

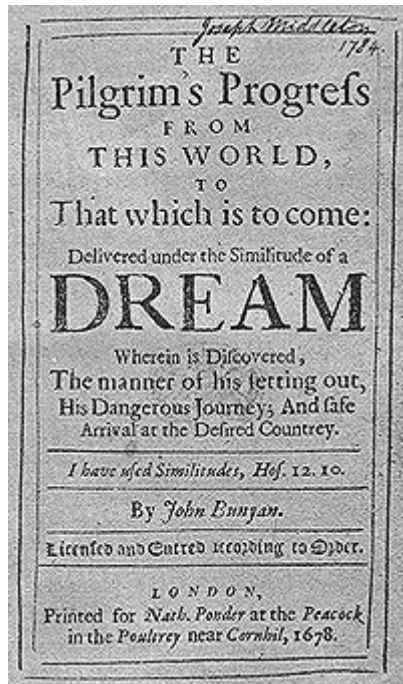
The Pilgrim's Progress

From Wikipedia, the free encyclopedia

Jump to: [navigation](#), [search](#)

For the Kula Shaker album, see [Pilgrims Progress \(album\)](#).

The Pilgrim's Progress



Author(s)	John Bunyan
Country	England
Language	English
Genre(s)	Religious allegory
Publication date	1678
Media type	Print
Pages	191 pp
ISBN	NA

The Pilgrim's Progress from This World to That Which Is to Come is a [Christian allegory](#) written by [John Bunyan](#) and published in February, [1678](#). It is regarded as one of the most significant works of religious [English literature](#),^[1] has been translated into more than 200 languages, and has never been out of print.^[2] Bunyan began his work while in the [Bedfordshire](#) county [gaol](#) for violations of the [Conventicle Act](#), which prohibited the holding of religious services outside the auspices of the established [Church of England](#). Early Bunyan scholars like [John Brown](#) believed *The Pilgrim's Progress* was begun in Bunyan's second shorter imprisonment for six months in 1675,^[3] but more recent scholars like Roger Sharrock believe that it was begun during Bunyan's initial, more lengthy imprisonment from 1660-1672 right after he had written his spiritual autobiography, *Grace Abounding to the Chief of Sinners*.^[4]

The English text comprises 108,260 words and is divided into two parts, each reading as a continuous narrative with no chapter divisions. The first part was completed in 1677 and entered into the stationers' register on December 22, 1677. It was licensed and entered in the "[Term Catalogue](#)" on February 18, 1678, which is looked upon as the date of first publication.^[5] After the first edition of the first part in 1678, an expanded edition, with additions written after Bunyan was freed, appeared in 1679. The Second Part appeared in 1684. There were eleven editions of the first part in John Bunyan's lifetime, published in successive years from 1678 to 1685 and in 1688, and there were two editions of the second part, published in 1684 and 1686.

Contents

[\[hide\]](#)

- [1 Plot](#)
 - [1.1 First Part](#)
 - [1.2 Second Part](#)
- [2 Characters](#)
 - [2.1 First Part](#)
 - [2.2 Second Part](#)
- [3 Places in *The Pilgrim's Progress*](#)
- [4 Geographical and topographical features behind the fictional places](#)
- [5 Cultural Influence](#)
 - [5.1 Context in Christendom](#)
 - [5.2 Foreign language versions](#)
 - [5.3 The "Third Part"](#)
 - [5.4 Musical settings](#)
 - [5.5 References in literature](#)
- [6 *The Pilgrim's Progress* in films, television, video games, and music](#)
- [7 Editions](#)
 - [7.1 Abridged editions](#)
 - [7.2 Retellings](#)
- [8 Notes](#)
- [9 External links](#)

[\[edit\]](#) Plot

[\[edit\]](#) First Part

[Christian](#), an [everyman](#) character, is the protagonist of the allegory, which centers itself in his journey from his hometown, the "City of Destruction" ("this world"), to the "Celestial City" ("that which is to come": [Heaven](#)) atop Mt. [Zion](#). Christian is weighed down by a great burden, the knowledge of his [sin](#), which he believed came from his reading "the book in his hand", (the [Bible](#)). This burden, which would cause him to sink into [Tophet](#) ([hell](#)), is so unbearable that Christian must seek deliverance. He meets Evangelist as he is walking out in the fields, who directs him to the "Wicket Gate" for deliverance. Since Christian cannot see the "Wicket Gate" in the distance, Evangelist directs him to go to a "shining light", which Christian thinks he sees.^[6] Christian leaves his home, his wife, and children to save himself:

he cannot persuade them to accompany him. Obstinate and Pliable go after Christian to bring him back, but Christian refuses. Obstinate returns disgusted, but Pliable is persuaded to go with Christian, hoping to take advantage of the paradise that Christian claims lies at the end of his journey. Pliable's journey with Christian is cut short when the two of them fall into the [Slough of Despond](#). It is there that Pliable abandons Christian after getting himself out. After struggling to the other side of the bog, Christian is pulled out by Help, who has heard his cries.



Burdened Christian flees from home



[Wikisource](#) has original text related to this article:
[**The Pilgrim's Progress**](#)

On his way to the Wicket Gate, Christian is diverted by Mr. Worldly Wiseman into seeking deliverance from his burden through the [Law](#), supposedly with the help of a Mr. Legality and his son Civility in the village of Morality, rather than through Christ, allegorically by way of the Wicket Gate. Evangelist meets the wayward Christian as he stops before [Mount Sinai](#) on the way to Legality's home. It hangs over the road and threatens to crush any who would pass it. Evangelist shows Christian that he had sinned by turning out of his way, but he assures him that he will be welcomed at the Wicket Gate if he should turn around and go there, which Christian does.

At the Wicket Gate begins the "straight and narrow" King's Highway, and Christian is directed onto it by the gatekeeper Good Will. In the Second Part, Good-will is shown to be [Jesus](#) himself.^[7] To Christian's query about relief from his burden, Good Will directs him forward to "the place of deliverance."^{[4][8]}

Christian makes his way from there to the House of the Interpreter, where he is shown pictures and [tableaux](#) that portray or dramatize aspects of the Christian faith and life. Roger Sharrock denotes them "emblems."^{[4][9]}

From the House of the Interpreter, Christian finally reaches the "place of deliverance" (allegorically, the cross of [Calvary](#) and the open [sepulcher](#) of Christ), where the "straps" that bound Christian's burden to him break, and it rolls away into the open sepulchre. This event happens relatively early in the narrative: the immediate need of Christian at the beginning of the story being quickly remedied. After Christian is relieved of his burden, he is greeted by three shining ones, who give him the greeting of peace, new garments, and a [scroll](#) as a passport into the Celestial City — these are allegorical figures indicative of Christian [Baptism](#).

Atop the Hill of Difficulty, Christian makes his first stop for the night at the [House Beautiful](#), which is an [allegory](#) of the local Christian [congregation](#). Christian spends three days here, and leaves clothed with armour (Eph. 6:11-18),^[10] which stands him in good stead in his battle against Apollyon in the Valley of Humiliation. This battle lasts "over half a day" until Christian manages to wound Apollyon with his two-edged sword (a reference to the Bible, Heb. 4:12).^[11] "And with that Apollyon spread his dragon wings and sped away."

As night falls Christian enters the Valley of the Shadow of Death. When he is in the middle of the valley amidst the gloom and terror he hears the words of the [Twenty-third Psalm](#), spoken possibly by his friend Faithful:

Yea, though I walk through the valley of the shadow of death, I will fear no evil: for thou art with me; thy rod and thy staff they comfort me. ([Psalms](#) 23:4.)

As he leaves this valley the sun rises on a new day.

Just outside the Valley of the Shadow of Death he meets Faithful, also a former resident of the City of Destruction, who accompanies him to Vanity Fair, where both are arrested and detained because of their disdain for the wares and business of the fair. Faithful is put on trial, and executed as a martyr. Hopeful, a resident of Vanity, takes Faithful's place to be Christian's companion for the rest of the way.

Along a rough stretch of road, Christian and Hopeful leave the highway to travel on the easier By-Path Meadow, where a rainstorm forces them to spend the night. In the morning they are captured by Giant Despair, who takes them to his Doubting Castle, where they are imprisoned, beaten and starved. The giant wants them to commit [suicide](#), but they endure the ordeal until Christian realizes that a key he has, called Promise, will open all the doors and gates of Doubting Castle. Using the key, they escape.

