Chapter Six

NUTS TO CRACK AND EAT

Hard texts are nuts (I will not call them cheaters)
Whose shells do keep their kennels from the eaters
Ope then the shells, and you shall have the meat.
They here are brought, for you to crack and eat.

(PP 318)

Even a cursory reading even of the three literary narratives of Bunyan will help detect similarities as well as dissimilarities in the three works. No wonder literary scholars especially Bunyan scholars have delved deep into the innermost recesses of his literary creations and emerged with similar as well as contradictory opinions regarding their connecting thread. Gaius, a Bunyan character in The Pilgrim’s Progress says, “Hard texts are nuts . . . to crack and eat” (318). Bunyan has given to the literary world his spiritual trilogy which like nuts have valuable kennel inside. A comparative analysis of the three texts in relation to their similar themes and doctrines especially in the backdrop of the quest of the human soul for salvation and spirituality, similar as well as different experiences and episodes, different methods and style and techniques, different characters and exposition will not only promote a better understanding but also show how the three works complement one another.

It is not incongruous to say with Wilbur Smith that

. . . with Bunyan, the temptations, the assaults of the devil, the fear of the wrath of God, the insufficiency of self-
reformation, the consciousness of sins, the fruitless search for peace in human endeavor and the final attainment of peace and joy and hope which nothing could ever take away - these made possible the two greatest spiritual allegories of the English language. (18)

Neither is it strange to hold with Greaves that the greatness of *The Pilgrim’s Progress* is “inconceivable without the rich religious experience recorded in *Grace Abounding*” (*Glimpses* 216) or that “The soteriological theme of *The Holy War* is heavily influenced by Bunyan’s personal experience” (420) or that “In creating his allegory he drew heavily on his own experience (230) or even that “*The Pilgrim’s Progress* is autobiographical in its inspiration and experiential core” (232).

Still, one may be hesitant to endorse the views of Sharrock regarding Christian’s experiences that “throughout his progress towards the Promised Land, the internal experience recorded in *Grace Abounding to the Chief of Sinners* is translated into allegorical terms, the Puritan psychology of conversion giving way stage by stage to concrete incidents and characters” (*John Bunyan* 74) and his conclusion that “When Bunyan came to write *The Pilgrim’s Progress* he had only to translate his spiritual Odyssey into an allegory” (54).

Still less, will it be difficult to accept G.B. Harrison’s considered opinion that *The Pilgrim’s Progress* is an allegorical re-writing of *Grace Abounding* to the *Chief of Sinners* (qtd. in Greaves, *Glimpses* 230) or Swaim’s view that *The Pilgrim’s Progress* is “an encoded record of the author’s life” (qtd. in Greaves
This is because, even though there is a deep-rooted oneness and convergence, it can be found nevertheless, the episodes in both allegories do not verbally parallel those in *Grace Abounding to the Chief of Sinners*. As Greaves says, “. . . they only capture the core themes of the spiritual autobiography” (270).

That the three narratives or the Bunyan ‘spiritual trilogy’ in general deals with spirituality and salvation is an obvious fact. *Grace Abounding to the Chief of Sinners* presents Bunyan’s conversion as a “strenuous spiritual liberation ‘from the land of Egypt’” (Davies 96). *The Pilgrim’s Progress* Part I records the spiritual experience of a Christian, the word ‘Christian’ meaning anyone who takes himself or herself to a pilgrim’s life and enters in at the gate that stands “at the head of this way” (*PP* 162), Part II is about a holy community bound together by the shared experience of the pilgrimage and a sense of spiritual communion. Their journey is also from the land of Egypt, symbolically a land of bondage and slavery and opposition (235). *The Holy War* records the spiritual liberation of Mansoul from Egyptian bondage (216).

Michael Davies is right when he says “Bunyan’s subject is always the salvation of the soul” (142). Salvation is seen in terms of a transition from sin to grace, from darkness to light or from the power of Satan to God. *Grace Abounding to the Chief of Sinners* records Bunyan’s early experiences when he was given to all manner of sins, cursing, swearing, lying and blaspheming the holy name of God, his consequent conviction of sin leading to outward reformation and his failure to attain merit by his works-righteousness. It is the experience of his being enveloped in the arms of grace, attained after a long
period of spiritual struggle with alternating moments of law and grace that is recorded there. *The Pilgrim’s Progress* portrays Christian as a man burdened by sin and his consequent guilt. It is the comfort and ease of the burden attained by the knowledge and experience of grace, helping him to progress onward in his journey in spite of its dangers, that is recorded in Part I. It is the duty of Great heart in *The Pilgrim’s Progress* Part II to obey the command of the God in Heaven “to turn men, women and children, from darkness to light, and from the power of Satan to God” (297). To quote Great-heart’s words: “... Christiana and her train/Her sons, and her sons’ wives, who like the wain/Keep by the pole, and do by compass steer from sin to grace . . .” (342). *The Holy War* records the liberation of Mansoul from sin and guilt into grace. It is with conviction that the Lord Willbewill says after the long period of battle, “Since we have been turned from darkness to light, we have also been turned from the power of Satan to God” (280).

Bunyan in *The Holy City* says, “It is usual in the Holy Scripture to call the transformation of the sinner from Satan to God, a holy way” (54). And transformation necessitates a holy war as well. So, in his writing, Bunyan uses the journey metaphor and war metaphor to delineate the transition from sin to grace.

In *Grace Abounding to the Chief of Sinners*, the process of the author’s conversion is described in the image of a progress or journey. The preface to *Grace Abounding to the Chief of Sinners* itself hints at the journey metaphor. It is Bunyan’s desire to see “the safe arrival” of others “into the desired haven” (*GA 11*) by reading his work, which is written to put others “in remembrance of
what He hath done for their souls” (12). What Bunyan holds as a model is Moses’s writing of the journeying of the children of Israel from Egypt to the land of Canaan, and Moses’ command to the Israelites to “remember all the way” (12) which the Lord had led them. Not only is there a journey metaphor but is also there a battle metaphor, Bunyan’s life becoming one of, as Shrimpton points out, “conflict” and “Combate with the devil” (219). Bunyan extends an invitation to the reader to be a traveller and a warrior also.

_The Pilgrim’s Progress_ is about the holy way pursued by Christian, and Christiana and her retinue. There is the author’s guarantee to the reader: “This book will make a traveller of thee” (PP 36). Besides the obvious journey metaphor, there is the battle metaphor also. Christian’s fight with Apollyon, as Mullet says, “depicts the war that the Christian must wage with the sword of the spirit, against the forces of evil” (204). Christian’s and Great-heart’s encounter with fiends and giants show how they are victorious and made more than conquerors.

