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THE PRESIDENT’S COLUMN
Anne Page, Aix-Marseille Université

Dear Members,
Since I wrote to you last spring in the anniversary issue of The Recorder – the first electronic edition and the first edited by Nathalie Collé – the IJBS Executive has been working in several directions to enhance the profile of the Society:

we have written a constitution and a set of bye-laws. These will have to be formally ratified, if necessary with amendments, at the 2016 AGM in Aix-en-Provence. It will therefore be important to vote by proxy if you cannot join us in Aix;
we have formalised links with libraries holding collections on the literature and history of Dissent by launching an institutional ‘package’ that allows institutions to subscribe for five years and advertise at triennial conferences. Please contact our Secretary, Bob Owens, if you think your institution might be interested in subscribing;
we have invited four international scholars to be our first Honorary members, and from now on, candidates will be proposed at the AGM. Do not hesitate to send proposals nearer the time;

finally, the regional meetings set up in 2014 are gaining momentum. More than 40 delegates met in Bedford on 10 April 2015, at a one-day symposium organised by Bob Owens, a partnership between the Universities of Bedfordshire (Bob Owens) and Northumbria (David Walker). It is planned that, in the future, the symposia will alternate between the two universities. You will find a full account of the day below.

I would like to dwell on three related issues:

IJBS website
You may have noticed that the IJBS website has been restructured. No section has disappeared, but the material is now organized better under half a dozen headings. The Home page has become static and all our announcements have been moved to a dedicated section where you can read our latest news.

The Bunyan bibliography, recently updated by David Parry in April, continues to attract many viewers and is proving an indispensable tool for the academic community, and beyond.

Please be aware that we’ve taken advantage of the reshuffle to open a section dedicated to members’ academic publications (within the IJBS’s remit) so do not hesitate to send us references to your latest work.

Finally, you will soon be able join the IJBS and renew your subscription online with your credit card (or a Paypal account, if you have one). This was one of the main objectives for the Committee this year, and we are very happy indeed to have met it. Renewing online is far less time-consuming than sending cheques or international money orders and we hope that you will find this new feature useful. We are in the final stages of testing the new payment buttons.
New banking arrangements

Setting up online payment on the website has been a labour of love, and one that we owe to our Secretary, Bob Owens, and Treasurers, Galen Johnson and David Walker. Not only did the site need to be prepared and secured by a professional IT consultant, but it had to be linked to the US and UK bank accounts. This has therefore entailed reconfiguring our banking system and setting up online banking. Vera Camden and David Gay have accepted to be ‘emergency contacts’ for our US account, while Bob Owens and Stuart Sim are now co-account holders in the UK. This means that in the very unlikely event of one of our treasurers becoming temporarily incapacitated, the IJBS funds are now fully secure and accessible by others.

At the same time, The King’s University College let us know that it wished to cease administering the Richard L. Greaves bequest. I would like to thank Arlette Zinck for taking care of it for so long in its Canadian home. In March 2015, the funds have therefore been transferred to an investment savings account in the UK where it has joined the 2015 donation of £10,000, ensuring that the two sums together return enough interest for us to carry on endowing the Greaves Prize.

The 2016 Aix-en-Provence conference

The mention of the donation brings me to the 2016 Triennial Conference. As you know, part of the sum will be devoted to attracting young scholars to the conference, thanks to graduate bursaries.

We now have six institutional and financial partners, the main ones being the University of Montpellier, whose Research Centre on Renaissance England has joined Aix-Marseille, and the Montpellier Faculty of Theology, which will fund the plenary of Prof. Andrew Spicer. Four colleagues from Aix and Montpellier have joined me to help coordinate the event: Dr Paula Barros, Prof. Luc Borot, Dr Laurence Lux-Sterritt, and Prof. Jean Viviès.

There will not be many changes to what has become an IJBS tradition. We will meet in the evening of Wednesday 6 July for the inaugural plenary lecture delivered by Prof. Alexandra Walsham (Cambridge), followed by dinner on campus. On Thursday 7, Friday 8, Saturday 9, the conference will take place just outside the city centre, in ‘La Baume’ conference centre, a very peaceful location in the Provençal landscape. On the Friday afternoon, those wishing to do so will have the opportunity to visit the Abbey of Montmajour and the ancient Roman city of Arles, about one hour from Aix. We will be hosted at the town hall in the early evening for a buffet dinner. At the conference closing dinner, on the Saturday evening, Neil Keeble will announce the recipient of the 2016 Richard L. Greaves Prize.

I am very glad that six of our past Presidents are expected in Aix (Neil Keeble, Vera Camden, Bob Owens, Tom Luxon, Roger Pooley, and Nigel Smith). This is an uninterrupted line for the last two decades and we will thus have an opportunity to thank them all.

Please visit the corresponding pages on our website to check all the relevant information about the conference.

Some of you were puzzled when I announced that hotels should be booked in Aix as early as a year in advance. This is not an unnecessary precaution. There are both an economic forum and a popular musical festival in early July, meaning that competition for rooms is fierce in this small town. So please, to avoid disappointment, try to book your accommodation as early as possible. We have reserved some rooms on the conference site, in La Baume, at a very competitive rate, but graduate students, retirees and those not in full-time employment will be given priority.

I am delighted to report that the organizing committee has received 92 proposals for papers from 16 different countries, and I want to thank all IJBS members who have contributed. This testifies to the appeal of our Society. The proposals have now been
over forty people attended a highly successful Regional Day Conference of the International John Bunyan Society held on 10 April 2015 in the new Gateway building at the Bedford Campus of the University of Bedfordshire. The subject of the conference was ‘Representing Dissent in the Long Eighteenth Century’, and it was organised by me in collaboration with Professor David Walker (Northumbria University). Speakers included (in the order in which they spoke): Professor Anne Dunan-Page (Aix-Marseille Université), Jenna Townend (PhD student, Loughborough University), Ed Legon (PhD student, University College London), Professor David Walker (Northumbria University), Dr Alan Argent (Dr Williams’s Library), Dr Nicholas Seager (Keele University), Professor Jeffrey Hopes (Université d’Orléans), and Dr Tessa Whitehouse (Queen Mary University of London). Among the audience were academics from over a dozen universities in the UK and France, together with students and members of the public from the local area.

This event was the first in what David and I hope will become a regular series of Regional Day Conferences, to be held alternately in Bedford and Newcastle. As I remarked in my introduction, it was appropriate that the inaugural conference should be held in Bedford, since it is the Mecca for all scholars of Bunyan and the Dissenting tradition! The theme of the conference was how Dissenters in the seventeenth and eighteenth centuries represented themselves and were represented by others during a long period in which they suffered oppression and discrimination because of their refusal to accept that the state had the right to dictate how and where they should worship God.

Protestant Dissenters were of course a small minority in English society, making up less than ten per cent of the population. They were eventually granted a measure of religious liberty under the Toleration Act of 1689, but it was not until well into the nineteenth century that they were granted equal rights with members of the Church of England in civil matters. Topics discussed by speakers included how Dissenting
congregations kept ‘church books’ where they recorded details of the life and activities of the community; the ways in which Dissenters attempted to defend themselves against accusations of ‘disloyalty’ to the state, given their participation in the upheavals of the English Revolution; how, following the granting of toleration they began to establish organisations and libraries to support the work of Dissenting ministers; how leading Dissenters like Daniel Defoe took part in public debates on matters of national political concern and sought to influence opinion; and how Dissenting women used poetry and other forms of writing as a means of self-representation.

It was evident from the enthusiasm of participants and the high level of discussion throughout the day that delegates found the papers lively, accessible and interesting. At a time when the rights and freedoms of different religious minorities are under threat in many countries, the topic of this conference could hardly have been more pressing or relevant.

A note about the day conference in Bedford was included in the Times Higher Education Supplement. Please, follow the link (scroll down to campus reports):

http://www.timeshighereducation.co.uk/news/campus-close-up-queen-mary-university-of-london/2020013.article

The conference will concentrate on the expression and representation of Protestant Dissent, Nonconformity and Puritanism (1500–1800), with an emphasis on the relationship between written and oral cultures. The conference will be hosted conjointly by the research centres on the Anglophone world of Aix-Marseille and Montpellier Universities, with Montpellier Faculty of Theology.

Plenary speakers: Alec Ryrie, Professor of the History of Christianity, Durham University; Andrew Spicer, Professor of Early Modern European History, Oxford Brookes University; Alexandra Walsham, Professor of Modern History at the University of Cambridge and a Fellow of Trinity College; Helen Wilcox, Professor of English, Bangor University.

For further information, please visit the conference pages on our website, http://johnbunyansociety.org/triennial-conferences/2016-8th-triennial-conference-aix-en-provence-france/.
Organisers: Dr Paula Barros (Montpellier), Prof. Luc Borot (Montpellier), Prof. Anne Dunan-Page (Aix-Marseille), Dr Laurence Lux-Sterritt (Aix-Marseille), Prof. Jean Viviès (Aix-Marseille).

Advisory committee: Prof. Margaret S. Breen (Connecticut, US); Prof. Sylvia Brown (Alberta, Canada); Prof. Vera Camden (Kent State, US); Dr Nathalie Collé (Lorraine, France); Dr Laurent Curelly (Mulhouse, France); Dr Michael Davies (Liverpool, UK); Prof. Françoise Deconinck-Brossard (Paris Ouest Nanterre, la Défense); Dr Rémy Duthille (Bordeaux-Montaigne, France); Prof. Katsuhiro Engetsu (Doshisha, Japan); Prof. David Gay (Alberta, Canada); Prof. Isabel Hofmeyr (Witwatersrand, South Africa); Prof. Jeffrey Hopes (Le Mans, France); Dr Galen Johnson (Ashford, US); Prof. N. H. Keeble (Stirling, UK); Prof. Thomas Luxon (Dartmouth, US); Prof. W. R. Owens (Bedfordshire, UK); Dr Roger Pooley (Keele, UK); Prof. Stuart Sim (Sunderland, UK); Prof. Nigel Smith (Princeton, US); Dr Tamsin Spargo (Liverpool John Moores, UK); Prof. David Walker (Northumbria, UK); Prof. Arlette Zinck (King’s College, Canada).

Marsh’s Library, Dublin

Dr Jason McElligott, The Keeper

There is a small gate in the wall beside St Patrick’s Cathedral in central Dublin. The gate leads up a flight of steps to Marsh’s Library, a beautifully-preserved library of the early Enlightenment, which has changed little since it was first opened in 1707.

The library was founded by Archbishop Narcissus Marsh. It was designed as a purpose-built public space in which ‘graduates and gentlemen’ could consult the latest and most up-to-date knowledge in a range of subjects, as well as a host of rare and curious older texts.

One of the bays in Marsh’s Library, looking towards St Patrick’s Cathedral. Photograph reproduced with permission.

