

Global Bunyan and Visual Art

Edited by Angelica Duran and Katherine Calloway

Web-figures

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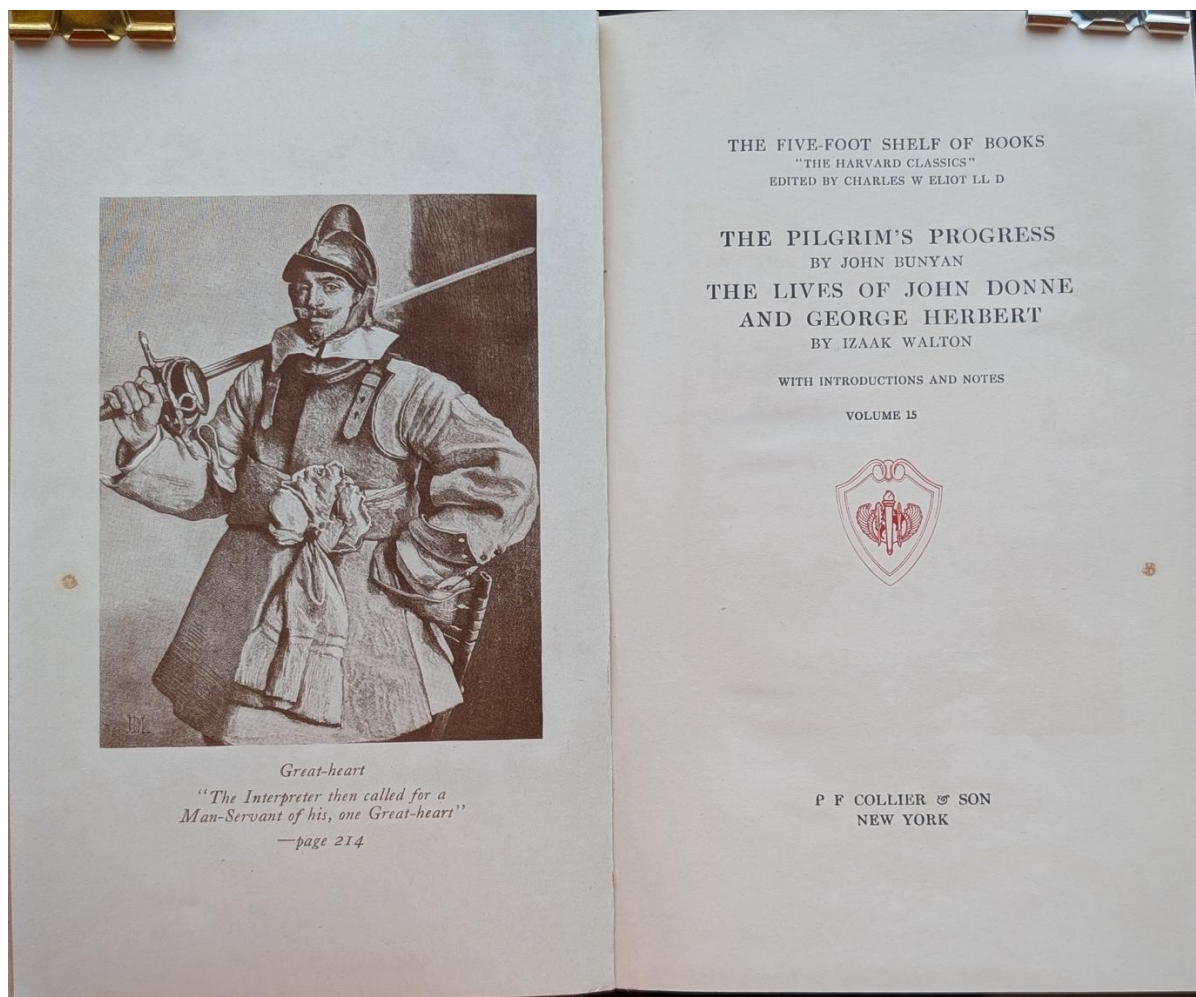
**Web-figures for
Chapter 2
Trans-spatial, Transtemporal and Transmedial Bunyan
Nathalie Collé**



Web-figure 2.A. Liam Neeson as Evangelist, color film, from George B. Shea and Ken Anderson, *Pilgrim's Progress* (1978), 5:19, 29:57. From VCI Entertainment (2022).

Backstory-in-brief. Film is among the many media into which John Bunyan's *The Pilgrim's Progress* has been adapted. In his cinematic debut in the roughly 1-hour, live-action cinematic adaptation (1978) of John Bunyan's *The Pilgrim's Progress*, Part 1, Liam Neeson plays numerous roles of righteous characters, including Evangelist, as shown, and Mr. Good-will. Maurice O'Callaghan also plays multiple roles, but of the sinful characters. This casting reflects a diffusion of moral and ethical values, as well as the difficulty of discerning them, in line with Bunyan's allegory. Bunyan does not represent such distinct representations of moral and ethical values as, for example, the Seven Deadly Sins—Pride, Envy, Greed, Lust, Anger, Gluttony and Sloth—or the Seven Virtues—Prudence, Courage, Justice, Temperance, and the Christian virtues of Faith, Hope, and Charity. Neeson also appears in *Christiana, Pilgrim's Progress, Part 2* (1979).

**Web-figures for
Chapter 3
Illustrating Bunyan for Children
Shannon Murray**



Web-figure 3.A. Frontispiece and title-page, sepia and ink on paper, from Charles Eliot, editor, *The Five-Foot Shelf of Books, The Harvard Classics, Volume 15* (1902). Photo by Angelica Duran from her personal library.

Backstory-in-brief. A jaunty Great-heart graces the frontispiece of the volume containing *The Pilgrim's Progress* in *The Harvard Classics*, which circulated widely and remains on private and public library shelves across the globe. The 50-volume collection aims at any "careful and persistent reader," including "the young reader" and "young men and young women" (Eliot 50.1, 9, 10). Chapter 5 of *Global Bunyan and Visual Art* describes the tendency of illustrated editions aimed at young readers to focus on only Part 1 of John Bunyan's *The Pilgrim's Progress*. By contrast, this frontispiece, the only illustration in this volume, places an emphasis on Part 2, as well as on the derring-do that is to be found in Bunyan's allegory.

**Web-figures for
Chapter 4
Illustrating *The Pilgrim's Progress* in Staged Performance
Angelica Duran**



AN ANGEL BLESSES MERCY

Web-figure 4.A. “An Angel Blesses Mercy,” greyscale photograph, from *Christiana and her Children: A Mystery Play, Adapted by Mrs. Duncan Pearce from Bunyan’s Pilgrim’s Progress Taith y Pererin* (1914), p. 50. Courtesy of HathiTrust.

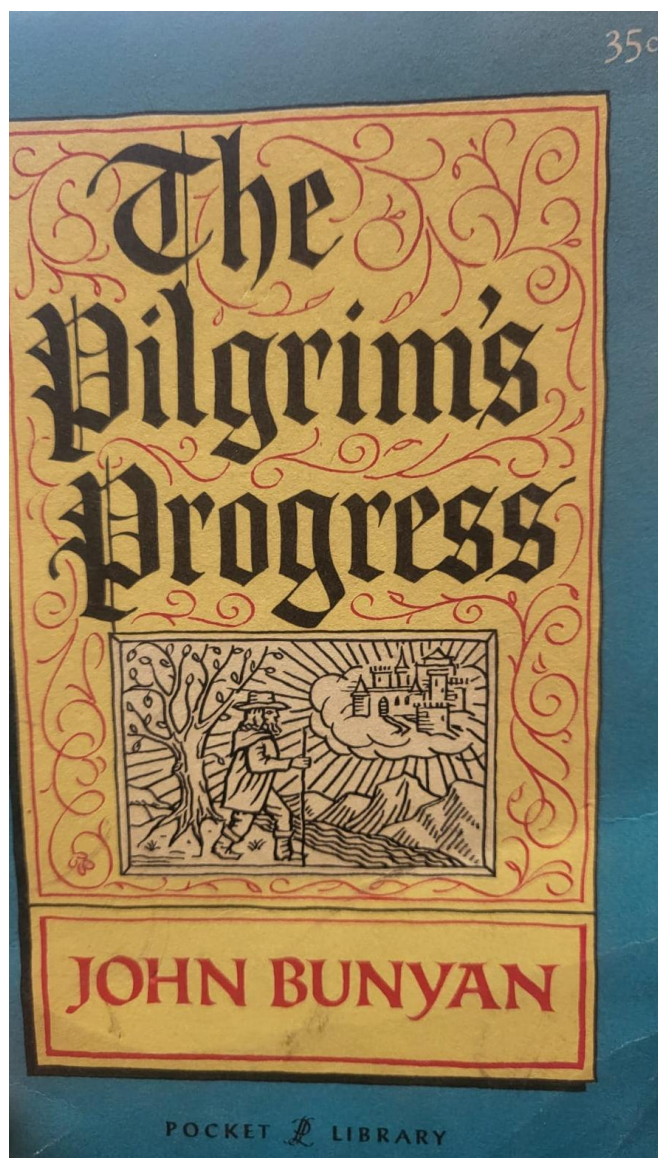
Backstory-in-brief. This is one of seventeen photos from a small book chronicling the staged adaptation of *The Pilgrim’s Progress*, Part 2, that occurred in the Town Hall, Holyhead, Wales on March 24, 1914, “undertaken for the benefit of the Stanley Home for Sailors at Holyhead.” Several of the photos show child actors. This photo uses the term “Angel,” whereas John Bunyan’s *The Pilgrim’s Progress* tends to use the term “Shining Ones,” who are indeed clothed in white and shining raiment depicted her. The opening of *Christiana and her Children* includes a selection from the opening poem of *The Pilgrim’s Progress*, Part 2, and demonstrates decided efforts to advertise its existence: its publication by a major press, a quotation from Rudyard Kipling’s poem “For All We Are and Have” with “permission of the Author,” and a preface by G. K. Chesterton (7–9).



