or encouraged? And to look forward to our own time, how do we as educators across disciplines effectively teach the nonconformists to 21st century college and university students? Pairing with the L. M. Montgomery Institute, we will also invite sessions on the intersection between Montgomery and Bunyan studies. (Montgomery loved *Pilgrim's Progress*, as did her character, Emily Bird Star.) And of course, we invite miscellaneous sessions on your own work and work in progress on any theme relating to the society's scope. A full call for papers will follow as soon as we have the venue and dates secured.

The Illustrations to English Editions of *The Pilgrim's Progress*

Mark Bills, Director of Gainsborough House
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Bunyan's *Pilgrim's Progress* has always been an inspiration to me, but it was around a decade ago that I became increasingly curious about the pictures that illustrated its many incarnations. I had wished to re-read it, but the only copy I had at the time was a rather poorly illustrated Victorian edition, whose crude formulaic illustrations and small lettering deterred me and prompted me to find a more accessible copy. This made me consider the impact of illustrations of the *Pilgrim's Progress* in interpreting the text and led me to acquire another edition with clearer text and illustrations more suited, in my own opinion, to Bunyan's vision. I found at a relatively modest cost a late eighteenth century copy with illustrations signed with a monogram, which I was only able to identify much later. This was enough to be enthralled and to begin a long study of the illustrations, which I hope to bring together and publish in the future.

I am an art historian and Director of Gainsborough's House in Sudbury, so my time to work on this has been limited, particularly being able to find time to visit libraries and archives to study illustrations. This led me to buy illustrated editions so that I could study them at leisure, but I was somewhat surprised over ten years later that I had acquired over three hundred editions, with a number of obscure volumes, several of which are not in the British Library. The collection includes, for example, a 1682 edition inscribed in front of the book, 'George: Burroug... Is the trew owner of this Booke 1684 5' and a family photograph album of the visionaries George and Louisa MacDonald performing a family tableau of a *Pilgrim's Progress*.

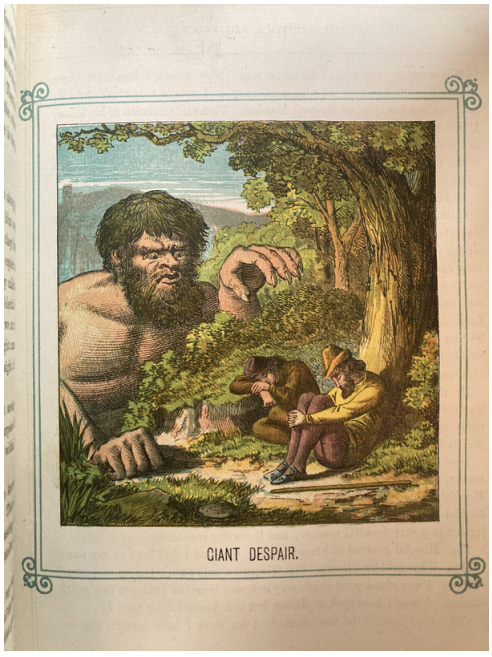
There is a small body of texts that reflect on the illustrations, from prefaces and introductions contained within the editions themselves, through John Brown and Frank Mott Harrison to more recently Anne Dunan-Page and most particularly Nathalie Collé-Bak. Despite these insightful studies there is a clear need for further research as the subject is a large one covering a long period. The Dutch influenced print culture in the London of 1678 could not be more different from the flowering of Victorian book illustration in the 1860s.

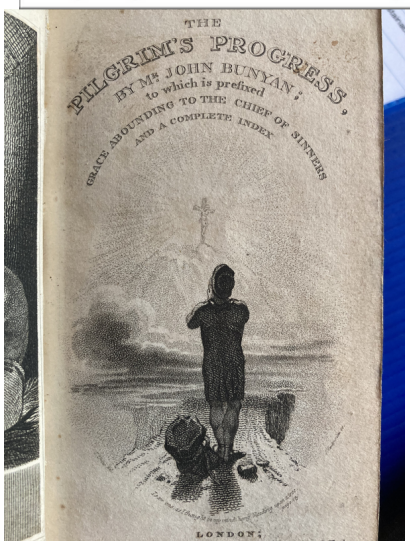
When editors wished to update Bunyan for new audiences without altering the text, illustration offered a solution and these extraordinarily varied images covering over three hundred years reflect changing attitudes to Bunyan's text as well as the changing tastes in visual art. Approaching the subject from an art historical perspective, the illustrations in themselves give us an almost comprehensive history of English book illustration.

My hope is to add to the body of studies in offering an art historical perspective and contextualizing the different periods of illustration. In doing this I have been compiling something akin to a catalogue raisonné of English illustrated editions published in the British Isles. It has already revealed new research and fresh perspectives on various periods of its publication history including new light on the very first illustrations.

My reason for writing this short article is to reach out to the vast community of Bunyan scholars and to let them know of this small corner that I am working in. With more time in the future, I wish to develop and publish this research and would very much like to have the opportunity of discussing this with Bunyan scholars. I also would like, eventually, to find a home for the collection I have amassed, which is beginning to take over and which I hope may be of interest to researchers in the future.











The Eternal Wall of Answered Prayer: Interview with Richard Gamble

Richard Bergen: Hi Richard, please tell me a little about the inception of your fascinating project as well as your vision for its purpose and reach.

Richard Gamble: The journey began 19 years ago, 2004; I carried a cross around my county during Easter, and it started loads of different conversations; I asked God what he wanted me to do next. I had this sense that I should build a wall of a million bricks, where every brick would represent a story of answered prayer. Because I am not a practical man, I didn't really know what to do, so I had ten years of just praying; nine years ago, I began the journey to get this wall built. It's a giant white infinity loop, the size of a football field, and, height-wise, the stature of the statue of liberty.

The vision of it really is a proclamation to the nations that Jesus still is Lord and is still answering prayer; and the declaration is through a national landmark.

If you think of Christ the Redeemer in Rio, tens of millions of people google that monument every year, and we want to try to create an iconic, global landmark; when people google it, they'll find a million stories of answered prayer from across the globe, and across history. We're collecting stories from 500 AD onwards, and we're sharing, not only the Christian heritage, but the conviction that God continues, in our time, to have fellowship, and work through individuals.

RB: Tell me about benchmarks, and moments of crucial progress as you were carrying out your project.

RG: At the very beginning, we needed to raise money, and we ran a global architecture competition with a crowdfunding campaign. We needed to fulfil the amount to get anything. Well, it was nearly over before it started. With four days to go, the fundraiser was not very close to reaching its benchmark; I still needed to raise half the money. I prayed through the night; I had two days wrestling with God, and all the money from all over the world, came in in one day. That was a big moment.

It's also been a journey of naivete. I didn't know all of the tasks that needed to be completed in a systematic way. I did know that we needed to get the planning and zoning permission, which we were able to get.

Many people were humouring me up to that point, because they thought that there's no way that, in the United Kingdom, we're going to get to a new unashamedly Christian landmark. When we did, people started to stand up and pay attention.

Getting the land was perhaps the most notable moment. The story of how we got land is a crazy story – it's a mad story; God gave me a vision 19 years ago, and he gave another man the vision 19.5 years ago, and he is the one who donated the land, worth 1.7 million pounds.

