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# GANZ NOTES - THE PILGRIM'S REGRESS (1933) BY C.S. LEWIS - OPENING PARAGRAPHS

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## QUOTES

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But in fact, all good allegory exists not to hide but to reveal; to make the inner world more palpable by giving it an (imagined) concrete embodiment. [Lewis, C. S., the "Afterword" written for the third edition of *The Pilgrim's Regress* (p. 206). HarperCollins. Kindle Edition.]

But you must *not* assume that everything in the book is autobiographical. I was attempting to generalize, not to tell people about my own life. [Lewis, C. S., the "Afterword" written for the third edition of *The Pilgrim's Regress* (p. 208). HarperCollins. Kindle Edition.]

Walter Hooper includes sentences from a review of *The Pilgrim's Regress* by George Sayer in *Blackfriars*, 17 (4 January 1936), pp. 69-70 - "Thanks to a mind of quite remarkable acuity, he [Lewis] is able to expose, often in only a few lines, the most essential weakness of almost every contemporary doctrine...."

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## THE TITLE

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### REGRESS -

Walter Hooper in "The Pilgrim's Regress" chapter of his *C.S. Lewis: A Companion and Guide* (1996), page 184 - "The *regress* consists mainly in **unlearning** many of the things John had picked up over the years, and in this section [the final part of the work called

“The Regress”], Lewis attempts to answer many of the questions which had plagued him, such as the purpose of Hell.”

The *Oxford English Dictionary* at the verb “**to regress**” – “*intransitive. gen.* To go back; to move in a contrary direction; to withdraw, retreat, return. *Obsolete.*” But it also means, “*intransitive.* To return to a subject mentioned or discussed earlier. Cf. [regress n. 5](#), [regression n. 2](#). *Obsolete.*” In other words, when one has gone on such a pilgrimage as John of this story, he now returns a changed person into what used to be “normal” for him, and to find that he understands all things differently. But I find it particularly interesting in light of Lewis’ book – “*intransitive. Medicine.* Of a physiological or **pathological process**: to reverse or resolve; (of an organ or tissue) to atrophy or degenerate; (of a tumour) to shrink or disappear.”

## PILGRIM –

The *Oxford English Dictionary* at the noun “**pilgrim**” – “A person on a journey, a person who travels from place to place: a traveller, a wanderer, an itinerant. Also in early use: a foreigner, an alien, a stranger. Now *literary* and *poetic.*” It also means, “A person who makes a journey (usually of a long distance) to a sacred place as an act of religious devotion.”

What is interesting is that Lewis in his choice of title – *The Pilgrim’s Regress* – places the emphasis on the *result* of the pilgrimage, on the need for regression, rather than on the difficult journey through the “world” to get to the place where the value of regression is clear to the pilgrim. In this regard, Lewis’ title is very much in accord with the idea of *pilgrimage* – that holy place toward which one has set out with full resolve to get there.

## LEWIS’ JOURNEY

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ON RE-READING THIS BOOK ten years after I wrote it, I find its chief faults to be those two which I myself least easily forgive in the books of other men: needless obscurity, and an uncharitable temper. There were two causes, I now realize, for the obscurity. **On the intellectual side my own progress had been from ‘popular realism’ to Philosophical Idealism; from Idealism to Pantheism; from Pantheism to Theism; and from Theism to Christianity. I still think this a very natural road, but I now know that it is a road very rarely trodden.** In the early thirties I did not know this. If I had had any notion of my own isolation, I should either have kept silent about my journey or else endeavoured to describe it with more consideration for the reader’s difficulties. [Lewis, C. S., the “Afterword” written for the third edition of *The Pilgrim’s Regress* (p. 200). HarperCollins. Kindle Edition.]

Walter Hooper in "The Pilgrim's Regress" chapter of his *C.S. Lewis: A Companion and Guide* (1996), page 183 – "More than anything, Lewis wanted to call his soul his own. John realizes that in acknowledging the Lord he is 'never to be alone; never the master of his own soul, to have no privacy, no corner whereof you could say to the whole universe: This is my own, here I can do as I please.'"

Lewis, in *Surprised by Joy* (1955), has as the title of chapter 14, "Checkmate", where the quote that opens the chapter is from George Macdonald – "The one principle of Hell is – 'I am my own'."

"The odd thing was that before God closed in on me, I was in fact offered what now appears a moment of wholly free choice. In a sense. I was going up Headington Hill on the top of a bus. **Without words and (I think) almost without images, a fact about myself was somehow presented to me. I became aware that I was holding something at bay or shutting something out. Or, if you like, that I was wearing some stiff clothing, like corsets, or even a suit of armour, as if I were a lobster. I felt myself being, there and then, given a free choice. I could open the door or keep it shut; I could unbuckle the armour or keep it on. Neither choice was presented as a duty; no threat or promise was attached to either, though I knew that to open the door or to take off the corslet meant the incalculable.** The choice appeared to be momentous, but it was also strangely unemotional. I was moved by no desires or fears. In a sense I was not moved by anything. I chose to open, to unbuckle, to loosen the rein. I say, 'I chose', yet it did not really seem possible to do the opposite. On the other hand, I was aware of no motives. **You could argue that I was not a free agent, but I am more inclined to think that this came nearer to being a perfectly free act than most that I have ever done.**" [Lewis, C. S. *Surprised by Joy* (1955) (p. 273-274). HarperOne. Kindle Edition.]

**Michael Casey, OCSO - *Apatheia***, from the Greek word meaning "passionlessness," is a term used in the Stoic tradition and given a Christian sense, especially by Clement of Alexandria and the Desert Fathers. ***Apatheia* is not to be confused with apathy. It is the quality of the sage or saint who enjoys substantial freedom from desires and passions.** The usage emerged in a climate of thought in which the attitude toward emotion was negative, and so passion became identified with vice and was considered something to be avoided.... A more positive content is given to *apatheia* by Evagrius, who regularly associated it with *agape*. For him, the avoidance of enslavement to sub-personal desires produces a state of inner harmony and peace in which growth is furthered and love flowers. John Cassian avoided the term *apatheia* and used *puritas cordis* ("purity of heart"), which indicates personal integration, a single-heartedness due to a lack of inner division. Such interior unity means that one is free from radical disturbance and therefore ready for contemplation. This emphasis was

followed in the Benedictine tradition and was to some extent institutionalized in the value of stability.<sup>1</sup>

**The closing lines of chapter 14, “Checkmate”** – “In the Trinity Term of 1929 I gave in, and admitted that God was God, and knelt and prayed: perhaps, that night, the most dejected and reluctant convert in all England. I did not then see what is, now, the most shining and obvious thing; the Divine humility which will accept a convert even on such terms. The Prodigal Son at least walked home on his own feet. But who can duly adore that Love which will open the high gates to a prodigal who is brought in kicking, struggling, resentful, and darting his eyes in every direction for a chance of escape? The words *compelle intrare*, compel them to come in, have been so abused by wicked men that we shudder at them; but, properly understood, they plumb the depth of the Divine mercy. The hardness of God is kinder than the softness of men, and His compulsion is our liberation.” [Lewis, C. S. *Surprised by Joy* (1955) (p. 279). HarperOne. Kindle Edition.]

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## THE TEXT

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Some of the annotations here from David C. Downing, *The Wade Annotated Edition of C.S. Lewis’ The Pilgrim’s Regress* (2014). I will always indicate which ones.