The [Delectable Mountains](#) form the next stage of Christian and Hopeful's journey, where the shepherds show them some of the wonders of the place also known as "Immanuel's Land". As at the House of the Interpreter pilgrims are shown sights that strengthen their faith and warn them against sinning. On Mount Clear they are able to see the Celestial City through the shepherd's "perspective glass", which serves as a telescope. This device is given to Mercy in the second part at her request.

On the way, Christian and Hopeful meet a lad named Ignorance, who believes that he will be allowed into the Celestial City through his own good deeds rather than as a gift of God's grace. Christian and Hopeful meet up with him twice and try to persuade him to journey to the Celestial City in the right way. Ignorance persists in his own way that leads to his being cast into hell. After getting over the River of Death on the ferry boat of Vain Hope without overcoming the hazards of wading across it, Ignorance appears before the gates of Celestial City without a passport, which he would have acquired had he gone into the King's Highway through the Wicket Gate. The Lord of the Celestial City orders shining ones to take Ignorance to one of the byways to hell and throw him in.

Christian and Hopeful make it through the dangerous Enchanted Ground into the Land of Beulah, where they ready themselves to cross the River of Death on foot to Mount Zion and the Celestial City. Christian has a rough time of it, but Hopeful helps him over; and they are welcomed into the Celestial City.

[\[edit\]](#) Second Part

The Second Part of *The Pilgrim's Progress* presents the pilgrimage of Christian's wife, Christiana; their sons; and the maiden, Mercy. They visit the same stopping places that Christian visited, with the addition of Gaius' Inn between the Valley of the Shadow of Death and Vanity Fair; but they take a longer time in order to accommodate marriage and [childbirth](#) for the four sons and their wives. The [hero](#) of the story is Greatheart, the servant of the Interpreter, who is a pilgrim's guide to the Celestial City. He kills four [giants](#) and participates in the slaying of a monster that terrorizes the city of [Vanity](#).

The passage of years in this second pilgrimage better allegorizes the journey of the Christian life. By using [heroines](#), Bunyan, in the Second Part, illustrates the idea that women as well as men can be brave pilgrims.



Wikiquote has a collection of quotations related to: [John Bunyan](#)

Alexander M. Witherspoon, professor of English at [Yale University](#), writes in a prefatory [essay](#):

Part II, which appeared in 1684, is much more than a mere sequel to or repetition of the earlier volume. It clarifies and reinforces and justifies the story of Part I. The beam of Bunyan's spotlight is broadened to include Christian's family and other men, women, and children; the incidents and accidents of everyday life are more numerous, the joys of the pilgrimage tend to outweigh the hardships; and to the faith and hope of Part I is added in abundant measure that greatest of virtues, charity. The two parts of *The Pilgrim's Progress* in reality constitute a whole, and the whole is, without doubt, the most influential religious book ever written in the English language.^{[\[12\]](#)}

This is exemplified by the frailness of the pilgrims of the Second Part in contrast to those of the First: women, children, and physically and mentally challenged individuals. When Christiana's party leaves Gaius's Inn and Mr. Feeble-mind lingers in order to be left behind, he is encouraged to accompany the party by Greatheart:

But brother ... I have it in commission, to comfort the feeble-minded, and to support the weak. You must needs go along with us; we will wait for you, we will lend you our help, we will deny ourselves of some things, both opinionative and practical, for your sake; we will not enter into doubtful disputations before you, we will be made all things to you, rather than you shall be left behind.^[4]


When the pilgrims end up in the Land of Beulah, they cross over the River of Death by appointment. As a matter of importance to Christians of Bunyan's persuasion reflected in the narrative of *The Pilgrim's Progress*, the last words of the pilgrims as they cross over the river are recorded. The four sons of Christian and their families do not cross, but remain for the support of the church in that place.

[\[edit\]](#) Characters


Main characters are in capital letters.

[\[edit\]](#) First Part



 Christian enters the Wicket Gate, opened by Goodwill. Engraving from a 1778 edition printed in England.



 "[Beelzebub](#) and them that are with him shoot arrows"

- **CHRISTIAN**, whose name was Graceless at some time before, the protagonist in the First Part, whose journey to the Celestial City is the [plot](#) of the story.
- **EVANGELIST**, the religious man who puts Christian on the path to the Celestial City. He also shows Christian a book, which readers assume to be the [Bible](#).
- **Obstinate**, one of the two residents of the City of Destruction, who run after Christian when he first sets out, in order to bring him back.
- **Pliable**, the other of the two, who goes with Christian until both of them fall into the [Slough of Despond](#). Pliable escapes from the slough and returns home.
- **Help**, Christian's rescuer from the Slough of Despond.
- **MR. WORLDLY WISEMAN**, a resident of a place called Carnal Policy, who persuades Christian go out of his way to be helped by a Mr. Legality and then move to the City of [Morality](#).
- **GOODWILL**, the keeper of the [Wicket Gate](#) through which one enters the "straight and narrow way" (also referred to as "the King's Highway") to the Celestial City. In the Second Part we find that this character is none other than Jesus Christ Himself.
- **Beelzebub**, literally "Lord of the Flies", is one of the [devil](#)'s companion archdevils, who has erected a fort near the Wicket Gate from which he and his companions can shoot [arrows](#) at those about to enter the Wicket Gate. He is also the Lord of Vanity Fair. Christian calls him "captain" of the fiend Apollyon.^[4]
- **THE INTERPRETER**, the one who has his House along the way as a rest stop for travellers to check in to see pictures and [dioramas](#) to teach them the right way to live the Christian life. He has been identified as the [Holy Spirit](#). He also appears in the Second Part.
- **Shining Ones**, the messengers and servants of "the Lord of the Hill", [God](#). They are obviously the holy [angels](#).
- **Formalist**, one of two travellers on the King's Highway, who do not come in by the Wicket Gate, but climb over the wall that encloses it, at least from the hill and sepulchre up to the Hill Difficulty. He and his companion Hypocrisy come from the

land of Vainglory. He takes one of the two bypaths that avoid the Hill Difficulty, but is lost.

- **Hypocrisy**, the companion of Formalist. He takes the other of the two bypaths and is also lost.
- **Timorous**, one of two who try to persuade Christian to go back for [fear](#) of the chained [lions](#) near the House Beautiful. He is a relative of Mrs. Timorous of the Second Part. His companion is Mistrust.
- **Watchful**, the porter of the House Beautiful. He also appears in the Second Part and receives "a gold angel" coin from Christiana for his kindness and service to her and her companions. "Watchful" is also the name of one of the Delectable Mountains' shepherds.
- **Discretion**, one of the beautiful maids of the house, who decides to allow Christian to stay there.
- **Prudence**, another of the House Beautiful maidens. She appears in the Second Part.
- **Piety**, another of the House Beautiful maidens. She appears in the Second Part.
- **Charity**, another of the House Beautiful maidens. She appears in the Second Part.
- **APOLLYON**, literally "Destroyer"; the lord of the City of [Destruction](#) and one of the devil's companion archdevils, who tries to force Christian to return to his domain and service. His battle with Christian takes place in the Valley of Humiliation, just below the House Beautiful. He appears as a [dragon](#)-like creature with scales and bats' [wings](#). He takes [darts](#) from his [body](#) to throw at his opponents.
- **Giants "Pope" and "Pagan"**, allegories of Roman Catholicism and paganism as persecutors of Protestant Christians. "Pagan" is dead, indicating the end of pagan persecution with Antiquity, and "Pope" is alive but decrepit, indicating the then diminished power and influence of the Roman Catholic pope.
- **FAITHFUL**, Christian's friend from the City of Destruction, who is also going on pilgrimage. Christian meets him just after getting through the [Valley](#) of the Shadow of [Death](#).
- **Wanton**, a temptress who tries to get Faithful to leave his journey to the Celestial City. She may be the popular resident of the City of Destruction, Madam Wanton, who hosted a house party for friends of Mrs. Timorous.
- **Adam the First**, "the old man" (representing carnality) who tries to persuade Faithful to leave his journey and come live with his 3 daughters: the [Lust](#) of the [flesh](#), the Lust of the eyes, and the [Pride](#) of life.
- **Moses**, the severe, violent avenger (representing the [Law](#), which knows no [mercy](#)) who tries to kill Faithful for his momentary weakness in wanting to go with Adam the First out of the way.
- **Talkative**, a hypocrite known to Christian from the City of Destruction, who lived on Prating Row. He talks fervently of [religion](#), but has no evident works as a result of true salvation.
- **Lord Hate-good**, the judge who tries Faithful in Vanity Fair.
- **Envy**, the first witness against Faithful.
- **Superstition**, the second witness against Faithful.
- **Pick-Thank**, the third witness against Faithful.
- **HOPEFUL**, the resident of Vanity Fair, who takes Faithful's place as Christian's fellow traveler. The character HOPEFUL poses an inconsistency in that there is a necessity imposed on the pilgrims that they enter the "King's Highway" by the Wicket Gate. HOPEFUL did not; however, of him we read: "... one died to bear testimony to the truth, and another rises out of his ashes to be a companion with Christian in his pilgrimage". HOPEFUL assumes FAITHFUL'S place by God's design. Theologically