We've also managed to raise the money for the compound on the side of the road. Over the last 10 years, God has *just* given us enough, at each stage.

RB: Tell me about the wing of your project that relates to past writers and persons.

RG: At the end of the day, we're not promoting that God is a supermarket God, but God wants to travel with us and journey with us through our lifetime.

The first national landmark is not only physical, but digital, where people can gain information through their phones, pointing their devices at trees in what we call the "Heroes of Faith Woodland.

Some more well-known Christians, like William Wilberforce, and John Bunyan, will have entries there. What we're building is generational; it's Deuteronomy 4:9 that says that you should not let what you have seen pass from your heart, but pass it on to your children's children.



The Eternal Wall of Answered Prayer: Interview with Richard Gamble



RB: Tell me a little about the reasons you want to include Bunyan in your Heroes of Faith Woodland.

RG: It's worth noting that we launched this project at Elstow Abbey, so close to Bunyan's hometown; there's an evident biographical and historical connection to Bunyan. When you look at John Bunyan, what an amazing legacy there is to tell! A few months ago, a film was brought out in the UK, which highlights his challenging story and remarkable achievements of faith. We want to help generations to engage in a similarly sold out life for the gospel.

The sacrifice of John Bunyan is so notable, as a man of integrity who was willing to spend so many years for his principles and maintain what he believed. He surely had many answered prayers, but they were not bought cheaply.

Well, in general, we want the woodland to represent lots of different walks of life. We have some unexpected stories. The first black footballer in Britain has a story that's largely motivated by faith. It's not always well-known the ways in which faith in Jesus motivated a notable figure, and drawing this out is edifying to learn about.

RB: Does your project have a relationship to local parishes and churches, and are you going include sections on local heroes of faith? Where is the Eternal Wall going to be built?

RG: One of the cities nearby is Birmingham; Coventry is on the other side. We did find numerous stories of martyrs from places around the site.

The wall is built up of 94 segments, and each segment represents a locality. Segments 1-71 represent the UK, but we have a segment for Canada. We have some for the United States, some for South America and Africa. It should be a very global picture.

We're using the Nehemiah principle: there should also be a spiritual wall where people live locally, in addition to this physical edifice.

Right at the top of this structure, we're dedicating one of the segments to the persecuted church – what some of the people pray for in these countries and contexts are far different than what we pray for in the western world.

RB: I think you might be interested to know that Bunyan wrote poems about symbolic structures of faith, like "Discourse on the Building, Nature, and Government of the House of God", and entire books on the spiritual resonance of physical structures, like *Solomon's Temple Spiritualized*, in addition to the well-known places of his fiction. Trees bearing spiritual fruit, sometimes in perpetuity, is another motif he presents a number of times; I think he'd be delighted to hear about your project.

RG: I think there's a power to representing God's nature and deeds physically, and it can speak to people in another way. I love the idea of a tree representing a hero of faith bearing fruit for generations.

RB: Is there another reason you wanted to include Bunyan in your Heroes of Faith Woodland?

RG: Here is a man who had doubts, but transformed from having doubts, to firmness in principle, at very great price. I think it's a great story, and I'd love to be able to communicate that to the younger generations. We can put such people on a pedestal, these amazing people who always get it right. But I think the power of having those honest doubts but then still saying that God can do a work through you, and then to have the firmness to stick at it even when everyone is trying to persuade you not to.

RB: Probably the most famous biography of Bunyan is one called *Glimpses of Glory*, by Richard Greaves, and this biography is partly about the way that Bunyan's mental illness, his suffering, and his sensitivity to doubt paradoxically enliven and colour his writings. You can see, in *Grace Abounding to the Chief of Sinners*, that his mental maladies are being transformed into a mighty work of God.

RG: Yes, his sufferings are identifiable with a lot of sufferings that people today go through, and his epic story of faith and walk of prayer are clearly still worth communicating.

21st Century Contextualization of Bunyan's Battle Allegory

Daniel V Runyon, PhD

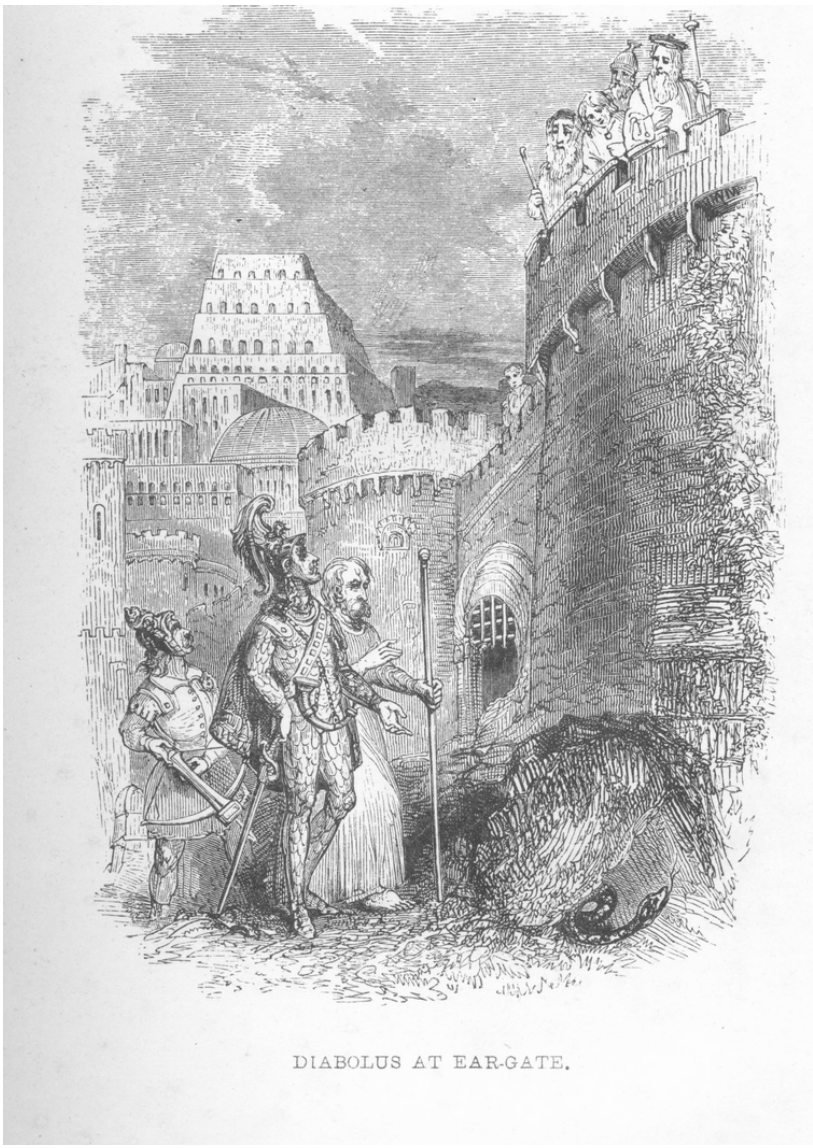
Daniel V. Runyon. *The Shattered Urn: An Allegorical History of the Universe*. Saltbox Press, Spring Arbor, MI. 2014. Available on Amazon: https://www.amazon.com/Shattered-Urn-Allegorical-History-Universe/dp/1878559168

A summary review and author comparison of fan fiction The Shattered Urn with Bunyan's The Holy War

Plot: U. Milo Kaufmann wrote in the preface to my published doctoral thesis on *The Holy War* that my strengths include a knowledge of the English Bible comparable to Bunyan's own and "informed interest in the intricacies of the sanctified Christian life… under the metaphor of continuing warfare" (*Master Story* 1). He noticed that I followed Northrop Frye's seven biblical stages to decipher Bunyan's plot, something I also did later in *The Shattered Urn: An Allegorical History of the Universe*: creation, revolution, law, wisdom, prophecy, gospel, apocalypse.