_The Holy War_ full and full employs the war metaphor. And definitely there is an ongoing progress, because it is with resolution that the Lord Mayor tells Diabolus, “We are resolved to resist thee as long as a captain, a man, a sling, and a stone to throw at thee, shall be found in the town of Mansoul” (290). The day of fasting in Mansoul to humble themselves, Mansoul’s repentance, sorrow, mourning, continuous repetition of prayers and petitions, which are all “forms of penance required by pilgrims as established by St. Patrick” (qtd. in George 187) show there is the pilgrimage metaphor also.
To use one word for Bunyan’s literary writings is ‘truth’ and that is what Bunyan aims at depicting. The words ‘truth’, ‘true’ and ‘truly’ recur in all his writings. Obeying the scriptural command: “The father to the children shall make known the truth of God” (Isa. 38.19), Bunyan assumes a paternal role in *Grace Abounding to the Chief of Sinners*, in the manner of Paul to convey what he learnt when “I lay so long at Sinai, to see the fire and the cloud and the darkness” (12). The “dark and cloudy words” in *The Pilgrim’s Progress* “do but hold the truth, as cabinets enclose the gold” (34). And the method he chooses is allegorical, “. . . where the cases/Doth call for one thing to set forth another,” the best method to cast forth “Truth’s golden beams . . . as light as day” (36). As Michael Davies says, “. . . it is the purpose of *The Holy War* to give the ‘truths’ of the Scriptures something of a rebirth” (315).

In addition to the similarities in the basic themes, there are similarities in experiences and episodes also. As Greaves says, “. . . periodically unmistakable parallels do occur” (*Glimpses* 263). Certain episodes and experiences do resemble one another, at least from one dimension, if not in all aspects. For instance, the dream or vision in which Bunyan sees a mountain encompassed by a wall through which he desires to pass, and the narrow gap in the wall through which he attempts to pass (*GA* 35-36), reminds one of the Wicket Gate and the highway fenced with the Wall called Salvation that Christian passes by, in his pilgrimage (69). In *The Pilgrim’s Progress*, while Christian is walking through the Valley of the Shadow of Death, one of the wicked ones gets behind him, and whisperingly suggests many grievous blasphemies to him, which Christian thinks “had
proceeded from his own mind” (88). This incident definitely recalls Bunyan’s words when he talks about Satan’s temptations in *Grace Abounding to the Chief of Sinners*: “I little thought that Satan had thus assaulted me, but that rather it was my prudence . . .” (38).

Another interesting parallel can be noticed in *Grace Abounding to the Chief of Sinners* and *The Pilgrim’s Progress*. In *Grace Abounding to the Chief of Sinners*, Bunyan relates how once he was very sad and praying to God to show how his sin differed from that against the Holy Spirit. At that time he had a strange “dispensation” (GA 80) during which he heard a voice speaking “Didst ever refuse to be justified by the blood of Christ?” When he said “No,” the words, “See that ye refuse not him that speaketh” (80) fell with power upon him. In *The Pilgrim’s Progress* the same words: “See that ye refuse not him that speaketh; for if they escaped not who refused him that spake on earth, much more shall not we escape, if we turn again from him that speaketh from Heaven” (53) come as an admonition from Evangelist, but the context here is when Christian takes Worldly Wiseman’s counsel and deserts the way.

On the other hand, when we come across critics giving views like “On to Christian Bunyan projects the terrors and soul-searchings of his own religious awakening as he described it in *Grace Abounding*” (Sharrock, *John Bunyan* 74), or “Christian’s adventures are Bunyan’s spiritual experiences” (Bridges 107), they do not always hold water. Of course it cannot be denied that the overall experience is the same. Christian’s conviction of his sin, desire to know the way to God, realization of the futility of law, facing of devil’s temptation, enjoyment
of the efficacy of grace all are the same as Bunyan’s experiences. But if we expect a verbal parallel, then it is to Hopeful’s experience that we have to turn. Just as Bunyan was given to vices like cursing, swearing the holy name of God, and Sabbath-breaking. Hopeful also delighted in rioting, revelling, drinking, swearing, lying, uncleanness and Sabbath-breaking. Like Bunyan, Hopeful too took to religious duties as praying, reading, weeping for sin and speaking truth to his neighbours. Just as Bunyan had revelations, Hopeful also had revelations.

A very similar experience of Bunyan and Hopeful can be cited. In one of his revelations, Bunyan heard a voice in his soul “Wilt thou leave thy sins and go to heaven, or have thy sins and go to hell?” (GA 23). At that time Bunyan says he was “. . . as if I had, with the eyes of my understanding, seen the Lord Jesus looking down upon me, as being very hotly displeased with me, and as if He did severely threaten me with some grievous punishment for these and other ungodly practices” (23-24). In The Pilgrim’s Progress we read that Hopeful also saw Jesus with the eyes of his understanding. But he was not threatened. Instead, during that time he experienced the comfort of the words like: “Believe on the Lord Jesus Christ and thou shalt be saved,” “My grace is sufficient for thee,” “And him that cometh to me I will in no wise cast out” (182), all of which, recall the comforting words Bunyan too experienced, but of course not during the selfsame revelation, but at diverse revelations (GA 96,99).

It will be quite interesting to note Bunyan’s ingenuity in relating certain experiences in Grace Abounding to the Chief of Sinners and in The Pilgrim’s Progress. During the two and a half years, when he was without any promise or
encouragement, one day, on reading the eighteenth chapter of Luke he was encouraged to pray. But Satan pointed to his sin and dissuaded him from praying. So he prayed to God in words to the effect:

Lord, Satan tells me that neither thy mercy nor Christ’s blood is sufficient to save my soul; Lord, shall I honour Thee most, by believing Thou wilt and canst? Or him, by believing Thou neither wilt nor canst? Lord I would fain honour Thee, by believing Thou wilt and canst. (GA 93)

And Bunyan says that it was six months long before he understood it was “a prayer of faith” (93). One day when he went, mourning up and down, crying “Is his mercy clean gone?” he vehemently desired to know if there were hopes for him (94). And really one morning when he was at prayer, the sentence “My grace is sufficient” darted upon him, and Bunyan says that he “felt some stay as if there might be hopes” (95). Still, because the words “upon thee” (96) did not come, he prayed continuously, and during that time he hoped that there might be mercy for him. And really one day the words broke in upon him: “My grace is sufficient for thee” (96).

Clearly there is some novel connection between the above mentioned diverse experiences of Bunyan’s and Hopeful’s account. As it can be understood from Bunyan’s *Grace Abounding to the Chief of Sinners*, Bunyan offered a prayer of faith. He hoped to get mercy. In *The Pilgrim’s Progress* it was Faithful who bid Hopeful to pray, and it was Hopeful who experienced the revelation in which he heard the merciful words: “My grace is sufficient for thee” (183). Only if we
think with Beth Lynch that Faithful and Hopeful themselves might be read as manifestations of Christian’s spiritual and psychological state as he progresses, literally, with faith and then hope (36) can we say that Christian prayed with faith, and when he hoped he got the revelation. The way, the author talks in terms of ‘faith’ and ‘hope’ in one book, and ‘Faithful’ and ‘Hopeful’ in another book for the same experience in a different manner is indeed a “Nu hony in a B” (HW 57) that is, something individualistic.

Just as there are resemblances between *Grace Abounding to the Chief of Sinners* and *The Pilgrim’s Progress*, there are resemblances between *Grace Abounding to the Chief of Sinners* and *The Holy War*, and between *The Pilgrim’s Progress* and *The Holy War* also. For a long period of two and a half years Bunyan was without any “promise or encouragement” from the Bible (*GA* 92). For two and a half years the body of Mansoul was the seat of war (*HW* 285). Even though it is not given two and half years, Christian’s combat with Apollyon is supposed to have lasted “for a long season” (Pooley, Introduction).