Web-figure 4.B. Dancers performing winged Shining Ones, color photograph, from the dance stage adaptation of *The Pilgrim's Progress* (2022). Courtesy of Mimi McKinnis, Fidèle Youth Dance Company.

Backstory-in-brief. In virtual interviews and email communication with the dance company director Mimi McKinnis, Angelica Duran learned that these spectacular costumes for a 2022 performance of a dance stage adaptation of *The Pilgrim's Progress* are the results of the handiwork of a volunteer dance-mom, so to speak. In the Fidèle (French for *faithful*) Youth Dance Company, students “participate in weekly Bible study, worship, dance, and devotion time,” as the performance’s program states. Bunyan’s allegory represents the male and female pilgrims dancing, as by Andrew McKendry’s chapter “Illustrating Disability in *The Pilgrim's Progress*, Part 2” demonstrates.

Web-figure for
Chapter 5
Images of John and Juan Bunyan in Two *Progresos* for Children
Mario Murgia



Web-figure 5.A. Cover of an edition of *The Pilgrim's Progress* (1957), color on paper stock, contained in Carlos Monsiváis's personal library. Photo by Mario Murgia.

Backstory-in-brief. The Mexican writer and public intellectual Carlos Monsiváis, featured in Chapter 5, was a recurrent reader of John Bunyan's *The Pilgrim's Progress*, which he mentioned regularly in interviews as having been a touchstone of his counter-cultural Protestant upbringing. This is the cover of one out of the two volumes of Bunyan's work that can be found in Monsiváis's personal library, now housed in the *Biblioteca de México* (Library of Mexico), in downtown Mexico City.

**Web-figure for
Chapter 6
The ABC of *The Pilgrim's Progress* Cover Art
Andy Draycott**



Web-figure 6.A. Dancer dressed as Christian with a great burden, walking stick, and book, color photograph, from the program for the dance stage adaptation of *The Pilgrim's Progress* (2022). Courtesy of Mimi McKinnis, Fidèle Youth Dance Company.

Backstory-in-brief. Chapter 6 demonstrates the increasing size of the burden that the protagonist Christian of John Bunyan's *The Pilgrim's Progress* carries at the opening of the allegory, in book covers and album covers of Bunyan's work and adaptations. The large burden in this costume shows that large size is also used in twenty-first staging. Director Mimi McKinnis explains some of the stage magic of dancer-Christian's ease of fluid mobility while wearing the burden: using chicken wire, light-weight foam, and spray paint on a re-purposed backpack.

**Web-figure for
Chapter 7
Blake's Illustrations to *The Pilgrim's Progress* and Embodied Spirituality
Camille Adnot**



Web-figure 7.A. William Blake, *The Man Sweeping the Interpreter's Parlour* (c. 1820/22), white-line metalcut. Public Domain, Rosenwald Collection, US National Gallery of Art.

Backstory-in-brief. This curious etching of uncertain date nevertheless predates William Blake's 29 unfinished watercolors illustrating *The Pilgrim's Progress*, Part 1. Unlike the later set of watercolors, the etching is finished and monochromatic. However, it anticipates the interpretative approach Blake employed in his watercolors: offering a creative reading of Bunyan's text. The scene depicts an episode in the House of the Interpreter, where a man sweeps the dusty floor of a parlor, making dust fly about, until a damsel sprinkles the floor with water, allowing for proper cleansing. The Interpreter explains to Christian that the parlor represents humankind's heart, the dust sin, the sweeper the Law, and the damsel Gospel, with the allegory emphasizing that the Law alone cannot remove sin but instead increases it. Blake's etching embodies this allegory by giving the sweeper devil's wings and populating the swirling dust with devilish creatures, while the damsel is adorned with angel's wings, illuminated by divine light emanating from behind her.

The prominence of the wings on characters of Law and Gospel corresponds with the attention to wings discussed in Angelica Duran's chapter in this volume, "Illustrating *The Pilgrim's Progress* in Staged Performance," and its Figure and Web-figures.

**Web-figure for
Chapter 8
Illustrating Disability in *The Pilgrim's Progress*, Part 2
Andrew McKendry**



Web-figure 8.A. Designed by James Davis Cooper, “Feeble-mind and Ready-to-Halt,” color ink on paper, from John Bunyan, *The Pilgrim's Progress*, p. 205 (London: Frederick Warne and Co., 1868). From the John Bunyan Museum & Library Collection, by kind permission of the Trustees of Bunyan Meeting, Bedford, England, BEDBM:2004.21 [L] C:A/ S:6 (9/204).

Backstory-in-brief. In focusing on the first encounter between Ready-to-Halt and Feeblemind, this illustration counters the marginalizing tendency of nineteenth-century depictions of the halting pilgrim in John Bunyan's *The Pilgrim's Progress*, Part 2. The first illustration of Ready-to-Halt, introduced in the 1684 edition of Part 2, had portrayed his celebratory dancing after the death of Despair, his remarkable footwork and inspiring joy granting him an important role in the salvific journey of the pilgrims—and perhaps our own. In James Davis Cooper's rendering here, Ready-to-Halt is set apart from the group, presented first and foremost as the “suitable companion” for Feeblemind (205). Ready-to-Halt offers Feeblemind his crutch, a gesture that implies these two somehow stand out from the broader weakness represented by the sequel's contingent of travellers, particularly women and children. When Ready-to-Halt was depicted at all after the early nineteenth century, it was often in this manner, as in the work of J. D. Watson and Frederick Barnard.

**Web-figure for
Chapter 9
The Pilgrim and the Hearth in the Welsh Reception of Bunyan's *The Pilgrim's Progress*
Jerry Hunter**



IN THE "HOUSE BEAUTIFUL" MERCY SITS AT WORK

Web-figures 9.A and 9.B. Book cover and "In the 'House Beautiful' Mercy Sits at Work", from *Christiana & Her Children / A Mystery Play Adapted by Mrs. Duncan Pearce from Bunyan's Pilgrim's Progress, Taith y pererin. Given for the first time in Wales, Holyhead, 24 March 1914* (1914), p. 57. Courtesy of HathiTrust.

Backstory-in-brief. Chapter 9 demonstrates the importance of the hearth as referring to "the entire home or at least the part of a home which is warm emotionally as well as physically," in Welsh culture and in relation to John Bunyan's *The Pilgrim's Progress*. The Welsh dramatic adaptation of *The Pilgrim's Progress*, Part 2, reflects the same importance, with the book cover and one of the illustrations showing the character Mercy weaving. See Web-figure 4.A for a woman actor as an angel, or Shining One as Bunyan phrases, to get a sense of the variety of woman characters in Bunyan's work and the play.

**Web-figure for
Chapter 10
The Japanese Iconography of the Inquisitive Reader in *The Pilgrim's Progress*
Katsuhiko Engetsu**



Web-figure 10.A. Masanao Nakamura (Meiji Era, 1868–1912), greyscale photograph, Courtesy Wikimedia Commons.

Backstory-in-brief. Masanao Nakamura (1832–1891) authored a laudatory—if somewhat patronizing—preface to Yoshimine Sato’s landmark 1879 English-to-Japanese translation of John Bunyan’s *The Pilgrim’s Progress*. Nakamura was one of the first Japanese Christians as well as a highly influential scholar and teacher during the transformative, Westernizing Meiji Restoration era in Japan. This edition of *The Pilgrim’s Progress* succeeded Nakamura’s best-selling English-to-Japanese translation of the British author Samuel Smiles’s *Self-Help* (1859), published as *Saikoku risshi hen* [*A Book of Western Self-improvement*] in 1870.