Kaufmann wrote, "The larger controversial issue that the Bible can be pressed into a single narrative system, Runyon does not so much argue as assume with absolute conviction and then fill out with a thousand details" (1). Kaufmann captured my thoughts both about the plot of Bunyan's battle allegory and my own version of it contextualized for the 21st century reader.

In the biblical story of God, and therefore in Bunyan's *The Holy War* and my *The Shattered Urn,* Creation is the perfect miracle, the Fall is the perfect crime, and the struggle toward restoration and perfection is the perfect universal narrative: the master story of the loss of identity and the quest to regain it. My interpretation is informed by *The Hero with a Thousand Faces* in which Joseph Campbell describes this experience of loss and recovery: "The hero is the man of self-achieved submission" who returns with a second solemn task to "teach the lesson he has learned of life renewed" (20).



DIABOLUS AT EAR-GATE.



THE PRINCE GIVING WHITE GARMENTS.



CARNAL SECURITY'S FEAST.

21st Century Contextualization of Bunyan's Battle Allegory Ctd.

Characterization: My characters are Bunyan's but with a few fresh faces: Shaddai and Emanuel remain, but my third Person of the Trinity is The Breath of Him instead of The Lord Chief Secretary. Bunyan's Lord Willbewill is my Lord William, his Town of Mansoul is my Havilah (east of Eden), his villain Diabolus is my Deception, and I have thrown in Bwing the abhorrent demon to match such creatures as the Blood Men. Minor female characters like Faith, Hope, Charity, and Christiana in other Bunyan works come together in my heroic wisdom lady, Delightla and her disciple Rahab.

Reading Campbell showed me how to craft a hero when he described mythology dealing with gods as "monomyth" in both Christian tradition such as Bunyan's Emanuel, and also in cultures "throughout the inhabited world, in all times and under every circumstance" (3). Prometheus, Jason, Aeneas, and the "Great Struggle of the Buddha" are examples of those given the hero-task. Says Campbell, "A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man" (30-31). Stages of the hero's struggle include "separation or departure" followed by "trials and victories of initiation," and concluding with the "return and reintegration with society" (36). Not just Emanuel does this in my book, but also Lord William, the intrepid Delightla, lesser character Glib and his consort Rahab.

Campbell gives the example of the Transfiguration of the Christ (Matt. 17:1-9) to substantiate his claim that the returning hero is the master of two worlds. In phrases that describe Bunyan's Emanuel who delivers his speech from his chariot, his means of transport between two worlds, Campbell writes, "The cosmic Dancer, declares Nietzsche, does not rest heavily in a single spot, but gaily, lightly, turns and leaps from one position to another" (229).

In their fallen state my protagonist Lord William and his assistant Glib experience gender confusion as the ultimate curse Deception can fling—lost identity symbolized by the shattered urn, while Delightla models fidelity that restores wholeness and even gives the urn its silver lining. Fellow Puritan prisoners of conscience, Bunyan and I are accused of many things, but never of political correctness.

Symbol: Bunyan's landscape is littered with shields and flags and insignia and captains and forbidden fruit and white robes; mine keeps mainly the white robes and adds the urn, symbol of marriage, unity, and wholeness, but by page 25 Lord William admits, "in my rampaging I grasped a stone the size of my heart and flung it at the wedding urn. It collapsed in shattered pieces on the flagstones of my foyer and the wine once filling it flowed red down the wall and spread on the floor." Not until page 99 will you learn what Delightla does with the pieces, thus foreshadowing what Emanuel did for shattered Mansoul, and what he will do for Havilah.

Structure and Point of View: Bunyan uses no chapter divisions; I have 35 chapters divided among three "books," an attempt to hold the distracted attention and segmented minds of 21st century humanoids. Bunyan wrote in a time of blooming literacy; I write in a time of blooming idiocy. Bunyan uses a thousand marginal notes to tell readers how to interpret his masterpiece; I have left not a trace of codependent thought-guidance until a decade after publication with this brief essay—one small key in the window.

The omniscient Bunyan saw all that happened in Mansoul as he personally walked in those regions in the past tense. Even flashbacks in my book are written in present tense and captured from Lord William's point of view. As Willbewill, he was Bunyan's character sketch of the extent to which the will is free; he freely continues as such in the 21st century.

Lord William begins Book I: "Prison Meditations," with the chilling statement, "I have an appointment—a day set for my execution." Awaiting execution, he ponders his failure as Captain of the Castle, Governor of the Wall, and Keeper of the Gates of Havilah. From prison during 40 days of fasting, he writes a memoir of devastating loss. Haunted by the specter Bwing, who occupies the next cell, Lord William explores the roots of the human condition: loss of identity and the quest to regain it.

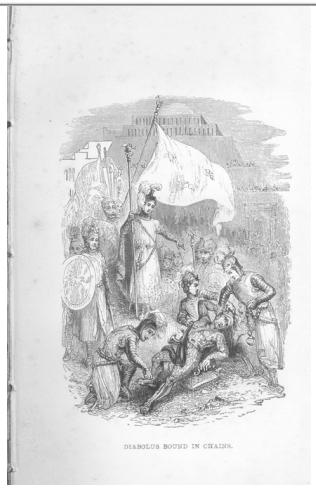
Lord William's memoir catches up to his present circumstance by Book II: "Heavenly Footman," where "Delightla takes me home." You are now in the Song of Solomon, and then in the gospels as my John-the-Baptist-figure named Yahya ushers in Emanuel, and Bunyan's golden Emblem morphs in my Seraphic fire: "Celestial beings who attend the courts of Shaddai."

Book III: "Seasonable Counsel," begins with Delightla's foreboding question, "Have you seen Harmless-mirth?" Indeed, Apollyon rises again as Deception creeps back into town with Bunyan's Carnal Security (my Carnal Confidence), his Cerberus accompanied by my Dr. Prowler, but is thwarted by Gale who blows in to instruct Lord William on how he can overcome previous mistakes in his restored role as Captain of the Castle, Governor of the Wall, and Keeper of the Gates.

Conclusion: Emanuel gets the last word in my work, just as he does in Bunyan's brilliant denouement. Significant to the argument that Bunyan's ending is a literary triumph and not a failure, Campbell concludes, "The hero is the champion of things becoming, not of things become, because he *is*. 'Before Abraham was, I AM.' He does not mistake apparent changelessness in time for the permanence of Being."[1]

In both *The Holy War* and *The Shattered Urn,* meaning, narrative, and character come together in resolution of the suspense—though the battle must continue. Bunyan and I share a belief that if the battle for the soul of humanity was over, we would not have to write these books.