and allegorically it would follow in that "faith" is trust in God as far as things present are concerned, and "[hope](#)", biblically the same as "[faith](#)", is [trust](#) in God as far as things of the future are concerned. HOPEFUL would follow FAITHFUL. The other factor is Vanity Fair's location right on the straight and narrow way. IGNORANCE, in contrast to HOPEFUL, came from the Country of [Conceit](#), that connected to the "King's Highway" by means of a crooked lane. IGNORANCE was told by CHRISTIAN and HOPEFUL that he should have entered the highway through the Wicket Gate.

- **Mr. By-Ends**, a hypocritical pilgrim who perishes in the Hill [Lucre silver](#) mine with three of his friends. A "by-end" is a pursuit that is achieved indirectly. In the case of By-Ends and his companions, it is pursuing financial gain through religion.
- **[Demas](#)**, a deceiver, who beckons to pilgrims at the Hill [Lucre](#) to come and join in the supposed silver mining going on in it.
- **GIANT DESPAIR**, the owner of Doubting Castle, where Christians are imprisoned and murdered. He is slain by GREAT-HEART in the Second Part.
- **Giantess Diffidence**, Despair's wife. She is slain by OLD HONEST in the Second Part.
- **[Knowledge](#)**, one of the shepherds of the Delectable Mountains.
- **[Experience](#)**, another of the Delectable Mountains shepherds.
- **Watchful**, another of the Delectable Mountains shepherds.
- **Sincere**, another of the Delectable Mountains shepherds.
- **IGNORANCE**, "a brisk young lad", who joins the "King's Highway" by way of the "crooked lane" that comes from his native country, called "Conceit." He follows Christian and Hopeful and on two occasions talks with them. He believes that he will be received into the Celestial City because of his doing good works in accordance with God's will. Jesus Christ is for him only an example not a Savior. Christian and Hopeful try to set him right, but they fail. He gets a ferryman, Vain-Hope, to ferry him across the [River](#) of Death rather than cross it on foot as one is supposed to do. When he gets to the gates of the Celestial City, he is asked for a "certificate" needed for entry, which he does not have. The King, then, orders that he be bound and cast into hell.
- **The Flatterer**, a deceiver who leads Christian and Hopeful out of their way, when they fail to look at the road map given them by the Shepherds of the Delectable Mountains.
- **Atheist**, a mocker of CHRISTIAN and HOPEFUL, who goes the opposite way on the "King's Highway" because he boasts that he knows that God and the Celestial City do not exist.

[\[edit\]](#) Second Part

- **Mr. Sagacity**, a guest narrator who meets Bunyan himself in his new dream and recounts the events of the Second Part up to the arrival at the Wicket Gate.
- **CHRISTIANA**, wife of CHRISTIAN, who leads her four sons and neighbour MERCY on pilgrimage.
- **MATTHEW**, CHRISTIAN and CHRISTIANA's eldest son, who marries MERCY.
- **SAMUEL**, second son, who marries Grace, Mr. Mnason's daughter.
- **JOSEPH**, third son, who marries Martha, Mr. Mnason's daughter.
- **JAMES**, fourth and youngest son, who marries Phoebe, Gaius's daughter.
- **MERCY**, CHRISTIANA's neighbour, who goes with her on pilgrimage and marries MATTHEW.

- **Mrs. Timorous**, relative of the Timorous of the First Part, who comes with MERCY to see CHRISTIANA before she sets out on pilgrimage.
- **Mrs. Bat's-Eyes**, a resident of The City of Destruction and friend of Mrs. Timorous. Since she has a bat's eyes, she would be blind or nearly blind, so her characterization of Christiana as blind in her desire to go on pilgrimage is hypocritical.
- **Mrs. Inconsiderate**, a resident of The City of Destruction and friend of Mrs. Timorous. She characterizes Christiana's departure "a good riddance" as an inconsiderate person would.
- **Mrs. Light-Mind**, a resident of The City of Destruction and friend of Mrs. Timorous. She changes the subject from Christiana to gossip about being at a bawdy party at Madam Wanton's home.
- **Mrs. Know-Nothing**, a resident of The City of Destruction and friend of Mrs. Timorous. She wonders if Christiana will actually go on pilgrimage.
- **Ill-favoured Ones**, two [evil](#) characters CHRISTIANA sees in her dream, whom she and MERCY actually encounter when they leave the Wicket Gate.
- **Innocent**, a young serving maid of the INTERPRETER, who answers the door of the house when Christiana and her companions arrive; and who conducts them to the garden bath, which signifies Christian [baptism](#).
- **MR. GREAT-HEART**, the guide and body-guard sent by the INTERPRETER with CHRISTIANA and her companions from his house to their journey's end. He proves to be one of the main protagonists in the Second Part.
- **Giant Grim**, who "backs the [chained] lions" near the House Beautiful, slain by GREAT-HEART. He is also known as **Bloody-man**.
- **Humble-Mind**, one of the maidens of the House Beautiful, who makes her appearance in the Second Part.
- **Mr. Brisk**, a suitor of MERCY's, who gives up courting her when he finds out that she makes clothing only to give away to the poor.
- **Mr. Skill**, the physician called to the House Beautiful to cure Matthew of his illness, which is caused by eating the [apples](#) of Beelzebub.
- **Giant Maul**, a giant that GREAT-HEART kills as the pilgrims leave the Valley of the Shadow of Death.
- **OLD HONEST**, a pilgrim that joins them, a welcome companion to GREAT-HEART.
- **Mr. Fearing**, a pilgrim whom GREAT-HEART had "conducted" to the Celestial City in an earlier pilgrimage. Noted for his timidity. He is Mr. Feeble-Mind's uncle.
- **Gaius**, an innkeeper with whom the pilgrims stay for some years after they leave the Valley of the Shadow of Death. He gives his daughter Phebe to JAMES in marriage. The lodging fee for his inn is paid by the Good Samaritan.
- **Giant Slay-Good**, a giant that enlists the help of evil-doers on the King's Highway to abduct, murder, and consume pilgrims.
- **Mr. Feeble-Mind**, rescued from Slay-Good by Mr. Great-Heart, who joins Christiana's company of pilgrims.
- **Phoebe**, Gaius's daughter, who marries JAMES.
- **Mr. Ready-to-Halt**, a pilgrim who meets CHRISTIANA's train of pilgrims at Gaius's door, and becomes the companion of Mr. Feeble-mind, to whom he gives one of his crutches.
- **Mr. Mnason**, a resident of the town of Vanity, who puts up the pilgrims for a time, and gives his daughters Grace and Martha in marriage to SAMUEL and JOSEPH respectively.
- **Grace**, Mnason's daughter, who marries SAMUEL.

- **Martha**, Mnason's daughter, who marries JOSEPH.
- **Mr. Despondency**, a rescued prisoner from Doubting Castle.
- **Much-Afraid**, his daughter.
- **Mr. VALIANT-FOR-TRUTH**, a pilgrim they find all bloody, with his [sword](#) in his hand, after leaving the Delectable Mountains.
- **Mr. Stand-Fast**, a pilgrim found while praying for deliverance from Madame Bubble.
- **Madame Bubble**, a witch whose enchantments made the Enchanted Ground enchanted. She is the adulterous woman mentioned in the Biblical *Book of Proverbs*.