Marsh’s Library houses around 25,000 rare books and 300 volumes of manuscripts, mainly dealing with the sixteenth and seventeenth centuries. It is a small institution, comparable to a medium-sized Oxbridge college library, but for the first century and a half of its existence, it was the only public library in Dublin. It thereby exerted an influence in the city out of all proportion to its actual size.

The interior has remained largely unchanged over the past 300 years, and visitors come from all over the world to admire the architecture and soak up the atmosphere. The Library was unique among public buildings in eighteenth-century Ireland in that there was no formal bar on Dissenting Protestants and Roman Catholics using the premises.
The Library collections are based on the personal collections of four significant scholars, and the books remain in the same place on the shelves after three hundred years.

The books are housed on the first floor of the building in two perpendicular galleries joined by a small reading room. Together these spaces form the shape of the letter ‘L’.

The First Gallery houses 10,000 books which belonged to Bishop Edward Stillingfleet. This collection is strong in its coverage of history, law, politics, classical studies and science. It contains (among other treasures) a volume of Milton tracts bound together in the 1640s, copies of Locke and Toland annotated by the bishop, and at least one book from the personal collection of Richard Baxter. Other illustrious earlier owners of Stillingfleet books include Archbishop William Laud, the antiquary William Camden, the astrologer John Dee, the poet John Donne and the theologian Isaac Casaubon.

The Old Reading Room at the end of the gallery was in use as late as 2011. Today, readers consult our books and manuscripts in a secure reading room located downstairs.

The books in the Old Reading Room belonged to the first Keeper of Marsh’s Library, Elias Bouthéreau, a Huguenot who fled religious persecution in France in 1686. Bouthéreau, his wife and seven of his eight children escaped from the port of La Rochelle, but his 2,200 books were brought out by means of a fake sale to the English ambassador in Paris, who then used his diplomatic status to forward the books safely to their true owner.

Bouthéreau’s books suggest that he was particularly interested in medicine, theology and literature. Before he took up his post at Marsh’s, Bouthéreau served on diplomatic missions to the continent in the service of the Williamite regime. The Library has recently digitised his personal diary, which covers the years from 1689 to 1719, and a print and online scholarly edition is being prepared.

The Second Gallery is less imposing than the first: the proportions between the bays are less generous and the ceiling is not vaulted. The north-facing orientation means that this gallery is always several degrees colder than the rest of the library. The chill one often experiences on entering this gallery surely explains why there are persistent stories of a ghost in the library.

On one side of the gallery is Archbishop Marsh’s personal collection of books. Marsh was a talented linguist and his collection is particularly strong in Hebrew, Arabic, Aramaic, Syriac and Coptic. Marsh had a strong interest in the great scientific developments of his times, and owned a first edition of Isaac Newton’s *Principia Mathematica* (1687). When Marsh died his books were bequeathed to the library which bears his name, but his impressive collection of oriental manuscripts went to the Bodleian in Oxford.

This gallery also houses the personal library of John Stearne, Bishop of Clogher (d.1745). This bequest is more literary than the other collections, with a surprising number of plays and poems. It is also the collection with the greatest number of books by Irish authors or about Irish affairs. The rest of the library is strongly European in its focus. Overall, only 2% of the items in the Library were printed in Ireland.

The cages at the end of the second gallery were constructed in 1777 in response to audits of the Library which suggested that there was a significant theft problem. Almost one thousand items had gone
missing during the first three quarters of a century of the Library’s existence. Among the books most often stolen were travel books in English and French, and cheap, English-language editions of the most up-to-date scientific discoveries.

John Bunyan is a surprising omission from the contents of the Library. One might reasonably assume that Bunyan did grace the shelves at one point, but that the copies were stolen or mislaid. However, the surviving audits of the collection from the eighteenth and nineteenth centuries suggest that there were never any copies of Bunyan in Marsh’s. Scholars may wish to ponder why this would be the case in an otherwise comprehensive collection.

Among the famous figures to use the Library was James Joyce, who spent two days in the Old Reading Room in October 1902. Joyce subsequently immortalised the Library in *Ulysses*, *Finnegans Wake* and his semi-autobiographical novel *Stephen Hero*. Joyce depicted the Library as a brackish, intellectual backwater. *Ulysses* refers to ‘the stagnant bay of Marsh’s Library’ in which Stephen reads ‘the fading prophecies of Joachim Abbas’. For Joyce, the Library was an isolated, unknown and unfrequented building.

Whatever the truth about the state of the Library when Joyce visited, Marsh’s Library is today a vibrant destination for tourist visitors and research scholars. This year will see 20,000 paying visitors to the Library. The Library has a very active social media profile, which enables it to showcase the breadth and depth of its collections, and also hosts academic classes, workshops, conferences and symposia. The Visiting Research Fellowship scheme, advertised annually, has been very successful in drawing the attention of scholars to the largely untapped riches of the collections. The catalogue of the entire collection is available at [www.marshlibrary.ie](http://www.marshlibrary.ie).

**Dr Williams’s Library, Gordon Square, London**

**Dr David Wykes, Director**

Dr Williams’s Library is the pre-eminent research library of English Protestant nonconformity, but the collections are wider than this suggests. They range from medieval manuscripts to the most recently published books, from theology and works of devotion to history and literature, from treatises, letters, and diaries, to a manuscript volume of civil war emblems in colour. The Library also owns more than 200 portraits, many of great historic interest though few of any artistic merit. There are also a number of objects of museum quality, including Cromwell’s death mask.

![Dr Williams's Library outside view. Photograph by Jane Giscombe. Reproduced with permission.](image)

**History**

The Library was established by the will of the Rev. Dr Daniel Williams, who at the time of his death in January 1716 was the leading dissenting minister in London. The Library did not open until 1730 due to the legal difficulties his trustees faced in settling his estate, though the first printed catalogue dates from 1727. Before the twentieth century the collections grew mainly as a result of gift rather than purchase. By 1846 there were 22,000 books, but only 50 or 60 readers a year. In 1876 the Library was given Christopher Walton’s collection of ‘thesosophic’ books which includes works by Law, Boehme, Freher and other mystics. In
1877 the Library received the papers of Henry Crabb Robinson, a former trustee, consisting of 35 volumes of his diary, 30 volumes of his travel journal, four volumes of reminiscences, and 32 volumes of his correspondence, with letters from among others Coleridge, Blake, Southey, both William and Dorothy Wordsworth, William Godwin, Mary Hays, Hazlitt, Charles and Mary Lamb, Harriet Martineau, and Goethe, Schiller and other major German thinkers. The Library received the major part of the library of George Henry Lewes in 1882; many of the books have been annotated by Mary Anne Evans (George Eliot). In 1917, on the bicentenary of Williams’s death, it was estimated there were over 66,000 volumes, more than three times as many as fifty years earlier. In 1977 the historic collections of New College, Hampstead, were given to Dr Williams’s, including the libraries and manuscripts of many of the earliest dissenting academies. There are now around 300,000 titles and a great many manuscript collections. In 1983 it was agreed by the Memorial Hall Trustees that the Congregational Library should be managed by Dr Williams’s Library. As a consequence it moved to Gordon Square. Readers benefit from having the collections of the two Libraries together in one location. In broad terms Dr Williams’s Library focuses on Puritanism, English Presbyterianism and Unitarianism, and the Congregational Library on English Congregationalism.

Collections

The library Dr Williams bequeathed to his Trustees consisted of around 7,600 books, principally folio and quarto volumes, though there were 127 volumes of tracts. Williams had previously purchased the library of the ejected minister Dr William Bates, one of the foremost preachers of his day. Not surprisingly Williams’s library was dominated by theological subjects, but the original printed catalogue reveals an unusually wide-ranging collection. It included editions of classical, English and French literature, as well as a surprising number of printed plays, including two with Ben Jonson’s signature, and first editions of works by Beaumont and Fletcher, and Dryden. There were Italian and Spanish books, medical books, and rather more books on mathematics and astronomy than might be expected for a minister’s library. It is generally argued that the more literary parts belonged originally to Bates, but the surviving inscriptions only partly confirm this assumption. There are a number of incunabula. The strengths of the printed collection are the volumes devoted to controversial subjects, both theological and political. Very often a volume of pamphlets will contain all the publications relating to a particular controversy, some of which may not be familiar, occasionally with the protagonists identified. The collection of Bunyan’s own works illustrates other strengths, the depth of the collections even for a figure who is not central to Dr Williams’s or the Congregational Libraries’ interests. Although the two collections contain few very early Bunyan editions, they do contain copies of all Bunyan’s main works in a great variety of impressions, including many nineteenth-century examples.

It is however the manuscript collections which set Dr Williams’s Library apart. They
include twelve medieval manuscripts, notably a Wycliffite translation of the New Testament into English, and a wonderfully illustrated psalter probably made for Philippa of Hainault, consort of King Edward III. The early modern collections are concerned primarily with English dissent, though there are few records of individual congregations. The Library holds the original minutes of the Westminster Assembly (1643-52) recently published; the historical collections made by Roger Morrice, including the late sixteenth-century manuscript ‘The Second Parte of a Register’, one of the key texts of Elizabethan Puritanism, and Morrice’s own Entring Book, an invaluable political, religious and social account of events covering the years 1677-91 also recently published. Other notable collections include the lives of English and continental divines compiled by John Quick; the papers and correspondence of the seventeenth-century divine Richard Baxter, the subject of two major editing projects; and a manuscript volume of George Herbert's English and Latin poems corrected in his own hand. There is the remarkable volume of Parliamentary army officers’ colours and standards for the 1640s, previously mentioned, drawn and painted by Jonathan Turmle. There are a great many sermons and volumes of exercises, some important correspondence dating from the late seventeenth century, and a number of diaries. They include the papers of the Puritan Philip Henry and of his son Matthew and daughter Sarah Savage. In addition, the Library holds on deposit the minutes of the Presbyterian Fund and the Congregational Fund, and in the case of the former many of the financial records as well. There are also important manuscript collections covering the eighteenth and nineteenth centuries, including the correspondence of Isaac Watts, Philip Doddridge and his family, and of the theologian and scientist Joseph Priestley. Dr Williams’s Library has grown largely by accumulation, principally by gifts. A summary cannot really do justice to the richness of the collections. The Library continues to buy modern works to maintain the research interests of the collections and subscribes to nearly two hundred journals.

Using the Library

The last forty years have seen a growth in the use of the historic collections. The readership today includes academics, independent scholars, ministers of religion, students, and interested members of the public. Most of those using the Library are not members, and visitors include scholars from Australia, Canada, France, Germany, Japan, the United States of America, as well as this country. Each year about 200 individuals visit the Library for the first time. It is open free of charge for reference purposes with a membership fee for those who wish to borrow books.

