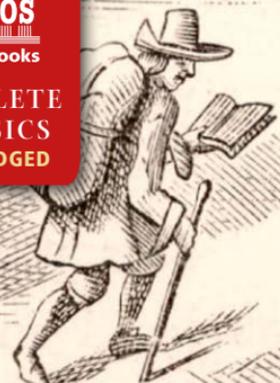


The logo for Naxos AudioBooks, featuring the word "NAXOS" in a stylized font above "AudioBooks".

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A black and white woodcut-style illustration of a pilgrim walking away from the viewer on a path. He is wearing a wide-brimmed hat, a long tunic, and boots, and is carrying a staff and a book.

The
**PILGRIM'S
PROGRESS**

John Bunyan

A large, detailed black and white woodcut-style illustration of a man's face, likely John Bunyan. He has long, wavy hair and a mustache, and his eyes are closed. He is wearing a dark, textured garment.

Read by **David Shaw-Parker**

CD 1

1	Part One: The Author's Apology for his Book	8:06
2	'Come, let my carper to his life now look...'	6:02
3	The First Stage	6:03
4	'The neighbours came to see him run...'	7:26
5	'Now I saw in my dream that just as they had ended...'	5:20
6	'Now as Christian was walking solitary by himself...'	6:42
7	'So Christian turned out of his way...'	5:15
8	'Then Evangelist proceeded, saying...'	6:24
9	The Second Stage	7:28
10	'Then Christian began to gird up his loins...'	6:42
11	'Then said Christian to the Interpreter...'	6:48
12	'Now, said Christian, let me go hence.'	7:13

Total time on CD 1: 79:37

CD 2

1	'But what was it that made you so afraid...'	1:43
2	The Third Stage	4:10
3	'Yet was he troubled to think that men in that danger...'	6:56
4	'I looked then after Christian, to see him go up the hill...'	7:25
5	'So I saw in my dream that he made haste...'	7:41
6	'And what saw you else in the way?'	7:45
7	'Now I saw in my dream, that thus they sat talking...'	8:12
8	The Fourth Stage	8:34
9	'Then Apollyon straddled quite over the whole breadth...'	7:20
10	'I saw then in my dream, so far as this valley reached...'	9:36
11	The Fifth Stage	9:48

Total time on CD 2: 79:18

CD 3

1	'That man that overtook you, said Christian, was Moses.'	8:44
2	'Moreover, I saw in my dream, that as they went on...'	7:55
3	'Well, my brother, I am bound to believe you...'	8:42
4	'A work of grace in the soul discovereth itself...'	7:25
5	The Sixth Stage	5:04
6	'Then I saw in my dream, that when they were got out...'	4:14
7	'Now, these pilgrims, as I said...'	7:54
8	'Then proclamation was made, that they that had ought to say...'	6:01
9	'Then the judge called to the jury...'	5:40
10	The Seventh Stage	5:39
11	'Now I saw in my dream that Christian and Hopeful forsook him...'	6:48
12	'And now to the second part of the question...'	5:24

Total time on CD 3: 79:38

CD 4

1	'Then Christian and Hopeful outwent them again...'	9:34
2	'I saw then that they went on their way to a pleasant river...'	7:04
3	'Neither could they, with all the skill they had...'	6:54
4	'Well, towards evening the giant goes down...'	7:11
5	The Eighth Stage	4:39
6	'Then I saw that they had them to the top of another mountain..'	5:18
7	The Ninth Stage	4:30
8	'Then said Christian to his fellow...'	8:11
9	'I acknowledge it, said Hopeful...'	8:25
10	'So they went on, and Ignorance followed.'	5:08
11	'Now, after a while, they perceived afar off...'	6:11
12	'Then Christian began, and said, I will ask you a question.'	6:23

Total time on CD 4: 79:35

CD 5

1	'Another thing that hath troubled me, said Hopeful...'	5:56
2	'And how was he revealed unto you?'	4:15
3	'I then saw in my dream, that Hopeful looked back...'	7:44
4	'Let me give an answer to this confession of thy faith.'	4:56
5	The Tenth Stage	5:57
6	'Well then, said Hopeful, there are, in my judgment...'	5:37
7	'Now I saw in my dream, that by this time...'	6:53
8	'They then addressed themselves to the water...'	8:39
9	'Now, while they were thus drawing towards the gate...'	7:50
10	Conclusion	1:32
11	The Second Part: The Author's Way of Sending Forth...	7:39
12	Objection iii	7:51
13	Part Two	1:35