Illustrations from the 1876 Religious Tract Society edition of *The Holy War*, Anonymous Artist.

The Great Pilgrim Bake Show



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

What counts as student progress? On not grading magic lanterns slides, nor marginalia, and not even the icing on the cake.

There are goods served by accreditation, program learning objectives, and course learning outcomes deftly deploying Bloom's taxonomy, some of which bear on measuring student progress. Bunyan's theological account of progress in *The Pilgrim's Progress* is shaped by grace and divine calling and equipping. Christian, Faithful, Hopeful, Christiana, Mercy and company attain their goal of the Celestial City by perseverance in the way of salvation, but their entry and safe arrival are arguably secured by the external gift of justification and not their own performance. This is far from the normal experience of students on a university course. They earn their final grade by dint of comparative success in assignments measuring attainment of certain goals, according to set rubrics, using particular skills to meet defined deadlines, such that measurability is to the fore. Lately, I've approached my *Pilgrim's Progress* class in hopes of employing a Bunyanesque form of measurement – more attuned to perseverance than performance. (Some artefacts from the class illustrate the article). Students do have to produce work to succeed in my *Pilgrim's Progress* class, but they do not receive a grade for any of it throughout the course itself. Drawing on recent scholarship around the concept of 'ungrading,' I have for a few years removed all points and percentages from my class design. No longer does a Learning Management System taunt or flatter a student with a number, alongside a calculator tool to help them see what they need to do or not do to achieve their sought-after end of course grade. Admittedly, for a course taught either fully online or in hybrid mode, because the online tools are built around grades, assignment weightings, and overall percentage totals, students consistently receive 0 points for all their submissions. Nevertheless, the communication they receive is that the submission 'completes' the assignment. Perseverance in completion is what matters.



Figure 1: Graphic still title shot for final baking project video by Delaney Johnson, Emma Kiely, Emily Weston and Lucy Anne Wineke, 2023.

The advantages of ungrading are clear: without points there can be no deductions. Students report being able to relax into doing their best, in their own time, without the scrupulosity generated by calculating effort expended for desired or hoped for percentage reward. Anxiety over due dates recedes as students find encouragement to produce work as best they are able in the flexibility offered - amid other courses, employment, and the duties and responsibilities they carry. You can't lose points from a submission that was technically earning you a 0 anyway! The disadvantage is the demotivating factor – if submissions are worth nothing are they still worth doing at all or with any effort? A small minority of students have struggled without the extrinsic grade motivation. Others have been anxious about their performance and progress in an alien design within a familiar online gradebook platform. I've found that my written comments on student work need to be clear in not only recognizing the work achieved but also the trajectory toward completing the course successfully.

The relative success in this method does speak positively of my students, who are mostly well-motivated to take their often final, upper-level, Biblical and Theological Studies (Bible) minor class. Students are often most engaged by working on their 'Integration Reflections' after each week's class content – they choose from a selection of prompts to generate a personal response incorporating the text of *Pilgrim's Progress*, or the week's content, and provided or self-selected Bible passages. Others enjoy writing a Selfie Allegory – a spiritual journal from the week in the style of an allegory, personifying the ordinary experiences of a week in their spiritual and emotional life while incorporating Bible in a Bunyanesque style. While alarming, it will be no surprise to educators how prominent the characters of Miss or Mr Anxiety are in these independently produced entries.

The Great Pilgrim Bake Show Ctd.

Another motivating feature of the course is a greater freedom to choose assignments than in other courses they have taken. I offer options to write the allegory journal or compose images of a *Pilgrim's Progress* episode in the style of a Magic Lantern slide (Figs 2, 3, and 4). I think that allowing for visual compositions and portraiture gives students an opportunity to escape a relentlessness of written work in an online environment that may be very different from the image based social media world that shapes their imaginations. Students can presently write a standard essay on aspects of Bunyan's theology or volunteer to offer research assistance for articles I am working on – gathering data or proof-reading draft writing. They can replace a number of the ubiquitous online discussion boards with participation in a Marginalia project where they annotate (at least 15 comments per week) online documents of the class text – this latter assignment has seen greater appreciation of the text as it encourages slower, more attentive reading. The last freedom they are encouraged to explore is that of multiplying the assignments they prefer to replace some of those they like least in conversation with me. These choices, in the words of one student, give the course a "choose your own adventure" flavor without implicitly promoting or privileging the more academic or the more creative route as more valuable for the final grade. Just as in *The Pilgrim's Progress*, while security of right entry in the way is a guarantee of God's promised salvation, the pilgrims show agency in their encounters and onward journey, so too my students display their agency in how they choose to demonstrate their participation in the class.



Figure 2, "Christian meets Mr Worldly Wiseman" Magic Lantern Assignment (Image composition, Aeric Tintin, 2023).



Figure 3 "Slough of Despond," Magic Lantern Assignment (AI assisted image composition, Zoey Kuma, 2023)

The Great Pilgrim Bake Show Ctd.



Figure 4, "Doubting Castle," Magic Lantern Assignment (Self Portrait, Noah Glover, 2023).



Figure 5, Pilgrim's Progress Spiral Map cake (Photo: Kellie Montiel & Kassandra Lagos, 2023)



Figure 6, Great Pilgrim Bake Show Cake, held by Delaney Johnson and Emily Weston (Photo: Andy Draycott, 2023)

The class closes with a final research paper or final creative project (unsurprisingly, few opt for the paper!) This last Spring semester's round of creative assignments have provided the icing on the pedagogical cake, twice over. Several students grouped up to bake and decorate cakes mapping the key events of *The Pilgrim's Progress*, each then individually writing their own theological commentary on the project. (One group even filmed themselves in a mock Great British Bake-Off episode – the Great Pilgrim Bake Show!). (Figs 1, 5 and 6) Now, of course, I don't teach them how to bake or decorate cakes, just as I don't teach dance, musical composition, poetry, art, or digital design, so any use of creativity in the final projects does not need to impress with technical skill and quality, so much as it should rather show initiative and clear intent. It is the commentary that connects the project to learning from the class that enables evaluation of the work. With a good will, I seek to understand how these projects integrate aspects of personal hobby, adventurous experiment, well-honed craft, or academic interest with the class content.

I meet with each student at the end of semester for fifteen minutes to help them evaluate their learning experience. They have already filled out a Self-Evaluation and Reflection form online, identifying their major learning, favorite assignments, opportunities for creativity and spiritual formation, and their reaction to being 'ungraded.' A grade does need to emerge to satisfy university requirements, so we discuss how the class has drawn out prior learning in our Biblical and Theological Studies minor and integrated with their academic major or personal interests. So far, I am much more likely to agree or at times boost a final overall grade in the light of a students' self-assessment than I have been to disagree and puncture their sense of final standing. I feel that I get to genuinely accompany them on this small piece of their academic journey rather than sit in judgment upon it from on high. As many of my students are taking their final college class, I hope that perseverance in learning, with their own creativity, in community with peers, while reflecting on their experience, will prove more memorable than would scores for assignments along the way.

John Bunyan's *The Life and Death of Mr. Badman*: A Reckoning

By the Reverend Dr. Duane W. Priset

What is goodness? What is badness? I have spent nearly two years combing through John Bunyan regarding the matter.

