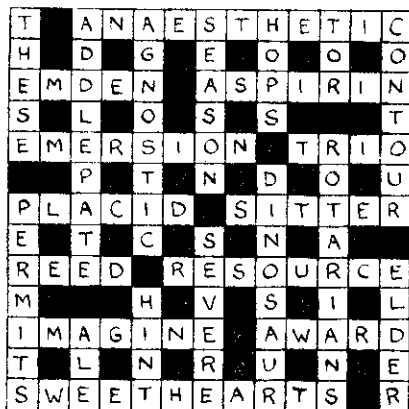


changed use of a word, the Authorised Version was put aside. Though in effect every passage was read in every version before the final choice was made.

In addition to the Authorised Version, I used Moffatt (which demands a Scottish voice to read it), the American translation put out by the National Council of the Churches of Christ called the Revised Standard Version, and the Bible translated by Monsignor Ronald Knox. The Revised Version was rejected because of the occasional woodenness of its prose. These translations are also used for readings from the New Testament, with the addition of J. B. Phillips's three paraphrases—*The Gospels*, *The Young Church in Action*, and his brilliant *Letters to Young Churches*. I also made use of Weymouth's translation, and E. V. Rieu's *The Four Gospels*.

But even the best of translations can be turned into nonsense by misreading. And, alternatively, the most obscure passages in St. Paul's epistles can be made clear, even in archaic prose, provided that the voice reading it can accept and transmit an interpretation: can, in other words, be produced. The four voices regularly heard in *Readings from the Bible* are those of William Austin, Basil Clarke, Roy Leywood and Bernard Kearns, all of whom are professional radio actors and readers, and on whom the final excellence of the finished product depends. However, between the selection of a reading and the attainment of that excellence, a lot of hard work has to be done. Every name has to be checked and rehearsed; every inflexion, change of pace, pause and stress carefully mapped out. We try to reach the writer or the speaker behind the written word, and reproduce his mood. St. Paul, for instance, in his letters:

(Solution to No. 872)



#### Clues Across

1. I'm backward to begin this measure, but I'm forward to complete it (5).
4. The employee responsible for the arrangement of taverns (7).
8. The delight given by pure art (7).

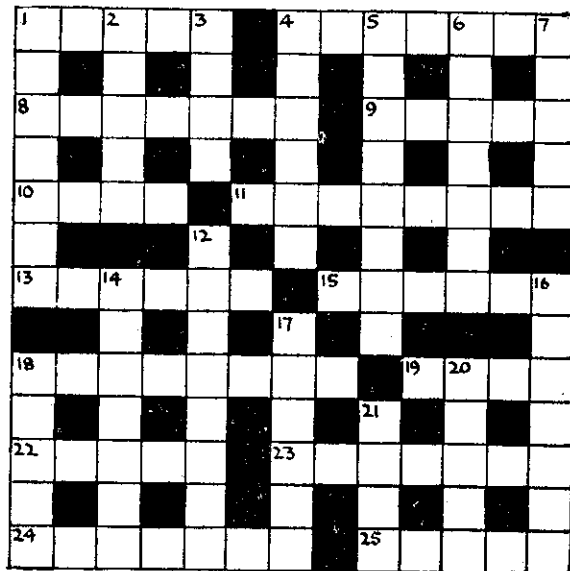
where does he plead, where does he reason, where is there quiet conviction and where impassioned argument? We discuss every passage, its context, its historical background and theological significance, and count ourselves lucky if we spend only 20 minutes on a reading that will last for two.

It is, though, immensely creative work, not only because we are bringing to life again ideas which have been so long buried under the dead weight of language, but also because we can transmit them in their resurrected form, evening after evening, to people who have in the past regarded them as dead as the language they were buried under.

## "THE LISTENER" CROSSWORD

9. With the least disturbance it's no longer fresh (5).
10. "In a cowslip's bell I lie: There I couch when — do cry" (Song from "The Tempest.") And you'll find them a little confused in a cowslip themselves (4).
11. Did a nose need re-shaping because of these? (8).
13. He's too upset to be calm (6).
15. "Goodnight, sweet prince. And flights of — sing thee to thy rest!" ("Hamlet," Act 5, Sc. 2) (6).
18. A national emblem of counterfeit stone (8).
19. Give this fairy scope to see what's going on over the heads of the crowd (8).
22. No man is a hero to his (5).
23. Model formerly quite enough (7).
24. Feels indignation at decapitated gifts? (7).
25. She features in sundry advertisements (5).
7. You might find them in the centre, especially of an avenue (5).
12. A throne's one example of his furniture designing (8).
14. "The — are dumb" (Milton). But with a little re-arrangement they could be so clear (7).
16. What would a clergyman do with it? Spend it, of course! (7).
17. Approach (6).
18. Tear asunder (5).
20. My pet apparently has not been fed (5).
21. To find this girl you must multiply the end of 3 down by ten (4).

No. 873 (Constructed by R.W.H.)



#### Clues Down

1. Spoil the straight lines of vegetables (7).
2. The kingdom of fine palaces — and high mountains (5).
3. Maudlin, but noiseless, way to damage by rough handling (4).
4. Firm, yet sad in a way (6).
5. If you heard an ant snore, would the sound be this? (8).
6. Greed for a mixture of caviare? (7).

... a delicate malt flavour with  
just the faintest tang of hops  
to liven your pleasure ...



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