**Web-figure for
Chapter 11
Bunyan in the Bible Belt
*Katherine Calloway***



Web-figure 11.A. Henry A. McArdle, *Portrait of William Carey Crane* (1903), oil on canvas. Courtesy The Texas Collection, Baylor University, Waco, Texas.

Backstory-in-brief. Rev. Dr. William Carey Crane, president of Baylor University from 1864-1885, was one of the primary intellectual architects of both Baylor University and the Southern Baptist Convention. As contributor Katherine Calloway notes in the chapter, Crane's well-loved personal copy of *Bunyan's Complete Works* (1871) now resides in Baylor's Texas Collection. Crane was an anti-abolitionist and a lifelong devotee of John Bunyan's works, raising questions about what messages about race as well as theology and politics he took from Bunyan.

**Web-figures for
Chapter 12
The Pilgrim Shield, 1878
*Alistair Grant and Angus Patterson***



Web-figure 12.A. Stéphane Saubvestre, *Aerial view of the Exposition Universelle of 1878* (1878), color print. Public Domain, Musée Carnavalet.

Backstory-in-brief. Chapter 12 discusses the careful decisions and immense time involved in creating the Bunyan Shield and delivering it to the Paris, France, for the *Exposition Universelle of 1878*: the “long lead time of almost two years was because it was to be handcrafted in steel, silver, and gold using small hammers and specialized punches, recalling the traditional painstaking metalworking techniques of the European Renaissance.” Care and time were also involved in the larger setting of the international Exposition where it was displayed, as is captured in this Web-figure.

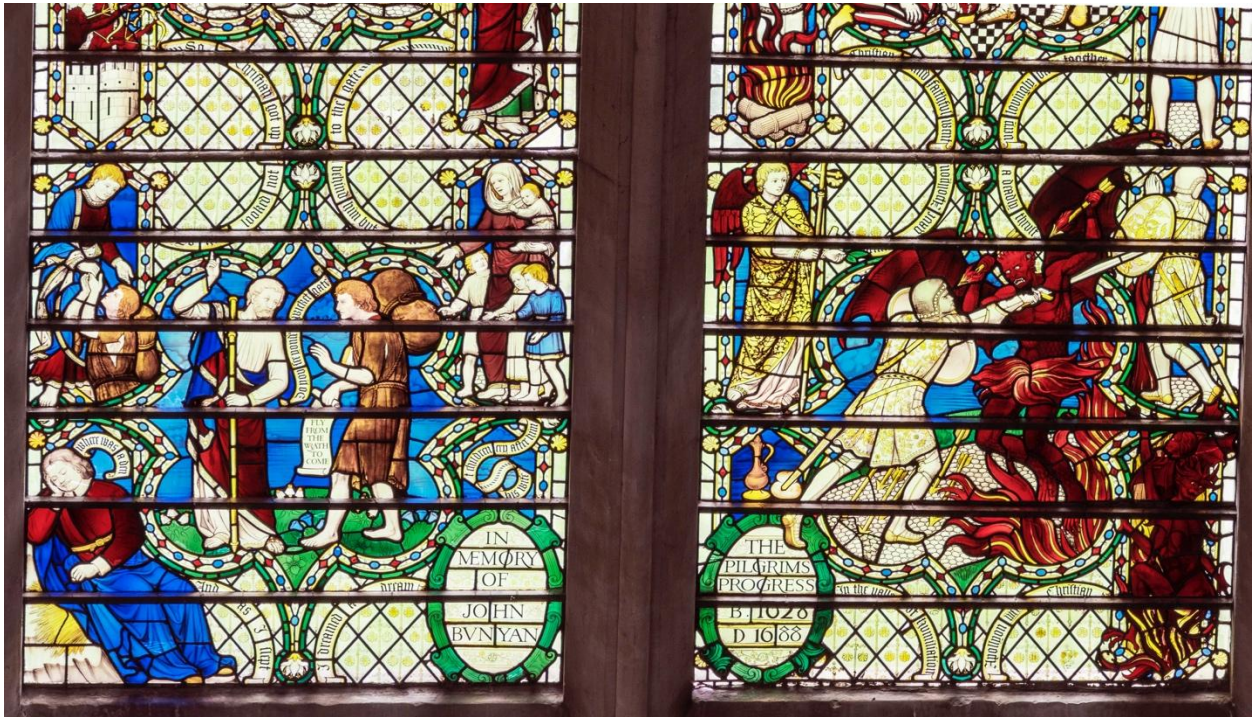
In discussing the Milton Shield (1967), also created by Léonard Morel-Ladeuil, in *Global Milton and Visual Art* (2021), Chia-Yin Huang discusses the connection between the Shield and the Exposition in which it was featured.

**Web-figures for
Chapter 13
Bunyan in Stained Glass
Jasmine Allen**



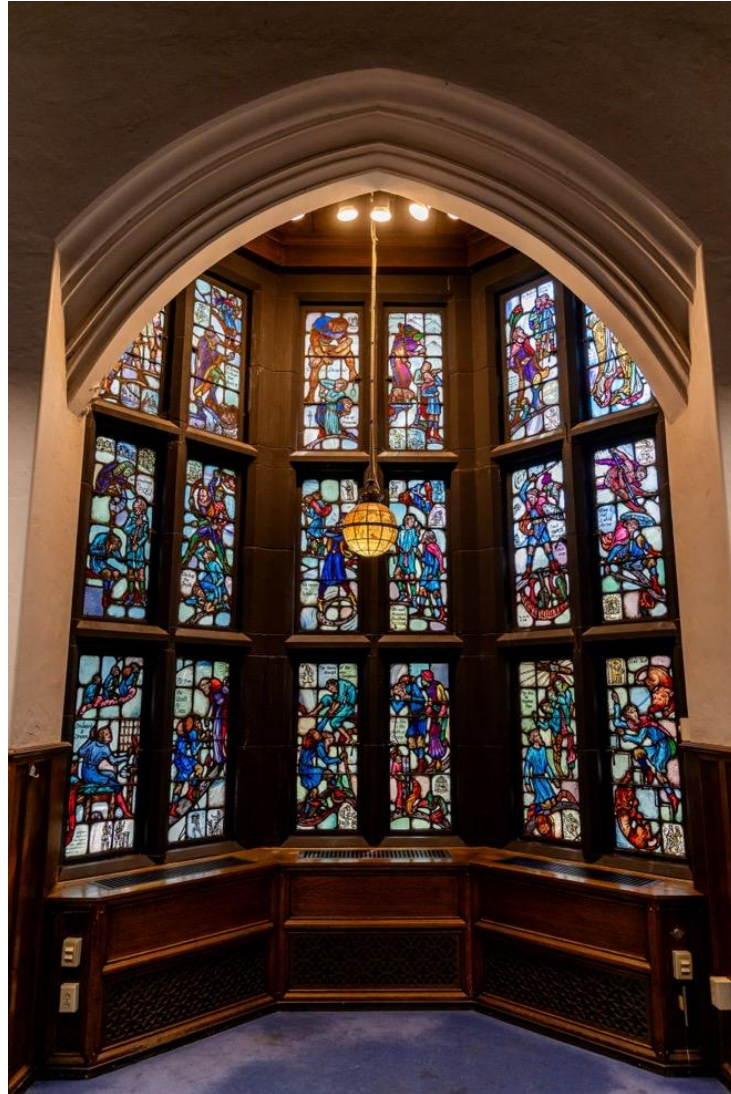
Web-Fig. 13.A. James Egan, *The Pilgrim's Progress* (1910), west window, Elstow Bunyan Meeting, Bedfordshire, UK. Photograph: © Jasmine Allen.

Backstory-in-brief. At the Bunyan Meeting in Elstow, Bunyan's birthplace, a large bay window filled with stained glass features scenes from John Bunyan's *The Pilgrim's Progress*. Designed by James Egan (1847–1918), the window was placed in memory of Bedford Bunyan Meeting member Fanny Atcherley Rose by her husband. The top tier depicts *Christian crossing the river of Death* and *the Celestial City*, the middle tier shows *Christian in the House Beautiful*, and along the bottom tier *Christian with the Three Shining Ones at the Foot of the Cross* on the left, *Greatheart conducting Christiana, Mercy and the children*, and *Encountering the Giant Grim* on the right. The central panel of the bottom tier contains what may be the earliest portrait of Bunyan in stained glass. Bunyan is shown in jail chained and reclining on a bed of straw, dreaming of Christian setting out on his journey. The image derives from Robert White's "Sleeping portrait" of Bunyan, which formed the frontispiece of the third edition of *The Pilgrim's Progress* (1679).