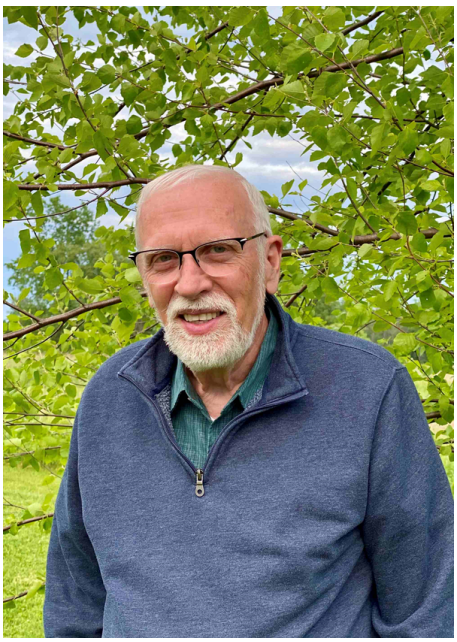
During the first year of engagement upon the topic, I went back-and-forth many times through Bunyan's *The Life and Death of Mr. Badman*, notably fashioned as a heart-to-heart conversation between Mr. Wiseman and Mr. Attentive sitting under a tree, which, as well, was the sequel to *The Pilgrim's Progress* (Christian's journey) and precursor to *The Holy War*.

In order to draw from an authoritative version of the writing, I engaged with James F. Forrest's and Roger Sharrock's edition of *Mr. Badman*. I felt that to do so was very important because I wanted to make sure I kept close to Bunyan's storyline and insights.

During the first year, I read through Bunyan's *Badman* several times; all and in parts, I redeveloped the text in under thirty-one chapter titles. Some of these titles included: The Devil's Brat, Tales of a Macabre Twist, The Ploys of Informers, The Deceptive Art of Breaking, A Peddler's Bag of Tricks, Mr. Badman Sinner Extraordinaire, *Ars Moriendi*, etc., providing a summary outline for the whole book.

After this year of engaging with Bunyan's text, I turned to a number of secondary resources from various Bunyan scholars and other professionals. In addition to the literary scholars, I tried to parallel the ideas with various psychological insights. One of the dynamics I discerned in Bunyan's *Badman* was the dynamic of a sociopath: Martha Stout, a Harvard psychologist, views sociopathy as one without a conscience – notably, a key word in Bunyan regarding *Badman*.

At serendipitous times throughout the process of improving the storyline, though, I stepped aside from such to prepare my own introduction to *Badman*: "Mr. Badman Amidst the Allegories." At one point I note a progression of thought through *The Pilgrim's Progress, Part I; The Life and Death of Mr. Badman; The Holy War*; and *The Pilgrim's Progress, Part II*.



At the point when I had a more perfected manuscript, I asked a number of laity to read the manuscript and supply observations, supportive words, questions, and any needed clarifications. The process led to the gathering and inclusion of footnotes. This type of engagement involved two small groups. These individuals were not strangers to my works regarding John Bunyan: a majority of them spent months with me in read-aloud settings discussing my renditions of Bunyan's *Pilgrim's Progress* (both Christian's and Christiana's journeys) and *The Holy War*.

Additionally, two very experienced and meticulous proofreaders were involved who scoured through my *Badman* manuscript and supplied suggestions. Some related to punctuation, word choice, sequence of thoughts, and clarity. Afterwards, the manuscript went to a number of university professors, pastors, and other professional people for review and potential endorsements.

My book concludes with some pertinent thoughts from a wellness counselor, various discussion questions, and a bibliography.

In the end, the publisher will be Emeth Press. Emeth has yet to go through its process of formatting before the book will be available; however, the book should be available soon!

Gregory Tardy's Jazz Suite, *The Journey: A Pilgrim's Progress*

Gregory Tardy's Jazz Suite, *The Journey: A Pilgrim's Progress*
Margaret Sönser Breen
University of Connecticut

The literary importance of *The Pilgrim's Progress* has long been recognized. Its role as a source of inspiration for religious, classical, and rock music is also clear, though perhaps less well known. For example, the Christian hymn "To Be a Pilgrim," derives from Valiant-for-truth's poem, "Who Would True Valour See," in Part 2 of the allegory. "Since I laid my burdens down," the recurring second line of the Negro spiritual "Glory, Glory, Hallelujah," "offers, via Matthew 11:28, another connection to Bunyan's text. Then, there is Vaughan Williams' opera *Pilgrim's Progress*, which premiered in 1951. In terms of rock, Procol Harum, famous for "A Whiter Shade of Pale," debuted their composition "Pilgrim's Progress" in 1971. (*Nota bene*: it's not very good.) Fifteen years later, the Australian blues rock group Harem Scarem released their album *Pilgrim's Progress*, which includes a title track. Gregory Tardy's suite *The Journey: A Pilgrim's Progress*, first performed on March 29, 2022, adds to Bunyan's legacy and extends it to the realm of jazz.

Tardy is an accomplished jazz clarinetist, saxophonist, and composer, who teaches at the University of Tennessee, Knoxville. Since the late 1990s, he has made sixteen solo albums, most recently *Sufficient Grace* (for WJ3 Records). As part of a trio led by Ferenc Nemeth and including Tzumo Arpad, he won the 2020 Independent Music Award winner for best jazz instrumental album (*Freedom*). Tardy was born in New Orleans in 1966, and comes from a musical family. His parents were both opera singers, and his mother later also sang jazz. Initially classically trained, he developed an interest in jazz in his teenage years. The list of musicians to whom he is indebted is surprisingly wide-ranging: from Brahms and Stravinsky to Bernstein; from James Brown to Otis Redding and Stevie Wonder. In terms of jazz, Wayne Shorter, John Coltrane, and Duke Ellington have inspired him; so, too, have saxophonist Chris Potter, Cuban jazz pianist and composer Elio Villafranca, composer and trumpeter Wynton Marsalis, and composer and bandleader Maria Schneider, some of whose music actually influenced Tardy's suite. Then there are trumpeters Dave Douglas and Russell Gunn; the latter's mixing of hip hop with jazz has proven especially important. A through-line in all his work is his Christian faith, and a number of his compositions and covers have titles evocative of the Bible and Christian teachings: not only *Sufficient Grace*, but also "The Tree and Its Fruit" and his version of "Take My Hand, Precious Lord." I recently spoke with Tardy about his jazz rendition of *The Pilgrim's Progress* and about the allegory's significance for him as a musician and a person of faith.

Photo of Gregory Tardy by Wyatt Counts





Tardy came to Bunyan initially via his wife, who years ago spoke to him about the allegory and the possibility of a jazz rendition of it. Tardy recalls that at the time he was "caught up in [his] new teaching job and other things." Then, some eight years ago, when as part of his church group he read Bunyan's work, he began to recognize the musical potential:

> My wife and I started plotting how I was going to do this from that point on. I am a very serious follower of Jesus, and I have always been looking at ways to merge my two worlds: jazz and my faith. And [the jazz rendition] seemed like a perfect vehicle for that. On top of that, there are so many scenes, so many characters, and so much of the whole spectrum of human emotions in this, that it seemed like just a perfect catalyst for music.