Total time on CD 5: 76:31

CD 6

1	'And as I was in my dream, behold...'	6:11
2	'This Christiana (for that was her name...)'	5:07
3	'Next morning, when she was up, had prayed to God...'	5:25
4	'But while they were thus about to be gone...'	4:53
5	'Then Timorous all too reviled her...'	5:04
6	The First Stage	6:24
7	'And now Mr. Sagacity left me to dream out my dream...'	6:19
8	'Now I saw in my dream that he spake many good words...'	5:45
9	The Second Stage	7:28
10	'Then said Mercy, What a sudden blank is here!'	5:35
11	'So when they were within...'	7:44
12	'And after this he led them into his garden...'	6:24
13	'When the song and music were ended...'	6:34

Total time on CD 6: 79:00

CD 7

1	'When they were returned out of the garden from the bath...'	3:06
2	The Third Stage	7:55
3	'This is brave, said Christiana.'	7:04
4	'Thus they went on till they came at the foot of the hill...'	6:34
5	The Fourth Stage	6:31
6	'Now, then they were within sight of the Porter's lodge...'	6:23
7	'So in the morning when they were awake...'	7:32
8	'Then she addressed herself to the eldest...'	6:20
9	'Now Matthew, the eldest son of Christiana, fell sick...'	8:59
10	'Now about this time their month was out...'	6:15
11	The Fifth Stage	6:11
12	'Now, as they were going along, and talking...'	5:15

Total time on CD 7: 78:13

CD 8

1	'Now they were come to the place...'	8:04
2	'So they cried and prayed, and God sent light...'	6:57
3	The Sixth Stage	7:33
4	'Now, as they walked along together...'	6:51
5	'I got him in at the house Beautiful, I think...'	6:50
6	'If I might also speak my heart, said Mercy...'	8:48
7	'Now, as they were thus in their way...'	7:48
8	'Now the cook sent up to signify that supper was almost ready...'	5:38
9	'But to return again to our story...'	7:24
10	'Then they asked Mr. Feeble-Mind how he fell...'	6:40
11	'Now Mr. Feeble-Mind, when they were going out...'	6:38

Total time on CD 8: 79:19

CD 9

- | | | |
|---|---|------|
| 1 | 'Now by this time they were come within sight...' | 6:14 |
| 2 | 'You talk of rubs, said Mr. Contrite...' | 7:32 |
| 3 | The Seventh Stage | 4:58 |
| 4 | 'Now they went on.' | 5:59 |
| 5 | 'Now I saw in my dream, when all these things were finished...' | 6:28 |
| 6 | 'Then they took them and had them to Mount Charity...' | 6:54 |

Total time on CD 9: 38:09

CD 10

1	The Eighth Stage	7:22
2	'You came in at the gate, did you not?'	7:41
3	'By this time they were got to the Enchanted Ground...'	7:54
4	'Then the pilgrims desired with trembling to go forward...'	6:56
5	'The woman is a witch, said Great-Heart...'	6:25
6	'Now, while they lay here, and waited for the good hour...'	5:25
7	'In process of time there came a post to the town again...'	5:59
8	'After this it was noised abroad...'	6:47

Total time on CD 10: 54:33

Total time on CDs 1–10: 12:03:53

John Bunyan

(1628–1688)

THE PILGRIM'S PROGRESS

The Pilgrim's Progress was first published in 1678, and swiftly achieved the popularity which it has retained ever since. Further editions and revisions soon followed, and in 1684 Part Two was added. Its author, John Bunyan, wrote much of *The Pilgrim's Progress* in prison, probably in the county gaol rather than in the tiny lock-up in Bedford which legend used to claim as its birthplace.