Web-Fig. 13.B. Ninian Comper, Detail: *The John Bunyan window* (1912), west aisle, north transept, Westminster Abbey, London, UK. Photograph: © Dean and Chapter of Westminster.

Backstory-in-brief. John Bunyan is one of a number of individuals commemorated by a monument in Westminster Abbey, London, UK. A stained glass window in the north transept was placed in memory of Bunyan and illustrates eight scenes from Bunyan's *The Pilgrim's Progress*. These scenes are enclosed within pierced quatrefoils, accompanied by banderole quotations from *The Pilgrim's Progress*, exemplifying the close relationship between text and image. Additional characters and scenes are represented in the window's wide borders, and an image of Bunyan asleep and dreaming inspired by White's "Sleeping portrait" in the bottom-left corner is here extended to his full body. The architect and designer Ninian Comper (1864–1960) designed the window, which was the result of a lengthy public campaign to commemorate Bunyan in the prestigious building.



Web-Fig. 13.C. Willet Studios, *The Pilgrim's Progress* (1931), stained glass window, McCartney Library, Geneva College, US. Photograph: © Eric M Schiemer, courtesy of Geneva College.

Backstory-in-brief. *The Pilgrim's Progress* window in the McCartney Library at Geneva College, Pennsylvania, US, is one of two large stained glass bay windows on a literary theme within this Presbyterian College. The library was named after Dr Clarence E. McCartney, a Presbyterian pastor, and the window was commissioned following his 1928 Stone Lecture, delivered at Princeton University upon the tercentenary of John Bunyan's birth. Numerous characters from Bunyan's *The Pilgrim's Progress* can be seen in these playful and expressive windows, accompanied by smaller vignettes and captions. Bunyan's *The Pilgrim's Progress* is the theme of the bay window at the east end, while the window at the west end, also designed by Willet Studios of Philadelphia, Pennsylvania, illustrates John Milton's *Paradise Lost*. Bunyan was often paired with Milton, author of *Paradise Lost* (1667, 1674), which retells the biblical story of the first human disobedience and therefore provided a natural companion to Bunyan's New Testament allegory for Christian faith.



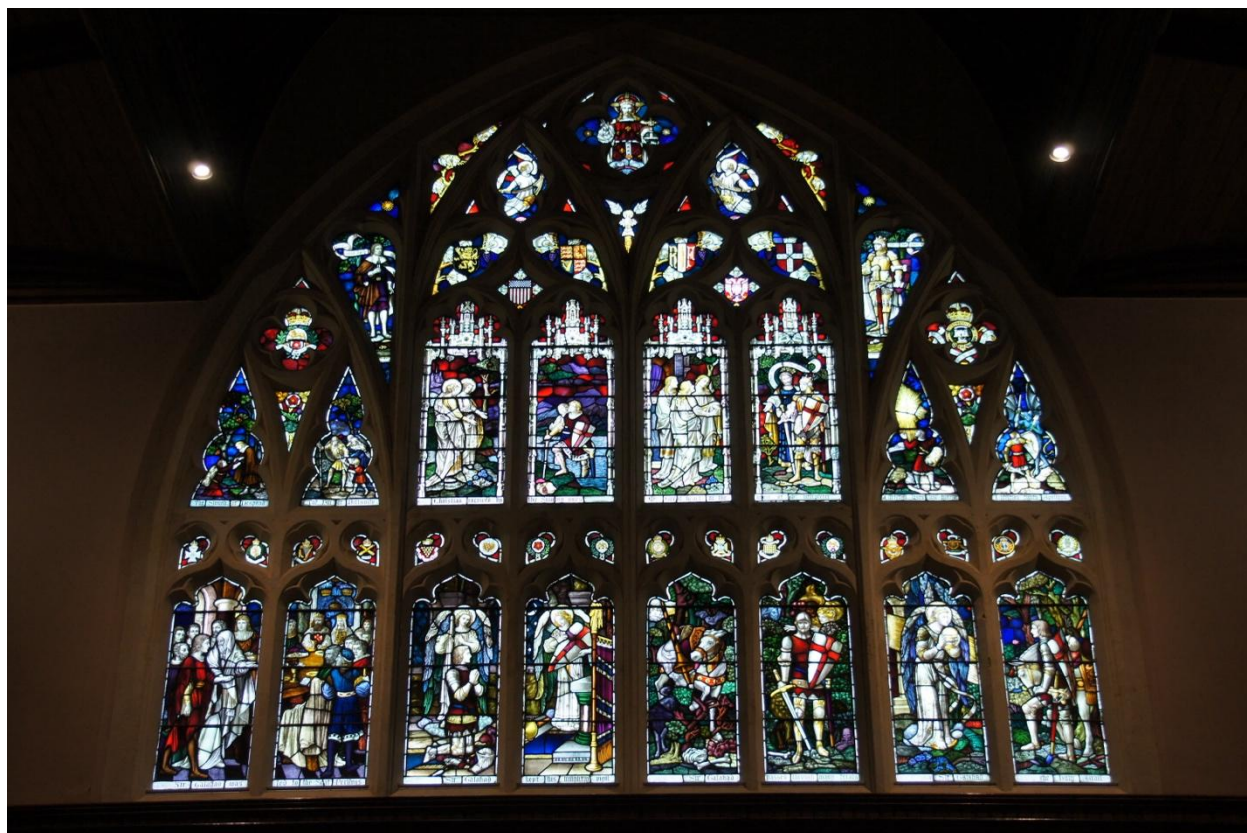
Web-Fig. 13.D. Frederick Crowninshield, *Emmanuel's Land* window (1889), Emmanuel Episcopal Church, Boston, US. Photograph: © Matt Griffing. Emmanuel Episcopal Church of Boston.

Backstory-in-brief. The *Emmanuel's Land* window was a personal memorial designed by the artist Frederick Crowninshield (1845–1918) and placed in memory of his mother, Caroline Marie Welch, at Emmanuel Episcopal Church, Boston, USA, in 1889. It is an early example of a memorial window with a Bunyan theme. The four virtues Piety, Discretion, Prudence, and Charity guide Christian toward Emmanuel's Land, or paradise. The setting of this *Pilgrim's Progress* scene is highly personalized, with mountains in the background said to reference the Berkshires, where the family had a summer house, and the House Beautiful in the distance modelled on the spectacular gardens of the Villa Torlonia in Frascati, Italy.



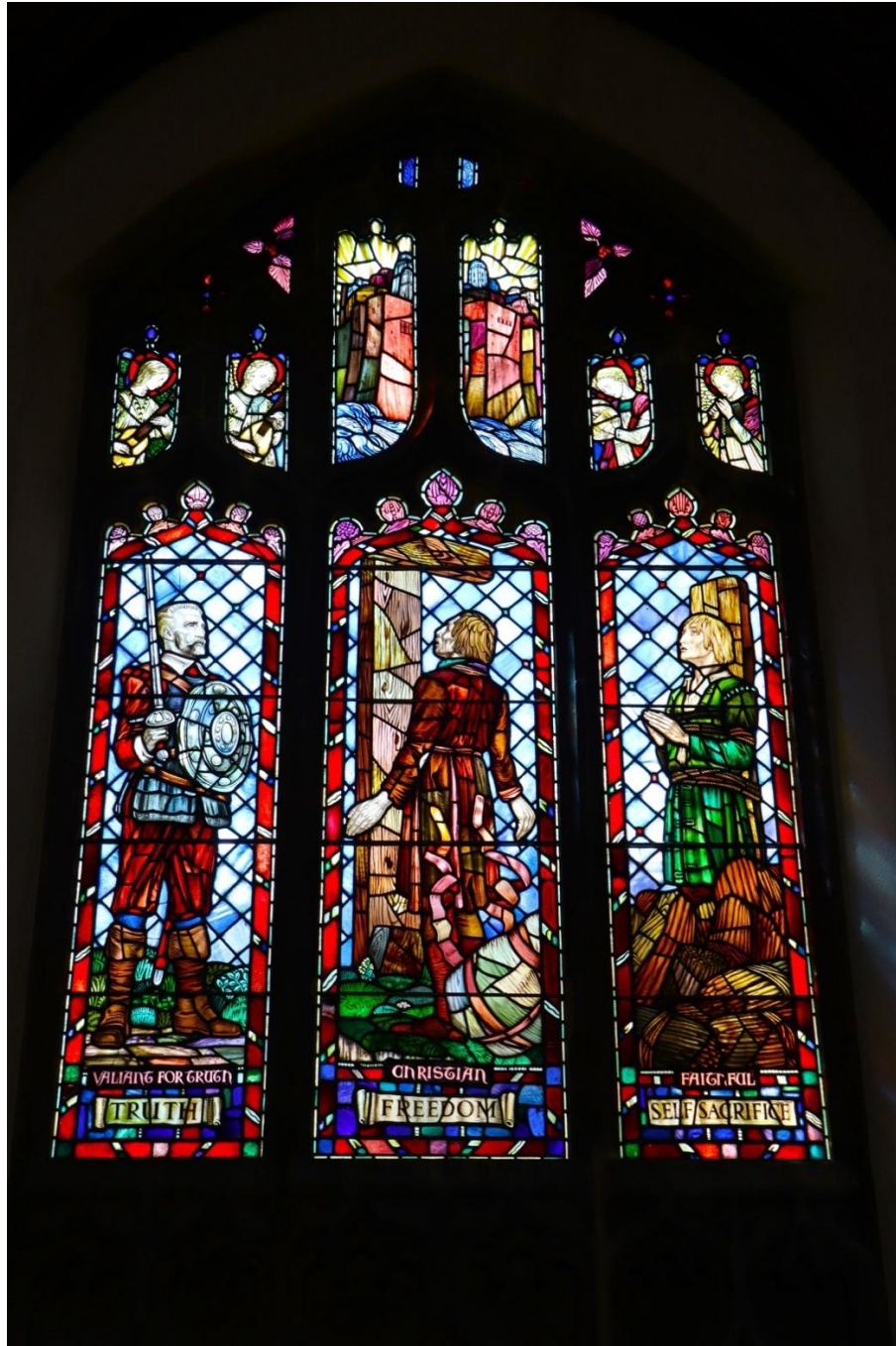
Web-Fig. 13.E. Unknown artist, *Pilgrim Crossing the River* (1988), St Mary's Church, Fen Ditton, Cambridgeshire, UK. Photograph: © Sharon Byrne.