Another interesting parallel is the glimmer of hope and consolation experienced by Bunyan in *Grace Abounding to the Chief of Sinners*, Hopeful in *The Pilgrim’s Progress*, and Mansoul in *The Holy War*, when they realize that there is a limit to their sorrow and suffering. To Bunyan, the scripture ‘This is for many days’ (*GA* 92) was a source of consolation, because, even though the words tended to discouragement, it implied that the condition was not eternal. In *The Pilgrim’s Progress*, the reason why Hopeful didn’t leave off praying but continued to pray was because it came to his mind: “If it tarry, wait for it because
it will surely come, and will not tarry” (182). A similar feeling prevailed in The Holy War when the Lord Chief Secretary asked Mansoul to partake of their own devices, as they had offended Emmanuel and had grieved the Secretary. Lord Mayor consoles them thus:

This unavoidably follows upon the saying of my Lord, that we must yet suffer for our sins. But, the word ‘yet’ sounds as if at last we should be saved from our enemies; and that after a few more sorrows, Emmanuel will come and be our help. (269)

Just as there are resemblances between Bunyan’s and Christian’s experiences, and between Bunyan’s and Hopeful’s experiences, there are resemblances between Bunyan’s and Mansoul’s experiences also. For instance, just as Bunyan delighted himself in being “taken captive by the devil at his will” (GA 18), Mansoul allowed her to be captured by Diabolus (HW 78). Just as Bunyan wallowed in sin, Mansoul also wallowed in sin. Mansoul indulging in lasciviousness, ungodliness and wickedness recalls Bunyan’s days when he delighted in all transgressions and engaged in all vice and ungodliness. Mansoul harnessed by armour which could not be affected by mercy or judgment (92) recalls Bunyan who was unaffected by mercy or judgment. Just as Bunyan experienced the comfort of the promises sometimes and was filled with love of Christ, Mansoul enjoyed sweet communion with Emmanuel. Just as Bunyan emerged as a person determined to “enter boldly into the throne of grace” (GA 109), so that he could resist temptations and “leap into the promises” (112),
Mansoul was ready to fight the Diabolonians as long as there was a captain, a man, a sling and a stone to throw at (*HW* 290).

Thus it may be found that if looked at from an autobiographical point, both *The Pilgrim’s Progress* and *The Holy War* will have some resemblance with *Grace Abounding to the Chief of Sinners*. Still we feel that Greaves is very much correct when he says that “*The Holy War*” does not objectify Bunyan’s psychological and spiritual struggles as recorded in *Grace Abounding to the Chief of Sinners* any more than *The Pilgrim’s Progress* does” (421). This is because in spite of periodic parallels and similar thoughts, a systematic point by point structural congruity cannot be found between any two texts. The experiences correspond in an overall fashion not exactly parallel.

It can be said for certain that Bunyan’s purpose was not to write his biography in two different forms. Even though the two allegories use the spiritual autobiography as their bedrock, the main thing foregrounded is Bunyan’s doctrines only. Whether it is Prudence who catechizes Christiana’s boys or Christiana’s boys who ask Prudence questions, it does not matter. Whether it is Christian who shares Bunyan’s experiences, or Hopeful who shares Bunyan’s experiences, that does not matter. Bunyan’s aim is to see that all his beliefs and doctrines are voiced forth clearly, and understood clearly. What Bunyan did, was not at all an objective translation, but an incorporation of autobiography into his allegories, to bring to light his doctrines modelled on apostolic doctrines and not invented by man, and which he really experienced as Paul. Another reason why he included autobiographical elements is because he knew that what he
experienced was true of every Christian’s experience or any soul’s experience. That was why he included them in the narrative. But at the same time, he was very careful not to make the episodes parallel one another accurately because, as Michael Davies says he does not encourage reading his works “for the story” (59). He wants to foreground doctrine at the expense of story.

The care Bunyan has taken to leave no doctrine of salvation unwoven into the thread of the plot of all the three narratives is a sure proof of his motive. And it is not inappropriate to discuss certain doctrines used by Bunyan because it will be found that many a time, his doctrines are saved from misinterpretation by referring to the way in which the same doctrine is used in the other two texts. The three works actually complement one another.

The Everlasting Covenant which according to Bunyan manifests itself in the new covenant finds its place both in *Grace Abounding to the Chief of Sinners* and *The Holy War*. In *Grace Abounding* he says that the word of God, “ye are justified freely by his grace through the redemption that is in Christ Jesus” was expounded to him in the following manner. “Sinner thou thinkest that because of thy sins and infirmities I cannot save thy soul, but behold My Son is by Me, and upon Him I look, and not on thee, and will deal with thee according as I am pleased with Him” (117). From that he was able to understand that his justification and salvation rested on the Everlasting Covenant between Father and Son, and that God could justify a sinner at any time and that “it . . . was but His looking upon Christ, and imputing of His benefits to us” (117) that the work was done (117).
In *The Holy War*, reference to the Everlasting Covenant comes in the place when Shaddai and Emmanuel meet in the privy chamber, after Mansoul is caught by Diabolus. Their consultation is about what they had designed before. The comment of the narrator here is: “. . . this Son of Shaddai, I say, having stricken hands with his Father and promised that he would be his servant to recover his Mansoul again, stood by his resolution nor would he repent the same” (*HW* 86). Also the fair record published in Mansoul read: “Let all men know, who are concerned, that the Son of Shaddai, the great king, is engaged by covenant to his Father to bring Mansoul to him again” (87).

Bunyan’s idea of the futility of the old covenant is pointed out in all the three narratives. In *Grace Abounding to the Chief of Sinners*, Bunyan says how he fell to outward reformation, how he set the commandments before him for his way to heaven, how he “did strive” (26) to keep the commandments, and how he was affected in conscience whenever he broke one. What he sadly found out was that he “had a heart that would sin and that lay under a law that would condemn” (46). In *The Pilgrim’s Progress* it is through Hopeful, that Bunyan stresses this point. Hopeful tells Christian that he had found out that “All our righteousness are as filthy rags. By the works of the law no man shall be justified” (179). Hopeful had been told by Faithful that unless he could obtain the righteousness of a man that had never sinned, neither his own, nor all the righteousness of the world could save him (180). In *The Holy War* it is Emmanuel who talks about the futility of works-righteousness. To Diabolus who promises a reformation on
seeing the white flag hung out to show that Emmanuel had grace for the wretched town of Mansoul, Emmanuel tells plainly:

Thou talkest now of a reformation in Mansoul . . . all the while knowing that the greatest proficiency that man can make in the law and the righteousness thereof will amount to no more, for the taking away of a curse from Mansoul than just nothing at all. For a law being broken by Mansoul, that had before, upon a supposition of the breach thereof, a curse pronounced against him for it of God, can never, by his obeying of the law, deliver himself therefrom.