Bunyan had been imprisoned because he refused to accept the demands for religious conformity imposed after the Restoration of 1660. He had in earlier years served in the Civil War on the Parliamentary side; he had also undergone a severe crisis of faith in which he struggled to hold on to his religious belief. The first literary fruit of this crisis was *Grace Abounding to the Chief of Sinners*, an intense autobiographical account of his period of spiritual turmoil. *The Pilgrim's Progress* followed, in which he turned this

personal material into the great work of fiction we know today.

The Pilgrim's Progress is an allegorical account of the heroic journey of Christian towards heaven and salvation. The story clearly has something of the quality of an epic, and also echoes the older English tradition of the knightly romance – much of it is couched in terms of a holy war between Good and Evil. There is, too, an obvious echo of *Everyman*, the medieval morality play, yet its memorable opening – ‘As I walked through the wilderness of this world...’ – has a poetic urgency which recalls that other medieval classic of spiritual journeying, *Piers Plowman*. That urgency, that yearning for salvation set against the terror of damnation, is to sustain the narrative throughout.

As an allegory, *The Pilgrim's Progress* inevitably relies on personification, but there is nothing strict or pedantic about Bunyan's equivalents: the characters

Christian encounters frequently rise above mere function to become vividly realized figures – people like the self-serving, hypocritical Byends, whose language is full of smooth, would-be courtly evasions. For him, religion must be made an easy thing: ‘My wife is a very virtuous woman, the daughter of a virtuous woman. She was my Lady Faining’s daughter, therefore she came of a very honourable family, and is arrived to such a pitch of breeding, that she knows how to carry it to all, even to prince and peasant. Tis true, we somewhat differ in religion from those of the stricter sort...’

Modern readers may be shocked by Christian’s abandonment of wife and children. We should remember, however, the powerfully personal emphasis on Calvinist doctrine: Christian must create his own relationship with his God, achieve his own salvation – and perhaps there is a recollection, too, of the way in which Christ’s disciples had to be ready to give up family and work to follow Him. At any rate, Christian passionately urges his family to accompany him, but the appeal falls on stony ground.

Thereafter, Christian goes through the various stages of full conversion to the faith. He begins by becoming ‘convicted of sin’ – aware of his moral and spiritual shortcomings – and moves on to a process of instruction (the House of the Interpreter), before shedding the burden of his sin by the Cross and receiving the roll which represents his guarantee of salvation as one of the elect. From now on he must resist all temptation as he travels the hard road to the Gates of Heaven.

Part Two tells how Christiana (his wife) and their four children follow his example and, indeed, his road. Some of Part One’s dramatic power is sacrificed for a gentler, more pastoral, narrative. Accompanied and protected by Great-Heart, Christiana, her friend Mercy and the children never seem to be in real danger, but Bunyan’s thoughtful treatment of ‘the problems of the small urban community of Nonconformists’ (Roger Sharrock) offers much in compensation for this reduction in intensity. The natural, almost domestic, way in which the pilgrims are eventually called to their reward provides a moving conclusion: ‘So he passed over, and the

trumpets sounded for him on the other side.'

What of Bunyan's language? His style is a triumph of dignified colloquialism, always able to achieve a plain tenderness – as in the description of the Delectable Mountains – or a domestic simplicity which owes much to the Authorized Version of the Bible: 'Now while they lay here and waited for the good hour, there was a noise in the town that there was a Post come from the Celestial City... the contents whereof was, Hail, good woman, I bring thee tidings that the Master calleth for thee, and expecteth that thou shouldest stand in his presence, in clothing of immortality, within these ten days.' Yet Bunyan is also equal to the demands of the sinister, the smoothly hypocritical, or the depiction of vigorous action, as in the great fights with Giant Despair and Apollyon. Throughout, he makes the ordinary extraordinary – suffusing the simple good things of everyday life with a sense of their ultimate source, God.

Notes by Perry Keenlyside



David Shaw-Parker trained at RADA and began his career with the Royal Shakespeare Company in 1977. His recent theatre appearances include *My Fair Lady*, *The False Servant* and *Oedipus Rex* at The Royal National Theatre, and *The Country Wife*, *Acorn Antiques*, *Heavenly Ivy* and *Uncle Vanya* in London's West End. He has recorded extensively for BBC radio and his previous recordings for Naxos AudioBooks include Plato's *Symposium* and *Alice Through the Looking Glass*.

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