Backstory-in-brief. Another more recent example of a personalized John Bunyan-themed memorial window is this window in Fen Ditton Church, Cambridgeshire, UK. A seventeenth-century pilgrim, modelled after the protagonist Christian, prepares to cross the river of death. In a nod to the dedicatee, Reginald “Wick” Alsop OBE (d. 1987), who devoted his life to rowing and used to read passages from *The Pilgrim's Progress* at the annual oarsmen's service held in the church.



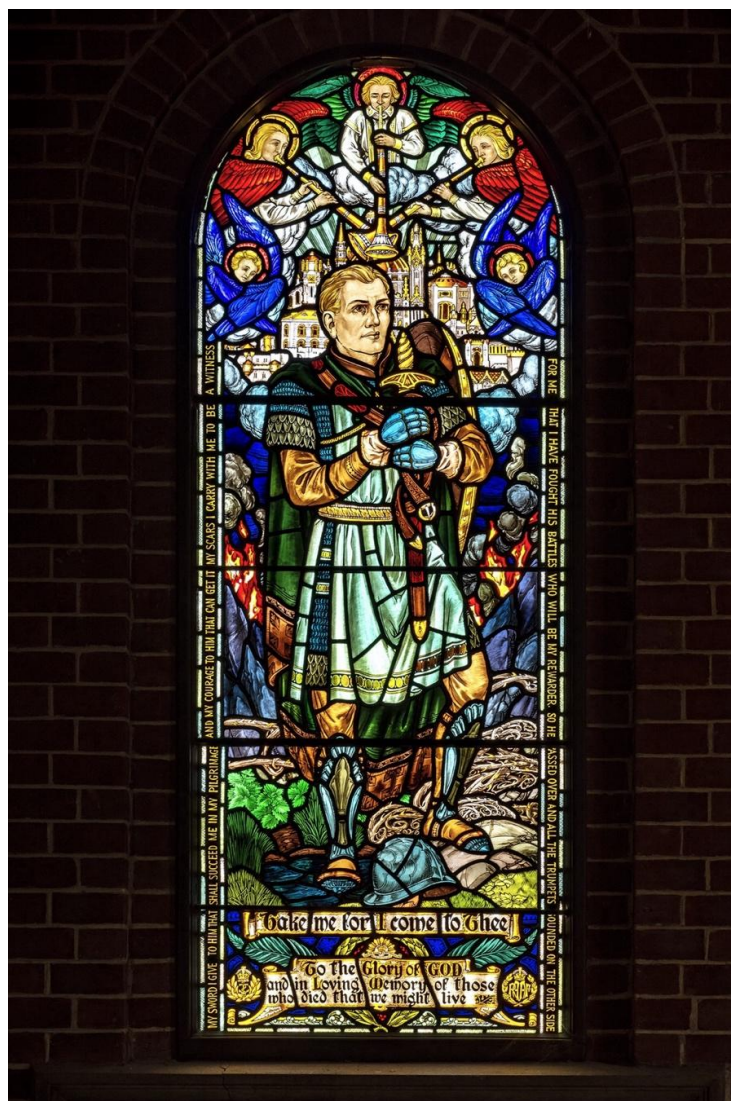
Web-Fig. 13.F. Clayton & Bell, *The Pilgrim's Progress and Life of Sir Galahad* (1920), Richmond Hill St Andrew's United Reformed (Congregational) Church, London, UK. Photograph: © Alwyn Ladell, 2013, on Flickr.com

Backstory-in-brief. In the aftermath of the First World War, imagery from John Bunyan's allegory was enormously popular for war memorial windows across multiple Christian denominations. A large window by Clayton & Bell (1920) at Richmond Hill St Andrew's United Reformed (Congregational) Church, Bournemouth, UK, is a memorial to 24 local men who died in battle. The window pairs scenes from *The Pilgrim's Progress* with scenes from the life of Sir Galahad, the Arthurian knight known for his gallantry and purity. The selection of imagery is notably nationalistic; the shields of both Christian and Galahad are emblazoned with the St George's Cross. These illustrative scenes are united by the risen and ascended Christ in Glory in the top tracery light, emphasizing themes of sacrifice and Christian resurrection. Heraldic badges of the Hampshire, Dorset, and Royal Artillery regiments are incorporated in the window tracery lights.



Web-Fig. 13.G. Robert Anning Bell, First World Memorial Window (1920), St Andrew's Street Baptist Church, Cambridge, UK. Photograph: © Emily Allen.

Backstory-in-brief. In a dynamic First World War memorial window at St Andrew's Street Baptist Church, Cambridge (1920), designed and made by Robert Anning Bell (1863–1933), characters from John Bunyan's *The Pilgrim's Progress* stand in for the deceased local soldiers that the window commemorates. Valiant-for-Truth stands ready for battle above the word "Truth." Christian losing his burden at the Cross represents "Freedom," and Faithful's martyrdom "Self Sacrifice." The Celestial City with angel musicians in the tracery lights represents the soldiers' final resting place in Heaven.



Web-Fig. 13.H. William Bustard (1894–1973) and made by R. S. Exton & Co., Valiant-for-Truth (1947), stained glass window, All Souls St Peter’s Church, Adelaide, Australia. Photograph: © Darren Clements / All Souls St Peters.

Backstory-in-brief. In a memorial window at St Peter’s, Church, Adelaide, Australia, Bunyan’s character Valiant-for-Truth represents soldiers who lost their lives during Australia’s involvement (1939–45) in the Second World War. Valiant-for-Truth holds his sword in its hilt, his soldier’s hat discarded at his feet. Behind him is a representation of the Celestial City with trumpeting angels. The vision of the Celestial City and colorful wings of the trumpeting angels contrast with the bellowing flames and smoke of war and ensnaring barbed brambles below, exemplifying man’s destruction on Earth. An apt inscription around the border of the window contains words spoken by Valiant-for-Truth in John Bunyan’s *The Pilgrim’s Progress*, “My sword I give to him that shall succeed me in my pilgrimage, and my courage and skill to him that can get it. My marks and scars I carry with me, to be a witness for me, that I have fought his battles, who will now be my rewarder. So he passed over, and the trumpets sounded for him on the other side.”



Web-Fig. 13.I. Harry Stammers, *Christian vanquishes Apollyon* (1947), south aisle, St Helen's Church, Skipwith, Yorkshire, UK. Photograph: © Jasmine Allen.