The Library website sets out the conditions for admission. We ask that visitors contact the Library before their first visit (enquiries@dwlbo.co.uk), and in the case of manuscripts we ask for at least a week’s notice of the records which are to be consulted (archives@dwlbo.co.uk). The Library is shortly to have a new website and the printed collections will migrate to a new management system. A new archives management system will be introduced to replace the current PDF lists of the Library’s manuscripts.
The Friends of Dr Williams’s Library (http://dwlib.co.uk/friends-of-the-library/) sponsor an annual lecture [editor’s note: see the article below], and since they were founded in 1946 they have helped the Library in many practical ways. In recent years they have funded the purchase of manuscripts and books and supported the Library’s cataloguing project. The Congregational Library is supported by its own Friends (http://conglib.co.uk/friends/).

**THE FRIENDS OF DR WILLIAMS’S LIBRARY ANNUAL LECTURES**

Anne Page, Aix-Marseille Université

The Friends of Dr Williams’s Library was established in November 1946 to ‘develop and make more widely known the very considerable research facilities of the Library’. To that end, the Friends instituted a series of annual Lectures to promote interest in, and support for, the Library’s collections. The inaugural Lecture was delivered by the Librarian, Stephen Kay Jones, on 7 October 1947, and was appropriately entitled ‘Dr Williams and his Library’. A Lecture is given every year by a leading authority in his or her field. Lectures cover a very broad range of topics. The Lectures are scholarly serial publications, published by the Dr Williams’s Trust.

Bunyanists may remember that Roger Sharrock gave the 1978 Lecture, entitled ‘Life and Story in *The Pilgrim’s Progress*’. Of particular interest to early-modernists are the following titles, some of them by distinguished IJBS members and Honorary members, and the list is not exhaustive:


(56) 2002 The Defence of Truth through the Knowledge of Error: Philip Doddridge’s Academy Lectures, by Isabel Rivers. 2003.


The Lectures are concerned with the human condition as experienced, and interpreted, in religious terms, and they cover a wide range of issues, from history of science to philosophy and politics, with special attention given to ancient, medieval and non-western religions, beliefs and philosophies.

The Lectures can be ordered via Dr Williams’s Library. For the complete list, and ordering forms, consult: http://fodwvllectures.wordpress.com. They will shortly be available online.

NEW BEDFELLOWS FOR THE BEDFORD TINKER: A SURVEY OF SELECTED SCHOLARSHIP ON BUNYAN, 2011–2015

David Parry, University of Cambridge, UK

John Bunyan is an author rooted in a particular historical and geographical context with commitment to a specific set of religious convictions underwriting his whole corpus. However, his work (especially but not exclusively The Pilgrim’s Progress) has captivated readers around the world and down the centuries, including many who do not share his theological convictions. Bunyan Society members might lament the fact that Bunyan is no longer ubiquitous in the general culture of the English-speaking world, as was the case within living memory, but we can take heart that Bunyan’s remarkable diversity of appeal remains apparent in recent scholarship.

It has been my privilege to update the online bibliography of Bunyan-related publications on behalf of the International John Bunyan Society. For the period from 2011 to 2014, I have so far located 166 books and articles primarily or substantially on Bunyan, and, at the time of writing, I am aware of six 2015 publications to date – there may well be more which have not yet reached my attention. I confess that I have not read all of this scholarship from beginning to end, but have enjoyed reading a sample that represents, in many cases, Bunyan being put into conversation with new contexts and new dialogue partners, whether from his own time or from later moments of history,
including our own. Rather than clogging this brief survey with footnotes, I recommend cross-referencing authors who catch your interest with the bibliography on the IJBS website: http://johnbunyansociety.org/bunyan-bibliography/.

Natasha Simonova’s 2015 book *Early Modern Authorship and Prose Continuations: Adaptation and Ownership from Sidney to Richardson* addresses the proverbial ‘problem of the sequel’ over an unusually long historical stretch. In her Restoration chapter, Simonova pairs *The Pilgrim’s Progress* with a seemingly strange bedfellow, the four-part series *The English Rogue* variously written by the feuding partnership of Richard Head and his bookseller Francis Kirkman, whose picaresque narratives skirted censorship for their salacious content. Simonova points out, however, that the protestations by Bunyan and his publisher Nathaniel Ponder against the various unauthorised sequels to *The Pilgrim’s Progress* engage similar questions of authorial reputation and show concern for material as well as spiritual profit. Among the studies on which Simonova builds is Michael Austin’s 2011 work on ‘the figural logic of the sequel’, which sees *The Second Part of the Pilgrim’s Progress* (and sequels to works by Milton, Defoe and Richardson) as having a quasi-typological relationship to its predecessor analogous with that which Christian readers see the New Testament as having to the Old.

The pervasiveness of *The Pilgrim’s Progress* in the English-speaking world in subsequent centuries, particularly in childhood reading, throws up further odd literary bedfellows in the form of an extremely varied range of texts shaped by their authors’ reading of Bunyan. 2011 to 2014 saw studies of Bunyan’s influence on Edwardian prophecy fiction (Alex Stähler), the novelist and short story writer of the American South, Eudora Welty (Seth Hagen), and the nihilistic anti-teleological ‘alegories’ of Samuel Beckett (Julie Campbell). As early as the publication of *The Second Part of the Pilgrim’s Progress* in 1684, Bunyan comments on the astonishingly fast international dissemination of his work to New England, continental Europe, and the ‘Highlanders, and Wild Irish’. The past five years have witnessed work that continues to expand our knowledge of the dynamics of adapting and appropriating Bunyan in different cultures, following in the footsteps of Isabel Hofmeyr’s landmark 2004 book *The Portable Bunyan*. Donald Meek writes of ‘John Bunyan in the Kilt’, recalling his childhood attendance at Gaelic-speaking church services in which the preacher would cite one ‘Iain Buinian’ as if he were a Highlander, and tracing this to nineteenth-century evangelical missionary endeavours in the Highlands and Islands. (‘My own favourite character was Fàmhair gun Dòchas, “Giant without Hope”.’) Writing in *Bunyan Studies* and the new online *Journal for the History of Reformed Pietism*, Tuija Laine traces the reception of Bunyan and other English Puritan writing in the seventeenth- and eighteenth-century Kingdom of Sweden (then including Finland), commenting on how the Reformed flavour of Bunyan and other English Puritan writing in the seventeenth-century was adapted to Swedish Lutheran tastes. David Dixon continues more directly in Hofmeyr’s trail, arguing that the anti-colonialist uses to which African readers put *The Pilgrim’s Progress* were not straightforwardly contrary to missionaries’ intentions, while Dadui Yao has written in Chinese about a Cantonese translation of *The Holy War* and about the Chinese enculturation of *The Pilgrim’s Progress* through illustration.

Hard work in the trenches of the turbulent history of early modern religious thought has situated Bunyan more concretely in the context of movements and moments such as Socinianism (Nicholas Seager), the 1662 Great Ejection of Dissenting ministers from the Church of England (Michael Davies), and the controversies among Particular (Calvinistic) Baptists over the boundaries of communion and the licitness or otherwise of singing hymns of human composition in
corporate worship (Michael A. G. Haykin and C. Jeffrey Robinson).

Bunyan has also been put to constructive use in works of contemporary Christian theology and spirituality. Brian Najapfour has both situated Bunyan’s teaching on prayer within early modern controversies (such as whether the Lord’s Prayer should be recited verbatim or treated as a pattern for extemporary prayer), and drawn lessons for the devotional lives of Christians today. Maxine Hancock and Arlette Zinck’s work on Bunyan and aging has similarly produced both historically focused scholarship and publications for a wider audience offering life lessons from Bunyan on how to respond well to one’s own aging and that of loved ones. William Dyrness has mined Bunyan for a Protestant aesthetic to place alongside Dante’s Catholic aesthetic as resources for his own theological project of finding divine beauty in everyday life.

Back in the orbit of literary studies, Bethany Bear has provided an insightful reading of Bunyan’s rehabilitation of the imagination in the face of Puritan suspicions of ‘fancy’ which Bunyan shared. Bear focuses especially on The Second Part of the Pilgrim’s Progress, arguing that Christiana’s dream exemplifies how fancy can ‘provide an opening for the work of the Holy Spirit when other faculties of the soul remain paralyzed by sin’, while the ecclesial community of pilgrims guards against the potential dangers of individual subjective imagination.

Although Bunyan was technically a member of a small Dissenting sect (though with broader sympathies than many in his milieu), he has been embraced by Christians of virtually every tradition. Tim Noble has furthered the ecumenical dimension of Bunyan’s reception by drawing out affinities between Bunyan’s spirituality and that of figures and works from Christian traditions that Bunyan repudiated (Ignatius of Loyola, founder of the Jesuits) or of which he was unaware (the nineteenth-century Russian Orthodox tale The Way of the Pilgrim).

Readers need not share Bunyan’s confessional commitments to feel the existential import of his work. This is highlighted movingly by Tamsin Spargo’s article ‘Have You Never a Hill Mizar to Remember?’, taking its title from the preface to Bunyan’s Grace Abounding, which argues for agnosticism as a positive posture of openness to transcendent meaning beyond what one can know with certainty. Spargo positions Bunyan ‘entirely against his explicit position’ as a witness to a historical moment in which, she argues, language was becoming detached from fixed divinely given meanings and becoming a system of signs defined in relation to one another, aspiring to but unable to contain universal truths. Spargo makes creative use here of Bunyan’s primer to teach children to read which opens A Book for Boys and Girls.

Similarly, Daniel Boscaljon sees Bunyan as writing on the cusp of the ‘secular age’ identified by Charles Taylor. Boscaljon follows Taylor’s somewhat controversial cultural history (similar to that shared by the theologians of Radical Orthodoxy and, in Bunyan studies, by Lori Branch), in his contention that Bunyan’s Calvinist theology forms part of a move away from a view of the world as embodied participation in divine love to a coldly rational and contractual economic worldview that is unwittingly complicit in secularisation despite its fervent piety.

With Muslim-Christian relations of intense current significance, Matthew Dimmock brings Bunyan into his study of early modern English perceptions of Mohammed. (Galen Johnson previously referenced Bunyan in a 2000 article on historic Christian-Muslim relations.) Though Bunyan cannot be said to be friendly to Muslim beliefs (or even particularly well-informed about them, given his misplaced anxiety in Grace Abounding regarding ‘whether the Turk had as good Scriptures to prove their Mahomet the Saviour’), it is noteworthy that Bunyan was sufficiently aware of Islam to argue polemically that latitudinarian Anglicanism was no better in its emphasis
on external behaviour rather than inward conversion, at a time when establishment figures associated sectarian preachers with Mohammed as a false prophet.