The Pilgrim's Progress had struck a personal chord with Tardy. It recalled his own spiritual awakening in 1996, and the consequent unfolding of his life. He explains: "Christian has this walk. Along the way, he makes some mistakes. It kind of reminds me a lot of my whole journey. It was not something that evolved over night. It's something that [has] happened over time."

With a grant from the South Arts' Jazz Road Initiative, funded by the Doris Duke Foundation, Tardy set to work during the COVID lockdown. At first, Tardy imagined writing a twelve-part suite, but with a deadline to meet, the work's premiere in Knoxville, Tennessee, he regretfully settled on nine parts, with a total running time of some 80 minutes. As the titles indicate, each section was inspired by various places through which Christian passes in Part 1: "City of Destruction" (which Tardy also refers to as "What Must I Do?"); "Slough of Despond" (or "A Plea for Help"); "Morality and Legality Hill" (or "Doubting and Rerouting"); "The Cross"; "The Valley of the Shadow of Death"; "Vanity Fair"; "Doubting Castle" (or "A Giant Called Despair"); "The Country of Beulah"; and, finally, "Dark River."

Jazz Suite ctd.

Economic considerations also shaped the composition. Tardy scored the suite for a tentet (also known as a decet), consisting of parts for trumpet, percussion, tenor saxophone, violin, viola, flute, bass clarinet/clarinet, bass, trombone, and piano, because he "wanted to keep it affordable." He explains: "When I originally started writing the music, I kind of went nuts, putting ideas down. I wrote for all these different instruments. When we got the South Arts grant, in order to keep things within the budget, I had to limit it to ten." While he has presented "Dark River" with the Knoxville Symphony Orchestra, he would love to perform the suite in its entirety with a full orchestra.

Tardy's tentet actually includes twelve musicians. A conductor and a narrator round out the group. The impetus for creating the two additional roles was pragmatic. Tardy recalls:

> In the beginning … I didn't have a conductor. I was going to lead everybody musically, and I was going to talk in between and introduce the songs. The conductor came out basically out of necessity. It became obvious to everyone that I couldn't do both: concentrate on performing the music, some of which is very difficult, and also to be able to keep everybody else all together.

If the use of the conductor might well remind readers of Bunyan of the various conductors whom the Bunyan's pilgrims encounter (whether the Evangelist or, in Part 2, Greatheart), the use of a narrator, setting the scene for the various parts of suite, provides a more obvious connection to the allegory's structure. Tardy credits his wife for the incorporation of a narrator into the suite:

> She had a great idea of having this narration. She basically put it together, based on *The Family Pilgrim's Progress* by Jean Watson … [as well as *Little Pilgrim's Progress* by Helen L. Taylor]. She used some excerpts from the [former], but she also used her own words. And she talked me out of reciting the narrative myself [and] instead using [our] daughter, who is very good musically and dramatically, and is naturally a great speaker. … I can't see doing it without her now. We knew it had to be really succinct. … [given that the audience would not likely to know *The Pilgrim's Progress*]. In order to let the music do the bulk of the talking, we had to make it very concise. And serve more as an introduction, so that people would get excited about the book and want to read it for themselves.

The use of a narrator is an especially interesting feature of this suite, with regard to her interaction with other musicians. For example, at one point, as the narrator is speaking, the flute answers. There seems to be a conversation between the two, reminiscent of the kind of call and response one finds in gospel music or in a church service. This engagement between human voice and musical instrument also recalls the fullness of allegory. That is, Christian is a pilgrim; he is one character; at the same time, he is a stand-in for believers as a whole. For Tardy, the engagement signals the importance of improvisation in the suite:

> I had some very high-caliber musicians and I didn't want them to feel boxed in by all this written stuff. [The playing behind the narrator is] all improvised. That's in the moment. It's different every time.

The artistic latitude that Tardy gives his musicians might well make one consider those musical episodes in *The Pilgrim's Progress*, when pilgrims burst into song, in a new way. Listening to the suite, one might think of those moments in the allegory when the pilgrims burst into song. In effect, these are moments of improvisation. Tardy's musicians and Bunyan's pilgrims share a similar impulse. Throughout the suite, the improvisations seem true to Bunyan.

Readers of *The Pilgrim's Progress* can readily identify the various sections of Tardy's suite. In "Vanity Fair," for instance, the instruments engage each other in a cacophonous back and forth, strikingly evocative of the cries of the various false merchants. For its part, "The Slough of Despond" not only features Tardy's saxophone solo voicing Christian's doubts; it also includes "collective improvisation," with the musicians standing in for "all the people [who] are uttering these different thoughts—doubt, fear—and then the melody comes out of that."

At times, Tardy's saxophone plays the role of Christian, but not always. Tardy the composer makes use of different instruments, alone or combination, to evoke Christian's emotions at various points along his journey. He explains:

> "The Cross" … features a really beautiful flute solo, and she's a more representation of Christian and the joy he felt in finally having the burden removed from him. [Later, in] "Dark River," the last movement, … I was trying to capture horror. He's come all this way, but if you don't go through this river of death, then you're not going to go to this other side. You have to face this. You don't want to face this, but you have to face this. It's almost like when we're confronted with our own death. I wanted to try to capture that horror, but after that he's told the water is deeper or shallower depending on the strength of your trust and your faith. The saxophone solo [reflects Christian's] walking into the water. At times he's scared [and] anxi[ous], but then his confidence goes up, and in the end when he makes it to the other side, there's peace.

Tardy wanted his jazz rendering of Bunyan's text to join together two key aspects of his life, his faith and his music: "My music is very much who I am, and the largest part of my life is the whole faith aspect, as well as my family, and so that becomes the bigger part of the thrust of my music." At the same time, he wanted his version to reflect African-American experience. Jazz served as the perfect vehicle for that: "As a Black man, as an African American, I'd never seen any rendition that comes from the Black experience at all. That's what I wanted to bring to this, but it's not just that obviously." Jazz, much like the allegory, can also engage a "wide spectrum of emotion." Jazz has a "history of rules and breaking of rules" in which improvisation plays a key role. Tardy's linkage of Bunyan's Nonconformist spiritual vision to jazz, itself born out of a context that includes racial oppression, creates a powerful synergy. *The Journey* offers listeners a new, relevant, and heightened context for understanding Christian's perseverance and resilience in the wake of intolerance, brutality, and persecution.

Ultimately, for Tardy, the suite is "a way to merge worlds." It brings "jazz to an audience that usually doesn't really listen to jazz, [and it also brings] *The Pilgrim's Progress* to an audience that usually doesn't check [it] out." As his musical pilgrimage continues, he hopes to "perform the piece in concert halls, colleges, and churches; to perform a full orchestra version of the suite; and to secure funding for a professional studio recording of the group." One can find more information about and hear selections from *The Journey: A Pilgrim's Progress* via the following: https://youtu.be/ItejHIGxgp8, which offers a short video about the suite; https://drive.google.com/file/d/1hn7cA2fmLzkEgb5jgccUZxJu2eYMrGRT/view?usp=drivesdk, which includes selections of suite songs; and https://youtu.be/i78obwINK58, which provides a link to the premiere of "Dark River," performed by the Knoxville Symphony Orchestra.