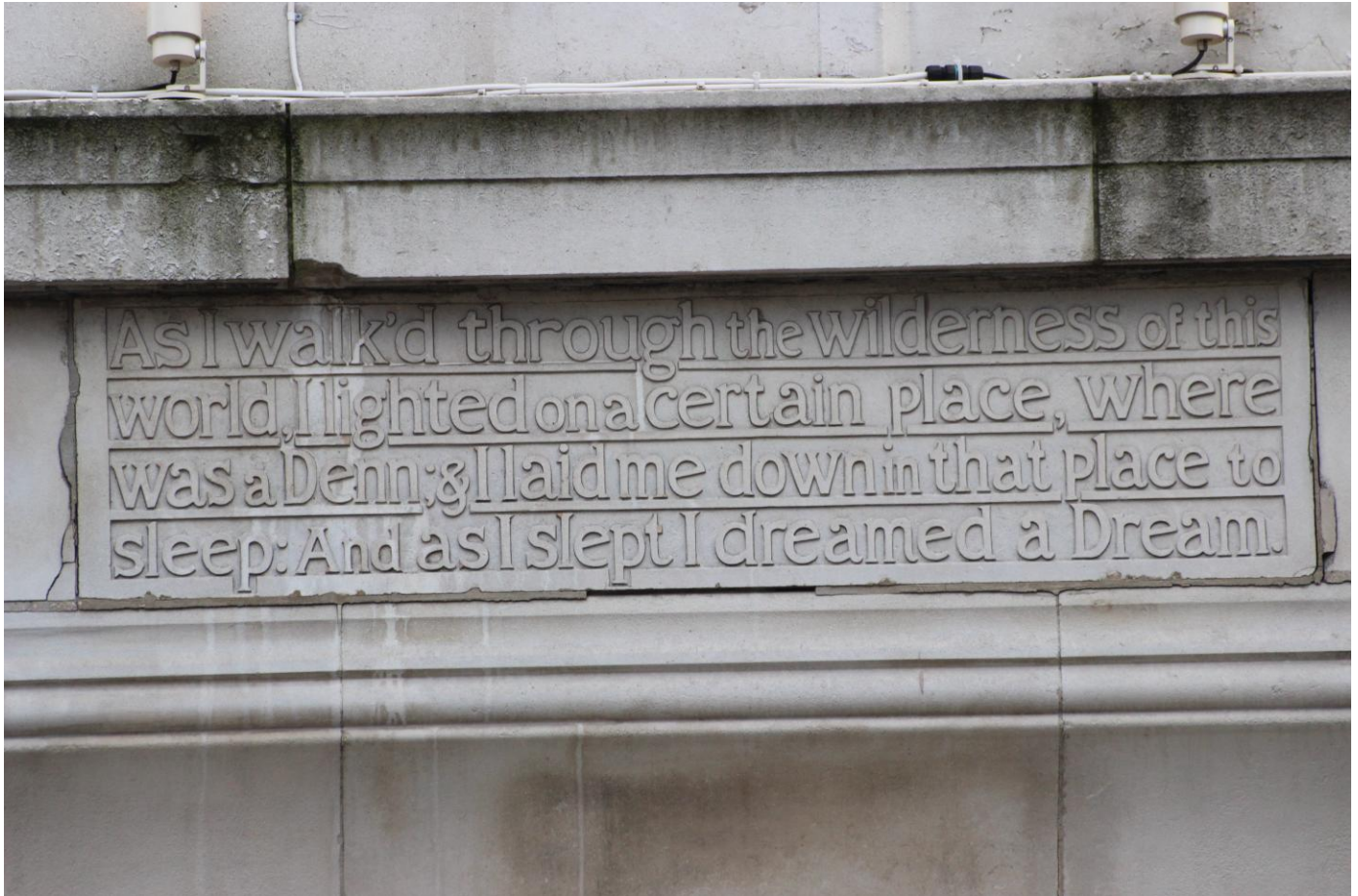
Backstory-in-brief. Christian's battle with Apollyon was another popular episode from John Bunyan's *The Pilgrim's Progress*, Part 1, used in war memorial windows, especially following the Second World War. British artist Harry Stammers (1902–1969) focused on this scene in his Second World War memorial window for St Helen's Church, Skipwith, Yorkshire (1947), placed in memory of Geoffrey Ernest Heath (d. June 29, 1944) and the Royal Australian Air Force. The central scene in this window shows an armored Christian carrying a large shield emblazoned with the St George's cross, striking the red devil-like Apollyon. Above, a roundel shows Christian walking through the Valley of the Shadow of Death, praying, and below, Christian being armed by the four virtues. Stammers used the scene of Christian's battle with Apollyon a number of times for memorial windows, as can be seen in the Staffordshire Yeomanry memorial window (1951) in Lichfield Cathedral, a window in memory of the Fallen from the First and Second World Wars within the parish of Buckley (St Matthew), Flintshire, Wales, and at St Andrew's Church, Preston, Lancashire.

Web figures for
Chapter 14
Bunyan in the Imperial City
Ana Elena González-Treviño



Web-figure 14.A. Richard Garbe, Detail of statue of John Bunyan (1903), Portland stone, Southampton Row, London, UK. Color photo by Adela Murillo Martínez, property of property of the Ana Elena González Treviño.

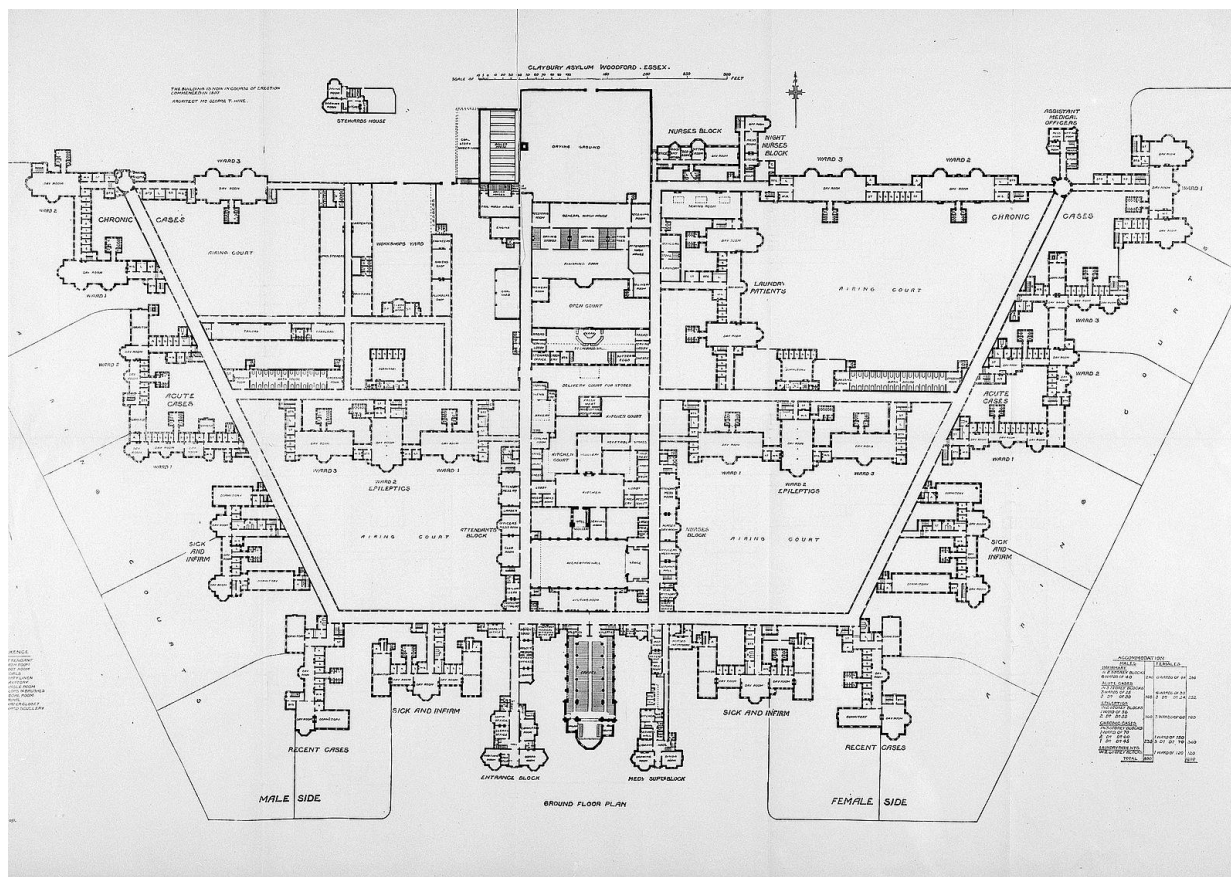
Backstory-in-brief. Amid numerous nineteenth- and early twentieth-century celebrations of British imperialism in stone in London's Holborn district/neighborhood stands a statue of John Bunyan, the centerpiece of this chapter's discussion of the author's artistic afterlife. Originally placed with the Baptist Meeting House, the statue now adorns the high-end Hotel L'Oscar. Garbe's exquisite stonework shows the fabric of Bunyan's iconic Puritan dress, and he holds a book just as Christian does in his world-famous allegory. The statue's presence in this layered environment invites residents and visitors to consider the journey of *Pilgrim's Progress*, from encouragement to sectarians to a feted imperial phenomenon.



Web-figure 14.B. Richard Garbe, Inscriptions beneath the statue of John Bunyan (1903), Portland stone, Southampton Row, London, UK. Color photo by Adela Murillo Martínez, property of property of the Ana Elena González Treviño.