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**J.B. Phillips (1906-1982)**<sup>2</sup> in *Your God is Too Small*, in his “Introduction” concludes: “It is the purpose of this book to attempt two things: first to expose the inadequate

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<sup>1</sup> Michael Downey, [\*The New Dictionary of Catholic Spirituality\*](#) (Collegeville, MN: Liturgical Press, 2000), 50.

<sup>2</sup> See: <https://www.jbphillips.org> – “J.B. Phillips’ *New Testament* translation unlocked the radical world-changing ancient texts of the New Testament afresh to a new generation. From a humble letter to C.S. Lewis asking for guidance to his endorsement and subsequent publishing, he changed the lives of millions through his simple yet beautiful modern translation. As a result, he was one of the most influential Christian leaders of the twentieth century.”



conceptions of God which still linger unconsciously in many minds, and which prevent our catching a glimpse of the true God; and secondly to suggest ways in which we can find the real God for ourselves. If it is true that there is Someone in charge of the whole mystery of life and death, we can hardly expect to escape a sense of futility and frustration until we begin to see what He is like and what His purposes are. [Phillips, J.B. *Your God Is Too Small: A Guide for Believers and Skeptics Alike* (pp. 8-10). Touchstone. Kindle Edition.]

It appeared to me therefore that if a man diligently followed this desire, pursuing the false objects until their falsity appeared and then resolutely abandoning them, he must come out at last into the clear knowledge that the human soul was made to enjoy some object that is never fully given – nay, cannot even be imagined as given – in our present mode of subjective and spatio-temporal experience. This Desire was, in the soul, as the Siege Perilous in Arthur’s castle – the chair in which only one could sit. And if nature makes nothing in vain, the One who can sit in this chair must exist. I knew only too well how easily the longing accepts false objects and through what dark ways the pursuit of them leads us: but I also saw that the Desire itself contains the corrective of all these errors. The only fatal error was to pretend that you had passed from desire to fruition, when, in reality, you had found either nothing, or desire itself, or the satisfaction of some different desire. The dialectic of Desire, faithfully followed, would retrieve all mistakes, head you off from all false paths, and force you not to propound, but to live through, a sort of ontological proof. [Lewis, C. S. *The Pilgrim's Regress*, from the “Afterword”, (pp. 204-205). HarperCollins. Kindle Edition.]

## BOOK ONE

### THE DATA

*This every soul seeketh and for the sake of this doth all her actions, having an inkling [“a hint, a slight intimation, or suggestion”] that it is; but what it is she cannot sufficiently discern, and she knoweth not her way, and concerning this she hath no constant assurance as she hath of other things.* PLATO (428-328 BCE)

*Whose souls, albeit [“Introducing a finite clause: though it is true that; even though; although”] in a cloudy memory, yet seek back their good, but, like drunk men, know not the road home.* BOETHIUS (d. 524 CE)

*Somewhat it seeketh, and what that is directly it knoweth not, yet very intentive [“Intently bent or directed”] desire thereof doth so incite it, that all other known delights and pleasures are laid*

aside, they give place to the search of this but only suspected desire. RICHARD HOOKER (1554-1600 CE)

## I

### *The Rules*

The *Oxford English Dictionary* at “**rule**” – “A principle regulating practice or procedure; a dominant custom or habit. Also, as a mass noun: custom, convention.” But probably closer to Lewis’ meaning with respect to Puritania – “A regulation framed or adopted by an organization, institution, or other body for governing its conduct and that of its members; **a precept or condition which must be fulfilled on pain of penalty or punishment.** Often in *rules and regulations.*”

YEAR ZERO - I dreamed of a boy who was born in the land of **Puritania**

Downing (2014) - “Lewis associated **Puritanism** with ‘moral severity’ and sectarian narrowness. He clearly distinguished the historic Puritans from Fundamentalists, saying that what they [the former] opposed was ‘bishops, not beer’. But he considered many who surrounded him in his youth to be ‘apostate Puritans’ who exhibited only ‘the MEMORY of Christianity’. In them, he feared, the true marks of faith - ‘peace, love, wisdom, and humility’ - had been replaced by legalism [by THE RULES] and judgmentalism.”

and his name was **John**.<sup>3</sup>

*Columbia Encyclopedia* (2000) - *Pilgrim’s Progress* is an allegory recounting Christian’s journey from the City of Destruction to the Celestial City; the second part describes the manner in which Christian’s wife, Christiana, makes the same pilgrimage. Remarkable for its simple, biblical style and its vivid presentation of character and incident, *Pilgrim’s Progress* is considered one of the world’s great

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<sup>3</sup> Lewis’ choice of name likely is an homage to **John Bunyan (1628-1688)**, author of *A Pilgrim’s Progress* (17<sup>th</sup> century). “In 1660 agents of the restored monarchy arrested him for unlicensed preaching, and he remained in prison for the next 12 years. During this period Bunyan wrote nine books, the most famous of which is *Grace Abounding to the Chief of Sinners* (1666), a fervent spiritual autobiography. Soon after his release in 1672 he was re-imprisoned briefly and wrote the first part of his masterpiece *The Pilgrim’s Progress from This World to That Which Is to Come*, published in 1678. A second part appeared in 1684.”

works of literature. Bunyan's continued popularity rests on the spiritual fervor that permeates his works and on the compelling style in which they are written. His prose unites the eloquence of the Bible with the vigorous realism of common speech.

YEAR ONE - And I dreamed that when John was **able to walk**,

**"able to walk"** - From the *Science Daily* website - "Within the framework of the Zurich longitudinal study, the pediatricians conducted a detailed study of the development of 119 boys and 103 girls. The researchers examined the children seven times during the first two years of their life and subsequently carried out motor and intelligence tests with them every two to three years after they reached school age. The results show that children sit up for the first time at an age of between slightly less than four months and thirteen months (average 6.5 months). **They begin to walk at an age of between 8.5 months and 20 months (average 12 months)**. In other words, there is considerable variance."

he ran out of his parents' garden on a fine morning on to the road. And on the other side of the road there was a deep wood, but not thick, full of primroses and soft green moss. When John set eyes on this he thought he had never seen anything so **beautiful**;

The *Oxford English Dictionary* at **"beautiful"** - "Highly pleasing to the sight; embodying an ideal of physical perfection; possessing exceptional harmony of form or colour."

The experience of Beauty in beautiful things is a way, long before the intellect can understand the truth of things, that a young person first experiences his or her *soul*. And the thing about encounters with Beauty is that Beauty compels our devotion, our desire to go towards it, to dwell in it. It was harsh for "his mother" (obviously, not Lewis' real one) to associate John's first encounter with Beauty with being "smacked soundly" and scolded.

and he ran across the road and into the wood and was just about to go down on his hands and knees and to pull up the primroses by handfuls, when **his mother** came running out of the garden gate, and she also ran across the road, and caught John up, and smacked him soundly and told him he must never go into the wood again.

**"his mother"** - It is not appropriate to allegorize everything. But perhaps this "mother", because of the later Mother Kirke, refers to Lewis' experience of "the church", traditionally referred to by Christians as a "mother", that was unpleasant, obstructionist, and willing to inflict pain.