[\[edit\]](#) Places in *The Pilgrim's Progress*



A map of the places Pilgrim travels through on his progress; a fold-out map from an edition printed in England in 1778

- **City of Destruction**, Christian's home, representative of the world (cf. Isaiah 19:18)
- [Slough of Despond](#), the miry swamp on the way to the Wicket Gate; one of the hazards of the journey to the Celestial City. In the First Part, Christian falling into it, sinks further under the weight of his sins (his burden) and his sense of their guilt.
- **Mount Sinai**, a frightening mountain near the Village of Morality that threatens all who would go there.
- [Wicket Gate](#), the entry point of the straight and narrow way to the Celestial City. Pilgrims are required to enter the way by way of the Wicket Gate.
- **House of the Interpreter**, a type of spiritual museum to guide the pilgrims to the Celestial City.
- **Cross and Sepulchre**, emblematic of Calvary and the tomb of Christ.
- **Hill Difficulty**, both the hill and the road up is called "Difficulty"; it is flanked by two treacherous byways "Danger" and "Destruction." There are three choices: CHRISTIAN takes "Difficulty" (the right way), and Formalist and Hypocrisy take the two other ways, which prove to be fatal dead ends.
- **House Beautiful**, a palace that serves as a rest stop for pilgrims to the Celestial City. It apparently sits atop the Hill Difficulty. From the House Beautiful one can see forward to the Delectable Mountains. It represents the Christian congregation, and Bunyan takes its name from a gate of the Jerusalem temple (Acts 3:2, 10).
- **Valley of Humiliation**, the valley on the other side of the Hill Difficulty, going down into which is said to be extremely slippery by the House Beautiful's damsel Prudence. It is where Christian meets Apollyon in the place known as "Forgetful Green." This

valley had been a delight to the "Lord of the Hill", Jesus Christ, in his "state of humiliation."

- **Valley of the Shadow of Death**, a treacherous valley with a quick sand bog on one side and a deep chasm/ditch on the other side of the King's Highway going through it (cf. Psalm 23:4).
- **Gaius's inn**, a rest stop in the Second Part
- **Vanity and Vanity Fair**, a city through which the King's Highway passes and the yearlong fair that is held there.
- **Plain Ease**, a pleasant area traversed by the pilgrims.
- **Hill Lucre**, location of a reputed silver mine that proves to be the place where By-Ends and his companions are lost.
- **The Pillar of Salt**, which was Lot's wife, who was turned into a pillar of salt when Sodom and Gomorrah were destroyed. The pilgrim's note that its location near the Hill Lucre is a fitting warning to those who are tempted by Demas to go into the Lucre silver mine.
- **River of God** or **River of the Water of Life**, a place of solace for the pilgrims. It flows through a meadow, green all year long and filled with lush fruit trees. In the Second Part the Good Shepherd is found there to whom Christiana's grandchildren are entrusted.
- **By-Path Meadow**, the place leading to the grounds of Doubting Castle.
- **Doubting Castle**, the home of Giant Despair and his wife; only one key could open its doors and gates, the key Promise.
- [The Delectable Mountains](#), known as "Immanuel's Land." Lush country from whose heights one can see many delights and curiosities. It is inhabited by sheep and their shepherds, and from Mount Clear one can see the Celestial City.
- **The Enchanted Ground**, an area through which the King's Highway passes that has air that makes pilgrims want to stop to sleep. If one goes to sleep in this place, one never wakes up. The shepherds of the Delectable Mountains warn pilgrims about this.
- **The Land of Beulah**, a lush garden area just this side of the River of Death.
- **The River of Death**, the dreadful river that surrounds Mount Zion, deeper or shallower depending on the faith of the one traversing it.
- **The Celestial City**, the "Desired Country" of pilgrims, heaven, the dwelling place of the "Lord of the Hill", God. It is situated on **Mount Zion**.

[\[edit\]](#) Geographical and topographical features behind the fictional places

Scholars have pointed out that Bunyan may have been influenced in the creation of places in *The Pilgrim's Progress* by his own surrounding environment. Albert Foster^[13] describes the natural features of Bedfordshire that apparently turn up in *The Pilgrim's Progress*. Vera Brittain in her thoroughly researched biography of Bunyan,^[14] identifies seven locations that appear in the [allegory](#). Other connections are suggested in books not directly associated with either John Bunyan or *The Pilgrim's Progress*.^{[\[citation needed\]](#)}

At least twenty-one natural or man-made geographical or topographical features from *The Pilgrim's Progress* have been identified—places and structures John Bunyan regularly would have seen in his travels on foot or horseback. The entire journey from The City of Destruction to the Celestial City may have been based on Bunyan's own usual journey from

[Bedford](#), on the main road that runs less than a mile behind his [Elstow](#) cottage, through [Amphill](#), [Dunstable](#) and [St Albans](#), to London.

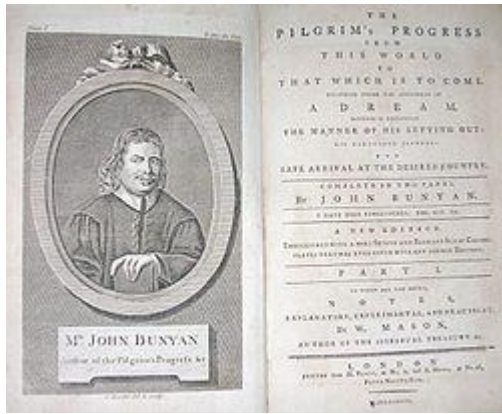
In the same sequence as these subjects appear in *The Pilgrim's Progress*, the geographical realities are as follows:

1. The plain (across which Christian fled) is [Bedford](#) Plain, which is fifteen miles wide with the town of [Bedford](#) in the middle and the river [Ouse](#) meandering through the northern half;
2. The "Slough of Despond" (a major obstacle for Christian and Pliable: "a very miry slough") is the large deposits of gray clay, which supplied London Brick's works in [Stewartby](#), which was closed in 2008. On either side of the [Bedford](#) to [Amphill](#) road these deposits match Bunyan's description exactly. Presumably, the road was built on the "twenty thousand cart loads" of fill mentioned in *The Pilgrim's Progress*; ^[15]
3. "Mount Sinai", the high hill on the way to the village of Morality, whose side "that was next the way side, did hang so much over," ^[16] is the red, sandy, cliffs just north of [Ridgmont](#) (i.e. "Rouge Mont");
4. The "Wicket Gate" is the wooden gate at the entrance to the [Elstow](#) parish church; ^[17]
5. The castle from which arrows were shot at those who would enter the Wicket Gate is the stand-alone tower, the remnant of an abbey that stood beside the church.
6. The "House of the Interpreter" is the rectory of St John's church in the south end of [Bedford](#), where Bunyan was mentored by the pastor John Gifford;
7. The wall "Salvation" that fenced in the King's Highway coming after the House of the Interpreter ^[18] is the red brick wall, over four miles long, beside the [Ridgmont](#) to [Woburn](#) road, marking the boundary of the Duke of Bedford's estate;
8. The "place somewhat ascending ... [with] a cross ... and a sepulchre" ^[18] is the village cross and well that stands by the church at opposite ends of the sloping main street of [Stevington](#), a small village five miles west of [Bedford](#). Bunyan would often preach in a wood by the River [Ouse](#) just outside the village.
9. The "Hill Difficulty" is [Amphill](#) Hill, on the main [Bedford](#) road, the steepest hill in the county. A sandy range of hills stretches across Bedfordshire from [Woburn](#) through [Amphill](#) to [Potton](#). These hills are characterized by dark, dense and dismal woods reminiscent of the byways "Danger" and "Destruction", the alternatives to the way "Difficulty" that goes up the hill; ^[19]
10. The pleasant arbour on the way up the Hill Difficulty is a small "lay-by", part way up [Amphill](#) Hill, on the east side. A photo, taken in 1908, shows a cyclist resting there; ^[20]
11. The "very narrow passage" to the "Palace Beautiful" ^[21] is an entrance cut into the high bank by the roadside to the east at the top of [Amphill](#) Hill;
12. The "Palace Beautiful" is Houghton (formerly [Amphill](#)) House, built in 1621 but a ruin since 1800. The house faced north; and, because of the dramatic view over the [Bedford](#) plain, it was a popular [picnic](#) site during the first half of the twentieth century when many families could not travel far afield; ^[22] The tradesman's entrance was on the south side looking out over the town of [Amphill](#) and towards the [Chilterns](#), the model of "The Delectable Mountains";
13. The "Valley of the Shadow of Death" is Millbrook gorge to the west of [Amphill](#);
14. "Vanity Fair" is Stourbridge Fair, held in [Cambridge](#) during late August and early September. It fits John Bunyan's account of the fair's antiquity and its vast variety of goods sold. ^[23] Other suggested markets or fairs, such as [Bedford](#), [Elstow](#) or [Amphill](#), were much too modest to match the description in *The Pilgrim's Progress*. ^[24]