Margaret Sönser Breen is another scholar who has placed Bunyan in unexpected company. Following her longstanding work on the inheritance of motifs from Puritan literature in gay and lesbian writing, Breen has recently offered a reading of *The Pilgrim’s Progress* in dialogue with contemporary queer theory. Breen draws out parallels between the revaluation of the previously stigmatised and socially marginal by queer theorists with the goal that ‘no one gets left behind’ (Judith Halberstam) and the ‘inclusive vision of salvation’ of *The Second Part of the Pilgrim’s Progress* in which variously doubting and struggling pilgrims ‘burst into song so often that we might term Bunyan’s spiritual allegory an ur-version of *Glee*. A wider resurgence of interest among early modern scholars in conversion and its representation has thrown up fresh treatments of Bunyan’s spiritual autobiography. Fabio Battista’s helpful survey article teases out shifting perspectives on spiritual autobiography in scholarship from 1948 to 2012, including Kathleen Lynch’s 2012 book *Protestant Autobiography in the Seventeenth-Century Anglophone World*. Lynch’s book, winner of the 2013 Richard L. Greaves Award, contains a chapter on the Bedford Independent congregation which juxtaposes the ‘exemplary’ testimonies of its founding pastor John Gifford, and of Agnes Beaumont, whose association with Bunyan threatened the reputation of both, with Bunyan’s *Grace Abounding*. Lynch thus underlines how Bunyan’s account, despite its intense focus on the self, participates in the narrative practices of his community. More recently, Brooke Conti has argued that the narrative of *Grace Abounding* is filtered through the lens of Bunyan’s present anxieties in prison, which colour his account of past spiritual afflictions.

The past five years have also seen studies on Bunyan that stand out for their innovative approach, but are therefore difficult to group. Writing in the journal *Dictionaries*, Julie Coleman notes that Bunyan is among a number of ‘minor’ writers whose citation in the *Oxford English Dictionary* fails to reflect the richness of their vocabulary, while her *Bunyan Studies* piece uses computerised statistical analysis to trace shifts in Bunyan’s style over the course of his writing career. Steve Mentz’s ‘Brown’ is a fabulously quirky essay in a fabulously quirky book, entitled *Prismatic Ecology: Ectheory Beyond Green* and focusing on the environmental associations of various colours. Mentz’s chapter explores brown environments in Spenser, Shakespeare and Bunyan, with Bunyan’s contribution being the Slough of Despond, in which ‘If swamp embodies the fallen world, fen-draining represents salvation’. Cynthia Wall has engaged Bunyan from a spatial perspective in a chapter exploring the literal and symbolic spaces of Bunyan and his Dissenting friends, and an article comparing Bunyan’s *House Beautiful* with the homes depicted by later novelists, including Jane Austen.

This impressionistic survey is not intended to pick out the best from the rest of Bunyan scholarship, but rather clusters around themes that stood out to me. I apologise to the many able Bunyanists whose work has gone unmentioned. Several of the studies mentioned above give particular attention to *The Second Part of the Pilgrim’s Progress*. I suggest that the landscape of Bunyan studies has shifted from that of the First Part of *The Pilgrim’s Progress*, with the lone pilgrim-scholar treading a rugged path, towards that of the Second Part, with a community of scholars becoming both more established and more diverse in its personalities and perspectives. The strange bedfellows with whom the Bedford tinker has been matched will make fascinating conversation partners on the road ahead.
‘Adaptation commits the heresy of showing that form (expression) can be separated from content (ideas)’ – Linda Hutcheon, *A Theory of Adaptation*.

As I write this, I am really supposed to be working on adapting *The Pilgrim’s Progress* for the stage for the third time. My first attempt, alongside David Robinson, my co-writer, was for Saltmine Theatre Company in a 2011 production set against the backdrop of the industrial revolution. My second was for Searchlight Theatre Company, once more with David and this time also with Michael Taylor in their 2012 Canadian production set during the Second World War. Now once again for Searchlight I am adapting that WW2 version to be suitable for British audiences for a tour ending at the Edinburgh Festival. Each version has presented unique challenges, but the fundamental things remain the same: how to take a great book written ‘in the similitude of a dream’ and make it work and live on stage.

If we accept Hutcheon’s helpful distinction that literature is fundamentally a ‘telling’ medium and drama a ‘showing’ one, then we can see that *The Pilgrim’s Progress* to some degree lends itself to theatrical adaptation more readily than other, more psychologically inclined literary works. Not only does it at times already resemble the text of a play, with the name of the character followed by their line of dialogue, but crucially, Christian’s character emerges in and through action. The very nature of the allegory externalises conflicts and crises that in other stories would take place purely in the mind. As an adaptor, I do not need therefore to come up with a clever dramatic way of showing that Christian is, for example, sinking into fear and doubt following his conviction of sin; Bunyan has already given a potent visual correlative in the Slough of Despond.

However, the nature of Bunyan’s work also presents significant challenges to the adaptor. Take for example the very start of Christian’s journey, when he is convinced by Evangelist that he must run to be saved and when his wife and children call after him. He puts his fingers in his ears and runs on. Now, allegorically, this works fine. We understand that, in terms of Christian’s soul, his first duty is to his own spiritual health. Only then can he help anyone else. Sure enough, in the second part we see that in Christiana and her children, as “second thoughts have wrought wonderful things in them” and they too will follow the Pilgrim’s path. However, when they are played by real actors on a stage, what we actually see happening is a man abandoning his family to save himself. This was a serious problem for the Saltmine version: indeed the first actress to play Christiana had serious objections to it. In the end we changed the moment so that, in effect, she threw him out saying ‘Come back when you’ve come to your senses but until then, goodbye’. The question of fidelity to the originating text is always a vexed one. In this instance, I feel reasonably comfortable that the change served the play in a way that, due to the
changed mode of reception, a strictly faithful rendering would not.

As I alluded to above, Bunyan explicitly locates his allegory in the world of a dream. This allows him considerable imaginative scope, but makes things rather difficult to stage. Take, for example, his description of Apollyon:

… now the monster was hideous to behold, he was clothed with scales like a fish… he had wings like a dragon, feet like a bear, and out of his belly came fire and smoke, and his mouth was the mouth of a lion.

Neither Saltmine nor Searchlight have endless financial resources, so how to make this monster dramatically effective? There are numerous possible ways of doing it – perhaps we could create something on stage, like a Chinese dragon, or the hell-mouths they used to use in Mystery Plays – but my fear was that there is quite a narrow margin for error here and if we fail in making Apollyon terrifying, he is likely to become funny and the scene is destroyed. In Saltmine’s production the directors indicated that they intended to use film excerpts, little animated sequences, to illuminate certain sections of the play, so that Apollyon could be a virtual presence on screen. But although that would have the advantage of being able to present something resembling Bunyan’s description, it would also mean that Christian would essentially have to have his fight with thin air. The danger was that the sequence, which is dramatic and corporeal in the book, actually becomes more interior in a staging which signals that everything is taking place only in Christian’s mind. In both adaptations I opted for a real stage fight with an onstage actor and in neither was that actor dressed as a dragon. Here is the moment of revelation from the Saltmine version, in which Apollyon appeared in the guise of a filthy beggar:

Christian: Enough riddles, who are you?
Pedlar: Who am I? Who am I? Who am I? Well, now isn’t that the question that everyone is asking? The very question of the age, I would say.
Christian: Tell me your name.
Pedlar: Apollyon – your lord and your king!
(As he says this, the lights flare up. Christian draws the knife.)
Christian: You might be Apollyon but you are not my king!
Pedlar: Aren’t you from the City of Destruction? I think you are. I know it well. I run those streets. I own everything within its walls, every tramp in the slums every household and shop, every soul within it bears my mark and belongs to me. Don’t be fooled by my appearance, boy. I am your king.

Truthfully, this is not a perfect solution. In rendering Apollyon as a man (whether a filthy Dickensian pedlar in 2011 or an SS officer in 2012) I gain a real opponent with whom to fight, but I lose the larger than life, spiritual and epic moment of the original. Perhaps in the next adaptation I will find a way to render both the physical and the metaphysical dimensions of this moment more powerfully.
**Christian Goes to War**

Saltmine’s version, which was nominally set during the industrial revolution (though this probably had a greater impact on the look of the costumes than on the adapting of the script) had retained Bunyan’s dream framework and consequently coped well with large sections of the allegory. However, the Searchlight directors (who were also my co-writers) felt that what that adaptation had gained in coherence it lacked in human interest. The problem, they felt, was that, because the characters are so clearly mouthpieces for competing world views, it is hard for audiences to care about any of them1 as human beings. They just do not register as ‘real’ enough on the stage. What Searchlight called for was greater emphasis on the humanity of the characters, a more disguised, subtle allegory and a closer connection with a historical reality. The WW2 setting was integral to delivering that vision.

In many ways this setting was very effective: of all modern regimes the iconography of evil surrounding the Nazis lends itself to Satanic allusion. London during the Blitz became a perfectly acceptable ‘City of Destruction’, and because Christian was now an actual soldier and not just an allegorical one, he could have to leave his family rather than choose to. There were some other fairly straightforward transpositions: for example, Vanity Fair was relocated to Nazi-occupied Paris and the Castle of Despair became a P.O.W. camp. However – and this has been something of a theme in my life as a writer of adaptations –, what gives with one hand, takes away with the other, and there were some major drawbacks to this shift away from allegory. Foremost amongst these, in my mind at least, was that Christian’s mission became very confusing. Rather than a journey towards a heavenly city we now had a march towards Berlin allied with a desire to ‘get home’. As we did not want to jettison the allegory altogether, we then had to somehow equate ‘getting home’ with heaven, which we did through the ruthless medium of killing Christian’s wife off in the Blitz, meaning that for Christian to ‘get home’ he would have to die. Unfortunately, this had the side effect of giving Christian a decidedly un-Christian death wish! This is the murky world of adaptation – where every expedient decision has manifold ramifications! What the decision to humanise the story had led to was a kind of Private Ryan with spiritual overtones. It was just about recognisable as The Pilgrim’s Progress, but only just.

So now I have the chance to try again. How to make the characters real enough to care about, but still work allegorically? That, as Shakespeare did not write, is the question. One thing I am sure of: the dream framework will be back in, for dreams (as Shakespeare knew well!) cover a multitude of sins.

**Richard Hasnip** is an actor, writer and the course leader of a BA in Applied Theology and Performing Arts at Regents Theological College. He is a creative consultant for Saltmine Trust and an Artistic Associate of Searchlight Theatre Company. His book The Mystery and The Passion (Authentic Media: 2009) explores the relationship between Theatre and the Church.