**And John cried, but he asked no questions**, for he was not yet at the age for asking questions.

**“John cried, but he asked no questions”** – We see the beginning of the splitting of “the world” into its North (cold reason; questions) and South (affect; emotion) areas. The entire Pilgrimage that John will eventually now have to take will be an effort to understand this catastrophic “break” in the intended wholeness of Affect and Intellect, of them working in mutuality.

YEAR TWO - Then a year went past.

And then, another fine morning, John had a little sling, and he went out into the garden, and he saw a bird sitting on a branch. And John got his sling ready and was going to have a shot at the bird, when **the cook came running out** of the garden and caught John up and smacked him soundly and told him he must never kill any of the birds in the garden.

**“the cook came running out”** – Note that two Elders/ Authorities/ Adults and how John’s experience of them was one of censure, violence, and of enforcement of RULES.

I remember when I was a boy, having just received a Crosman BB gun as a present, I went outside and saw a Robin fly from a tree across the sky above me. I shot at it, and hit it, knocking it out of the sky to the ground, where it lay dying. I then had to finish the job. I was deeply upset by what I had done, and I obviously still remember it. Just because I *could* shoot an animal did not mean that I *should* shoot one. I felt “wrong” in that moment in a way that really bothered me. But, I did not know this until afterwards. I think of St. Augustine’s experience as a boy of stealing fruits from a tree in his neighbor’s yard.

**‘Why?’** said John.

**‘Because the Steward would be very angry,’** said cook.

**“Why?”** – This is the first Question that John asks in the book. And this question rises in him when he had just experienced violence and censure by an Adult.

**“Because the Steward”** - Notice how the “answer” to his Question is no answer! Rather this “answer” is putting John in his place in relation to an Authoritative figure who, apparently, does not have to give reasons.

**‘Who is the Steward?’** said John.

**‘He is the man who makes rules for all the country round here,’** said cook.

“**Who?**” – This is John’s second Question. Notice how the cook’s “answer” has taught John how to ask, now, the wrong Question. John asks “Who?” when he should have asked “Why?” is it that the Steward would be “very angry”?

Downing (2014) notes: “**Steward:** A Clergyman who claims to represent the Landlord (God), but whose only concern is about not breaking rules.”

‘Why?’ said John.

‘Because the **Landlord** set him to do it.’

Downing (2014) notes at “**Landlord:** The *image* of God one receives in a place such as Puritania – arbitrary, stern, and easily angered.”

Notice how the distortion of John’s religious understanding is already well under way. The Steward as “the man who makes the rules” is explained as one sent by the Landlord *to make rules ... and to enforce them*. We can almost hear something of the “blaming” of Adam is the way the Landlord is made the cause of RULES – “she gave me the fruit / and I ate it.” No Steward (clergyman) ever need explain himself, and his behavior, if he can persuade someone up-front that *he acts for God*.

‘**Who is the Landlord?**’ said John.

‘**He owns** all the country,’ said the cook.

“Who is the Landlord?” – This, really, is THE Question of the entire book. And as we will discover, it will take a very long Pilgrimage indeed for John to unlearn all the poor teaching about the Landlord, and therefore about the nature of reality, before he will have begun sufficiently to know God Himself.

But notice how the cook will establish this image of God not as *Landlord*, but as *Landowner*. God, then, is a Being Who owns things, big things, and therefore, probably “owns” all of us people too. This also has begun to establish an image of God with Mammon (whom we meet later).

‘**Why?**’ said John.

Notice how this WHY? is left hanging, without an answer. In some ways leaving it unanswered is a far better result than hearing ignorant “answers”.

And when he asked this, the cook went and told his mother. And his mother sat down and talked to John about the Landlord all afternoon: but John took none of it in, for he was **not yet at the age for taking it in**.

**“not yet at the age for taking it in”** – True, someone younger will not have the intellectual capacity, or interest, to process what someone – a “mother” – has to say *about* the Landlord/God. But perhaps that is the point, the problem younger people have with adult is that the younger want *to know* the Landlord/God, not to know *about* Him. As we will recognize in the “shires” (the many intellectual, affective Ways of framing ultimate reality), Teachers who speak *about* God will eventually be speaking primarily about themselves ... not about or of God.

YEAR THREE - Then a year went past,

and one dark, cold, wet morning John was **made to put on new clothes**. They were the ugliest clothes that had ever been put upon him, which John did not mind at all, but they also caught him under the chin, and were tight under the arms which he minded a great deal, and they made him itch all over.

**“made to put on new clothes”** – An interesting perception among young people, who associate going to Church with having to wear uncomfortable clothes! You can imagine them (us, when we were small) wondering why a person has to be, but especially to appear, different than he or she is, in order to enter properly into the presence of God. Would it not seem to them that “going to God” meant putting on a mask (different kind of clothes), on performing/acting is a different way than “normal”?

And his father and mother took him out along the road, one holding him by each hand (which was uncomfortable, too, and very unnecessary), and told him they were taking him to see the Steward.

**“to see the Steward”** – Notice the parents were not taking him to see *God/the Landlord*. One gains the strong impression that the Stewards stand in the way of direct access to the Landlord, *which is something very different than showing someone the way to Him*. We recall how Jesus speaks of Himself: “I am the sheepgate.” And because he had to dress differently, John must conclude when coming into the presence of anything, or anyone, to do with the Landlord, he must do so in a different way – the need to PERFORM.

The Steward lived in a big dark house of stone on the side of the road. The father and mother went in to talk to the Steward first, and John was left sitting in the hall on a chair so high that his feet did not reach the floor. There were other chairs in the hall where he could have sat in comfort, but his father had told him that the Steward would be angry if he did not sit absolutely still and be very good: **and John was beginning to be afraid**, so he sat still in the high chair with his feet dangling, and his clothes itching all over him, and his eyes starting out of his head.



**“and John was beginning to be afraid”** – This is such a perfect description of what a Norman-style church in England must have been like for a young person coming into it for the first time. And the association of the Steward with “big dark house”, with “would be angry”, with “stone” catalyzes in John a primal experience of FEAR ... not AWE. Fear experienced, or dread, when coming into the presence of God is not of God but of the Evil One.

After a very long time his parents came back again, looking as if they had been with the doctor, very grave. Then they said **that John must go in** and see the Steward too.

**“that John must go in”** – We feel that we need to shout at the parents, “What are you thinking?” Don’t you see that your son is afraid, and of the Steward?” It is a permanently damaging thing for a young person to be sent all alone into the presence of a RULE-LOVING Steward, into the presence of a purported quick-to-angry God.

And when John came into the room, there was an old man with a red, round face, who was very kind and full of jokes, so that John quite got over his fears, and they had a good talk about fishing tackle and bicycles.

We feel **the surprise John experiences** when the *image* he had of a Steward was so different from the reality of the Steward. This experience is a key one, in the sense of a *key* that will unlock many doors of misrepresentation of the Landlord/God. In other words, one must *know* a person, a Divine one or otherwise, directly, rather than only to know *about* him or her.

But just when the talk was at its best, the Steward got up and cleared his throat. He then took down a **mask** from the wall with a long white beard attached to it and suddenly clapped it on his face, so that his appearance was awful. And he said, ‘Now I am going to talk to you about the Landlord. The Landlord owns all the country, and it is *very, very* kind of him to allow us to live on it at all – very, very kind.’ He went on repeating ‘very kind’ in a queer sing-song voice so long that John would have laughed, but that now he was beginning to be frightened again.