CALL FOR PAPERS
Writing Faith and Place in Early Modern Britain
17th–19th April, University of Exeter

This conference will explore literary and religious cultures across the regions of early-modern Britain, the counties and provincial centres, outside of London from the sixteenth to the eighteenth century. We are interested in the writing of places, of local communities, and in particular of religious identities. Several key writers of the period are strongly associated with certain localities (e.g., Philip Sidney and Mary Sidney Herbert in Wiltshire, Thomas Browne in Norwich, Robert Herrick in Devon, Lucy Hutchinson in Nottinghamshire, Henry Vaughan in Brecknockshire, John Bunyan in Bedford, William Cowper and John Newton in Olney). A far wider range of lesser-known and sometimes anonymous writers, from a range of social classes, spent writing lives outside of London; their writings imagine their place in local spaces and communities. Faith forms a central theme of much of this work: religion not only motivated the most common and best-preserved records of provincial literary culture, but was also central to shaping community life in the centuries following the Reformation.

Literature of the early-modern localities includes sermons and spiritual autobiographies, but more besides: poetry, pamphlets, journalism, philosophical treatises, manuscript notebooks, and letters. We are interested in how such texts fashion a sense of locality, how they project ideas of community and readership, and how they evoke the shared spaces, networks, histories, and religious values of their neighbourhood. We are also interested in how such texts participate in national controversies at a local level, how they situate their community within the period's reformations and revolutions, and how this included participating in conflict. And we are keen to trace the networks of patronage, preaching, and publishing that connected local literary production with the capital.

Papers may focus on a broad region, or a single community; may provide a local angle on one key figure; or may trace a nationwide issue through several local case studies. They may include literary analysis, theological or religious study, bibliography, or social or local history, and more. General enquiries and expressions of interest are welcome.

Our interests emerge from the Leverhulme-funded project ReConEx ("Writing Religious Conflict and Community in Exeter, 1500-1750"), which has shed new light on the breadth and vibrancy of writing produced in Exeter and Devon throughout the early-modern period. This has captured the rival community-forming and conflicts between different strands of Anglican conformity and Puritan Dissent throughout the period, but also the region's contacts with London and with the outside world, including encounters with Islam and Judaism. We are increasingly convinced, however, that this case study needs to be placed in both a regional context, tracing Exeter's cultural links across the southwest, but also a national context, comparing analogous activities in localities across the country. While the conference will include some focus on Exeter and the southwest, we are keen to receive proposals for case studies on all regions outside of London, with the aim of encouraging cross-comparison across a breadth of contexts. Keynote addresses will be given by Prof. Mark Stoyle (University of Southampton) and Dr Alison Searle (University of Leeds).

Please send a short biography (ca. 100 words) along with a title and brief abstract (250 words) for a 20-minute paper, or for a panel (3 x 20-minute papers) to d.parry@exeter.ac.uk by **12th January 2024**. An edited collection of selected papers from the conference is envisaged for publication.

New Research on John Bunyan: Timothy Haupt on Bunyan's Ecclesiology



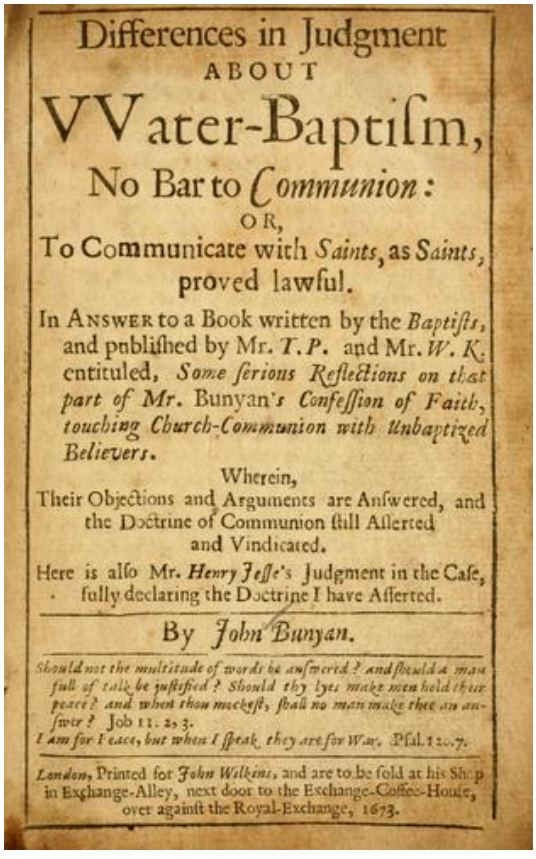
Timothy Haupt
Midwestern Baptist Theological Seminary

While John Bunyan is best known for his allegories like The Pilgrim's Progress and The Holy War and his famous and influential autobiography Grace Abounding to the Chief of Sinners, comparatively few are familiar with his doctrinal treatises. Though overshadowed by his more celebrated contemporaries like Owen and Baxter, Bunyan was one of the most prolific theologians of seventeenth-century England, publishing over sixty works, most of which are of a doctrinal, controversial, or experimental nature. Bunyan's was not a scholastic theology for the academy, formulated in the hallowed halls of Oxford or Cambridge. His was a rigorously exegetical theology for the church, forged in the fires of Interregnum and Restoration-era Nonconformity. Bunyan's primary concern lay in the realm of soteriology; justification by grace through faith in the imputed righteousness of Christ was his constant refrain. Nevertheless, his most influential and lasting contribution may lie in the realm of ecclesiology.

In the 1670s, a heated debate erupted between Bunyan and a number of influential Baptists over the terms of communion. The debate centered upon the question of whether a paedobaptist should be received into the membership of a visible church and admitted to the Lord's Supper. Bunyan argued strongly in the affirmative; the Baptists argued just as strongly in the negative. Was this debate merely a quarrel among fellow Baptists about a secondary matter of church practice, or was it a dispute over fundamentally different ecclesiologies?

The communion controversy represents the eruption of tensions that had been building since the emergence of the Particular Baptist movement three decades earlier, and the issue has reemerged in every century of Baptist life since. What theological commitments and contextual factors drove each side to their respective ecclesiological conclusions? Was open communion a recognized seventeenth-century Baptist position? Should John Bunyan be considered a seventeenth-century Baptist? And if not, how should Bunyan be understood, both historically and ecclesiologically?

This dissertation offers a systematic analysis of Bunyan's ecclesiology and reevaluation of his ecclesiological identity. It argues that the controlling principle of Bunyan's ecclesiology was an evangelical unity grounded in a common evangelical faith and holiness, and that this principle determined Bunyan's ecumenical, open-communion views and brought him into irreconcilable conflict with seventeenth-century Baptists, whose controlling principle was ecclesiological purity. In addition, by analyzing works of representative seventeenth-century Baptist theologians and confessions, it argues that strict communion was a seventeenth-century Baptist distinctive. Therefore, Bunyan should not be classified as a seventeenth-century Baptist. Rather, Bunyan's evangelical, ecumenical ecclesiology represents a unique contribution to the seventeenth-century ecclesiological landscape. Neither Baptist nor Congregationalist, the best ecclesiological label for Bunyan and the network of open-communion churches among which he was the most influential voice is that of evangelical Independent.