(149)

Bunyan, in keeping with Paul’s, is of the view that man has to pass through the old covenant before coming into the new covenant. In very beautiful terms he explains the transition from the old to the new covenant in his *Grace Abounding to the Chief of Sinners*. He says, “. . . for the word of the law and wrath must give place to the word of life and grace” and “Moses and Elias must both vanish, and leave Christ and His saints alone” (99). In *The Holy War*, in the place where Emmanuel after recapturing the town from Diabolus’s clutches, commands Captain Credence to bid Captain Judgment and Captain Execution to leave the stronghold to him and withdraw from Mansoul and return to the camp to the Prince, the marginalia hints at the transition from the old to the new covenant like this. “When faith and pardon meet together, judgment and execution depart from the heart” (174).
The doctrine of the new covenant or Covenant of Grace occupies a considerable place in *The Holy War* and reverberates in *Grace Abounding to the Chief of Sinners* and *The Pilgrim’s Progress*. It has always to be remembered that the new covenant entails promise of forgiveness and promise of life. (Heb 8: 9-12). In *Grace Abounding to the Chief of Sinners* towards the close of the book, Bunyan talks about the advantages of his two temptations. At that time he explains how his second temptation was different from the first. Whereas in the former temptation, his soul had been perplexed with unbelief, blasphemy, hardness of heart, questions about the being of God, Christ, truth of the Word, certainty of the world to come and atheistic thoughts, in the second one, he was filled with exceeding dread and terror at the holiness of God. He was in so great a fear whether he would be received to life, or shut out to be slain by the “avenger of blood” (112), that he was made to see more into the nature of the promises than he was ever before.

The word ‘promise’ in Bunyan’s narration has been something enigmatic to some critics. Sneep and Zinch comment: “What precisely he means by ‘leaping into the Promise’ and how he managed to do it, remains unexplained” (160). A careful reading will show that the promise is the promise of life and promise of forgiveness, that is, the new-covenant promises. Earlier in his narration, Bunyan himself had used the words ‘promise of life’ and ‘promise of forgiveness’. In one place he says, “. . . whatever comfort and peace I thought I might have from the word of the promise of life . . .” (*GA* 91) and in another place he says that the sentence, “This sin is not unto death” encouraged him “to come to
God, by Christ, for mercy, to consider the promise of forgiveness as that which stands with open arms to receive me . . .” (88).

The words “And him that cometh to me I will in no wise cast away” (99) had already been discussed by Bunyan earlier in his narration, as the promise that Satan tried to pull from him, but failed because Satan knew that Bunyan was clear about the meaning of the sentence. Bunyan’s clear understanding of the sentence could be seen when he says, “. . . he [Satan] thought I knew full well what coming aright was; for I saw that to come aright was to come as I was, a vile and ungodly sinner, and to cast myself at the feet of mercy, condemning myself for sin” (99). Bunyan found out that in that scripture “And Him that cometh to me I will in nowise cast out,” the new-covenant promises, that is, the promise of life and promise of forgiveness are hidden. So, unlike former times when he might not meddle with the promise unless he felt its comfort, now, like a sinking man eager to catch all, he interpreted the words: “And him that cometh to me I will in nowise cast out” by catching at the Word “as God had laid it down, without restraining the natural force of one syllable there of” (113). In other words, by considering “every sentence together with its natural force and latitude” (112), he managed to leap into the bosom of that promise.

Bunyan takes pains to explain what promise means, in The Pilgrim’s Progress also. In the place where Christian falls into the Slough of Despond there are steps. The marginalia makes it clear that ‘steps’ refer to the promise of forgiveness and acceptance of life by faith in Christ. So here again promise refers to the new-covenant promises. Even then, the word ‘promise’ has been enigmatic.
“But what is this key of Promise by which prisoners escape from the Castle of Doubt?” asks Robert Bridges (110). “Bunyan’s exact meaning is not plain,” he adds (110). “Bunyan refuses to specify or elaborate on what the promise might be,” says Vincent Newey (25). Here again there is no need to say that the promise is the new-covenant promise referred to as the ‘key’ taken from Christian’s bosom. It can be found that by the remembrance of the promise of forgiveness and promise of life, he escapes from doubt and despair.

Critics like Michael Davies and Luxon have found this key in Christian’s bosom to be synonymous with the roll offered by the Shining One to Christian to be kept in the bosom. The roll, as is evident from Christian’s conversation with Formalist and Hypocrisy, is given to comfort Christian “... by reading as I go in the way” (PP 73, 76), and it is something which has to be given by him at the Celestial Gate “in token of his certain going in after it” (73). In another place also, it is said that the roll should have been his pass into the Celestial City (76) and in yet another place that this roll was “the assurance of his life and acceptance at the desired haven” (77). Assurance means promise. Certainly nothing more than promise of life and acceptance is necessary to attain the Promised Land. Hence one cannot concur with Campbell when he says “One clearly does not submit one’s assurance at the heavenly Gate” (260). Where comfort, assurance and acceptance are stressed it must be the new covenant only.

Thus even though some critics hold that this roll is a charter of Christian’s election (John Bunyan 146), it can be argued that this roll, which is an assurance and one of acceptance, is the new-covenant promise and not election. The roll will
be given only to those who certainly go after the Celestial City. In another words it implies a truly willing person only and where willingness is stressed Bunyan is talking about the sinners willing to come and not just the elect.

The description of the new charter in *The Holy War* which actually stands for the new covenant, also lends support to the idea that the roll refers to the new covenant only. In *The Holy War* the Prince strips the prisoners of their mourning weeds and gives them beauty for ashes (173). The marginalia makes it clear that their rags are taken from them. The Recorder reads: “The Lord, the Lord God, merciful and gracious, pardoning iniquity, transgressions and sins, and to them all manner of sin and blasphemy shall be forgiven” (177). Also Emmanuel meets them and says, “I do give them the holy law and my testament with all that there is contained for their everlasting comfort and consolation” (209). All the above mentioned incidents parallel the incident in *The Pilgrim’s Progress* when Christian is stripped of his rags and clothed with change of raiment, granted pardon for sin, and given a roll with a seal, to serve as a means of comfort. This irrefutably establishes the fact that the roll refers to the new-covenant promise and not election.

Glimpses of the everlasting life are provided in all the three narratives. In *The Pilgrim’s Progress* Christian tells Pliable in the beginning that he has read from the Book that “There is an endless kingdom to be inhabited, and everlasting life to be given us” (44). Towards the end of the journey Christian is shown the Mount Sion and told “You are going now to the Paradise of God, wherein you shall see the Tree of Life, and eat of the never-fading fruits thereof” (200). When
Christian and Hopeful reach the Celestial Gate they see the words written on the gate: “Blessed are they that do his commandments that they may have right to the Tree of Life: and may enter in through the Gates into the City” (PP 203). On production of the certificate signifying promise or assurance of life, they are let into the Gates to have life.

In *Grace Abounding to the Chief of Sinners*, Bunyan quotes Proverbs to say that the fruit of the righteous is a tree of life (GA 127; Prov. 11.30). In order to escape the avenger of blood and enter into the city of refuge, he leaps into the bosom of the promise of life. In the end, the verse about Mount Sion is set before his eyes (119) and, as is evident from *The Pilgrim’s Progress*, the Tree of Life is in Mount Sion only (PP 200). In *The Holy War* the prisoners go to the camp looking for death, but they come back with assurance of life. At the end of *The Holy War* Emmanuel tells Mansoul that they shall ride upon the wings of the wind and see more of the desired haven. The description he gives is similar to the description given by the Shining One to Christian about the Paradise where the Tree of Life granting everlasting life is found.