Sermons were preached each Sunday during Stourbridge Fair in an area called the "Dodderey." John Bunyan preached often in Toft, just four miles west of [Cambridge](#), and there is a place known as "Bunyan's Barn" in Toft.^[25] It is surmised that Bunyan visited the notable Stourbridge Fair;

15. The "pillar of salt", Lot's wife,^[26] is a weather-beaten statue that looks much like person-sized salt pillar. It is located on small island in the river Ouse just north of Turvey bridge, eight miles west of Bedford near Stevington;
16. The "River of the Water of Life", with trees along each bank^[27] is the river Ouse east of Bedford, where John Bunyan as a boy would fish with his sister Margaret. It might also be the valley of river Flit, flowing through Flitton and Flitwick south of Ampthill;
17. "Doubting Castle" is Ampthill Castle, built in the early 15th century and often visited by King Henry VIII as a hunting lodge. Henry, corpulent and dour, may have been considered by Bunyan to be a model for Giant Despair. Ampthill Castle was used for the "house arrest" of Queen [Catherine of Aragon](#) and her retinue in 1535-36 before she was taken to [Kimbolton](#). The castle was dismantled soon after 1660, so Bunyan would have seen its towers in the 1650s and known of the empty castle plateau in the 1670s.^[28] Giant Despair was killed and Doubting Castle was demolished in the second part of *The Pilgrim's Progress*.^[29]
18. The "Delectable Mountains" are the Chiltern Hills that can be seen from the second floor of Houghton House. "Chalk hills, stretching fifty miles from the Thames to Dunstable Downs, have beautiful blue flowers and butterflies, with glorious beech trees."^[30] Reminiscent of the possibility of seeing the Celestial City from Mount Clear,^[31] on a clear day one can see London's buildings from Dunstable Downs near Whipsnade Zoo;
19. The "Land of Beulah" is Middlesex county north and west of London, which had pretty villages, market gardens, and estates containing beautiful parks and gardens): "woods of Islington to the green hills of Hampstead & Highgate";^[32]
20. The "very deep river"^[33] is the River [Thames](#), one thousand feet wide at high tide; however, in keeping with Bunyan's route to London, the river would be to the north of the city;
21. The "Celestial City" is London, the physical center of John Bunyan's world—most of his neighbours never travelled that far. In the 1670s, after the [Great Fire of 1666](#), London sported a new, gleaming, city center with forty churches.^[34] In the last decade of Bunyan's life (1678–1688) some of his best Christian friends lived in London, including a Lord Mayor.

[\[edit\]](#) Cultural Influence



The frontispiece and title-page from an edition printed in England in 1778

 Wikiquote has a collection of quotations related to: [John Bunyan](#)

The allegory of this book has antecedents in a large number of [Christian](#) devotional works that speak of the soul's path to [Heaven](#), from the *[Lyke-Wake Dirge](#)* forward. Bunyan's allegory stands out above his predecessors because of his simple and effective prose style, steeped in [Biblical](#) texts and cadences. He confesses his own naïveté in the verse prologue to the book:

" . . . I did not think
To shew to all the World my Pen and Ink
In such a mode; I only thought to make
I knew not what: nor did I undertake
Thereby to please my Neighbour; no not I;
I did it mine own self to gratifie."

John Bunyan himself wrote a popular hymn that encourages a hearer to become a pilgrim-like Christian: *[All Who Would Valiant Be](#)*.

Because of the widespread longtime popularity of *The Pilgrim's Progress*, Christian's hazards — whether originally from Bunyan or borrowed by him from the Bible — the "Slough of Despond", the "Hill Difficulty", "Valley of the Shadow of Death", "Doubting Castle", and the "Enchanted Ground", his temptations (the wares of "Vanity Fair" and the pleasantness of "By-Path Meadow"), his foes ("Apollyon" and "Giant Despair"), and the helpful stopping places he visits (the "House of the Interpreter", the "House Beautiful", the "Delectable Mountains", and the "Land of Beulah") have become commonly used phrases [proverbial](#) in English. For example, "One has one's own Slough of Despond to trudge through."

Famous Christian preacher [C.H. Spurgeon](#) was influenced by *The Pilgrim's Progress* and is said to have read the book over 100 times.^[35]

Pilgrim's Progress is listed as one of Mr Tulliver's books in [George Eliot's](#) "[The Mill on the Floss](#)".

[[edit](#)] Context in Christendom

The explicit [Protestant](#) theology of *The Pilgrim's Progress* made it much more popular than its predecessors. Bunyan's plain style breathes life into the abstractions of the [anthropomorphized](#) temptations and abstractions that Christian encounters and with whom he converses on his course to Heaven. [Samuel Johnson](#) said that "this is the great merit of the book, that the most cultivated man cannot find anything to praise more highly, and the child knows nothing more amusing." Three years after its publication (1681), it was reprinted in [colonial America](#), and was widely read in the [Puritan](#) colonies.

Because of its explicit English Protestant theology *The Pilgrim's Progress* shares the then popular English antipathy toward the [Roman Catholic Church](#). It was published over the years of the [Popish Plot](#) (1678–1681) and ten years before the [Glorious Revolution](#) of 1688, and it shows the influence of [John Foxe's](#) *Acts and Monuments*. Bunyan presents a decrepit and harmless giant to confront Christian at the end of the Valley of the Shadow of Death that is explicitly named "Pope":

Now I saw in my Dream, that at the end of this Valley lay blood, bones, ashes, and mangled bodies of men, even of Pilgrims that had gone this way formerly: And while I was musing what should be the reason, I espied a little before me a Cave, where two Giants, *Pope* and *Pagan*, dwelt in old times, by whose Power and Tyranny the Men whose bones, blood ashes, &c. lay there, were cruelly put to death. But by this place *Christian* went without much danger, whereat I somewhat wondered; but I have learnt since, that *Pagan* has been dead many a day; and as for the other, though he be yet alive, he is by reason of age, and also of the many shrewd brushes that he met with in his younger dayes, grown so crazy and stiff in his joynts, that he can now do little more than sit in his Caves mouth, grinning at Pilgrims as they go by, and biting his nails, because he cannot come at them.^[36]

When Christian and Faithful travel through Vanity Fair, Bunyan adds the editorial comment:

But as in other *fairs*, some one Commodity is as the chief of all the *fair*, so the Ware of [Rome](#) and her Merchandize is greatly promoted in *this fair*: Only our *English Nation*, with some others, have taken a dislike thereat.^[37]

In the Second Part while Christiana and her group of pilgrims led by Greatheart stay for some time in Vanity, the city is terrorized by a seven-headed beast^[38] which is driven away by Greatheart and other stalwarts.^[39] In his endnotes W.R. Owens notes about the woman that governs the beast: "This woman was believed by Protestants to represent Antichrist, the Church of Rome. In a posthumously published treatise, *Of Antichrist, and his Ruine* (1692), Bunyan gave an extended account of the rise and (shortly expected) fall of Antichrist."^[40]

[\[edit\]](#) **Foreign language versions**



 African version of Pilgrim's Progress from 1902

Beginning in the 1850s, illustrated versions of *The Pilgrim's Progress* in Chinese were printed in [Hong Kong](#), [Shanghai](#) and [Fuzhou](#) and widely distributed by Protestant missionaries. [Hong Xiuquan](#), the quasi-Christian leader of the [Taiping Rebellion](#), declared that the book was his favorite reading.^[41]

[\[edit\]](#) The "Third Part"



[Wikisource](#) has original text related to this article:
[**The Third Part of the Pilgrim's Progress**](#)



 Tender-Conscience, hero of Part Three, awakens from sleep in the palace of Carnal-Security

[The Third Part of the Pilgrim's Progress](#) was written by an anonymous author; beginning in 1693, it was published with Bunyan's authentic two parts. It continued to be republished with Bunyan's work until 1852.^[42] This third part presented the pilgrimage of Tender-Conscience and his companions.

