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I.—LITERATURE OF MISSIONS.

THE BICENTENARY OF BUNYAN'S DEATH.

[EDITORIAL.—A. T. P.]

NEXT to inspired writers no man is more conspicuous for both the quantity and quality of his influence than John Bunyan.

As he was born in 1628, and died in August, 1688, this year and month bring the two-hundredth anniversary of his death. The eyes of all the world will naturally turn to the author of the greatest English classic, the "Pilgrim's Progress," and the MISSIONARY REVIEW OF THE WORLD gladly offers its pages for a tribute to a man whose wonderful allegory has already been translated into nearly one hundred languages and dialects, and is to-day next only to the Bible, the most useful aid to the missionary in winning souls to Christ and training believers for service.

John Bunyan was in the best sense an evangelist, a missionary, and a producer of literature, at once evangelical and evangelistic. The son of that Elstow tinker, wild and wayward in boyhood, comparatively uneducated, God had for him a career of service for which He trained him in the school of poverty and obscurity. He gave him an imagination which was both a temptation and a terror to him as an evildoer, but which after his conversion became the mighty instrument for weaving the golden tissues of the greatest of allegorical narratives.

It was perhaps a blessing that Bunyan had access to so few books, for as the Bible constituted the bulk of his library he was not tempted to dissipate his mental energies upon literary trash or even inferior products of the press. After his conversion, his simple faith accepted the Word of God in its literalness, and he read it so assiduously and reverently that it became permanently lodged in his memory; and when in Bedford jail he was left to an enforced solitude, and wrote the "Pilgrim's Progress," as a means of employment and amusement, his thoughts naturally ran in the dialect of Scripture, so that this marvelous book is little more than a vivid Scriptural dialogue.

The vivid imagery of this allegory may easily be accounted for—first, by his unusually active and creative imagination; and secondly, by his actual faith in angels and demons, heaven and hell. These were