**“a mask”** – Recall that the Greek word for “mask” is *hypocritēs* (Greek *ὕποκριτής* – “an actor on the stage, pretender, dissembler”) which gives us our English word hypocrite. The *Oxford English Dictionary* at **“hypocrite”** – “One who falsely professes to be virtuously or religiously inclined; one who pretends to have feelings or beliefs of a higher order than his real ones; hence generally, a dissembler, pretender.”

Notice how the “mask” is another way of speaking about an IMAGE of God. In this case, it is to young John a frightening image. Notice how a FRIGHTENING



IMAGE of God can so easily result in a need for RULES, *because to relate to so frightening, so alienation of Being is so unnatural*. One could only act properly by forcing oneself to follow a kind of PERFORMANCE, defined by the RULES that indicate how it is to be done. Think of how very far this way of understanding things between God and humans is from what St. Augustine meant when he famously wrote: "Love! and then do as you will."

The Steward then took down from a peg a big card with small print all over it, and said, 'Here is a list of all the things **the Landlord says you must not do**. You'd better look at it.'

**"what you must not do"** - Such an insightful way of evoking a common experience people have of God and of the Religion that they believe is about God! Think, for example, of how the Ten Commandments (Exodus 20) were taught - "Thou shalt *not*..." We were never taught the kind of rich human life of relationship that these warnings were meant to guard. We were never taught how to "turn" a Commandment around. For example, "Do not steal" then becomes, "Learn how to commit to real friendship with others, and then they will give you freely what you need."

So, John took the card: but half the rules seemed to forbid things he had never heard of, and the other half forbade things he was doing every day, and he could not imagine *not* doing them: and the number of the rules was so enormous that he felt he could never remember them all.

**"he had never heard of"** - I think of how going to Confession when I was young was usually an experience of trying to come up with some wrong things to report to the Priest, to find something bad about myself to own up to. It never occurred to me that I was going to Confession to experience God Who loved and had died so that I might live - "so that His joy could be complete."

'I hope,' said the Steward, 'that you have not already broken any of the rules?' John's heart began to thump, and his eyes bulged more and more, and he was at his wit's end when the Steward took the mask off and looked at John with his real face and said, 'Better tell a lie, old chap, better tell a lie. Easiest for all concerned,' and popped the mask on his face all in a flash.

**"better tell a lie"** - I recall when I was a little boy, I experienced my father as so scary, and so severe in his habits of discipline (this was not all he was to us; there was so much good in him and through him for us kids) that I learned to lie to protect myself from him! I am not blaming him for my boy-lies; I am saying that the threatened punishments were so scary (especially the feeling that he would withdrawn his love) that in a certain sense I *had* to lie. This was, would always

be, a particularly painful experience of feeling forced out of one's integrity by fear. What got lost in all of this was the profound difference between fearing my dad, as my father, and fearing the consequences. One can accept unpleasant and deserved consequences, when the boy knows that his dad loves and believes in him. But if the boy cannot be sure that his dad does love and believe in him, then it is a double bind for the boy, a terrifying experience.

The hypocrisy of the Steward had to come as an awful jolt to John, when he recognized that the Landlord/God could be "gamed" by the Steward, and that the Steward was ready to instruct John on how to do that!

John gulped and said quickly, 'Oh, no sir.'

Faced with the lack of hypocrisy in John (John's innocence), the Steward quickly retreats behind the Mask, and from behind it again threatens John on behalf of the "very, very kind" Landlord/God. How often I have seen this! A compromised person reacts to a person who has not chosen to become compromised, and the former resents this and will hunt for any circumstance to threaten and damage the latter - to "put him in his place," so that the former can feel better about himself.

'That is just as well,' said the Steward through the mask. 'Because, you know, if you did break any of them and the Landlord got to know of it, do you know what he'd do to you?' 'No, sir,' said John: and the Steward's eyes seemed to be twinkling dreadfully through the holes of the mask. 'He'd take you and shut you up for ever and ever in a **black hole** full of snakes and scorpions as large as lobsters - for ever and ever. And besides that, he is such a kind, good man, so very, very kind, that I am sure you would never *want* to displease him.' 'No, sir,' said John,

"**a black hole**" - What is so terrible about what the Steward now does to John is to reclaim his "dignity" with John. The Steward had just been exposed for the hypocrite he was by the innocence and goodness of John - the Steward was "condemned" in the genuineness of John's reaction to him. The Steward "reclaims his dignity" by threatening John, on behalf of the "very, very kind" Landlord/God, making John feel "wrong" and in ill-relation to the Landlord/God. The description of the Steward's eyes - "seemed to be twinkling dreadfully" - is particularly terrifying. I have seen those eyes too many times. We have the strongest impression that the Steward is the Evil One speaking through this Steward, and the Steward believing himself to be righteous and doing a fine job of teaching a young boy how it works with God and humans.

'But, please, sir ...' 'Well,' said the Steward. 'Please, sir, supposing I did break one, one little one, just by accident, you know. Could nothing stop the snakes and lobsters?'

'Ah!...' said the Steward; and then he sat down and talked for a long time, but John **could not understand a single syllable**.

**"could not understand a single syllable"** – Professional "experts" in the ways of God and human beings have often been in my experience the ones most full of nonsense, of "hot air", of way too much chattering about holy matters that they clearly do not understand. They do not care about the truth, or else they would care to understand it, and care to teach the truth. They try to imitate, to "ape", the much fewer Teachers who really do know God and are wise in the ways of human beings. Jesus railed against the "blind guides"!

However, it all ended with pointing out that the Landlord was quite extraordinarily kind and good to his tenants and would certainly torture most of them to death the moment he had the slightest pretext. 'And you can't blame him,' said the Steward. 'For after all, it *is* his land, and it is so very good of him to let us live here at all – people like us, you know.'

One's image of God really matters! Notice how such IMAGES or what later Lewis in this book will refer to as PICTURES, when speaking of the two ways through which God has sought to communicate to human beings: through IMAGES and through RULES/LAW.

Then the Steward took off the mask and had a nice, sensible chat with John again, and gave him a cake and brought him out to his father and mother. But just as they were going, he bent down and whispered in John's ear, 'I shouldn't bother about it all too much if I were you.' At the same time, he slipped the card of the rules into John's hand and told him he could keep it for his own use.

The hypocrisy of the Steward is shocking, and we can feel the damage this hypocrisy had caused and will continue to haunt John throughout his Pilgrimage. And what is also poignant is that the Steward knows how trapped he is, such that he tries to win the affection of John by showing him how to ignore the Landlord/God!

## II

### *The Island*

Now the days and the weeks went on again, and I dreamed that John had little peace either by day or night for thinking of the rules and the black hole full of snakes.

Notice how there is nothing in John's hyper-sensitivity, alertness, self-watching that has anything to do with the Landlord/God! It all has to do with the FEAR

instilled in him by, especially, the Steward, and by the stunning hypocrisy of the Steward. The revered one, the Priest, is not to be trusted.

At first, he tried very hard to keep them all, but when it came to bed-time he always found that he had broken far more than he had kept: and the thought of the horrible tortures to which the good, kind Landlord would put him became such a burden that next day he would become quite reckless and break as many as he possibly could; for oddly enough this eased his mind for the moment.