[\[edit\]](#) Musical settings

The book was the basis of an [opera](#) by [Ralph Vaughan Williams](#), premiered in 1951; see *[The Pilgrim's Progress \(opera\)](#)*. It was also the basis of a condensed radio adaptation starring [John Gielgud](#), including, as background music, several excerpts from Vaughan Williams's

orchestral works. This radio version, originally presented in 1942, was newly recorded by [Hyperion Records](#) in 1990, in a performance conducted by Matthew Best. It again starred Gielgud, and featured [Richard Pasco](#) and [Ursula Howells](#).

English composer [Ernest Austin](#) set the whole story as a huge [narrative tone poem](#) for solo [organ](#), with optional 6-part [choir](#) and [narrator](#), lasting approximately 2½ hours.

Twin brothers Keith and Kurt Landaas also composed, recorded, and performed a compelling rock opera version of the work in the early 1990s. The first act focused on Christian's journey, the second on that of Christiana, and their teenage son Matthew.

A musical based on the book was presented at the LifeHouse Theater in [Redlands, California](#), in 2004 and 2008, with book, music and lyrics by Kenneth Wright, with additional text, music and lyrics by Wayne Scott.

In 2007 Cuban based duet [Quidam Pilgrim](#) released a musical setting of the book under the name of "Pilgrim" combining elements of alternative rock, Celtic, new age and Cuban folk music. The songs were written in English and Latin, also including one track in Spanish, these were performed on Cuban national television on several occasions receiving a positive audience response.

[[edit](#)] References in literature

Charles Dickens' *Oliver Twist* (1838) is subtitled 'The Parish Boy's Progress'.

In 1847 [William Makepeace Thackeray](#) entitled his work *Vanity Fair: A Novel without a Hero* with the Vanity Fair of *Pilgrim's Progress* in mind.

[Mark Twain](#) gave his 1869 travelogue, *The Innocents Abroad*, the alternate title *The New Pilgrims' Progress*. In Twain's later work *Adventures of Huckleberry Finn*, [Huckleberry Finn](#) mentions *The Pilgrim's Progress* as he describes the works of literature in the Grangerfords' library. Twain uses this to satirize the Protestant southern aristocracy.

[E. E. Cummings](#) also makes numerous references to it in his prose work, *The Enormous Room*.

"[The Celestial Railroad](#)", a short story by [Nathaniel Hawthorne](#), recreates Christian's journey in Hawthorne's time. Progressive thinkers have replaced the footpath by a railroad, and pilgrims may now travel under steam power. The journey is considerably faster, but somewhat more questionable...

[John Buchan](#) was an admirer of Bunyan, and *Pilgrim's Progress* features significantly in his third [Richard Hannay](#) novel, *Mr Standfast*, which also takes its title from one of Bunyan's characters.

[Alan Moore](#) in his *League of Extraordinary Gentlemen* enlists *The Pilgrim's Progress* protagonist, Christian, as a member of the earliest version of this group, *Prospero's Men*, having become wayward on his journey during his visit in Vanity Fair, stepping down an alleyway and found himself in London in the 1670s, and unable to return to his homeland. This group disbanded in 1690 after Prospero vanished into the [Blazing World](#); however,

some parts of the text seem to imply that Christian resigned from Prospero's league before its disbanding and that Christian traveled to the Blazing World before Prospero himself. The apparent implication is that; within the context of the League stories; the Celestial City Christian seeks and the Blazing World may in fact be one and the same. ^[citation needed]

In [Louisa May Alcott's](#) *Little Women*, whose protagonist Jo reads it at the outset of the novel, and tries to follow the good example of Bunyan's Christian.

The cartoonist [Winsor McCay](#) drew an allegorical comic strip entitled "A Pilgrim's Progress" in the *New York Evening Telegram*. The strip ran from June 26 1905 to December 18 1910. In it, the protagonist Mr. Bunion is constantly frustrated in his attempts to improve his life by ridding himself of his burdensome valise, "Dull Care". ^[43]

[C. S. Lewis](#) wrote a book inspired by *The Pilgrim's Progress* called *The Pilgrim's Regress*, in which a character named John follows a vision to escape from The Landlord, a less friendly version of The Owner in *Pilgrim's Regress*. It is an allegory of C. S. Lewis' own journey from a religious childhood to a pagan adulthood in which he rediscovers his Christian God.

[Henry Williamson's](#) *The Patriot's Progress* references the title of *The Pilgrim's Progress* and the symbolic nature of John Bunyan's work. The protagonist of the [semi-autobiographical](#) novel is John Bullock, the quintessential English soldier during World War I.

The character of [Billy Pilgrim](#) in *Slaughterhouse-5: The Children's Crusade*, by [Kurt Vonnegut](#), is a clear homage to a similar journey to enlightenment experienced by Christian, although Billy's journey leads him to an [existential](#) acceptance of life and of a [fatalist human condition](#). Vonnegut's parallel to *The Pilgrim's Progress* is deliberate and evident in Billy's surname.

[Charlotte Brontë](#) refers to *Pilgrim's Progress* in most of her novels, including *Jane Eyre*,^[44] *Shirley*,^[45] and *Villette*.^[46] Her alterations to the quest-narrative have led to much critical interest, particular with the ending of *Jane Eyre*.^[47]

A classic [science fiction fan](#) novelette, *The Enchanted Duplicator* by [Walt Willis](#) and [Bob Shaw](#), is explicitly modeled on *The Pilgrim's Progress*; it has been repeatedly reprinted over the decades since its first appearance in 1954: in [professional publications](#), in [fanzines](#) and as a [monograph](#).

[Enid Blyton](#) wrote *The Land of Far Beyond* as a children's version of *Pilgrim's Progress*. First published in 1942 by Methuen.

The book is briefly referenced in the [David Foster Wallace](#) novel *Infinite Jest*, when it is compared to the Eschaton vademecum that is written by Hal Incandenza.

Lois McMaster Bujold quotes *Pilgrim's Progress* in her short story "Borders of Infinity" set in her science fiction [Vorkosigan Saga](#).

[John Steinbeck's](#) novel *The Grapes of Wrath* mentions *The Pilgrim's Progress* as one of an (anonymous) character's favorite books. Steinbeck's novel was itself an allegorical spiritual journey by Tom Joad through America during the Great Depression, and often made Christian allusions to sacrifice and redemption in a world of social injustice.

[Christopher Nicholson](#)'s character Tom Page in *The Elephant Keeper* identifies Pilgrim's Progress as being one of two books he has read; the other being [Gulliver's Travels](#).

[Sarah Orne Jewett](#)'s novel *The Country of the Pointed Firs* describes the progressing of carriages towards a family reunion as a "Pilgrim's Progress".

[[edit](#)] *The Pilgrim's Progress* in films, television, video games, and music



The [verifiability](#) of all or part of this article is disputed.

Please see the discussion on the [talk page](#).

This article or section has been tagged since July 2010.

The novel was made into a film, *Pilgrim's Progress*, in 1912. ^[48]

In 1950 an hour-long animated version was made by [Baptista Films](#). This version was edited down to 35 minutes and re-released with new music in 1978. As of 2007 the original version is difficult to find, but the 1978 has been released on both VHS and DVD. ^[49]

English band [Procol Harum](#) released a song titled "Pilgrim's Progress" on their album *A Salty Dog* in 1969.

In 1979, another film version was made by [Ken Anderson](#), in which [Liam Neeson](#) played the role of the Pilgrim ^[50] and other smaller roles like the crucified Christ. ^[citation needed] Maurice O'Callaghan played the Evangelist, ^[51] and Peter Thomas played Worldly Wiseman. ^[52] A sequel *Christiana* followed later.

In 2008, a version by Danny Carrales, *Pilgrim's Progress: Journey to Heaven*, was produced.

In 1985 [Yorkshire Television](#) produced a 129-minute 9-part serial presentation of *The Pilgrim's Progress* with animated stills by Alan Parry and narrated by [Paul Copley](#) entitled *Dangerous Journey*.

In 1989, Orion's Gate, a producer of Biblical/Spiritual audio dramas produced *The Pilgrim's Progress* as a 6 hour audio dramatization. Samples and more information may be found at <http://www.OrionsGate.org>. This production was followed several years later by *Christiana: Pilgrim's Progress Part II*, another 8 hour audio dramatization.

In 1993, the popular Christian radio drama, *Adventures in Odyssey* (produced by [Focus on the Family](#)), featured a two-part story, titled "Pilgrim's Progress: Revisited."

