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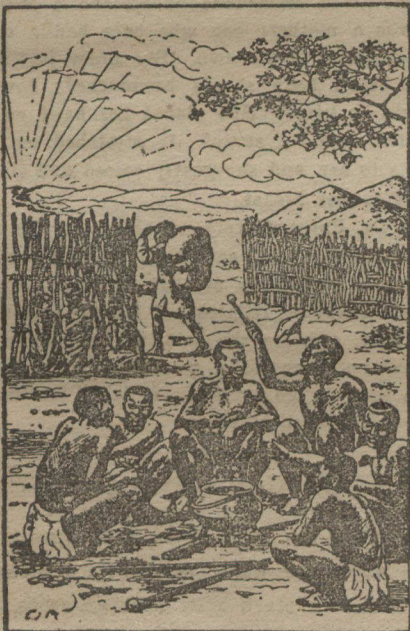
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'Pilgrim's Progress' For The Matabele.

(Florence Jeffery, in the 'Sunday Magazine'.)

Bunyan's 'Pilgrim's Progress' was first published in 1678 and four years later the first translation into a foreign tongue was made, Joannes Boekholt, a bookseller of Amster-



CHRISTIAN LEAVES THE CITY OF DESTRUCTION.

dam, bringing out a well-printed edition in Dutch, handsomely bound in vellum. There was a copperplate frontispiece showing Christian at the Wicket Gate and eleven other copper engravings, smaller in size and printed in the same pages as the text. This issue seems to have proved a financial success, for in 1685 Boekholt published a still more elaborate edition in Flemish French, with nine copperplate engravings by the famous Dutch engraver, Jan Luiken. The plates became historic and are to be found in the modern Dutch editions of the 'Pilgrim's Progress.'

The early success of his book on the continent led Bunyan in the introduction to the 1684 English edition to write:—

'In France and Flanders where men kill each other,

My "Pilgrim" is esteemed a Friend and Brother.

In Holland, too, 'tis said, as I'm told,
My "Pilgrim" is with some, worth more than gold.'

Apparently from this there had been a version circulating in France before Boekholt's translation for the Walloons, in 1685, but no copy is known to exist, and it is possible that Bunyan erred by supposing that his allegory was circulating in France in 1684.

The next translation was into Welsh in 1688 and then another French edition was published at Toulouse in 1708. It is interesting to know that a copy of this edition is in the library of The Religious Tract Society with this inscription on the cover: 'This book was picked up by Lord Tyrconnel (who was at the time on a political mission to Russia) on the field of battle, after the Battle of Borodino.' One other French edition must be mentioned, that published in 1772 with the ap-

proval of a doctor of the Sorbonne and with the announcement in French, 'This work is orthodox and is animated with the spirit of the Gospel.' As Dr. Brown has said, 'Bunyan's book thus endorsed by a doctor of the Sorbonne with Giant Pope left out and prayers bound up at the end (with continuous pagination) to be said before the Holy Mass, together with anthems to the Holy Virgin would have astonished the Protestant soul of the Bedfordshire tinker, could he have seen it.'

To follow the various translations and editions published in different parts of the world would be interesting, but space forbids. Suffice it to say that 'Pilgrim's Progress' is to be found to-day in no less than ninety-five languages and dialects. Of these Dr. Brown says: 'It is found in Europe in Welsh, Gaelic, Irish, German, Dutch, Danish, Icelandic, Norwegian, Swedish, Lithuanian, Finnish, Lettish, Esthonian, Russ, Eskimo, Servian, Bulgarian, Bohemian, Roumanian, Slavonian, Hungarian, and Polish; in French, Breton, Italian, Spanish,



CHRISTIAN AND EVANGELIST.

Julaeo-Spanish, Portuguese and Romanic or Modern Greek. In Asia it may be met with in Hebrew, Arabic, Modern Syriac, Armeno-Turkish, Greco-Turkish, Persian and Armenian. Farther to the south also it is seen in Pashtu or Afghani, and in the great empire of India it is found in various forms. It has been translated into Hindustani or Urdu, Bengali, Uriya or Orissa, Hindi, Sindhi, Punjabi or Sikh, Telugu, Canarese, Tamil, Malayalam, Marathi, Balhodh, Gujarati, Santhali, and in Singhalese. In Indo-Chinese countries there are versions of it in Assamese, Khasi, Burmese and Sgau-Karen. It has been given to the Dyaks of Borneo, to the Malays, to the Malagasy, to the Japanese, to the Koreans, the Hainanese, and to the many-millioned people of China in various dialects, both classical and colloquial. It has found its way into western and central Africa in Efik, Gã, Kasi-Swahili, Amharic, Othshi, or Ashanti, Otyiherero, Yoruba, and Dualla; and in the southern regions of that great continent, in Kaffir, Sechuana, and Sesusto. Among the Pacific Islands it has been translated into Raraton-

gan, Tahitian, Maori, Fijian, Hawaiian, and Aneityumese. And finally in our attempt to girdle the earth with the Pilgrim story, passing to the American continent we find it printed recently in a new form among the Mexicans of the south and given to the Cree Indians, and to those also of Dakota in the north.

In some cases the people have themselves taken active part in the production of the versions referred to. The Kaffir copy in my possession was translated by Tiyo Soga, a native of Kaffirland, who was educated in Scotland, in connection with the Free Church Mission; and so far as the manual work was concerned, it was neatly printed and bound by Kaffir lads in the Lovedale Mission Seminary. The Ashanti version, also printed in 1885, is simply the revision by Mr. Christaller, of the Basio Missionary Society, of a translation made many years ago by two natives of Akropong. It is interesting also to notice that the Chinese version, in the Canton vernacular, sent forth by the Rev. G. Piercy of the Wesleyan Mission, is illustrated by a series of pictures both drawn and engraved by Chinese artists. In these Christian appears in Chinese costume, the House Beautiful as a Chinese pagoda, and all the scenes and incidents in a garb familiar to the people for whom the book is intended.'

The latest translation to be made is into Matabele, and as in the case of Dr. Piercy's Cantonese version, the book has been illustrated, not according to English notions, but in such a way as will appeal to the people for whom the edition is intended. Mr. C. J. Montague, the artist, says, 'the illustrations, of which there are sixteen, make the book the black man's own: for Christian, instead of being, as we have always pictured him,



THE LIONS AT THE GATE.

a knight in plate-armor of the Middle Ages, is simply a poor man of the Bantu race, wearing a loin cloth, reefer jacket, and a shirt worn over it. When the point in the story is reached at which he is armed, it is with South African weapons that he is equipped. So throughout the allegory, so far as an untravelled artist could work into the hands of