A foretaste of the everlasting life promised is given to the pilgrim in *The Pilgrim’s Progress* and the Mansoulians in *The Holy War*. In *The Pilgrim’s Progress*, after Christian’s victory over Apollyon, a hand came with some of the leaves of the Tree of Life which Christian took and applied it on his wounds and got healed immediately. In *The Holy War*, in the fight with Diabolonians, the wounded Mansoulians were kept from dying with the leaves of a tree. Clearly the tree is the Tree of Life, as is evident from the scriptural citation in the marginalia.
So it is beyond doubt, whenever the word promise comes, it refers to the new covenant which ensures both promise of forgiveness and promise of life.

Two important verses stressing new-covenant promises, wrought a change in the heart of Bunyan, and Bunyan stresses them in all the three narratives to show that salvation is open to any. In *Grace Abounding to the Chief of Sinners*, after Bunyan thought he had fallen a victim to the temptation to sell and part with Christ for the things of the world, he was engrossed with guilt and despair. Considering the nature and largeness of his sin, he searched for a word of promise in the Bible, and the third chapter of Mark came to his mind “All manner of sins and blasphemy shall be forgiven unto the sons of men, wherewith so ever they shall blaspheme” (*GA* 35). In *The Pilgrim’s Progress* the same words come as the comforting words of Evangelist, following Christian’s cry, consequent to Evangelist’s rebukes for going after Worldly Wiseman’s doctrine (53). In *The Holy War* it is the Recorder who reads: “The Lord, the Lord God pardoning iniquity transgression and sins; and to them all manner of sin and blasphemy shall be forgiven” (177), and the narrator passes a comment to the effect that, “. . . there was conjoined herewith, everyman’s name in Mansoul” (177).

The other verse, “And him that cometh to me I will in no wise cast out” (99) is referred to in *Grace Abounding to the Chief of Sinners* as the word which Satan very much laboured to pull away from him and which was the word into which he finally leaped in order to obtain the promise of life. In *The Pilgrim’s Progress* this verse comes in the mouth of Goodwill when Christian knocks at the Wicket Gate: “We make no objections against any; not withstanding all that they
have done before they came thither, they in no wise are cast out” (59). In the House Beautiful, Christian is told about the Lord of the Hill as one, who is “willing to receive into his favour, any, even any, though in time past has done affronts to his persons and proceeding” (87). In *The Holy War* when Diabolus tells Mansoul that even Emmanuel is against them and that he has been sent by Emmanuel to subdue them, the Lord Mayor replies that because of Emmanuel’s comforting words: “And him that cometh to me I will in no wise cast out” and also “All manner of sin and blasphemy shall be forgiven unto men” they “dare not despair but will look for, wait for and hope for deliverance still” (290).

The doctrine of imputed righteousness is stressed in all the three works. In *Grace Abounding to the Chief of Sinners*, Bunyan says, “I saw that I wanted a perfect righteousness to present me without fault before God and this righteousness was nowhere to be found, but in the person of Jesus Christ” (46). After a long period of spiritual turmoil, when the sentence “Thy righteousness is in heaven” fell upon his soul only, he realized that “. . . my righteousness was Jesus Christ Himself the same yesterday, and to-day and for ever,” and his chains fell off his legs (106). In the *Pilgrim’s Progress* it may be found that, only when Christian believed in the imputed righteousness were his strings cut off (261).

The imparting of righteousness to saints is symbolized by the wearing of white robes. “You shall have white robes given you . . .” (*PP* 200), says One Shining angel who comes to convey Christian to the Promised Land of the righteous. Christiana and her children are given white robes to wear after their bath. In *The Holy War*, white and glistening robes are distributed to Mansoul.
Emmanuel says, “No Prince or potentate, or mighty one of Universe giveth this livery but myself . . . you shall be known by it to be mine” (219). The marginalia in *The Pilgrim’s Progress* makes it clear that white livery stands for “the righteousness of saints” (*HW* 219; Rev. 19:8). Runyon also holds that “Bunyan intends the white linen robes distributed to all the inhabitants of Mansoul to stand for the righteousness of saints (192).

The trial of Election-doubters in *The Holy War*, a novel written much later in his life shows that Bunyan’s belief in election does not suffer any change till the end. It is evident from *Grace Abounding to the Chief of Sinners* that Bunyan holds that “. . . in Christ the whole body of His elect are always to be considered and reckoned” (107). *The Holy War* very clearly and quite authentically presents Bunyan’s views on election. According to him election is a great doctrine of the gospel. It shows the omniscience and power and will of God, and the liberty of God with his creature. According to Bunyan, to question election is to make salvation “to depend upon works and not upon the grace of God” (325). So, no doubt, Bunyan’s “doctrine of life by Christ, without works” (*GA* 124) and his view of election go together.

Nevertheless, it may be discerned that introspection in matters of election is dissuaded thoroughly by Bunyan. This becomes amply clear in *Grace Abounding to the Chief of Sinners* which was written before *The Pilgrim’s Progress* Part I and *The Holy War* which was written after *The Pilgrim’s Progress* Part I. The gnawing doubts, “whether I was elected? But how if the day of grace should now be past and gone?” are referred to as temptations only (*GA* 37). It is
Incredulity, the leader of the army of Diabolus who questions Mansoul, “But do you indeed know, when you are his, which of you he will kill and which of you he will save alive” (HW 108). So, when it is obvious that Bunyan does not want to be obsessed with thoughts of election, it will be difficult to argue with Maurice Hussy that “the doctrines involved in the interpretation of the book (Pilgrim’s Progress) are those of Reprobation and Election” (128). The thing is, Bunyan characters never worry about election, not that they don’t have belief in election. This is clear from the way Christian in The Pilgrim’s Progress progresses “unconcerned with that election” (Nellist 135).

The influence of the Pauline doctrine is manifested in Bunyan’s incorporation of the Pauline listing of the fruits of the Spirit (Gal. 5:2). And his skill has woven them into the fabric of the story in such a manner, that the different roles they assume, fit in, with the particular genre in which they are used. For instance, the fruits of the Spirit, faith and hope are used as spiritual qualities in Grace Abounding to the Chief of Sinners where the story centres around one individual person. In The Pilgrim’s Progress, where the journey metaphor necessitates companions, they are given personifications, and they become Faithful and Hopeful. In The Holy War where the battle image is used, they become captains, Captain Credence and Captain Good Hope.

The Pauline recommendation of the panoply of armour needed for spiritual warfare includes helmet of salvation, shield of faith, girt of truth, breastplate of righteousness, shoes of gospel of peace, sword of the word of God and all-prayer. The whole of the spiritual autobiography revolves around
Bunyan’s experience on the road of salvation and records how, with his faith, hope, Word of God and prayer in supplication, Bunyan was able to surmount despair and temptations on the one hand and enjoy the comforts of the promises on the other hand. It also tells how he overcame all the opposing satanic qualities, hardness of heart, unbelief or calling into question the truth of the word, and tendency to blaspheme.

In *The Pilgrim’s Progress* spiritual armour with allegorical weapon names are wielded by Christian. Christian is harnessed with sword, helmet, breastplate, All-prayer and shoes. Christian uses the shield to prevent the flaming dart of Apollyon, and uses the sword to wound Apollyon. He uses the weapon called All-prayer to resist the fiends in the Valley of the Shadow of Death. The allegorical weapon name for the spiritual armour All-prayer is not mentioned, not because Bunyan has “slipped out of the allegorical mode” (17), as Sharrock justifies it in his introduction to *The Pilgrim’s Progress*, but deliberately, because Paul himself had not given an allegorical name to all-prayer (Eph. 6:18), the reason being not merely because Paul couldn’t find a suitable weapon name to specify the use of prayer, but also because whereas allegorical weapon names for the other spiritual armours are only found in the Old Testament, there is no allegorical name for prayer.