Backstory-in-brief. Beneath the stone statue of John Bunyan in London's Holborn district/neighborhood (see also Web-figure 14.A), the centerpiece of this chapter's discussion of the author's is the opening line of *The Pilgrim's Progress*, Part 1.

**Web figures for
Chapter 15
Hennell's Puritan Progress and the Portrait of the Artist as Bunyan
Vera Camden**



Web-figure 15.A. Ground floor plan of Claybury Asylum, Woodford, Essex (1891), black-and-white, from Wellcome Center. Public Domain, Wellcome Trust.

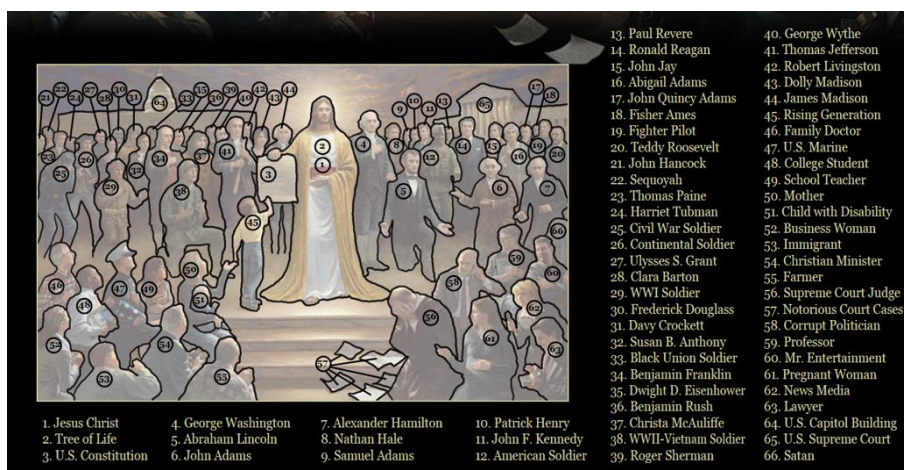
Backstory-in-brief. Chapter 15 discusses the paintings and writings of Thomas Barclay Hennell (1903–1945), who has been called the greatest English watercolorist of the twentieth century. It focuses on how John Bunyan's life and art informed and inspired Hennell during an acute and extended period of mental breakdown and spiritual despair, two and half years of which he spent at the rural hospital Claybury Mental Hospital in Essex, UK, shown here. Scenes in Bunyan's *The Pilgrim's Progress* attend to the meaningfulness of buildings, such as the Interpreter's House for spiritual grounding; hence this floor plan may prompt readers of both Bunyan's allegory and of Chapter 15 of this volume to consider the value of literary setting, such as Bunyan's allegorical ones, and of places of care, such as this oft-renovated and updated one.

**Web-figures for
Chapter 16
The Pilgrim's Progress as Marvel Comic
Joshua Reid**



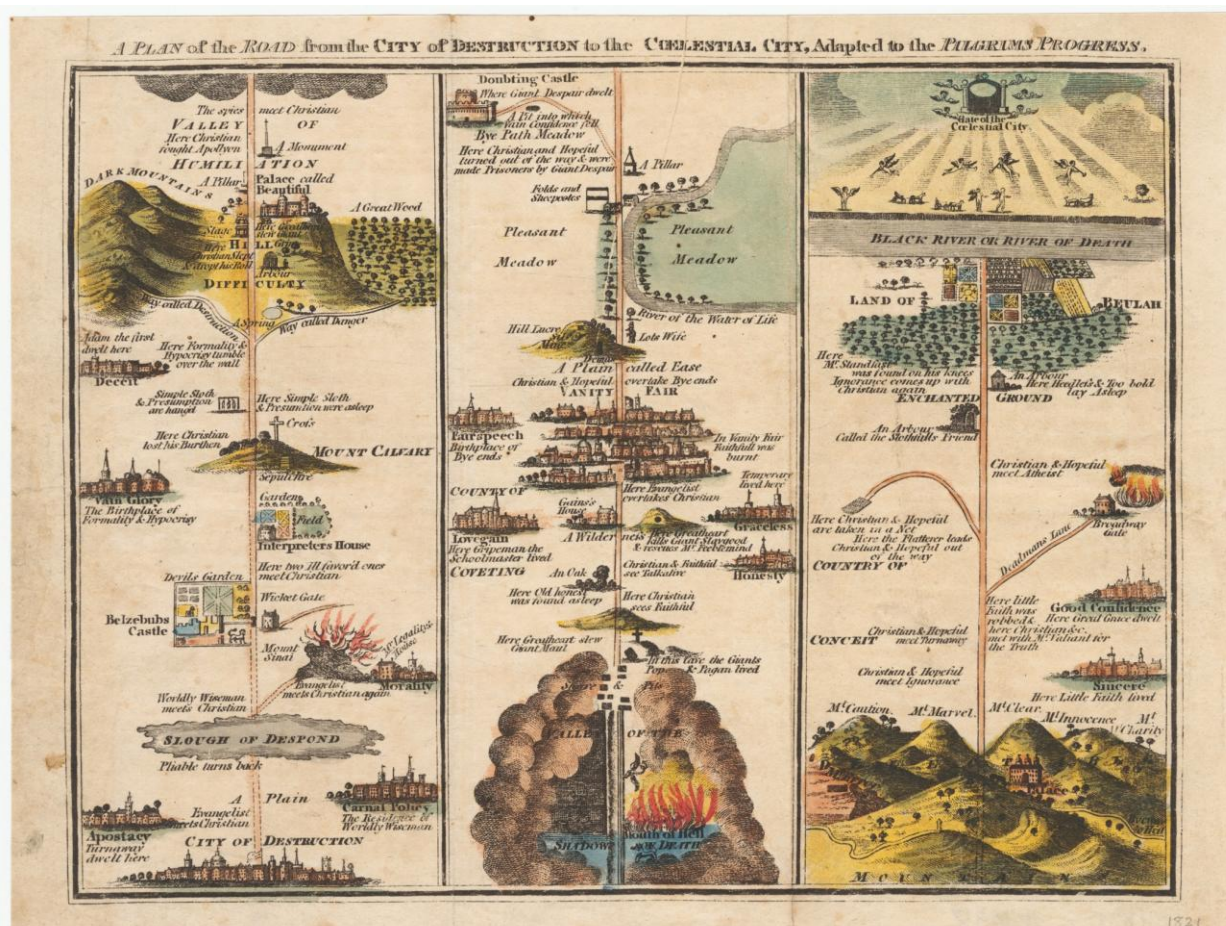
Web-figures 16.A and 16.B. Demonic forces assail Christian, offset lithograph on paper, from *Pilgrim's Progress* (1992), p. 9, 62. Text created by Martin Powell, penciled by Seppo Makinen, inked by Bob Downs, and colored by Jennifer Stevens. Courtesy of Marvel Entertainment Group.

Backstory-in-brief. These two moments from the Marvel comic adaptation of John Bunyan's *The Pilgrim's Progress* do not occur in Bunyan's original text. As shown in contributor Joshua Reid's chapter, they reflect 20th-century U.S. Evangelical's apocalypticism and fear of a demon-infused culture. In the first scene, Christian is assailed by a mass of demonic creatures asking to be fed and given money in a subway of the City of Destruction. In the second, the Vanity Fair trial scene from Bunyan's original includes an additional panel where the judges pull off their faces during the guilty verdict to reveal reptilian demon visages. Together, both the dredges and the seats of power are inhabited by literal demonic forces. These "Satanic panic" preoccupations help shape the visual rendition of Bunyan's text in comic book form.



Web-figures 16.C and 16.D. Jon McNaughton, *One Nation Under God* (2014), oil on canvas, and key. Courtesy of McNaughton Fine Art.

Backstory-in-brief. Jon McNaughton’s polemical painting *One Nation Under God* renders an allegorical tableaux of Christian Nationalism, with a Constitution-holding Jesus in the center of the composition standing on the steps in front of the U.S. Capitol Building and the U.S. Supreme Court. McNaughton’s visual key, like his textual explication on his website, perform a guided exegesis of the figures surrounding Jesus and their significance for cultural debates. In Chapter 16, contributor Joshua Reid focuses on the depiction of the “Professor” (#59 in the key) appearing at the bottom right with a cluster of immoral individuals including Supreme Court Judge, Corrupt Politician, News Media, Lawyer, and Satan himself. This representation of the Professor, whose “smug expression describes the attitude of many of the educational elite” (McNaughton), depicts a U.S. Evangelical anti-intellectualism that decades prior informed the depiction of the Scholar in the Marvel comic adaptation of *The Pilgrim’s Progress*.