We hear something of St. Paul's titanic struggle with the Law in John's struggle:

**Romans 7:** <sup>14</sup> We are well aware that the Law is spiritual: but I am a creature of flesh and blood sold as a slave to sin.\* <sup>15</sup> I do not understand my own behaviour; I do not act as I mean to, but I do things that I hate. <sup>16</sup> While I am acting as I do not want to, I still acknowledge the Law as good, <sup>17</sup> so it is not myself acting, but the sin which lives in me. <sup>18</sup> And really, I know of nothing good living in me – in my natural self, that is – for though the will to do what is good is in me, the power to do it is not.\* <sup>19</sup> the good thing I want to do, I never do; the evil thing which I do not want – that is what I do. <sup>20</sup> But every time I do what I do not want to, then it is not myself acting, but the sin that lives in me.<sup>h\*</sup>

<sup>21</sup> So I find this rule:<sup>i</sup> that for me, where I want to do nothing but good, evil is close at my side. <sup>22</sup> In my inmost<sup>j</sup> self I dearly love God's law,<sup>k</sup> but <sup>23</sup> I see that acting on my body there is a different law which battles against the law in my mind. So I am brought to be a prisoner of that law of sin which lives inside my body.\* <sup>4</sup>

But then after a few days **the fear would return** and this time it would be worse than before because of the dreadful number of rules that he had broken during the interval.

**“the fear would return”** – One of the greatest weapons of the Evil One in this world is FEAR, especially when we are taught to fear the One Who is the most trustworthy of all – the Landlord/God.

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\* Jb 14:4c; Ps 51:5c; Ws 9:15f; Ga 5:17

\* 7:5

\* Ga 2:20

\* Jm 1:14–15

<sup>4</sup> [The New Jerusalem Bible](#) (New York; London; Toronto; Sydney; Auckland: Doubleday, 1990), Ro 7:14–23.

But what puzzled him most at this time was a discovery which he made after the rules had been hanging in his bedroom for two or three nights: namely, that on the other side of the card, on the back, there was quite a different set of rules. There were so many that he never read them all through and he was always finding new ones. Some of them were very like the rules on the front of the card, but most of them were just the opposite.

The Two-Sided Card of Rules – I think that what John is learning is that there is purportedly the Laws of the Landlord/God (the front of the card) – though we earlier learned that it is the Stewards to whom the Landlord/God gave responsibility for making up these RULES – and the conventional RULES AND REGULATIONS of the dominant culture in which he lives. The “connection” between these two sets is not explained, only “linked” by having been put on either side of the same card.

Thus, whereas the front of the card said that you must be always examining yourself to see how many rules you had broken, the back of the card began like this:

*Rule 1 - Put the whole thing out of your head / The moment you get into bed.*

Or again, whereas the front said that you must always go and ask your elders what the rule about a certain thing was, if you were in the least doubt, the back said:

*Rule 2 - Unless they saw you do it, / Keep quiet or else you'll rue it.*

And so on.

And now I dreamed that John went out one morning and tried to play in the road and to forget his troubles; but the rules kept coming back into his head so that he did not make much of it.

It has been difficult to read about this terrible de-formation of young John, because it captures truths about how we each were de-formed by “professional” churchmen, by busy-body, meddling “Christians”, none of whom knew much at all about the Landlord/God ... *but who did know how to make “the system” work to their advantage.*

## THE BIRTH OF THE INCONSOLABLE LONGING

However, he went on always a few yards further till suddenly he looked up and saw that he was so far away from home that he was in a part of the road he had never seen

before. Then came the sound of a musical instrument, from behind it seemed, very sweet and very short, as if it were one plucking of a string or one note of a bell, and after it a full, clear voice – and it sounded so high and strange that he thought it was very far away, further than a star. The voice said, “Come.”

Then John saw that there was a stone wall beside the road in that part: but it had (what he had never seen in a garden wall before) a window. There was no glass in the window and no bars; it was just a square hole in the wall. Through it he saw a green wood full of primroses: and he remembered suddenly how he had gone into another wood to pull primroses, as a child, very long ago – so long that even in the moment of remembering the memory seemed still out of reach.

I recall this from St. Augustine, *Confessions* – “But what am I loving when I love you? Not beauty of body nor transient grace, not this fair light, which is now so friendly to my eyes, not melodious song in all its lovely harmonies, not the sweet fragrance of flowers or ointments or spices, not manna or honey, not limbs that draw me to carnal embrace: none of these do I love when I love my God. And yet I do love a kind of light, a kind of voice, a certain fragrance, a food and an embrace, when I love my God: a light, voice, fragrance, food and embrace for my inmost self, where something limited to no place shines into my mind, where something not snatched away by passing time sings for me, where something no breath blows away yields to me its scent, where there is savor undiminished by famished eating, and where I am clasped in a union from which no satiety can tear me away. This is what I love, when I love my God.”<sup>5</sup>

While he strained to grasp it, there came to him from beyond the wood a sweetness and a pang so piercing that instantly he forgot his father’s house, and his mother, and the fear of the Landlord, and the burden of the rules.

All the furniture of his mind was taken away. A moment later he found that he was sobbing, and the sun had gone in, and what it was that had happened to him he could not quite remember, nor whether it had happened in this wood, or in the other wood when he was a child. It seemed to him that a mist which hung at the far end of the wood had parted for a moment, and through the rift he had seen a clam sea, and in the sea an island, where the smooth turf sloped down unbroken to the bays, and out of the thickets peeped the pale, small-breasted Oreads, wise like gods, unconscious of

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<sup>5</sup> Saint Augustine, [The Confessions, Part I](#), ed. John E. Rotelle, trans. Maria Boulding, Second Edition., vol. 1 of *The Works of Saint Augustine: A Translation for the 21st Century* (Hyde Park, NY: New City Press, 2012), 242.

themselves like beasts, and tall enchanters, bearded to their feet, sat in green chairs among the forests.

But even while he pictured these things he knew, with one part of his mind, that they were not like the things he had seen – Nay - that what had befallen him was not seeing at all. But he was too young to heed the distinction: and too empty, now that the unbounded sweetness passed away, not to seize greedily whatever it had left behind. He had no inclination yet to go into the wood: and presently he went home, with a sad excitement upon him, repeating to himself a thousand times, **‘I know, now what I want.’** The first time that he said it, he was aware that it was not entirely true: but before he went to bed, he was believing it.<sup>6</sup>

And then consider this from St. Augustine, *Confessions* –

27, 38. Late have I loved you, Beauty so ancient and so new,  
late have I loved you!  
Lo, you were within,  
but I outside, seeking there for you,  
and upon the shapely things you have made I rushed headlong,  
I, misshapen.  
You were with me, but I was not with you.  
They held me back far from you,  
those things which would have no being  
were they not in you.  
You called, shouted, broke through my deafness;  
you flared, blazed, banished my blindness;  
you lavished your fragrance, I gasped, and now I pant for you;  
I tasted you, and I hunger and thirst;  
you touched me, and I burned for your peace.<sup>82 7</sup>

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<sup>6</sup> C. S. Lewis, [\*The Pilgrim's Regress: An Allegorical Apology for Christianity Reason and Romanticism\*](#), EPub Edition. (HarperOne, 2014), 3–11.