In *The Holy War*, as long as there is a captain or a sling or engine available, Mansoul is resolved to fight against the Diabolonians. It has to be remembered that these are the very same Mansoulians who once allowed Diabolus to harness them with allegorical weapons of the same type of use, but a
complete parody of the Pauline spiritual armour and a complete embodiment of Diabolonian vices – helmet signifying hope of doing well at last, breastplate of iron signifying a hard heart, sword signifying a tongue of blasphemy, shield signifying unbelief or calling into question the truth of the word and another part or piece, a dumb and prayerless spirit (92). And here again it may be noted that no name for prayerless spirit is given.

In this context it is appropriate to ponder over the reference to an instrument in *The Holy War*, an instrument that Emanuel provided against insurrections and invasion:

. . . an instrument that was to throw stones from the castle of Mansoul out at Mouth-gate – an instrument that could not be resisted nor that would miss of execution. Wherefore for the wonderful exploits that it did when used, it went without a name. And it was committed to the care of, and managed by the brave captain the Captain Credence in case of war. (185)

Roger Sharrock considers it “a prayer of faith” (qtd. in Runyon 178). Wilbur Smith also says, “This nameless engine at Mouth-gate is prayer; its power is wonderful beyond description” (*HW* 186). However, Runyon finds it difficult to accept that this nameless instrument is prayer. This is because he wonders why Bunyan should make prayer nameless when prayer is pervasively present in *The Holy War*, and also why he should label this machine ‘nameless’ instead of an allegorical label. So he thinks that the context here is different. He argues that it is a reference to the one whom Revelation Chapter 19 speaks of, the one called
“Faithful and True”, who “had a name written, that no man knew, but he himself,”
and who is called The Word of God’ and out of whose mouth “goeth a sharp
sword” to smite the nations during war (Rev. 19: 11-15). Runyon also considers
the verse, “I will write upon him my new name” (Rev. 3:12) and arrives at a
conclusion that ‘nameless’ refers to the secret identity of Mansoul that makes it a
powerful machine for the kind of warfare Mansoul must now wage (171). There
is reason to suppose so, if one takes into consideration certain verses from the
Bible, like “Thou shalt be called by a new name which the mouth of the Lord
shall name” (Isa. 22:2), “Even everyone that is called by my name . . .” (Isa.
43.7), “And His name shall be called wonderful” (Isa. 9:6), and “In my name shall
they cast out devils” (Mark 16:17) and also The Holy War narrative which tells
about Emmanuel’s command that “his name should be fairly engraven upon the
front of the town” (187).

However, if one takes into consideration certain internal evidences in The
Holy War and also the reference to a weapon without a name in The Pilgrim’s
Progress, and the importance given to prayer in Grace Abounding to the Chief of
Sinners, one cannot completely rule out the possibility of this instrument being
prayer. In The Holy War, Bunyan says in one or two places, about the Mouth-
gate which the inhabitants of Mansoul kept for a sally-port:

For that was it, by and out at which the townsfolk did send their
petitions to Emmanuel their prince. That also was the gate from the
top of which, the captains did play their slings at the enemies . . .
and the letting of them fly from that place did much execution against the tyrant’s army. (273)

The slings refer to scriptural truths, the word of God. In another place, when he tells about the petition that was drafted with the help of the Secretary he says:

This petition, as was said afore, was handed by the Lord Secretary, and carried to the court by the brave and most stout Captain Credence. Now he carried it out at Mouth-gate (for that, as I said, was the sally-port of the town) and he went to Emmanuel with it.

(288)

‘This petition’ here refers to the petition which was drafted by the Holy Spirit stating their deplorable condition of being without wisdom and power and begging Emmanuel to take pity on them and imploring him to deliver them from the hand of the enemies, in other words, a prayer with supplication in the Spirit. This petition is carried by Captain Credence. In the margin it is given, “Satan cannot abide prayer”; “Satan cannot abide faith” (289). Emmanuel does arrive in response to the petition, and in the final warfare the word is: “The sword of the Prince Emmanuel and the shield of Captain Credence,” which is, in the Mansoulian tongue, “The Word of God and faith” (301). So this petition obviously could mean a prayer, a supplication in the Spirit and offered in faith.

There is every reason to suppose why Bunyan should make prayer nameless. In the Pauline list of the panoply of armour needed for warfare, for salvation, truth, faith, righteousness, and word of God Paul uses allegorical names helmet, girdle, shield, breastplate and sword respectively. Following these names
it is simply said “Praying always with all prayer and supplication in the Spirit”. Supplication clearly means imploring humbly, simply a petition, and most important made in the Spirit.

Already in *The Pilgrim’s Progress* Bunyan has brought in this nameless weapon. In the battle with Apollyon, Christian wounds him with his two-edged sword, but in the Valley of the Shadow of Death, he is forced to put up his sword, and “betake” himself to another weapon called “All-Prayer” and the prayer he uttered was “O Lord I beseech thee deliver my soul” (97). Here also it can be seen that this weapon is only called “All-Prayer”. The word “called” itself suggests that the original name is not known. That is why Bunyan does not give a name to this weapon.

In *Grace Abounding to the Chief of Sinners* too Bunyan writes much about prayer. He says about “the prayer of faith” he uttered to God (93). He condemns his neglect of this duty “to come boldly unto the throne of grace, that we may obtain mercy, and find grace to help in time of need” (109). Bunyan’s earnest plea in *Grace Abounding to the Chief of Sinners*, recalls Christ’s words: “Pray that ye enter not into temptation” (*GA* 109; Matt.26:41). The prayer taught by Jesus Christ “Lord deliver us from evil” (Matt 6.13) becomes the prayer of Christian “O Lord I beseech thee deliver my Soul” (*PP* 97) in *The Pilgrim’s Progress*. It is Emmanuel who has invented the nameless instrument to throw stones from the castle of Mansoul, out at Mouth-gate (*HW* 185). So considering all these, as well as the importance given by Bunyan to prayer in all the three texts, it cannot be denied that this instrument could mean prayer.
In other words, the only way to reconcile these different opinions is to conclude that, if ‘name’ is used in the sense of allegorical name, since it comes in an allegorical novel, the instrument referred to, is prayer. Or if the word ‘name’ is plainly used without any allegorical significance, then it can be the new name given to Mansoul, the secret identity with which Mansoul can withstand warfare, either by smiting the devils or by calling on the name of God, and be heard by God, for it is written “. . . they shall call on my name and I will hear them” (Zech. 13:9).

Not only against the principalities of the air but also against persecutors, man is expected to put up with longsuffering and patience. Suffering and persecution is a must on the way to salvation, and requires exercise of patience and faith – a point Bunyan emphasizes in all the three works. Bunyan himself had faced persecutions. He had known that “. . . the Holy Ghost witnesseth in every city, that bonds and afflictions abide me” (GA 143). He had faced the worst trials. He had faced imprisonment. He had confirmed the truth by way of suffering (125). His prayer was for patience to endure long-suffering joyfully (140).