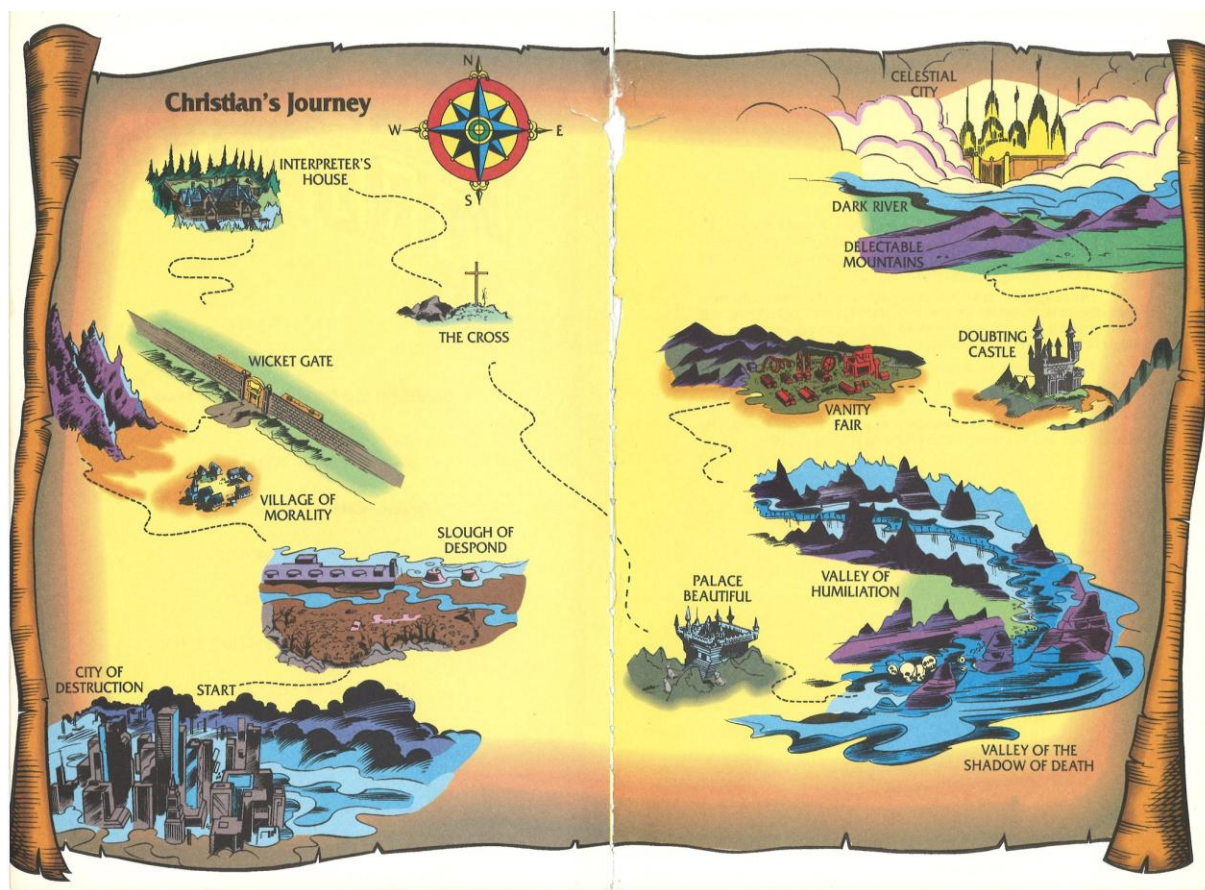
Web-figure 16.F. “A Plan of the Road from the City of Destruction to the Celestial City, Adapted to *The Pilgrim’s Progress*,” color on paper, from John Bunyan, *The Pilgrim’s Progress, This World to That Which Is to Come: Delivered Under the Similitude of a Dream, Wherein Is Discovered the Manner of His Setting Out, His Dangerous Journey, and Safe Arrival at the Desired Country* (London: Thomas Kelly, 1821). Courtesy of Cornell University - PJ Mode Collection of Persuasive Cartography.

Backstory-in-brief. Web-figures 16.E, F, G, and H are allegorical maps of John Bunyan’s allegory, *The Pilgrim’s Progress*, which were included in many 18th-20th century editions of Bunyan’s poem and helped inform the map in the Marvel comic version that is the centerpiece of Chapter 16. This map follows a paneled or *strip-map* structure, moving from bottom to top, and then from left to right.



Web-figure 16.G. *A Plan of the Road From the City of Destruction to the Celestial City*, color on paper, from John Bunyan, *The Pilgrim's Progress*; most carefully collated with the edition containing the author's last additions and corrections, and a life of the author. (London: George Virtue, 1850). Courtesy of Cornell University - PJ Mode Collection of Persuasive Cartography.

Backstory-in-brief. Web-figures 16.E, F, G, and H are allegorical maps of John Bunyan's allegory, *The Pilgrim's Progress*, which were included in many 18th-20th century editions of Bunyan's poem and helped inform the map in the Marvel comic version that is the centerpiece of Chapter 16.. The visual field continues to become more simplified compared to the previous maps. This map emphasizes the Cross as an important narrative shift.



Web-figure 16.H. Christian's Journey, from *Pilgrim's Progress* (1992), pp. 2–3. Text created by Martin Powell, offset lithograph on paper, penciled by Seppo Makinen, inked by Bob Downs, and colored by Jennifer Stevens. Courtesy of Marvel Entertainment Group.

Backstory-in-brief. Web-figures 16.E, F, G, and H are allegorical maps of John Bunyan's allegory, *The Pilgrim's Progress*, which were included in many 18th-20th century editions of Bunyan's poem and helped inform the map in the Marvel comic version that is the centerpiece of Chapter 16. This map shares with the Marvel comic adaptation provides a double-spread map depicting Christian's journey, from the City of Destruction at the bottom left to the Celestial City at the top right. In Chapter 16, Joshua Reid discusses the primacy of the Cross encounter in this map and in the comic. The horizontal narrative movement can be contrasted with other directional forms—such as vertical, paneled strip-map, and spiral—of maps as in other Web-figure, as well as the trend towards increased visual simplification.



Web-figure 16.I. Cover of Christian battling Apollyon, offset lithograph on paper, from *Pilgrim's Progress* (1992). Text created by Martin Powell, penciled by Seppo Makinen, inked by Bob Downs, and colored by Jennifer Stevens. Courtesy of Marvel Entertainment Group.

Backstory-in-brief. This cover image emphasizes the importance of Christian's battle with Apollyon from the Marvel comic's adaptation of John Bunyan's *The Pilgrim's Progress*. The image's depiction of Christian also reflects the comic's focus on a hyper-masculinized and super-heroized Warfarer Christian over the traditional Wayfarer. As historian Kristin Kobes Du Mez argues in *Jesus and John Wayne* (2020), white U.S. Evangelicals have placed emphasis on spiritual warfare and manly warriors as signifying moral probity. This *spiritual badass*, so speak, Christian on the cover can be productively compared to the cover images explored in Andy Draycott's chapter "The ABC of *The Pilgrim's Progress* Cover Art" and Andrew McKendry's chapter "Illustrating Disability in *The Pilgrim's Progress*, Part 2."



Web-figure 16.J. Christiana meets Great-Heart, offset lithograph on paper, from *Pilgrim's Progress* (1992), p. 86. Text created by Martin Powell, penciled by Seppo Makinen, inked by Bob Downs, and colored by Jennifer Stevens. Courtesy of Marvel Entertainment Group.

Backstory-in-brief. In this Marvel comic rendition of Part 2 of John Bunyan's *The Pilgrim's Progress*, Christiana's role in her own narrative has been truncated and diminished from Bunyan's original. In Chapter 16, Joshua Reid demonstrates that the comic performs a narrative version of gender complementarianism, where Christiana only interacts with children and with other women—here, Mr. Great-Heart is female—and her ersatz progress only recapitulates Christian's own and is subordinated to it. For example, her encounter with the Cross in the final panel is mediated entirely through her own understanding of what Christian went through and her guilt for doubting him.



Web-figure 16.K. The Defeat of the Giant Despair, offset lithograph on paper, from *Pilgrim's Progress* (1992), p. 89. Text created by Martin Powell, penciled by Seppo Makinen, inked by Bob Downs, and colored by Jennifer Stevens. Courtesy of Marvel Entertainment Group.

Backstory-in-brief. This image from the Marvel comics adaptation of *Pilgrim's Progress*, discussed in Chapter 16, is the only splash page dedicated to Christiana's journey. Christian receives four such pages. Christiana's visual diminution complements her narrative diminishment in the comic. Instead of being featured in an act of heroism or contrition like her husband, it is her children who defeat the Giant Despair with stones—even Great-Heart is ineffectual—as the young David did the Giant Goliath in the biblical Old Testament (1 Samuel).