<sup>\*82</sup> The idea of a beauty which the soul recognizes as from an ancient knowledge is found in Plotinus' Tractate on Beauty (*Enneads* I,6,2). Augustine has enumerated the five senses several times before; it may be significant that this time the usual order is changed, with hearing being mentioned first. He has listened to the Word, and so his eyes are opened to beauty; contrast IV,13,20; for tasting the sweetness, see Ps 33:9(34:8); 1 Pt 2:3; for hungering and thirsting, Mt 5:6.

<sup>7</sup> Saint Augustine, [\*The Confessions, Part I\*](#), ed. John E. Rotelle, trans. Maria Boulding, Second Edition., vol. 1 of *The Works of Saint Augustine: A Translation for the 21st Century* (Hyde Park, NY: New City Press, 2012), 262.



# Ganz Resources - TFS 7, 1 - C.S. Lewis, The Pilgrim's Regress (1933, when Lewis was 35-years old)

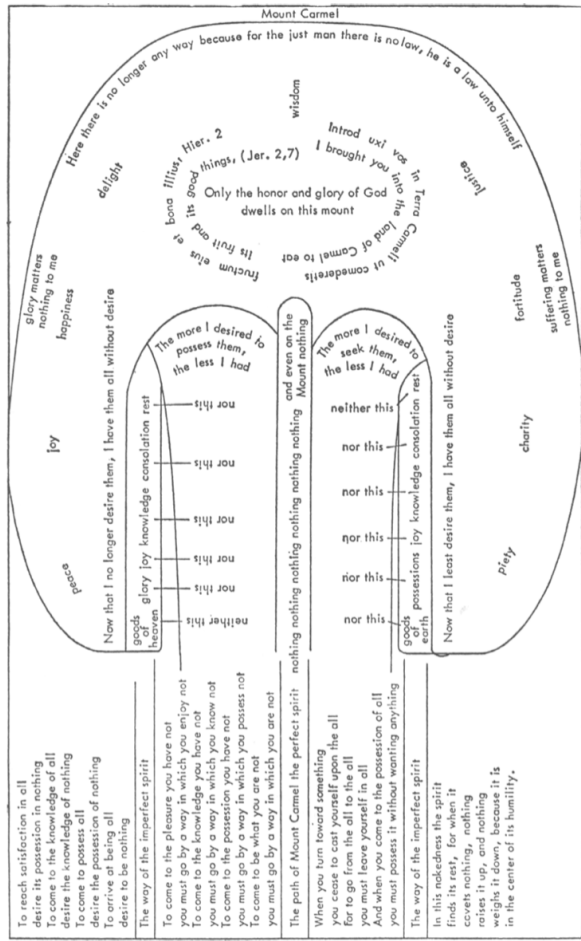
## I. Maps

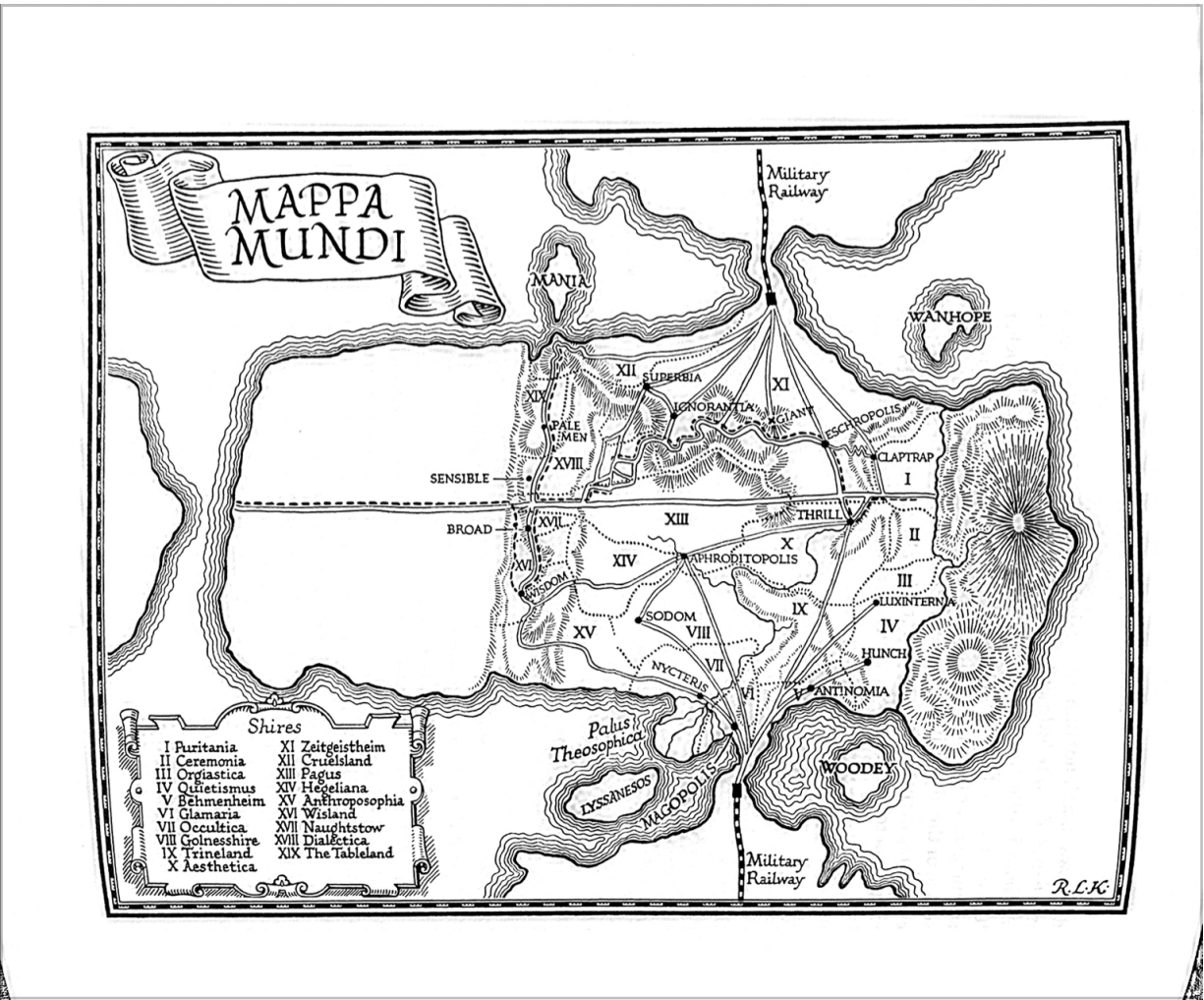
Candy Land (in the 1960s):



St. John of the Cross (1542-1591):

C.S. Lewis, from *The Pilgrim's Regress*:





## II. Systems of Thought - Ways of Understanding Reality

**Romanticism**, term loosely applied to literary and artistic movements of the late 18th and 19th cent.

**Characteristics of Romanticism.** Resulting in part from the libertarian and egalitarian ideals of the French Revolution, the romantic movements had in common only a revolt against the prescribed rules of classicism. The basic aims of romanticism were various: a return to nature and to belief in the goodness of humanity; the rediscovery of the artist as a supremely individual creator; the development of nationalistic pride; and the exaltation of the senses and emotions over reason and intellect. In addition, romanticism was a philosophical revolt against rationalism.

Paul Lagassé, Columbia University, [The Columbia Encyclopedia](#) (New

York; Detroit: Columbia University Press; Sold and distributed by Gale Group, 2000).