It may be noted that Bunyan characters also face suffering. In The Pilgrim’s Progress, Evangelist tells Christian and Faithful, that to enter into the kingdom, they must pass through many tribulations. His timely warning, “. . . in every city bonds and afflictions abide them” (124-25) help them to be sure of their way, for they really face tribulations. They both are caged and punished simply because they refuse to buy anything other than truth from the Vanity Fair. The cruel death of Faithful followed by a description of the way in which he was taken
through the nearest way to the Celestial City shows that people of faith have to face suffering for the sake of truth. Rather than being fabulous monsters, Giant Maul and Giant Grim or Bloodyman and Giant Despair are symbols of persecution. To the desperate Christian in the Doubting Castle, Hopeful’s counsel is for the exercise of patience only. Emmanuel’s order to Captain Credence to secure along with Captain Patience, that side of Mansoul besieged by the blood-men, shows the need of faith and patience to surmount evil.

Things of vanity are presented as stumbling blocks on the path to truth. Unless one is careful, there is every danger of fall. In *Grace Abounding to the Chief of Sinners*, Bunyan says he was very much tempted to sell and part with Christ for the things of the world (65). The word ‘tempted’ shows that Bunyan’s conviction is that temptations come from Satan only. In *The Pilgrim’s Progress* it is said that Beelzebub, Apollyon and Legion with their companions contrived to set up a fair in the town of vanity, perceiving that the path that the pilgrims made their way to the city, lay through the town (125). In *The Holy War* it is found that Lucifer suggests ways to make Mansoul, a warehouse, fill it with their goods and commodities and choke Mansoul with the fullness of the world and surfeit her with the things of the world (298).

In Bunyan’s soteriology, doubt and despair have cause and effect relationship. Doubts regarding his own status, whether he was elected or not, and doubts regarding God, whether in reality there was a Christ or not, and whether the Scriptures were the Word of God or not, persist in Bunyan, and the result is despair only. Freedom comes from despair, only at the application of the promise
to his life. In *The Pilgrim's Progress*, the Doubting-Castle is owned by Despair, a proof that doubting people have to be tortured by despair. The remembering of the efficacy of the key of promises only, unlocks the Castle freeing Christian and Hopeful from the grip of despair.

Bunyan’s views of doubts and despair as satanic strategies are evident in *The Holy War*. The army of doubters comes from Diabolus only. It is the plan of the Diabolonians to drive Mansoul into despair for they knew that desperation would “knock the nail on the head” (242). It is their contrivance to bring Mansoul into the gulf of desperation. The army of doubters is Satan’s device to overcome the town of Mansoul, for he believes, “The pit shall open her mouth upon them and desperation shall thrust them down with it” (245). So despair can be found to be not “a passing mood which might pass off” as Robert Bridges says (110), but rather something destroying to the point of death. Mr. Despair is an officer from Hell. He is the standard bearer of Captain Past-hope, a captain in the Doubter army. The army of Election doubters, Vocation-doubters, Grace-doubters, Faith-doubters, Perseverance-doubters, Resurrection-doubters, Salvation-doubters, Glory-doubters, Felicity-doubters have as their captains, Captain Rage, Captain Fury, Captain Damnation, Captain Insatiable, Captain Brimstone, Captain Torment, Captain No-ease. Captain Sepulcher, Captain Past-hope respectively and as their superior captains Lord Beelzebub, Lord Lucifer, Lord Legion, Lord Apollyon, Lord Python, Lord Cerberus and Lord Belial, and they all come from the infernal den only.
Ignorance is something correctable. Bunyan confesses he was ignorant of the new birth, comfort of the Word and promises, and the deceitfulness and treachery of his own heart. He didn’t know how the temptations were to be withstood. In *The Pilgrim’s Progress*, Hopeful regrets his ignorance. He says that Christ’s revelation to him “… made me greatly ashamed of the vileness of my former life, and confounded me with the sense of my own ignorance” (183).

Emmanuel in *The Holy War* attributes Mansoul’s strange behaviour to their ignorance. But, whereas Bunyan, Hopeful and Mansoul realize their ignorance, the character Ignorance in *The Pilgrim’s Progress* never realizes his ignorance. Hence his tragic death.

To reach the readers, Bunyan assumes different roles in the three texts. He is the protagonist and narrator in *Grace Abounding to the Chief of Sinners*, dreamer-narrator in *The Pilgrim’s Progress* and observer narrator in *The Holy War*. To maintain close contact with the reader and to keep their attention focussed, he maintains the conversational tone. He uses phrases like ‘as I have told you’, ‘well about two or three days after’ in *Grace Abounding to the Chief of Sinners*, ‘now you may remember’, ‘But to return to our story again’, ‘Now I beheld in my dream’ and ‘so I awoke from my dream’ in *The Pilgrim’s Progress*, and ‘Now this I should have told you before’, ‘So then now we must have another fight before the town of Mansoul is taken’ ‘And this I took special notice’, “But you cannot think unless you had been there as I was” in *The Holy War*.

As his aim is didactic, he uses extra narrative devices in all the three texts. His “Preface” to *Grace Abounding to the Chief of Sinners*, “The Author’s
Apology for his Book” and “The conclusion” in *The Pilgrim’s Progress*, “The Author’s Way of Sending Forth his Second Part of the Pilgrim”, “To the Reader” in *The Holy War* are all written to see that the readers understand his methods and techniques in the right perspective and have a clear understanding of the doctrines conveyed.

*Grace Abounding to the Chief of Sinners* is a plain relation of the work of God on Bunyan. The style is plain and simple because he does not want to play in his relation of them, just as “God did not play in convincing of me, the devil did not play in tempting of me, neither did I play when I sunk as into a bottomless pit, when the pangs of hell caught hold upon me” (14). The work lacks literary adornment. But even without literary adornment, the work itself is highly literary, for, it is in the language of poetry and emotion surpassed only by the language of the Bible. In the preface of course, as Mullet says, Bunyan has used “an elaborate allegory, which assumes extensive scriptural knowledge” but in the main body with literal and didactic citations of the Scriptures, Bunyan “does not assume prior biblical knowledge” (58). There is no marginalia, as the simple and plain style does not necessitate interpretation of the text. Scriptural citations in the marginalia are also left out because the scriptural passages, which are the main catalytic agents in the transformation of Bunyan, have to be absorbed in the main text. Without these scriptural passages there cannot be any narration. Excepting a few characters like Pastor Gifford, the woman who rebuked Bunyan for cursing and swearing, the poor women who were found talking about the new birth, promises and temptations of Satan, a poor, religious intimate companion of
Bunyan, one Harry, who wanted to give company to the devil, and the ancient Christian who confirmed Bunyan’s sin against the Holy Ghost there are no citable characters. Even these are not given much characterization, as Bunyan was interested only in the role they played in the spiritual life of the protagonist Bunyan. Satan is presented as one cautiously following Bunyan like a shadow and endeavouring to pull him down by his false persuasion.