Differences in Judgment
ABOUT
VVater-Baptiſm,
No Bar to *Communion*:
OR,
To Communicate with *Saints*, as *Saints*, proved lawful.

In Answer to a Book written by the *Baptiſts*, and publiſhed by Mr. *T. P.* and Mr. *W. K.* entituled, *Some ſerious Reflections on that part of Mr.* Bunyan's *Confeſſion of Faith, touching Church-Communion with Unbaptized Believers.*

Wherein,
Their Objections and Arguments are Anſwered, and the Doctrine of Communion ſtill Aſſerted and Vindicated.

Here is alſo Mr. *Henry Jeſſe*'s Judgment in the Caſe, fully declaring the Doctrine I have Aſſerted.

By *John Bunyan.*

Should not the multitude of words be anſwered? and ſhould a man full of talk be juſtified? Should thy lyes make men hold their peace? and when thou mockeſt, ſhall no man make thee aſhamed? Job 11. 2, 3.
I am for Peace, but when I ſpeak, they are for War. Pſal. 120. 7.

London, Printed for *John Wilkins*, and are to be ſold at his Shop in Exchange-Alley, next door to the Exchange-Coffee-Houſe, over againſt the Royal-Exchange, 1673.

Note: Heavenly-Mindedness and Richard Baxter's Doubts





U. Milo Kaufmann
University of Illinois at Urbana-Champaign

(I lift a few lines from a paper I had ready to give at the Conference on dissent held in Newcastle, 2022, but never delivered because of Covid)

Richard Baxter's *Saint's Everlasting Rest* (1650), which went through twelve editions in the seventeenth century), was a major text in a tradition of heavenly-mindedness which, I have argued in an old book (*The Pilgrim's Progress* and Traditions in Puritan Meditation, 1967), was surely an influence helping to shape Bunyan's masterpiece.

Baxter, together with Jeremiah Burroughs and Richard Sibbes, developed at great length a devotional practice keeping before the devotee the imaged reality of the heavenly as that reality was presented in the Bible. The imagination, so plainly credited in the profusion of biblical assurances, was licensed for treating matters of faith and the Christian life. I can wish now that in my book I had chosen to feature a little chapter in John Calvin's *Institutes*. Calvin included there a brief but firm exhortation to meditate on the heavenly life.

I can hardly stress too much that emphasis on a heavenly "life." The term "afterlife" had its first usage early in the 1600s, and it expresses an all-important distinction between what are designated as the positive and the negative ways. The former is definitively illustrated in the biblical approach, while the latter is illustrated in the mystical.

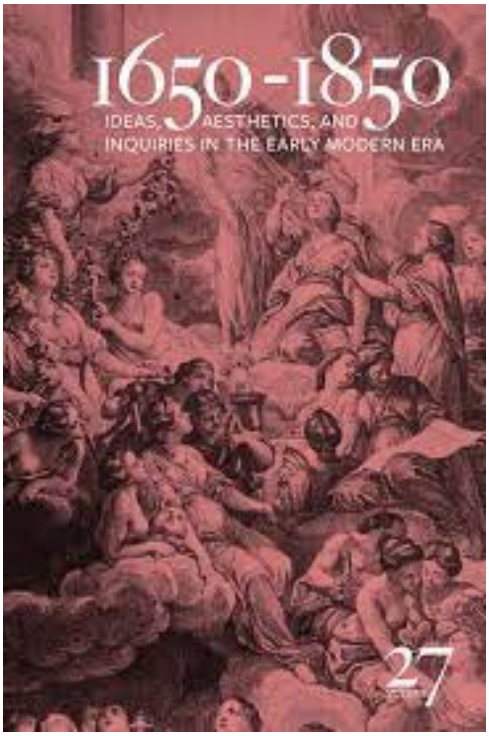
The negative way, or the way of unknowing, is the way of denial, negation, silence, inexpressibility and, of union, ineffable and ultimate. The positive way is the way of affirmation, multiplicity, expressibility, particularity, individuality, personhood, bodies, and so of images, names, indeed all the features we associate with life.

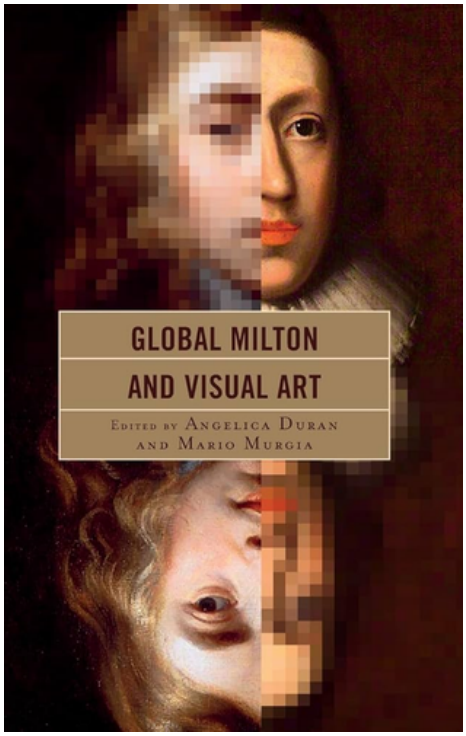
Baxter's masterwork, which ran to more than 800 pages, was followed in print by a series of works still being consulted, either by scholars in libraries or by sundry persons with access to modern reprintings, but I cite here only his two works *Dying Thoughts* (1688) and *The Certainty of the World of Spirits* (1691). In those two works as well as in his magnum opus of 1650 Baxter expresses doubts and uncertainties about his claims on the heavenly life.

Again and again, he laments just how strange and unwelcome death and the beyond are to him, no matter the rigors of his meditative regimen. He acknowledges the mysterious depths of his own spirit, and in that acknowledgement concedes he is unsure of what survives death. Indeed, in his last book, on spirits, ghosts, witches and the like, he acknowledges that his belief in the Hereafter must concede possibilities many moderns would consider to be repugnant.

Call for Contributions for Early Modern Studies Journal and Announcement about *Global Bunyan and Visual Art*

Kevin L. Cope, the Editor of *1650-1850: Ideas, Aesthetics, and Inquiries in the Early Modern Era*, would like to invite members of the International John Bunyan Society to submit their scholarly studies for consideration for publication in the aforementioned journal. Published by the prestigious Bucknell University Press, this annual has been in press for nearly thirty years and enjoys an international distribution. In addition to inviting the submission of individual essays, IJBS members might consider developing a multi-essay special feature either on or relating to John Bunyan. Proposals for such a feature from candidate guest special feature editors are welcome. Feel free to contact Kevin at encope@LSU.edu.





Following the success of *Global Milton and Visual Art* (Rowman & Littlefield 2021), Angelica Duran (Purdue) and Katie Calloway (Baylor) are co-editing *Global Bunyan and Visual Art*, with the goal of having the book published or nearly so by the 2025 IJBS Conference. Contributors from multiple continents will explore Bunyan's presence in visual media ranging from book covers and marginalia to stained glass windows and comic books.

Bibliography of Recent Publications: David Parry, University of Exeter



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A HEARTY THANKS TO ALL OF OUR CONTRIBUTORS!