**Classicism**, a term that, when applied generally, means clearness, elegance, symmetry, and repose produced by attention to traditional forms. It is sometimes synonymous with excellence or artistic quality of high distinction. More precisely, the term refers to the admiration and imitation of Greek and Roman literature, art, and architecture. Because the principles of classicism were derived from the rules and practices of the ancients, the term came to mean the adherence to specific academic canons.

Paul Lagassé, Columbia University, [\*The Columbia Encyclopedia\*](#) (New York; Detroit: Columbia University Press; Sold and distributed by Gale Group, 2000).

**Rationalism** [Lat.,=belonging to reason], in philosophy, a theory that holds that reason alone, unaided by experience, can arrive at basic truth regarding the world. Associated with rationalism is the doctrine of innate ideas and the method of logically deducing truths about the world from "self-evident" premises. Rationalism is opposed to empiricism on the question of the source of knowledge and the techniques for verification of knowledge. René Descartes, G. W. von Leibniz, and Baruch Spinoza all represent the rationalist position, and John Locke the empirical. Immanuel Kant in his critical philosophy attempted a synthesis of these two positions. More loosely, rationalism may signify confidence in the intelligible, orderly character of the world and in the mind's ability to discern such order. It is opposed by irrationalism, a view that either denies meaning and coherence in reality or discredits the ability of reason to discern such coherence. Irrational philosophies accordingly stress the will at the expense of reason, as exemplified in the existentialism of Jean-Paul Sartre or Karl Jaspers. In religion, rationalism is the view that recognizes as true only that content of faith that can be made to appeal to reason.

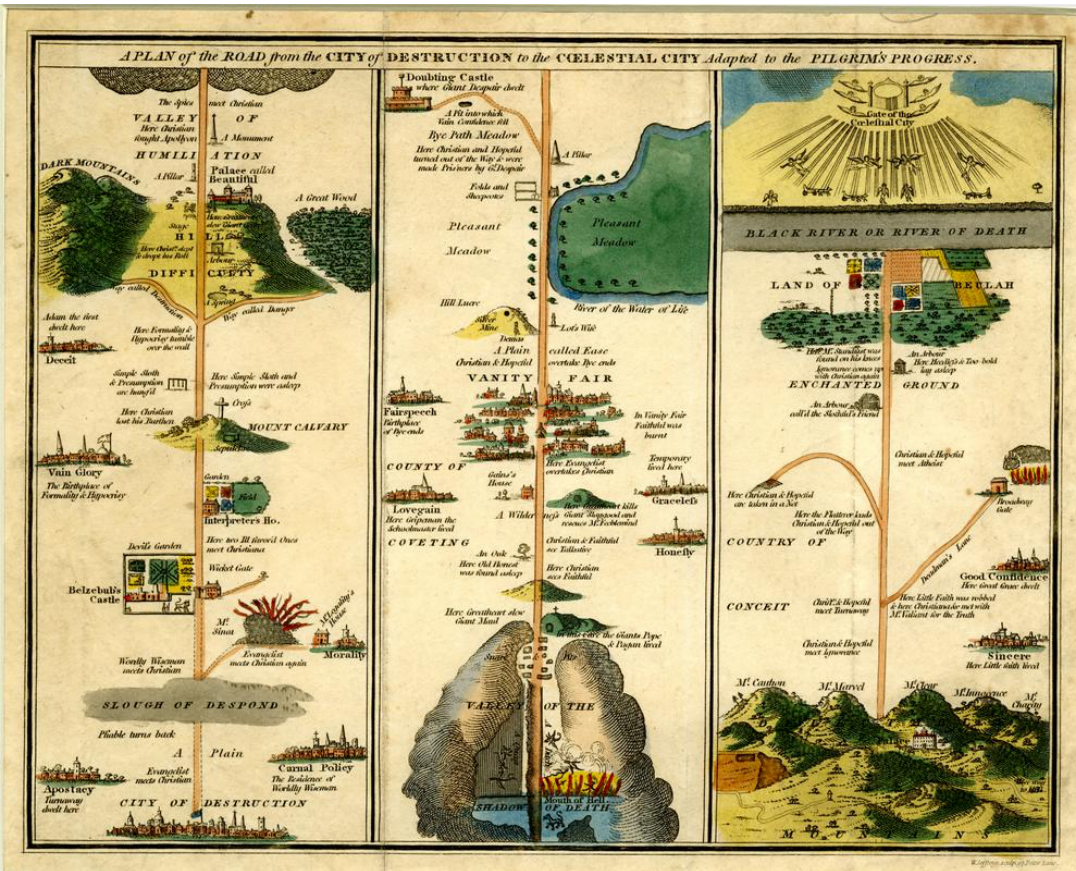
Paul Lagassé, Columbia University, [\*The Columbia Encyclopedia\*](#) (New York; Detroit: Columbia University Press; Sold and distributed by Gale Group, 2000).



Materialism, neutral monism, and idealism. **Many philosophers opted for a thoroughgoing monism, according to which all of reality is of one kind. Materialism, idealism, and neutral monism are three brands of monism.** Hobbes espoused materialism, a doctrine according to which everything is material. Berkeley, by contrast, espoused idealism, according to which everything is mental and (for Berkeley) both mental and physical phenomena are perceptions in the mind of God. For Hegel's idealism, everything is part of the World Spirit. The early twentieth-century British philosophers Bradley and McTaggart were also idealists. According to neutral monism, all of reality is ultimately of one kind that is neither mental nor physical. For Hume mental and physical substances are just bundles of the neutral entities. Versions of neutral monism were later held by Ernest Mach and, for a short time, Russell. Russell called his neutral entities *sensibilia* and claimed that minds and physical objects are logical constructions out of them.

*The Cambridge Dictionary of Philosophy.* Cambridge University Press. Kindle Edition.

### **III. John Bunyan, *A Pilgrim's Progress* (17th century)**



**Bunyan, John** (bŭn'yən), 1628–88, English author, b. Elstow, Bedfordshire. After a brief period at the village free school, Bunyan learned the tinker's trade, which he followed intermittently throughout his life. Joining the parliamentary army in 1644, he served until 1647. The reading of several pious books and a constant study of the Bible intensified Bunyan's religious beliefs, and in 1653 he began acting as lay preacher for a congregation of Baptists in Bedford. In this capacity he came into conflict with the Quakers led by George Fox and turned to writing in defense of his beliefs. In 1660 agents of the restored monarchy arrested him for unlicensed preaching, and he remained in prison for the next 12 years. During this period Bunyan wrote nine books, the most famous of which is *Grace Abounding to the Chief of Sinners* (1666), a fervent spiritual autobiography. Soon after his release in 1672 he was re-imprisoned briefly and wrote the first part of his masterpiece *The Pilgrim's Progress from This World to That Which Is to Come*, published in 1678. A second part appeared in 1684. By the time Bunyan was released from his second imprisonment, he had become a hero to the members of his sect, and he continued preaching and writing until his death. The principal works of these later years are *The Life and*

*Death of Mr. Badman* (1680) and *The Holy War* (1682). *Pilgrim's Progress* is an allegory recounting Christian's journey from the City of Destruction to the Celestial City; the second part describes the manner in which Christian's wife, Christiana, makes the same pilgrimage. Remarkable for its simple, biblical style and its vivid presentation of character and incident, *Pilgrim's Progress* is considered one of the world's great works of literature. Bunyan's continued popularity rests on the spiritual fervor that permeates his works and on the compelling style in which they are written. His prose unites the eloquence of the Bible with the vigorous realism of common speech. See biography by O. E. Winslow (1961); studies by H. A. Talon (1951), W. Y. Tindall (1934, repr. 1964), D. E. Smith (1966), R. Sharrock (rev. ed. 1968), V. Newey, ed. (1980), and E. B. Batson (1984).