_The Pilgrim's Progress_ is in the similitude of a dream. The style is metaphorical. As Bunyan’s aim is doctrinal and not fiction writing, he does not want the readers to be carried away by the fictional elements which were introduced by him, only to amuse the readers who could not be in any other way enticed into understanding the more important things. He cites the holy writ as an authority for his use of allegory, metaphor, types and shadows. Marginalia sometimes gives explanations and sometimes gives description, and Bunyan the author is seen guiding through the marginalia. Bunyan, who wanted to see the safe arrival of the readers in _Grace Abounding to the Chief of Sinners_, wanted to see that the readers correctly interpreted his book, _The Pilgrim’s Progress_. There are no scriptural citations and the passages are woven into the fabric of his own prose” Divine riddles are projected as entertainments to convey important doctrines. Unlike _Grace Abounding to the Chief of Sinners_, there are so many characters woven into the pattern of the novel and are, as Froude says, “representative realities flesh of our flesh and bone . . . (118). Also as Sharrock says in his _John Bunyan_, “Bunyan’s literary art is displayed in its full subtlety in his portraits of heretics and backsliders” (91). Almost all the passages
as Greaves says, “evince his literary skill and imagination”. Bunyan is also the commentator, interpreter and evaluator. Bunyan’s marginal glosses and verse summaries serve both as interpretations of his allegory and argument for his doctrines.

*The Holy War* is in the form of battle allegory, necessitating two opposing parties. On the one side there are Shaddai, Emmanuel, the Lord Secretary and Captains and soldiers from the court of Shaddai. On the other side there are Diabolus, fallen angels of the infernal den and the Diabolonians. The spoil aimed is Mansoul. The resolutions made in heaven, plots hatched in the infernal den, orations made by Emmanuel, Captains and counter orations made by Diabolus and fallen angels, lend an epic tone and take a grand style. Most of the characters are titular Mr. So and so. The battle metaphor involves a huge gallery of characters, more in number than what a pilgrimage metaphor involves, but none, as Sharrock remarks, “has more than one dimension” (*John Bunyan* 127).

Marginalia sometimes comments, and sometimes expounds. Scriptural citations in the marginalia rightly persuade the reader of Scriptural truths throughout the allegory. Sometimes it helps understand what is obscure in another text. For instance, the allegorical meaning of the bracelet, ear-rings and jewels given to Christiana and her sons’ wives by the shepherds can be understood to mean tokens of covenantal relationship, if we refer to the marginalia in *The Holy War*, which interprets the ring, gold chain, bracelet and white stone given to the prisoners as “tokens” (*HW* 221) of marriage, honor, beauty and pardon, all signifying a covenantal relationship.
The Pilgrim’s Progress is for the most part presented in the dialogic mode. Dialogue becomes a means of “presenting confrontation with hostile agencies” (Seed 73) like the encounter of Christian with Apollyon and the Worldly Wiseman. It becomes a means for discussion of points of theology between characters, presenting recounting of personal experiences between pilgrims, and presenting trial scenes. Even Grace Abounding to the Chief of Sinners is not without dialogue. The negative persuasions of Satan are in dialogue form. “Yet, thought I, I will pray. But, said the tempter, your sin in unpardonable. ‘Well, said I, I will pray, It is to no boot, said he.’ Yet, said I, I will pray” (93). The dialogic mode lends the trial scenes in both allegorical narratives a realistic touch. Bunyan introduced the trial scenes of Faithful and Christian in The Pilgrim’s Progress and the Diabolonians in The Holy War not only because it was a literary device with which the English reader was familiar, but also because he was sure that it would be a means to convey his doctrines. His own experiences in the trials before the judges, and his knowledge of the proceedings of English Assizes lend a vivid description to the trial scene, and in The Holy War, as Firth says even “. . . the tedious abstractions of the allegorical courts become living persons” (97).

Bunyan’s spiritual reading of the Bible encouraged him to see a typological significance related to salvation and spirituality in Moses’s classification of clean and unclean animals. He understood that clean animals stand for the children of God, and unclean animals stand for the children of the wicked one. Those which, both chew the cud and part with the hoofs are clean. That is, those who know the Word and part with the ways of the ungodly are the
children of God (GA 14). In *The Pilgrim’s Progress* Bunyan cites this as an analogy for Talkative’s tendency to be a speaker of the Word but not a parter of ungodly ways. Those who don’t part with the hoof, that is, those who don’t part with ungodly ways are ungodly men. It can be found that in *The Holy War* the devil is portrayed as one having cloven foot. “Many there be that do soon discern thee, when thou showest them thy cloven foot,” says Emmanuel to Diabolus (HW 149).

Other typological references found in all the three works point at salvation and perpetuation of the covenantal relationship. Emmanuel is presented as a type of Joseph who was sent to Egypt to bring salvation to the Israelites. The whole episode of the magnanimity of Emmanuel to Mansoul carries typological analogy with the reconciliation of Joseph and his brother. The typological associations of Emmanuel with the red cow, Pascal lamb, sacrificial bull, goats and birds, brought out through the resolution of the riddles set forth by Emmanuel as entertainments to Mansoul, all point to salvation and the quest for spirituality. In *The Pilgrim’s Progress* Part II, Mercy’s motivation to pilgrimage even to the point of leaving her land of nativity as Swaim says, “links her into typological heroism by analogy with Ruth’s relation to Naomi,” which ensures her liberation, salvation and freedom.

Bunyan’s belief in the need of a change in the will of a person, to inherit the endless kingdom and everlasting life can be found in his writing, “If we be truly willing to have it, he will bestow it upon us freely,” Christian says to Pliable, in *The Pilgrim’s Progress* (45). “I also compass thee about . . . and bring down
thy heart with molestation to a willingness to close with thy good and happiness,” says Emmanuel to Mansoul (HW 331). Change in the will necessitates both interaction of good as well as bad persuasion until good gets the victory over the bad. So in all the three texts, both good and bad persuasions are presented. In *Grace Abounding to the Chief of Sinners*, good persuasions come in the form of the Word, and bad come in the form of satanic temptations. And ultimately they decide the course of the quest for salvation and spirituality. In *The Pilgrim’s Progress* the controversy is between God’s true words and men’s perverse rhetoric, between Evangelist’s words and Worldy-Wisemen’s words, and between the words of the real and dubious pilgrims. The interaction through disputes and reasoning is presented in *The Holy War* to counteract the “fawning”, and “flattering” speeches of Diabolus (270). One captain from Shaddai’s court, Captain Conviction tells Mansoul: “God by us reasons with you in a way of intreaty and sweet persuasion, that you would subject yourselves to him” (104). And as Millaux says, “Bunyan guides his readers to his interpretation of Biblical truth by presenting a series of good and evil persuasions both within and among his characters.”

The final feeling left after reading the three literary writings is that, there is no nut uncracked, no veil unturned. Instead of saying *The Pilgrim’s Progress* and *The Holy War* are more mature writings than *Grace Abounding to the Chief of Sinners*, it is appropriate to say that each text is the strength of the other two. Any unintelligible point will find its clarification in another one. And Bunyan’s solidness lies in the skill with which he had guided the readers to explore the
meaning of his literary writings by reading his works themselves. Salvation and spirituality remain the central focus of all the three narratives, and whatever the literary techniques, allegorical methods, typological position that Bunyan as an artist resorts to, they in the focal analysis converge so very admirably in one well-defined and clearly demarcated focus of the quest of the pilgrims for salvation and spirituality, for freedom and liberation and empowerment in God.