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1 At least one of the reviewers agreed with this, describing the characters as ‘one dimensional’, in an otherwise positive review: [http://theatrethoughts.com/tag/saltmine-theatre-company/](http://theatrethoughts.com/tag/saltmine-theatre-company/).
ADAPTING THE PILGRIM’S PROGRESS FOR THE STAGE (2)

James Charlton

In 2000, I was commissioned by the Royal Shakespeare Company to adapt John Bunyan’s Pilgrim’s Progress for the stage. I had pitched the RSC a number of projects and this was the one the then Literary Manager, Simon Reade, went for. I had wanted to adapt the book for some time. I had been developing an idiosyncratic form of drama based on Christian tropes and imagery, beginning with my award-winning play Fat Souls (performed at the Warehouse Theatre, Croydon in 1993); these plays used ancient theatrical devices – directed speech to the audience, masks, metaphoric language and emblematic characters – and told stories written like the scroll in Revelation 5:1, which in some translations is referred to as being ‘written within and without’ – plays which might be set in the world or in a psyche. I felt that Bunyan’s great allegory has this quality.

Despite it being one of the great classics of English literature and one of the biggest selling books of all time, stage adaptations of The Pilgrim’s Progress had been few and far between. The only major stage production I had heard of was performed in my lifetime was by the Prospect Theatre Company, on tour at the Old Vic in 1974–75. I remember seeing a large photograph from it displayed at the Old Vic in the early 1980s, I believe showing Christian facing down Apollyon. I read somewhere that Carl Davies scored it almost a musical but know little else about it. Perhaps the fact that Pilgrim has not been adapted many times, unlike The Canterbury Tales or Robinson Crusoe, meant that it was not suited for theatre adaptation. Yet the bulk of Bunyan’s allegory is written in dialogue and the characters have a vitality which makes them innately theatrical.

In adapting Bunyan’s Pilgrim’s Progress for the stage, I discovered that the work contains many striking parallels with works of English drama from both before his time and after. I was aware that the book was written a decade or so after the Restoration of the monarchy and the lifting of the Puritan ban on theatre performances. Bunyan’s characterisation is at times not dissimilar to that found in Restoration drama – there is a link between Bunyan’s Mr Worldly Wiseman and By-Ends and Etherege’s Sir Fopling Flutter in The Man of Mode. Bunyan’s larger-than-life characters are made to explode onto the stage. These roles are made for the kinds of fruity, refined acting that was still rife in the RSC at the turn of the millennium. Bunyan’s words cry out to be spoken and savoured by classically trained voices. Actors habituated to Shakespeare’s language would relish such lines as Wiseman’s ‘Beshrew him for his counsell’ or The Man in the Iron Cage’s ‘I have so hardened my heart I cannot repent’. A great deal of my work consisted in redacting a book of over 100,000 words to a manageable stage length, whilst preserving as much of Bunyan’s idiom as possible.

Whilst Bunyan’s language and characterisation have much in common with
those found in the Jacobean and Caroline stage writers’ works, his sense of drama and action has analogues in much earlier English stage works. His characters’ actions fit with a rigid adherence to the values attached to their names, very much like in the medieval Morality plays. Some of the action is strikingly similar. In the old play The Summoning of Everyman, the title character (a close cousin of Christian) scourges himself in penance for his sins after meeting a character called Confession. In The Pilgrim’s Progress, Christian and his companion Hopeful are scourged by a Shining One for the sin of falling for the wiles of The Flatterer. Everyman’s and Christian’s stories end very similarly, as both of them cross the border between life and death and end up in heaven (in Bunyan this is the Celestial City), being met by Angels. It is as if Bunyan was using the dramaturgy of the medieval stage to shape his action.

At the time I was commissioned by the RSC to adapt The Pilgrim’s Progress, they were staging a rare production of George Bernard Shaw’s play Back to Methuselah. I saw this in Stratford’s The Other Place theatre in late 2000. The experience of watching this enormous, verbose but wildly stimulating play gave me much inspiration for my adaptation. Shaw wrote about his affinity with Bunyan on a number of occasions and even professed to prefer him to Shakespeare – ‘All that you miss in Shakespear [sic] you find in Bunyan’, he declared in an 1897 review of a production of King Lear (reprinted in Our Theatre in the Nineties). As my version of The Pilgrim’s Progress started to take shape on the page, it began to resemble the text of a Shaw play, with eccentric characters engaged in long, passionate arias expounding their views and attempting to convince others of their positions. Bunyan, like Shaw, can be very funny and there is much enjoyment to be had from watching the squirming of By Ends and the self-aggrandisement of Ignorance.

Even more contemporary dramatic similarities helped me to adapt the scene in Doubting Castle to the stage. Whereas I bring Apollyon on stage and he engages Christian in a bout of stage combat, I did not want to introduce a pantomime giant into the latter, deeply moving part of the story. Christian and Hopeful become trapped by their own existential despair and cannot move from the giant’s clutches. I begin this scene with an echo to Samuel Beckett’s masterpiece of existential stasis Waiting for Godot, as Christian announces that there is ‘nothing to be done’ in terms of escaping. The scene progresses with the Giant present as a huge, gloomy shadow cast over the men. The two pilgrims lay on the floor of the dungeon, bemoaning their fate and no longer even communicating – they are lost in their own desperate monologues. After Beckett, the scene draws on Sarah Kane’s final play, 4:48 Psychosis, to show that the characters are trapped in their own mental crises. Of course, in Kane’s plays the characters (like their author) never escape from despair. Bunyan’s characters do find a way out of desperation and unlock the door into a positive, active attitude to life. This is one of the reasons I wanted to adapt him, as an alternative to the sense of doubt and hopelessness which was very apparent in much of the stage writing in the UK at the turn of the millennium.

The version I delivered to the RSC was an enormous piece. I wrote it for a large, publicly funded company and, even with doubling, it would require at least 16 actors to perform. Very soon after I delivered the piece, Simon Reade (who had commissioned the play) left his position and the adaptation never found another supporter within the RSC. There are very few professional theatre companies in the UK that can afford something as resource-heavy as my play turned out to be, and it has yet to find an alternative home. I hope that one day an amateur or community theatre group might take it up. Bunyan, I discovered through the process of adapting, is one of the best playwrights that the British theatre ever had. My adaptation bears elements of Elizabethan and Restoration drama, Jacobean comedies and masques, Shavian political drama, the theatre of the absurd
and contemporary psychological expressionism. Bunyan deserves his place on the stage, as so much of the English stage is already home to the essentials of Bunyan.

**BUNYAN-RELATED ARTISTIC CREATIONS**

Dario Rivarossa, a.k.a. il Tassista / the Tasso Driver

I am an Italian independent scholar, translator and illustrator, often dealing with the Renaissance and its ‘neighbourhoods’ (see the English blog [tassonomia.blogspot.it](http://tassonomia.blogspot.it)). While rereading Bunyan’s book, I pictured the episode in which Christian faces Apollyon (see Figure above).

Anyone can freely use the picture for any cultural purposes, or even commercial ones, just keeping me informed, in that case (dario.rivarossa@gmail.com).

I often happen to work on subjects closely linked with Bunyan’s ‘Christian fantasy’ phylum, especially the novels by C. S. Lewis and J. R. R. Tolkien. You can find many illustrations here: [http://riverhrossa.deviantart.com/gallery/45752927/Inklings](http://riverhrossa.deviantart.com/gallery/45752927/Inklings).

Together with a couple of USA University Professors, Salwa Khoddam and Carter Kaplan, I am currently working on the first complete and accurate modern English translation of Torquato Tasso’s long poem *Il Mondo Creato* (‘On the Seven Days of the World’s Creation’), first published in 1592, that possibly inspired *Paradise Lost*, and is anyway that which is most like Milton in Italian literature. The 400-page book, which is scheduled for release in late July by International Authors, will include 60 illustrations, made by a team called The Magic Trio, of which I am a member. Previews of the artwork can be seen in my blog.

Dario Rivarossa is a translator (from English, German, Latin), writer and artist. Among his works feature: *Dante era uno*
*scrittore fantasy*, GuardaStelle, 2012; *Dante Was a Fantasy Writer*, International Authors, 2013; *Un[i]even. Torquato Tasso’s Il Mondo Creato*, International Authors, 2015. He is also a lecturer (especially on Dante and the Renaissance) and illustrator (his works are published and collected in the USA).

## Publications of Interest


“The Moving Panorama of Pilgrim’s Progress is an extraordinary 8-foot by 800-foot painting that was created in 1851 and thought lost for a full century. Rediscovered in 1996 and fully restored in 2012, it illustrates John Bunyan’s iconic book *The Pilgrim’s Progress* – first published in 1678 and in print continuously since then – a heart-stopping allegory of trial and faith in which the hero, Christian, battles giants, monsters, tricksters, and his own weaknesses to reach the Celestial City. Moving panoramas were a mid-nineteenth-century precursor to the motion picture, massive canvases that were scrolled across a stage and accompanied by a lecturer and music. One of only a handful that survive today, the *Moving Panorama of Pilgrim’s Progress* was one of the most popular and important moving panoramas of its day, with designs by rising luminaries of the Hudson River School of American landscape painting: Frederic Edwin Church, Jasper Cropsey, Daniel Huntington, and others.

Scholars and fans of theater and film, panoramas, American art, religious studies, literature, and *The Pilgrim’s Progress* itself will value this beautifully illustrated volume.

About the Authors: Jessica Skwire Routhier is an independent museum professional affiliated with Maine Archives and Museums and the Maine Photo Project. Kevin J. Avery is a researcher at the Metropolitan Museum of Art as well as a professor of art history at Hunter College of the City University of New York. Thomas Hardiman Jr. is keeper at the Portsmouth Athenaeum in New Hampshire.’

See also: [https://panoramaofpilgrimsprogress.wordpress.com/](https://panoramaofpilgrimsprogress.wordpress.com/)


‘Although literary-historical studies have often focused on the range of dissenting religious groups and writers that flourished during the English Revolution, they have rarely had much to say about seventeenth-century Baptists, or, indeed, Baptist women. *Baptist Women’s Writings in Revolutionary Culture, 1640-1680* fills that gap, exploring how female Baptists played a crucial role in the group’s formation and growth during the 1640s and 50s, by their active participation in religious and political debate, and their desire to evangelise their followers. The study significantly challenges the idea that women, as members of these congregations, were unable to write with any kind of textual authority because they were often prevented from speaking aloud in church meetings. On the contrary, Adcock shows that Baptist women found their way into print to debate points of church organisation and doctrine, to defend themselves and their congregations, to evangelise others by example and by teaching, and to prophesy, and discusses the rhetorical tactics they utilised in order to demonstrate the value of women’s contributions.