Paul Lagassé, Columbia University, [\*The Columbia Encyclopedia\*](#) (New York; Detroit: Columbia University Press; Sold and distributed by Gale Group, 2000).

## **From the Publisher—John Bunyan and the Pilgrim's Progress**

The response to our recent letter and survey to subscribers drew the largest response we have ever received. Your suggestions for topics to cover and special issues to publish make our job both easier and more difficult.

Easier in that we have an array of vital subject areas requested that is diverse and stimulating. More difficult in that collectively you have set before us a task that would take dozens of years to fulfill.

This present issue emerged from strong reader interest in monumental figures from the history of the church such as John Bunyan. His *Pilgrim's Progress* is the first place bestseller (apart from the Bible) in all publishing history, an astounding achievement for a common working class person whose life was confined to a rather small area in the seventeenth century.

In this issue you will see why and how Bunyan's life and work made such



an enduring impact.

We were surprised to discover that Bunyan and *Pilgrim's Progress* were not included in Encyclopedia Britannica's *Great Books of the Western World*. If these words should come to Mortimer Adler's attention, perhaps he will write us and tell us why.

We have also noted in an informal and by no means scientific sampling of churches and lay people that Bunyan and *Pilgrim's Progress* are largely unknown today. I have always vividly remembered a series of sermons preached by our pastor when I was about 12 based on the book. The images he effectively and dramatically recounted were burned into my largely unretentive mind for keeps.

A quarter year for Sunday School or a summer vacation school could feature a series on *Pilgrim's Progress* to great benefit for the children in any local church.

The late Dr. Frank Gacbelein in his lecture-essay "Encounter with Greatness" relates a comment made to him by Dr. Emile Caillet of Princeton University. Caillet said:

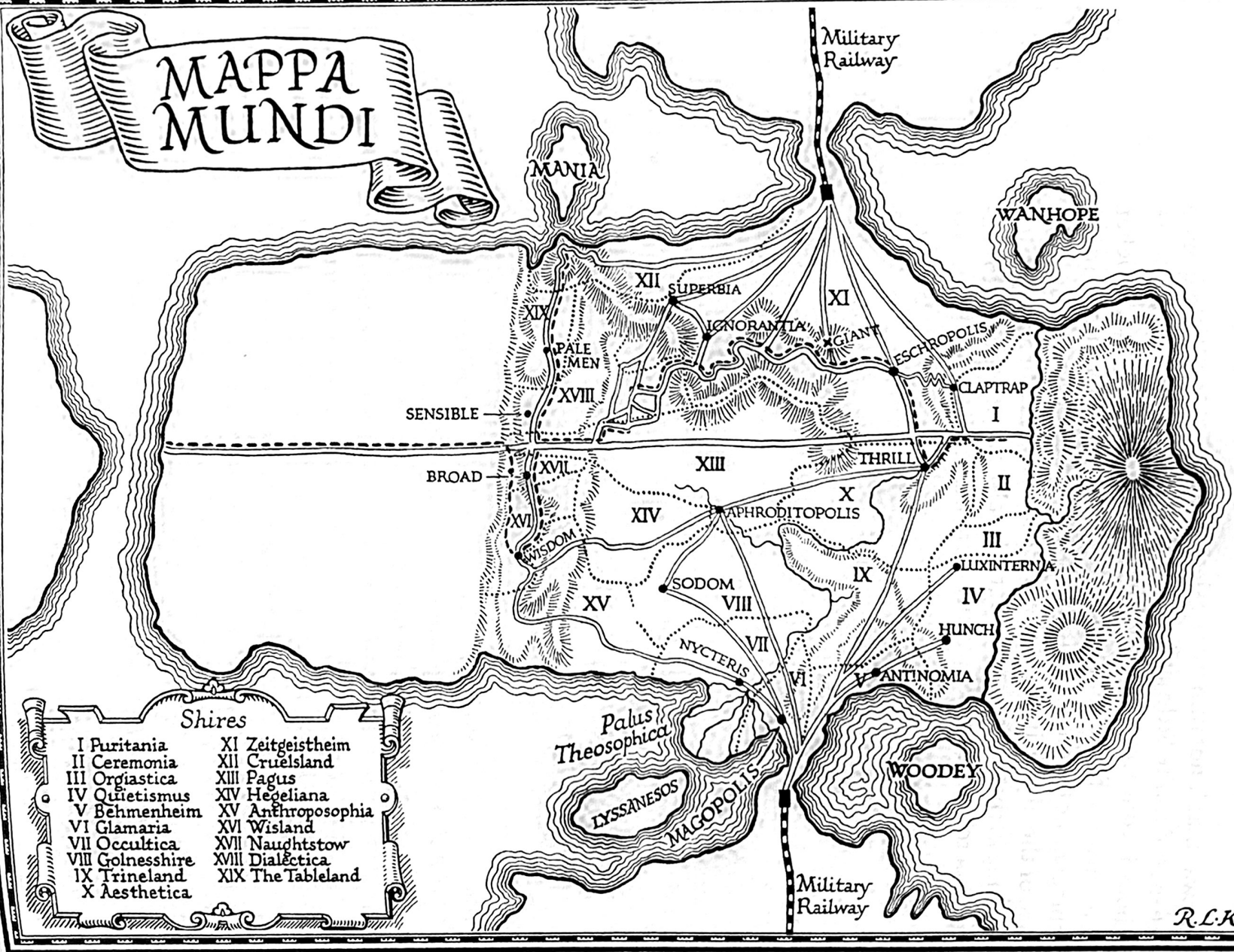
In my own estimation, next to the Bible which is in a class by itself, Bunyan's *Pilgrim's Progress* rates highest among all classics ... the reason I have to put *The Pilgrim's Progress* next only to the Bible is that as I proceed along the appointed course, I need not only an authoritative book of inspiration and instruction; I need a map. We all do. My considered judgment ... is that Bunyan's masterpiece has provided us with the most excellent map to be found anywhere. Why, having read and reread the book some fifty times, I see that map most vividly unfold under my gaze, in whatever place or situation I find myself. What clearer answer could one find to his basic questions, "What kind of place is this?" and "What should I do in the situation?" What more adequate climax to the human quest for truth?

Is the "most excellent map to be found anywhere" still useful? Surely we need other more detailed maps for questions raised in our age, and Bunyan's cartography concentrates on the individual soul and does not

go into depth on the corporate nature and responsibility of the faith. But beyond doubt great personal enrichment will still be found by taking another look at the skillfully conceived map and its author; to that end we commend to you this current issue.

["From the Publisher—John Bunyan and the Pilgrim's Progress,"](#) *Christian History Magazine-Issue 11: John Bunyan and Pilgrim's Progress* (Worcester, PA: Christian History Institute, 1986).

# MAPPA MUNDI



## Shires

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R.L.K.