In 2003 the game *Heaven Bound* was released by [Emerald Studios](#). The 3D adventure-style game, based on the novel, was only released for the PC. ^[53]

A 2006 [computer animation](#) version was made, directed and narrated by Scott Cawthon. The novel is frequently alluded to in the video game *Deus Ex: Invisible War*. Saman, a significant character, utilizes its allegories to create purpose in his speech; "Young enemy, thy name is Pliable... you bend your ear to the Worldly Wiseman, to continue the archaic analogy.". If the player makes the choice to side with the Templar faction at the end of the game, after the

cinematic, the quote appears, taken from both the novel and [Proverbs 21:16](#) - "He that wandereth out of the way of understanding, shall remain in the congregation of the dead." Curiously, the player's actions towards the Templar faction are not entirely unlike the struggle of Christian throughout the Pilgrim's Progress.

At the 2009 [San Antonio Independent Christian Film Festival](#), the adaptation *[Pilgrim's Progress: Journey to Heaven](#)* received one nomination for best feature length independent film and one nomination for best music score.

British music band [Kula Shaker](#) released an album called *[Pilgrim's Progress](#)* on June 28, 2010.

Director Todd Fietkau is making a version of *Pilgrim's Progress*.^{[*[citation needed](#)*]}

The family film *The Wylds* was inspired by The Pilgrim's Progress.^{[*[citation needed](#)*]}

Jim Winder performs a live telling of Pilgrim's Progress (the first part) with contemporary Christian songs based on the story line and Biblical content at www.pilgrimsprogresslive.com

[[edit](#)] Editions

- James Clarke & Co Ltd, 1987, [ISBN 0-7188-2164-5](#)
- Oxford at the Clarendon Press, edited by James Wharey and Roger Sharrock, providing a critical edition of all 13 editions of both parts from the author's lifetime, 1960, [ISBN 0-19-811802-3](#)
- Oxford World's Classics edition, edited by W.R. Owens, Oxford, 2003, [ISBN 978-0-19-280361-0](#)
- Penguin Books, edited with an introduction by Roger Sharrock, London, 1965, [ISBN 0-14-043004-0](#)
- Pocket Books, New York, 1957
- Altemus Edition, Henry Altemus, 507, 509, 511 and 513 Cherry Street, Philadelphia, 1891

[[edit](#)] Abridged editions

- *The Children's Pilgrim's Progress*. The story taken from the work by John Bunyan. New York: Sheldon and Company, 1866.

[[edit](#)] Retellings

 [Wikisource](#) has original text related to this article:
[John Bunyan's Dream Story](#)

- "The Aussie Pilgrim's Progress" by [Kel Richards](#). Ballarat: Strand Publishing, 2005.
- *John Bunyan's Dream Story: the Pilgrim's Progress retold for children and adapted to school reading* by James Baldwin. New York: American Book Co., 1913.

- *John Bunyan's Pilgrim's Progress as retold by Gary D. Schmidt & illustrated by Barry Moser* Published by William B. Eerdmans Publishing Company, Grand Rapids, Michigan. Copyright 1994.
- "[The Land of Far-Beyond](#)" by [Enid Blyton](#). Methuen, 1942.
- *Little Pilgrim's Progress*-Helen L. Taylor simplifies the vocabulary and concepts for younger readers, while keeping the story line intact. Published by Moody Press, a ministry of Moody Bible Institute, Chicago, Illinois, 1992, 1993.
- *Pilgrim's Progress* ([graphic novel](#) by [Marvel Comics](#)). Thomas Nelson, Inc., 1993.
- *The Pilgrim's Progress - A 21st Century Re-telling of the John Bunyan Classic* - Dry Ice Publishing, 2008 directed by Danny Carrales
<http://www.imdb.com/title/tt1000768/>
- *The Pilgrim's Progress by John Bunyan Every Child Can Read*. Edited by Jesse Lyman Hurlbut. Philadelphia: The John C. Winston Co., 1909.
- *Pilgrim's Progress in Today's English* - as retold by James H. Thomas (ISBN : [111](#)) - Moody Publishers, 1971.
- *The Pilgrim's Progress in Words of One Syllable* by Mary Godolphin. London: George Routledge and Sons, 1869.
- *Pilgrim's Progress retold and shortened for modern readers* by Mary Godolphin (1884). Drawings by Robert Lawson. Philadelphia: J.B. Lippincott Co., 1939. [a newly illustrated edition of the retelling by Mary Godolphin]
- *The New Amplified Pilgrim's Progress* (both book and **dramatized audio**) - as retold by James Pappas. Published by Orion's Gate (1999). A slightly expanded and highly dramatized version of John Bunyan's original. Large samples of the text are available at <http://www.orionsgate.org>
- "Quest for Celestia: A Reimagining of *The Pilgrim's Progress*" by Steven James, 2006
- "The Pilgrim's Progress" A graphic novel by Stephen T. Moore
<http://www.pilgrimstory.com> (c)2011 # [ISBN 1461032717](#) # [ISBN 978-1461032717](#)
150 pages.

[\[edit\]](#) Notes

1. [^] "The two parts of *The Pilgrim's Progress* in reality constitute a whole, and the whole is, without doubt, the most influential religious book ever written in the English language" (Alexander M. Witherspoon in his introduction, John Bunyan, *The Pilgrim's Progress*, (New York: Pocket Books, Inc., 1957), vi.; cf. also John Bunyan, *The Pilgrim's Progress*, W.R. Owens, ed., Oxford World's Classics, (Oxford: Oxford University Press, 2003), xiii; Abby Sage Richardson, *Familiar Talks on English Literature: A Manual* (Chicago, A.C. McClurg and Co., 1892), 221; "For two hundred years or more no other English book was so generally known and read" (James Baldwin in his foreword, James Baldwin, *John Bunyan's Dream Story*, (New York: American Book Company, 1913), 6).
2. [^] John Bunyan, *The Pilgrim's Progress*, W.R. Owens, ed., Oxford World's Classics, (Oxford: Oxford University Press, 2003), xiii: "... the book has never been out of print. It has been published in innumerable editions, and has been translated into over two hundred languages." Cf. also F.L. Cross, ed., *The Oxford Dictionary of the Christian Church*, (Oxford: Oxford University Press, 1983), 1092 *sub loco*.
3. [^] John Brown, *John Bunyan: His Life, Times and Work*, (1885, revised edition 1928)
4. [^] ^{[a](#)} ^{[b](#)} ^{[c](#)} ^{[d](#)} ^{[e](#)} John Bunyan, *The Pilgrim's Progress*, edited with an introduction by Roger Sharrock, (Harmondsworth: Penguins Books, Ltd., 1965), 10, 59, 94, 326-27, 375.