In the course of the study, Adcock considers and analyses the writings of little-studied Baptist women, Deborah Huish, Katherine Sutton, and Jane Turner, as well as separatist writers Sara Jones, Susanna Parr, and Anne Venn. She also makes due connection to the more familiar work of Agnes Beaumont, Anna Trapnel, and Anne Wentworth, enabling a reassessment of the significance of those writings by placing them in this wider context. Writings by these female Baptists attracted serious attention, and, as Adcock discusses, some even found a trans-national audience.

**Contents:** Introduction: “Virgins of Sion”: female Baptists and revolutionary culture; “Frantique handmaids”: female Baptists in the popular imagination; “Valiant Deborahs”: women’s voices in Baptist congregations; “Mothers in Israel”: women’s contributions to the Baptist movement; The Woman’s seed: Baptist women and fifth monarchist prophecy; Conclusion; Bibliography; Index.

**About the Author:** Rachel Adcock is Lecturer in English at Keele University, UK.’

Source: http://www.cambridge.org/lc/academic/subjects/literature/english-literature-general-interest/vanity-fair-bunyan-thackeray?format=HB

‘*At Vanity Fair* tells the story of Bunyan’s powerful metaphor, exploring how Vanity Fair was transformed from an emblem of sin and persecution into a showcase for celebrity, wealth and power. This literary history, focusing on reception, adaptation and influence, traces the fictional representation of Vanity Fair over three centuries from John Bunyan’s masterpiece, *The Pilgrim’s Progress* (1678), to William Makepeace Thackeray’s own *Vanity Fair* (1847–8). It explores the influence of anonymous journalists and booksellers alongside well-known authors including Ben Jonson, Samuel Richardson and Thomas Carlyle. Over time, Bunyan’s dystopian fantasy has been altered and repurposed to characterise consumer capitalism, channelling memories that inform and unsettle modern hedonism. By tracking the idea of “Vanity Fair” against this shifting background, the book illuminates the relationship between the individual and the collective imagination, between what is culturally available and what is creatively impelled. The book traces the progress of a hugely influential literary metaphor to reveal broader insights into literary and cultural attitudes.

It explores the changing attitudes towards pleasure from seventeenth century to the present, while showing the long legacy of Puritanism.

It proposes new ideas about the origins of our current consumer culture, and how literary texts and images are “handed down” across the ages.’


Source: the author

“This is the 24th volume of the series ‘Meisterwerke des Himmlischen Jerusalem’, which has recently appeared at the Berlin publishing house of Edition Graugans. It presents illustrations from *The Pilgrim’s Progress* editions going back 400 years and..."
includes many examples from Great Britain and the USA. This scholarly volume is aimed primarily at scholars and institutions.'


Source: http://www.amazon.com/The-Pilgrims-Regress-C-Lewis/dp/0802806414

‘The first book written by C. S. Lewis after his conversion to Christianity, *The Pilgrim's Regress* is, in a sense, a record of Lewis’s own search for meaning and spiritual satisfaction, a search that eventually led him to Christianity.

Here is the story of the pilgrim John and his odyssey to an enchanting island that creates in him an intense longing – a mysterious, sweet desire. John’s pursuit of this desire takes him through adventures with such people as Mr. Enlightenment, Mr. Mammon, Mother Kirk, and Mr. Sensible and through such cities as Thrill and Eschropolis – and through the Valley of Humiliation.

Though the dragons and giants here are different from those in Bunyan’s *Pilgrim's Progress*, Lewis’s allegory performs the same function of enabling the author to say with fantasy and simplicity what would otherwise have demanded a full-length philosophy of religion. In Lewis’s skillful hands this fable becomes as effective a Christian apologia as Bunyan’s.’


Source: http://www.amazon.com/The-Shattered-Urn-Allegorical-Universe-ebook/dp/B00KXEG5T8

‘Lord William’s perfect world is shattered by Deception. Now locked in a dungeon awaiting execution, he thinks about his failure as Captain of the Castle, Governor of the Wall, and Keeper of the Gates of Havilah. From the prison cell he writes this gripping memoir of devastating loss. Haunted by the spectre of the loathsome
creature Bwing who occupies the next cell, Lord William explores the roots of the human condition: loss of identity and the quest to regain it. A dead man already, he can afford to face the hardest questions – even the most profound and deeply disturbing loss of his own gender identity. After 40 days of fasting, the real story begins…. Readers often compare this story to *The Screwtape Letters* by C. S. Lewis and *The Pilgrim’s Progress* by John Bunyan. Runyon skilfully combines character, mood, and setting to present this haunting story in simple prose that follows Lord William (both a leader and an “everyman”) into spiritual warfare. Effectively depicting the challenges of mankind in recognition of and relationship to good and evil, beauty and ugliness, despair and joy, justice and forgiveness, truth and deception, condemnation and redemption, this gripping work holds the reader’s interest with suspense and mystery, humor and horror, love and hate in an imaginary yet very familiar world, peopled with imaginary yet very familiar characters.

**BOOK REVIEW**

**Bob Owens, University of Bedfordshire**

This review is reprinted by permission from *The Congregational History Society Magazine*, Spring 2015.

*Catalogue of the Congregational History Society Library*, compiled by Patricia Hurry, Bunyan Meeting, Bedford, 2014, 120 pages, £15.00 + £4.70p&p

In the ‘Structured Bibliography’ of sources for the study of Protestant Nonconformity in England and Wales since 1662 that concludes the recent *T&T Clark Companion to Nonconformity* (2013), Clive D. Field, highlighting the importance of the Congregational Library, formed in 1831 and now co-located with Dr Williams’s Library in London, comments that the Congregational Library ‘should not be confused with the small Congregational History Society Library stored at Bunyan Meeting, Bedford’ (p. 502). This brief reference to the ‘small’ Congregational History Society Library may give the impression – no doubt unintentionally – that it is of little or no significance to historians of Congregationalism. Nothing could be further from the truth, as Patricia Hurry’s splendid Catalogue now reveals.

Before saying more about the Catalogue, it is worth outlining how the Society came into being, and how its Library eventually arrived at its present home in Bedford. The formation of a ‘Congregational Historical Society’ was first proposed by Charles Silvester Horne in 1899, and was duly established the following year at a meeting held in the Congregational Memorial Hall in Farringdon Street. The Society flourished for many years, and among the editors of its *Transactions* were such eminent scholars as the Revd Thomas George Crippen and Dr Albert Peel. In 1972, however, as a consequence of the merger of the Congregational Church in England and
Wales and the Presbyterian Church of England, to form the United Reformed Church, the Society ceased to exist as a separate body and joined with the Presbyterian Historical Society to become the United Reformed Church History Society.

As readers of the present Magazine will be well aware, a significant number of Congregational churches chose not to join the new United Reformed Church, and many of these churches went on to establish the Congregational Federation, with offices in Nottingham. In 1979 a group of people including Bill Ashley Smith, John Bray and Trevor Watts decided to re-start the Congregational Historical Society. To begin with, it was named the Congregational History Circle, and it produced a twice-yearly magazine with that title up until the late 1990s, when the name was changed to the Congregational History Society. A library was established at Nottingham, made up of books donated by individuals and by institutions such as Mansfield College, and some books and other items (including a collection of about fifty portraits of Congregational ministers, the property of the Congregational Memorial Hall Trust) were taken to Nottingham when the Congregational Library was being moved out of Memorial Hall. Unfortunately, space at the Nottingham offices was limited, and the books ended up languishing in a musty cellar where they rapidly began to deteriorate. In about 2009 or 2010, the Revd Chris Damp decided to move them (with the collection of portraits and other memorabilia) to more suitable accommodation at Bunyan Meeting, Bedford. It is this ‘rescued’ collection that Patricia Hurry has now catalogued, and in doing so has provided scholars with an invaluable research tool for the study of Congregationalism in the nineteenth and twentieth century. The Catalogue groups contents under seventeen subject headings: Biography; Catalogues; The life of the church; Church records; Churches; Conferences; Congregationalism; Doctrine; Education and training; Events; History; Mission; Music, hymn books etc.; Addresses, lectures, sermons; The American connection; Miscellaneous; Journals & newsletters. There are about 1,200 separate items in total, the three largest categories being Churches (162 items), History (196 items), and Mission (131 items). Over seventy titles of journals and newsletters are included for which details of specific numbers of each are not given. Most of the published items are from the twentieth century, but over 130 are from the nineteenth century, and some of these are quite rare publications. For example, there is a collection in seven volumes of the St Bartholomew Bicentenary Papers, bringing together speeches, lectures and addresses given to mark the 200th anniversary of the Great Ejection. Each of the 260 or so individual items, with its author and date of first publication, is identified in the Catalogue. Also worth noting is the fact that well over half of the sixty-six works listed in the section on Hymn books date from the nineteenth century. Although most were published in London, others were very local productions, such as the Selection of Hymns Intended for the Use of the Congregational Dissenters in Bridport, printed by John Prince in Bridport in 1840.

Perhaps of more significance, however, are the manuscript items held in the Library. In the ‘Church Records’ section of the Catalogue, nearly forty documents are listed, of which all but three are in manuscript. These include substantial runs of minutes of the Executive and Finance Committee of Paton Congregational College (from 1933 to 1960); the Nottinghamshire Congregational Union (1945 to 1966); the Castlegate Sisterhood (1934 to 1971); the Nottingham Federation of Congregational Women (1958 to 1984); the Reading Auxiliary of the London Missionary Society (1839 to 1972); Shrewsbury District Congregational Churches (1935 to 1965); and Shropshire Congregational Union (1948 to the 1970s). Church records such as these are increasingly being recognized as precious
and irreplaceable historical sources, with much to tell us about the operation, activities and development of church life, including support for missionary work. Alongside these manuscript sources, the Library also has lengthy runs of printed yearbooks, records of proceedings and annual reports. These include the annual reports of national and local bodies such as the London Congregational Union (1939 to 1972), the Congregational Federation Assembly (1972 to 2000), the London Missionary Society (1795 to 1965), the Dorset Congregational Association (1917 to 1971), Bond Street Congregational Church Leicester (1880 to 1932), and the Yorkshire Congregational Union (1949 to 1973).

The examples I have cited here may perhaps give some flavour of the range and interest of the material making up the Congregational History Society Library. The Catalogue is a very easy-to-use and convenient reference work, and will be a boon to anyone coming to Bedford to work on the collection. As well as the main Index (running to twenty-four pages), there are separate indexes of illustrators, places, publishers and translators. No scholar of the history of Congregationalism will want to be without this wonderful resource. Copies are very reasonably priced at £15.00 + £4.70p&p, and can be obtained from Patricia Hurry, Librarian and Research Secretary, Congregational History Society, Bunyan Meeting, Mill Street, Bedford MK40 3EU, UK.

