

more alterations than have been made in the revised. Take for example the comfortable words in the Communion service. In the first (St. Matt. xi. 28) there are three changes in A. V., whilst A. V. and R. V. are identical. In the second (St. John iii. 16) A. V. has three changes, whilst R. V. has one change from A. V. In the third (I. Tim. i. 15) there are two changes in A. V. and one in R. V. In the fourth (I. St. John ii. 1) there are no changes.

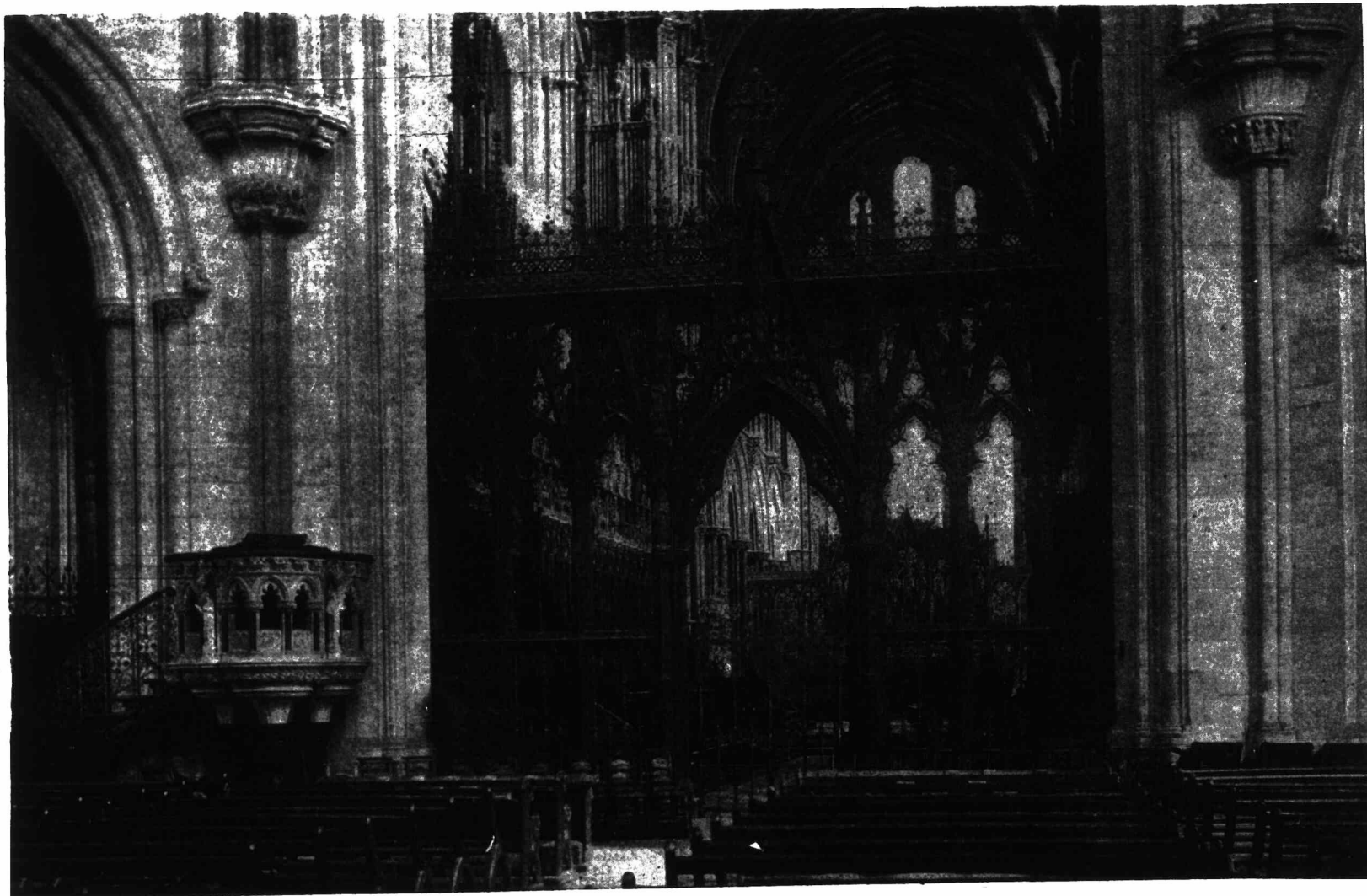
As an example of the charges brought against alterations in R. V., Lord Grimthorpe has declared that one of the worst is in Rev. xxii. 11. It is not necessary to quote the words here. Let the reader take the two versions to be compared, especially with the Greek text, and it will be seen that not only is the new translation more accurate, but that it brings out a deeper and richer meaning.