5. [[^] "The copy for the first edition of the First Part of *The Pilgrim's Progress* was entered in the Stationers' Register on 22 December 1677 ... The book was licensed and entered in the Term Catalogue for the following Hilary Term, 18 February 1678; this date would customarily indicate the time of publication, or only slightly precede it" \[John Bunyan, *The Pilgrim's Progress*, James Blanton Wharey and Roger Sharrock, eds., Second Edition, \(Oxford: Clarendon Press, 1960\), xxi\].](#)
6. [[^] 2 Peter 1:19: "a lamp shining in a dark place"](#)
7. [[^] Go to section 1.2.3.1 Mr. Sagacity leaves the author](#)
8. [[^] A marginal note indicates, "There is no deliverance from the guilt and burden of sin, but by the death and blood of Christ", cf. Sharrock, page 59.](#)
9. [[^] "Many of the pictures in the House of the Interpreter seem to be derived from emblem books or to be created in the manner and spirit of the emblem. ... Usually each emblem occupied a page, and consisted of an allegorical picture at the top with underneath it a device or motto, a short Latin verse, and a poem explaining the allegory. Bunyan himself wrote an emblem book, *A Book for Boys and Girls* \(1688\) ...", cf. Sharrock, p. 375.](#)
10. [[^] "the whole armour \(panoply\) of God"](#)
11. [[^] "the whole armour \(panoply\) of God"](#)
12. [[^] John Bunyan, *The Pilgrim's Progress*, \(New York: Pocket Books, Inc., 1957\), vi.](#)
13. [[^] Albert J. Foster, *Bunyan's Country: Studies in the Topography of Pilgrim's Progress*, \(London: H. Virtue, 1911\)](#)
14. [[^] Vera Brittain, *In the Steps of John Bunyan*, \(London: Rich & Cowan, 1949\)\[<http://www.spartacus.schoolnet.co.uk/Jbrittain.htm>\]](#)
15. [[^] John Bunyan, *The Pilgrim's Progress*, W.R. Owens, ed., \(Oxford: University Press, 2003\), 17](#)
16. [[^] John Bunyan, *The Pilgrim's Progress*, W.R. Owens, ed., \(Oxford: University Press, 2003\), 20.](#)
17. [[^] See article on \[John Bunyan\]\(#\)](#)
18. [[^] ^a ^b John Bunyan, *The Pilgrim's Progress*, W.R. Owens, ed., \(Oxford: University Press, 2003\), 37.](#)
19. [[^] John Bunyan, *The Pilgrim's Progress*, W.R. Owens, ed., \(Oxford: University Press, 2003\), 41-42.](#)
20. [[^] A. Underwood, *Amphill in old picture postcards*, \(Zaltbommel, Netherlands: European Library, 1989\).](#)
21. [[^] John Bunyan, *The Pilgrim's Progress*, W.R. Owens, ed., \(Oxford: University Press, 2003\), 45.](#)
22. [[^] A. Underwood, *Amphill in Old Picture Cards*, \(Zaltbommel, Netherlands: European Library, 1989\)](#)
23. [[^] E. South and O. Cook, *Prospect of Cambridge*, \(London: Batsford, 1985\).](#)
24. [[^] John Bunyan, *The Pilgrim's Progress*, W.R. Owens, ed., \(Oxford: University Press, 2003\), 85-86.](#)
25. [[^] Vera Brittain, *In the Steps of John Bunyan*, \(London: Rich & Cowan, 1949\)](#)
26. [[^] John Bunyan, *The Pilgrim's Progress*, W.R. Owens, ed., \(Oxford: University Press, 2003\), 105.](#)
27. [[^] John Bunyan, *The Pilgrim's Progress*, W.R. Owens, ed., \(Oxford: University Press, 2003\), 107.](#)
28. [[^] A.J. Foster, *Amphill Towers*, \(London: Thomas Nelson, 1910\).](#)
29. [[^] John Bunyan, *The Pilgrim's Progress*, W.R. Owens, ed., \(Oxford: University Press, 2003\), 262-264.](#)
30. [[^] J. Hadfield, *The Shell Guide to England*, \(London: Michael Joseph, 1970\)](#)

31. [^] John Bunyan, *The Pilgrim's Progress*, W.R. Owens, ed., (Oxford: University Press, 2003), 119.
32. [^] E. Rutherford, *London: The Novel*, (New York: Crown Publishers, 1997).
33. [^] John Bunyan, *The Pilgrim's Progress*, W.R. Owens, ed., (Oxford: University Press, 2003), 147.
34. [^] H.V. Morton, *In Search of London*, (London: Methuen & Co., 1952)
35. [^] <http://www.seegod.org/Spurgeon.htm>
36. [^] John Bunyan, *The Pilgrim's Progress*, W.R. Owens, ed., Oxford World's Classics (Oxford: University Press, 2003), 66, 299.
37. [^] John Bunyan, *The Pilgrim's Progress*, W.R. Owens, ed., Oxford World's Classics (Oxford: University Press, 2003), 86, 301.
38. [^] [Revelation 17:1-18](#).
39. [^] John Bunyan, *The Pilgrim's Progress*, W.R. Owens, ed., Oxford World's Classics (Oxford: University Press, 2003), 258-59.
40. [^] John Bunyan, *The Pilgrim's Progress*, W.R. Owens, ed., Oxford World's Classics (Oxford: University Press, 2003), 318: "See *Misc. Works*, xiii. 421-504."
41. [^] [Jonathan D. Spence](#), *God's Chinese Son*, 1996. p. 280-282
42. [^] [New Schaff-Herzog Encyclopedia, vol. 2 sub loco](#).
43. [^] Canemaker, John (1987), Winsor McCay: His Life and Art, Cross River Press, New York
44. [^] Brontë, Charlotte. *Jane Eyre*. Ed. Richard J. Dunn. WW Norton: 2001. p. 385.
45. [^] Brontë, Charlotte. *Shirley*. Oxford University Press: 2008. p. 48, 236.
46. [^] Brontë, Charlotte. *Villette*. Ed. Tim Dolin. Oxford University Press: 2008, p. 6, 44.
47. [^] Beaty, Jerome. "St. John's Way and the Wayward Reader". Brontë, Charlotte. *Jane Eyre*. Ed. Richard J. Dunn. WW Norton: 2001. 491-503. p. 501
48. [^] <http://www.imdb.com/title/tt0234464/>
49. [^] [A Brief History of Christian Films: 1918-2002](#)
50. [^] <http://www.astralresearch.org/mysticalmovieguide/mmlist.pl?exact=Pilgrim:27s%20Progress&year=1979&findwhere=allsyn&index=1>
51. [^] <http://www.astralresearch.org/mysticalmovieguide/mmlist.pl?exact=Pilgrim:27s%20Progress&year=1979&findwhere=allsyn&index=1>
52. [^] <http://www.astralresearch.org/mysticalmovieguide/mmlist.pl?exact=Pilgrim:27s%20Progress&year=1979&findwhere=allsyn&index=1>
53. [^] [Heaven Bound Game for PC](#)

[[edit](#)] External links



Wikisource has original text related to this article:
[The Pilgrim's Progress](#)



Wikimedia Commons has media related to: [Pilgrim's Progress](#)

- [Pilgrim's Progress \(actual text\)](#)
- [Pilgrim's Progress](#) (condensed and illustrated)
- [Pilgrim's Progress](#) (audio version)

- [Audio studies on the characters in *Pilgrim's Progress*](#)
- [Commentary on *Pilgrim's Progress*](#) (PDF format)
- [Biography of Bunyan](#)
- [Bunyan Meeting Church Bedford](#)
- [John Bunyan Museum Bedford](#)
- [Moot Hall Elstow – Museum specialising in 17th C life and John Bunyan](#)
- [International John Bunyan Society](#)
- [Bunyan Ministries.org](#) Large Bunyan Resource site
- [Works by John Bunyan](#) at [Project Gutenberg](#)
- [Writings of Bunyan](#) at the [Christian Classics Ethereal Library](#).
- [Complete works online](#)
- [John Bunyan Online](#)^[dead link] Online Bunyan Archive.
- [Acacia John Bunyan Online Library](#)
- [Anthology of English Literature](#)
- [International Literary Quarterly](#)
- [Glimpses of Christian History](#)
- [Books by Bunyan](#) Sword of the Lord Publishers

[\[hide\]](#)

- [v](#)
- [t](#)
- [e](#)

List of works by [John Bunyan](#)

[Grace Abounding to the Chief of Sinners](#) (1666) • *The Pilgrim's Progress* (1678, 1684) • [The Holy War](#) (1682) • [To be a Pilgrim](#) (1684) •

View page ratings

Rate this page

[What's this?](#)

Trustworthy

Objective

Complete

Well-written

☐ I am highly knowledgeable about this topic (optional)

[Categories:](#)

- [Christian fiction and allegory](#)
- [Prison writings](#)
- [1678 books](#)
- [17th-century Christian texts](#)

• [Log in / create account](#)

- [Article](#)
- [Talk](#)

- [Read](#)
- [Edit](#)

- [View history](#)



- [Main page](#)
- [Contents](#)
- [Featured content](#)
- [Current events](#)
- [Random article](#)
- [Donate to Wikipedia](#)

Interaction

- [Help](#)
- [About Wikipedia](#)
- [Community portal](#)
- [Recent changes](#)
- [Contact Wikipedia](#)

Toolbox

Print/export

Languages

- [Català](#)
- [Cymraeg](#)
- [Deutsch](#)
- [Español](#)
- [فارسی](#)
- [Français](#)
- [한국어](#)
- [עברית](#)
- [Magyar](#)
- [മലയാളം](#)
- [Nederlands](#)
- [日本語](#)
- [Norsk \(bokmål\)](#)
- [Polski](#)
- [Português](#)
- [Русский](#)
- [Simple English](#)
- [Suomi](#)
- [Svenska](#)
- [中文](#)

- This page was last modified on 28 February 2012 at 06:23.
- Text is available under the [Creative Commons Attribution-ShareAlike License](#); additional terms may apply. See [Terms of use](#) for details.

Wikipedia® is a registered trademark of the [Wikimedia Foundation, Inc.](#), a non-profit organization.

- [Contact us](#)