CRASSH, Centre for Research in the Arts, Social Sciences and Humanities

Knowledge, Belief and Literature is the second of two colloquia which aim to explore the intersection of theology and literature in early modern England. As part of the broader, European Research Council-funded interdisciplinary project Crossroads of Knowledge in Early Modern England, our speakers will be particularly alert to the project's overall thematic foci (doubt and unknowing, knowing and knowingness). In this colloquium we are also interested in change over time: one of the panel sessions will explore how conceptions of knowledge, knowingness and doubt – and their relationship to religious belief – shifted between the late medieval period and the Enlightenment.

Plenary speakers are Brian Cummings (University of York), Regina Schwartz (Northwestern University), Alec Ryrie (University of Durham) and Dr Rowan Williams (University of Cambridge).

http://www.crassh.cam.ac.uk/events/26089

Ecclesiastical History Society Conferences for 2015–16

28–30 July 2015

Humanities Research Centre, University of York

& 16 January 2016

London

‘Translating Christianity: Word, Image, Sound & Object in the Circulation of the Sacred from the Birth of Christ until the present day’

Christianity today is a religion of over 2,000 language groups in the world. Moreover, more people pray and worship in more languages in Christianity than in any other religion and it has been the impulse behind

CONFERENCES OF INTEREST

‘Knowledge, Belief and Literature in Early Modern England’

7–8 May 2015

University of Cambridge, UK, Graham Storey Room, Trinity Hall
the creation of more dictionaries and grammars of the world’s languages than any other force in history. Behind this lies the fact that Christianity is a translated religion without a revealed language. Translation is its second nature: ‘the Church’s birthmark as well as its missionary benchmark’ in the words of Lamin Sanneh. Accordingly, the transformation of Christianity into a world faith is the direct result of ‘the triumph of its translatibility’.

However, Christianity is also a translated religion in a very different sense. For much of its history (and in the majority of its variants), its ritual practice has been predicated upon the translation of material objects - relics. Their movement in time and space has traced shifting lines of power and influence in illuminating ways, as well as making a significant contribution to the eventual global spread of Christianity.

In turn, missions have been the spur to what, cumulatively speaking, must be the greatest campaign of cultural translation (and description) ever attempted, which even its not infrequent blunders and tragic misunderstandings cannot gainsay. Finally, translation can be understood not only linguistically and physically but also metaphorically, as in the case of the handing on of authority from one place or person to another. This theme and plenary speakers have therefore been chosen with the intention that they might encourage papers which address the issues raised by:

- the challenge of translating or editing scripture, catechisms and related literature from one language to another (to be sung and spoken as well as read);
- the quest for linguistic common ground (by means, for example, of ‘Jesuit Slovak’ or of other so-called ‘general languages’ such as Quechua in Latin America);
- relics, (their discovery, identification, transportation, collection, display and reception);
- the translation of the Christian message as shaped and impacted by various media: from papyrus to the pdf via print and the print/woodcut as well as painting, sculpture and architecture;
- missionary narratives as history, hagiography and ethnography;
- the challenges of attempting religious dialogue and mediation;
- the construction (and deconstruction) of textual canons;
- the emergence and practice of vernacular worship.

For further information, [http://www.history.ac.uk/ehsoc/content/ehs-conferences-2015-16-translating-christianity](http://www.history.ac.uk/ehsoc/content/ehs-conferences-2015-16-translating-christianity).

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**Friends of Dr Williams’s Library Annual Lecture**

**Tuesday 27 October 2015**

5.30pm, Lecture Hall, Dr Williams’s Library, 14 Gordon Square, London WC1H 0AR.

‘The Life of Friends in an Age of Revolutions: James Wodrow (1730-1810) and Samuel Kenrick (1728-1811)’

By Dr Martin Fitzpatrick (Aberystwyth University)

All are welcome. To book a place, please email: conference@dlwlib.co.uk

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James Wodrow and Samuel Kenrick lived through one of the most turbulent periods in British and European history. Writing in 1805 Samuel observed that their correspondence which began over 54 years ago was ‘rarely to be found in epistolary correspondence.’ During that time they had lost none of their zest for exchanging the latest news about great events, the
happenings in their locality and in their personal lives. The lecture will begin with an analysis of that letter, ten pages long, which reflected on their lives and their age. It will then discuss more generally the information which the friends thought significant enough to include in their letters and their often sharply differing views on current events’. Click [here](#) for further information about the Wodrow – Kenrick correspondence.

### Richard Baxter Quatercentenary Symposium

**Friday 13 November 2015**

**Dr Williams’s Library, 14 Gordon Square, London WC1H 0AR**

2015 marks the 400th anniversary of the birth of the Puritan pastor and writer, Richard Baxter (1615-1691). A symposium to commemorate this event and to assess the significance of Baxter’s contribution to seventeenth-century religious, political, literary and scientific culture in Britain, Europe and North America will be held at Dr Williams’s Library on Friday 13 November 2015. Confirmed speakers include Professor Nigel Smith (Princeton), Professor Ann Hughes (Keele) and Professor Howard Hotson (Oxford). The event will also profile two major editorial projects designed to make Baxter’s key manuscripts accessible to a contemporary scholarly readership: the AHRC-funded edition of *Reliquiae Baxterianae* and the nine-volume edition of Baxter’s correspondence (both forthcoming with Oxford University Press).

Conference fee £10 (£5 students/unwaged), payable on the door. Please register by 31 October 2015 by email to RichardBaxter400@gmail.com.

Thanks to the generosity of the Society for Renaissance Studies, the organisers can contribute to the travel and subsistence costs of a small number of unwaged postgraduate or postdoctoral researchers attending the symposium. If you would like to apply for this funding then please provide: a brief explanation of your need for support, why you think attending this symposium will benefit your work and your likely travel/subsistence costs (no more than one paragraph), along with a short biography, and a reference letter from your supervisor (if you are a PhD student). Applications must be sent to the organisers at the email address above by 31 August 2015.

### Dissenting Experience conference

**Saturday 14 November 2015**

**Dr Williams’s Library, 14 Gordon Square, London WC1H 0AR**

This one-day conference, organised by the Centre for the English-Speaking World of Aix-Marseille Université in association with the Dr Williams’s Centre for Dissenting Studies and the University of Liverpool, focuses on the shaping of dissenting identities in seventeenth- and eighteenth-century England. It will consider how dissenters were named and viewed, both within and without their own communities, and what determined the formation of these identities, nationally and locally. Because the experience of dissent for both members and ministers of gathered churches was often one of negotiating scandal, controversy, and persecution, this conference will address the consequences of identifying with a dissenting church or sect, both before and after Toleration, and which factors – political and social, denominational and intellectual – helped to shape dissenting identities across the period, both individually and collectively. How dissenting identities
were established, debated, and challenged, across a range of networks – denominational and sectarian, literary and scientific – and in the contexts of revolution and persecution as well as of toleration and Enlightenment, is what this conference aims to explore. This is the third in a series of three annual events exploring the collective experience of the dissenting churches in the period 1600-1800.

For further information about the Dissenting Experience project, see http://dissent.hypotheses.org.

Attendance at the conference is free of charge, but prior registration is essential.

By mail: anne.page@univ-amu.fr.

Or by post: Dr Michael Davies Department of English 19-23 Abercromby Sq University of Liverpool, Liverpool L69 7ZG.

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‘Modes of Silence in the Seventeenth- and Eighteenth-Century Anglo-American World’

15–16 January 2016

Université Paris Diderot & Paris 7

Société d’Études Anglo-Américaines des XVIIe et XVIIIe Siècles

Defining silence seems to pose a challenge to lexicographers in the contemporary period as it did in the early modern era. According to OED, silence is a ‘complete absence of sounds; the fact or state of abstaining from speech’, while Phillips’s New World of Words: Or, A Universal English Dictionary (1700) suggests that silence is ‘oppos’d to noise, cries and tumult’, as if silence could only be understood negatively in its relation to sounds or speech. Silence is ineffable; it imposes itself on us. It is celebrated by popular wisdom: virtuous men know how to keep silent whereas vain wits engage in endless prattling. The way the two Roman goddesses of silence, Angerona and Tacita, are typically represented can be read as a warning to all those who cannot remain silent: the former is often shown with a finger on her lips, urging us not to speak, while the latter is depicted with her tongue ripped off as a punishment for her garrulity.

The Bible presents silence in an ambiguous fashion: the Psalmist orders liars and slanderers of all stripes to be silent but begs God not to hold his peace. For the congregation silence is a prelude to the reception of the Word of God as mediated by those who have been entrusted with it: John Donne’s sermons, like Paul’s, it seems, had the power of imposing silence. Ecclesiastes says that there is ‘a time to keep silent, and a time to speak’. It is common knowledge that monastic silence was a rule of thumb as well as a living ideal, making it possible for contemplation to emerge from the exertions of an active life. Not holding one’s peace, however, is sometimes a moral or political necessity, when it comes to thwarting conspiracies or denouncing misdeeds. In that case, silence is more dangerous or more reprehensible than speech. When speech becomes subversive and threatens institutional order and existing hierarchies, silencing political or religious opposition as well as dissenting voices becomes a priority for established authorities, sometimes even to the point of obsession. The repression of dissent is carried out in a number of ways, not least through censorship.

The aim of this conference is to explore modes of silence, understood as the voluntary or involuntary renunciation of speech, in the seventeenth- and eighteenth-century Anglo-American world. Various approaches covering a wide range of disciplines are welcome: literature, art history, history of religion, politics and science, history of the book. The organisers will especially value papers that study the dynamics of silence and speech. Silence may be a voluntary renunciation of speech when in sermons or sacred poetry it gives way to
the voice of God. It may also result from the realisation that language is inherently flawed, thus making it possible for speakers to challenge the linguistic and rhetorical conventions of their time. Censorship may impose silence and may sometimes lead writers to try and elude or circumvent the censors.

Papers may address, though not exclusively; the following topics:

- silence and speech in scientific books, notably treatises on the passions of the mind;
- silence and speech in rhetorical treatises (role of the body, mute eloquence);
- silence and speech in commonplace books, educational treatises, conduct books, notably regarding the place given to women;
- silence and speech in religious writings (sermons, bible commentaries, handbooks of devotion, etc.) and spiritual practices (of a Catholic or Protestant nature);
- expression(s) and function of silence in literature: tropes, stylistic devices and discursive strategies (ellipsis, apopoesis, covert messages, omitting truths, etc.), typography (punctuation, blank page); silence as a literary game;
- representation and expression(s) of silence in art: painting, emblem books, music; speaking silence;
- institutional repression of speech and the effect this had: censorship, self-censorship, clandestine speech, open resistance;
- silence and speech in political and social rituals.

**Organising committee:** Laurent Curelly, laurent.curelly@uha.fr, Guyonne Leduc, presidence@1718.fr, and Pierre Degott, secretariat@1718.fr.