Improvements might be pointed out on every page. Complaints of the harshness of the revised version generally mean no more than that the new

It has been objected that the new translation is unsettling to the minds of the people at large, and more particularly that the original readings are calculated to disturb people by letting them know that there are other possible renderings. This is truly a wonderful objection. Do we then mean to say that we can preserve the faith of the people only by keeping them in ignorance? But we cannot keep them in ignorance. These difficulties were known long before the revised version was undertaken. Sunday after Sunday preachers have declared from the pulpit that the texts which they use need revision. If we are asked which is the more unsettling—the constant altering of the text by preachers, or the giving to the people of a version which, they may be assured, is more accurate, we can hardly hesitate as to the decision.

We believe that whilst the revised version may not be the final translation of the Scriptures, it is an immense improvement upon the authorized, and that we are bound to give to the people the best that we have.

existing building were laid by Simeon, Abbot of Ely, in the reigns of William Rufus and Henry I. He built only the old choir, and the transept, which still remains. The nave, part of the western tower up to the first battlements, are also in the Norman style—the nave being built in 1174 and the tower in 1189. In 1200 the western portico (formerly called the Galilee—as being furthest from the sanctuary) was begun, and finished in 1215. It is a very beautiful example of the early primitive style. In 1252 the cathedral was extended six arches more, forming the presbytery, eastward of the choir. A spire was then placed on the central tower, which was probably the cause of its falling in 1322. The Lady Chapel at the east end—a specimen of a beautiful type of decorated architecture—was begun in 1321. It is now known as Trinity Church. It is a beautiful specimen of that kind. In 1322 the central lantern tower—a beautiful octagonal structure—was begun, and in the following year the three arches eastward from it, which had been destroyed



ELY CATHEDRAL—THE CHOIR SCREEN.

rendering is unfamiliar. Every one can understand the jar produced by an alteration in words so familiar, so beautiful and so venerated as the best known texts of the sacred Scripture. In some cases the rhythm of the text may be less agreeable, but in those cases there is a gain in the meaning. Generally, however, it is simply the novelty of the rendering which offends. Let it be remembered that this is a grievance which will affect only the present generation. Moreover, in many places there are actual improvements in the rhythm. For example, "Take thine own," instead of "Take that thine is."

Some have complained that the revisers did not carry their work far enough; and some improvements might still be made. For instance, the word *daimon* would be better translated "demon," instead of using the same word which translates *diabolos*. So the word translated Comforter, might be better rendered by Advocate, although most men would be sorry to lose the old word.

ELY CATHEDRAL.

Ely Cathedral is certainly one of the most beautiful churches in England, or for that matter, in the world. It has within itself examples of all the English styles from the Norman down to the perpendicular; and examples which are, nearly all of them, of first rate excellence. The site of Ely was part of the Kingdom of East Anglia, and one of its kings, Redwald, was persuaded by Ethelbert of Kent to embrace the Christian religion, and was baptized A.D. 599. This Redwald is said to have been the founder of the church at Ely. The great Abbey was founded by Etheldreda about 678, and continued till about 870, when it was destroyed by the Danes. It was refounded by Ethelwald, Bishop of Winchester, in 970. In 1107, Hervey, Bishop of Bangor, was made Abbot of Ely, and after two years succeeded in having Ely made the seat of a bishopric, of which he was the first occupant. The diocese was taken out of the huge diocese of Lincoln. The Abbey church then became a cathedral. The foundations of the

by the fall of the old tower, were rebuilt. The stonework of the octagon was completed in 1328, and in 1342 the woodwork and roof of the octagon and lantern. About the same time the beautiful stalls of the choir were erected. In 1349 the Lady Chapel was finished. In 1373 three windows on the south and two on the north side of the presbytery were rebuilt in the newer style of the adjoining building. In 1380 the western tower was completed by the addition of the octagonal building and four angular turrets. In 1405 and 1454 the arches and piers which support the great tower were strengthened by being cased with stone. In 1488 the Chapel of Bishop Alcock? at the north-east corner of the sanctuary, and in 1534 the Chapel of Bishop West, at the south-east corner, were erected. They are the last additions to the building, and are beautiful and richly equipped specimens of the late perpendicular style. This cathedral suffered much during the troubles of the rebellion. The cloisters were taken down, and other mischief done, now beyond cure. Since