**CALL FOR PAPERS**

‘Andrew Marvell (1621-1678) and Europe’

23–25 June 2016

Université de Haute Alsace, Mulhouse, & Université de Strasbourg (France)

The next Andrew Marvell Annual Conference, sponsored by the Andrew Marvell Society, will be hosted by the Universities of Mulhouse and Strasbourg (France) on 23-25 June 2016, with the support of the Andrew Marvell Society, ILLE (Institut de Recherche en Langues et Littératures Européennes, Université de Haute Alsace, Mulhouse) and SEARCH (Savoirs dans l’espace anglophone: représentations, culture, histoire, Université de Strasbourg).

**Keynote speaker:** Professor Nigel Smith, Princeton University.

A full understanding of Andrew Marvell’s verse and prose writings requires an appreciation of their European context. Marvell himself travelled to the European Continent repeatedly: between 1642/3 and 1647 he visited Holland, France, Italy and Spain; in 1655-1656 he stayed at the Protestant Academy at Saumur, France, with Oliver Cromwell’s ward, William Dutton, and where he must have encountered figures such as Moyse Amyrart; in 1662 to 1663 he was in Holland on state business the nature of which has yet to be established; and between 1663 and 1665 he was part of the Earl of Carlisle’s embassy to Muscovy, Sweden, and Denmark. He thus had considerable technical expertise in all aspects of diplomacy, statecraft and maritime affairs. After all, from 1657 Marvell was Latin Secretary to John Thurloe, Cromwell’s spymaster, and must have had inside knowledge of the Protectorate’s dealings with other European nations. Contemporary events, such as the three Anglo-Dutch wars of the mid-century, afforded him ample material for his satires and prose polemics. His An Account of the Growth of Popery and Arbitrary Government
(1677) was translated into French under the title *Relation de l’accroissement de la papauté et du gouvernement absolu en Angleterre* and published in Hamburg in 1680, extending his readership to the Continent. Early-modern European literature more widely, such as the work of the libertins érudits, deeply informed his poems and prose.

This conference will therefore explore a variety of topics, including but by no means limited to:

- Marvell’s travels in Europe
- Marvell and diplomacy
- Marvell and France / Italy / the Netherlands
- Marvell and European politics
- Marvell and religious debates in Europe
- Marvell and European thought
- Marvell and European art and literature
- The circulation, reception and afterlife of Marvell’s works in Continental Europe
- European approaches to the study of Marvell’s works.

Proposals for papers (250 words max.), with a short bio-bibliographical notice, should be submitted to the organisers Jean-Jacques Chardin (chardin@unistra.fr) and Laurent Curelly (laurent.curelly@uha.fr) by 1st September 2015. Notification of acceptance: 15th October 2015.

**Advisory Committee:** Matthew C. Augustine, University of St Andrews; Jean-Jacques Chardin, Université de Strasbourg; Laurent Curelly, Université de Haute Alsace, Mulhouse; Martin Dzelzainis, University of Leicester; Alex Garganigo, Austin College; Nicholas Von Maltzahn, University of Ottawa; Timothy Raylor, Carleton College; Nigel Smith, Princeton University.

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**News in Brief**

**Reported by Larry Steven McDonald**


‘Most of personal library of Charles H. Spurgeon, the great British Baptist preacher of the late 1800s, is housed at Midwestern Baptist Theological Seminary & College in Kansas City, Missouri. Jason K. Allen, President of Midwestern, shows this picture of Spurgeon’s personal copy of The Pilgrim’s Progress, which Spurgeon indicated he read over 100 times.’

Follow this link for more information on the Spurgeon Center:

http://spurgeoncenter.com/
Reported by Shannon Murray

This picture of the Church of England Clergyman Thomas Vincent (1835-1907) appeared in this month’s Canada’s History magazine. The caption says it was taken on a trip to England on the occasion of his translation of The Pilgrim’s Progress into Cree, which was published in 1886.

Reported by David Parry

The Pilgrim’s Progress Video Game

http://hopeanimation.com/shop/pilgrims-progress-video-game/

A huge world to explore, an innovative battle system and a deep and uplifting story based on the greatest Christian novel of all time!

From struggling through the Swamp of Despond to doing battle with Apollyon in the Valley of Humiliation, come experience one of the greatest adventures in Christian literature from the classic novel by John Bunyan!

Key features of the game:

- 21 locations from the novel rendered as beautiful computer generated landscapes.
- A battle system that focuses on spiritual warfare with emphasis on the importance of prayer and God’s blessings.
- Includes many characters and conversations from the novel!
- Includes familiar enemies such as Beelzebub, Apollyon and Giant Despair. Also introduces new foes!
- A rich quest system that lets you help people throughout the game, encouraging players to not just reach the end but to make a difference!
Artist Profile: Scott Cawton (Texas, USA), a graduate of the Art Institute of Houston, Texas, is an independent animation producer living in Texas, USA. He is father of two children and has created several independent films, including Noah’s Ark, The Pilgrim’s Progress, A Christmas Journey and the Jesus Kids Club as well as the Pilgrim’s Progress Video game.

For more information visit:
www.scottgames.com

Comment by Cherry Protheroe: ‘We have a range of items for children or the young at heart in the Museum shop. Some are available to buy on-line. Go to the website and click on opening times to see what is available

www.bunyanmeeting.co.uk/museum

or better still, pay us a visit John Bunyan Museum & Library, Bedford.’

Reported by Cherry Protheroe

28th November is now officially recognised as Bedfordshire’s ‘day’: John Bunyan’s birthday! Help us celebrate with the county.
**IJBS Treasurers’ Reports**

**Europe**

David Walker, European Treasurer

The balance in the UK savings account for IJBS is currently £2150.51. The Society enthusiastically welcomes new members who automatically, as part of their membership, receive a copy of the peer-reviewed annual publication, *Bunyan Studies: A Journal of Reformation and Nonconformist Culture*. Joining the Society is a straightforward process and forms can be accessed at the following web address: [http://johnbunyansociety.org/join/](http://johnbunyansociety.org/join/)

Payment may be made by cheques, direct debit, and standing order, and by making a direct transfer of the appropriate amount (in £ sterling) into the following bank account: NatWest Bank, International John Bunyan Society, Sort Code: 54-10-31, Account number: 14718073. Complete the Standing Order Form and mail the signed copy to David Walker at the address below. Payment may also be made via PayPal. For further information visit our website.

New and existing members can contact me at the following email address with any queries about the status of their membership, or the means by which they can join: david5.walker@northumbria.ac.uk. My mailing address is: Professor David Walker, Department of Humanities Faculty of Arts, Design and Social Sciences, Lipman Building, room 418, Newcastle Upon Tyne NE1 8ST, UK.

David Walker, Northumbria University

**North America**

Galen Johnson, North American Treasurer

As of March 31, 2015, the North American savings account for the International John Bunyan Society holds $2688.73 (US dollars). Use of Paypal for membership dues has gone very smoothly and is a nice way to avoid postage and check writing. Anyone around the world may login to your personal Paypal account and choose to send the price of your membership fee to galen.johnson@faculty.ashford.edu. There will be space in payment form to include a special note, such as at what rate you are renewing, and if you enter the US membership rates ($35 for one year, $20 for underemployed and retirees, $100 for five years) in the ‘send’ blank, it will automatically send the exchange rate for your local currency to the IJBS account. You will never have to pay a fee to the Society or our bank, and you will immediately receive an email receipt. The conventional mailing address for check renewals remains Dr. Galen Johnson, IJBS North American Treasurer, 802 Amanda Dr., Siloam Springs, AR 72761 USA. Please be sure to include a completed copy of the membership form with any payment, especially since having your email address on file will ensure timely receipt of forthcoming issues of *The Recorder* and access to the list-serv on the IJBS website. I am very honored to be of service to you all.

Galen Johnson, Ashford University
MEMBERSHIP FORM
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](http://www.johnbunyansociety.org), or contact the Secretary: W. R. (Bob) Owens, Division of Performing Arts and English, University of Bedfordshire, Polhill Avenue, Bedford MK41 9EA, UK. Email: bob.owens@beds.ac.uk

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 appropriate payment to one of the two IJBS Treasurers:

Name:

Mailing Address:

Phone Number:

Email:

Members paying in US$ may use one of the following two methods:

1. Mail a check or money order made out to IJBS (in Canadian or US dollars) to:

   Galen Johnson, North American Treasurer, The International John Bunyan Society,
   802 Amanda Drive, Siloam Springs, AR 72761 USA
   E-mail: galenkjohnson@gmail.com

2. Pay via PayPal online – login into your PayPal account, click on ‘send money’ and in the blank for ‘send to’ enter ‘galen.johnson@faculty.ashford.edu’ and enter the amount of the subscription.
Members paying in £ sterling may use one of the following three methods:

(1) mail a cheque or international money order made out to IJBS (in £ sterling) to:
    David Walker, European Treasurer, The International John Bunyan Society,
    Department of Humanities, Faculty of Arts, Design, and Social Sciences,
    Northumbria University, Lipman Building, Sandyford Road,
    Newcastle upon Tyne, NE1 8ST, UK
    Email: david5.walker@northumbria.ac.uk

(2) make a direct transfer of the appropriate amount (in £ sterling) into the following bank account:
    NatWest Bank, International John Bunyan Society,
    Sort Code: 54-10-31, Account number: 14718073
    Please then email David Walker to let him know you have done this david5.walker@northumbria.ac.uk

(3) complete the Standing Order Form and mail the signed copy to David Walker. You can download the form here, or use the copy below.

IJBS STANDING ORDER FORM (FOR EUROPEAN MEMBERS ONLY)

I wish to pay future subscriptions to the International John Bunyan Society by banker’s standing order.

Name:

Address:

Phone: Email:

Your membership will be renewed automatically on 1 October each year until you instruct your bank to stop payments. This order replaces and cancels any previous orders.

Please pay to NatWest Bank, for the International John Bunyan Society, Account Number 14718073, Sort Code 54-10-31, the sum of £____ and debit my/our account. The first payment to be made on 01/10/____ and subsequently on the same date annually thereafter unless cancelled.
Please mail the completed and signed standing order form to the European Treasurer:

David Walker, The International John Bunyan Society, Department of Humanities, Faculty of Arts, Design, and Social Sciences, Northumbria University, Lipman Building, Sandyford Road, Newcastle upon Tyne, NE1 8ST, UK.

Please do NOT send the standing order instruction directly to your bank.
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 by early March for the annual Spring issue.

For submissions and inquiries please contact Nathalie Collé, editor, at nathalie.colle@univ-lorraine.fr or IJBSrecordereditor@yahoo.com.

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and to Anne Page, Bob Owens and David Parry for their precious help.

Cover image by JUSTIN ROWE, book sculptor ©daysfalllikeleaves.
‘Hopeful had much ado to keep his brother’s head above water’

Conception by NATHALIE COLLÉ

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