

The Macrostructure of the Apocalypse

By Hugo Leon



Introduction

The purpose of this study is to identify and outline the macrostructure of the Apocalypse. The structure of a biblical text allows us to understand the theological emphasis or theme of the author. Thus it is imperative that we properly outline the correct literary structure of the book of Revelation. In this paper we will first describe the structure of the Apocalypse and then we will analyze its subunits.

Ancient writing did not have all of the organizational literary techniques of our present day. Most did not have punctuation marks or paragraphs (see appendix).¹ In fact most ancient biblical books were read out loud in a group setting (Ex 24:7; Deut. 17:19; 31:11; Jos. 8:34-35; 2 Rey. 23:2; 2 Chron. 34:30; Neh. 8:3, 8, 18: 9:3; 13:1; Jer. 36:6, 10, 13-15, 21, 23; 51:61; Luke 4:16; Acts 13:27; 15:21; 2 Cor. 3:15; Col. 4:16; 1 Thess. 5:27; Rev. 1:3).² Thus, aural literary markers were often present

¹ Breck, *The Shape of Biblical Language*, 53-55. Liroy, *Christological Focus*, 51

² Oestreich, *This Letter to Be Read to All*, 21-24. Fishburne, *Liturgical Patterns*, 98-101, 149-151.

to help give structure and meaning to the written text.³ The literary technique of chiasms was often used both at a micro and macro level in the writings of antiquity.⁴ Chiasms are made up of inverted parallels that can be both linguistic and thematic. Thus the repetition of words, phrases and ideas within the book of Revelation is not haphazard but intentional. The skeleton and the supporting tendons of Revelation's macrostructure are composed of these word repetitions.⁵ Furthermore, allusions to both the OT and the NT are essential to identify because some of the key word repetitions in the Apocalypse can only be understood in the light of their original context.

It must be acknowledged that this particular attempt to discover and describe the literary structure of Revelation was not composed in a vacuum. We are building on the foundation of many that have come before.⁶ In particular, we must mention the guidance provided by the writings of Ellen White. Her insights into the text are beyond remarkable and can only be explained as divinely inspired. The lexical references of this paper come from the lexicons of Gesenius (OT) and Thayer (NT).⁷ It is also important to note that this study respects the historical-grammatical method of interpretation as taught by the Seventh-day Adventist Church.⁸

I. The Literary Structure of Revelation

The literary structure of Revelation is multilayered and chiastic. It consists of an introductory section (Rev. 1-3), a large central unit (Rev. 4-20) and a concluding section (Rev. 21-22). The prologue and the message to the seven churches (Rev. 1-3) are inversely parallel to the vision of the New Jerusalem and the epilogue (Rev. 21-22). This structure places emphasis on the central section of Revelation. The main theme of the central section is the end time judgment.

Introduction/7 churches – Rev. 1-3
Central Section – Rev. 4-20 (End Time Judgment)
Conclusion/New Earth – Rev. 21-22

The central section of Revelation (Rev. 4-20) is a complete unit with frame passages and it is punctuated by an extensive chiastic structure. This entire section

³ De Waal, *Aural-Performance Analysis of Revelation*, 50-52, 62-67. Achtemeier, *Omne Verbum Sonat*, 19-26. Barr, *Apocalypse as Oral Enactment*, 243-256. Bauckham, *Climax of Prophecy*, 1-3.

⁴ For an excellent study on the use of chiasmus in antiquity see Welch, *Chiasmus in Antiquity*. Breck, *The Shape of Biblical Language*, 241-249. Heil, *Revelation*, 9-10. Lund, *Chiasmus in the NT*, 30-40.

⁵ Mach, *Macrostructure of the Apocalypse*, 204-235. Kirkland, *Verbal Aspect of Revelation 20*. De Villiers, *Revelation 8:1-6*, 74, 92-93. Kuykendall, *Twelve Visions*, 544-550.

⁶ Strand, *Eight Basic Visions of Revelation*. La Rondelle, *End Time Prophecies*, 82-107. Lund, *Studies in Revelation*. M. Wilson, *Victor Sayings*, 3-30. Harris, *Hymns in the Apocalypse*, 310-319. Lee, *Call to Martyrdom*, 164-194. Paulien, *Role of the Hebrew Cultus*, 247-255. Gallusz, *Throne Motif in Revelation*, 240-247. Tavo, *Structure of the Apocalypse*, 47-68. Kuykendall, *Twelve Visions*, 533-556.

⁷ These lexical references are available on the blueletterbible.org website.

⁸ See Davidson, "Interpreting Scripture According to Scripture", *Perspective Digest*, Vol. 17, Issue 2. Swearingen, *Historicist Survey of Daniel 10-12*, 3-12.

alludes to the eschatological Day of Atonement. At the center of the central section is Rev. 12-14.⁹ At the center of Rev. 12-14 are the Three Angels of Rev. 14:6-12. The celestial verdict against Babylon (Rev. 14:8) is at the center of the Three Angels. This appears to emphasize the theme of end time judgment. Furthermore, there are three cycles of end time judgments in the central section of Revelation (seals, trumpets, and bowls). This is followed by a vision of the Second Coming, the 1000 years, and the final judgment (Rev. 19-20). These sections are interrupted by interludes that recapitulate and give important background information. The three cycles of judgment are advanced forward by literary markers from the fifth seal. The climax of the three cycles is the seventh bowl plague.¹⁰ This bowl plague alludes to the year of Jubilee connected with the Day of Atonement (Lev. 25:8-13; cf. Dan. 12:1-2, 13).

Chiastic Outline of the Structure of the Book of Revelation

- A Rev. 1:1-8 – Prologue
- B Rev. 1:9-3:22 – Messages to the Seven Churches – Preparation for Judgment
- C Rev. 4:1-5:14 – Throne scene – Initiation of Investigative Judgment
- D Rev. 6:1-8:1 – Seven seals with 144,000 (interlude #1)
- E Rev. 8:2-11:19 – Seven trumpets with Angel/2 witnesses (interlude #2)
- F Rev. 12:1 – Rev. 14:20 – Central visions/warnings (Interlude #3)
- E' Rev. 15:1-16:21 – Seven bowls
- D' Rev. 17:1- 18:24 – Fall of Babylon (interlude #4)
- C' Rev. 19:1 – 20:15 – Second Coming, 1000 years, final Executive Judgment
- B' Rev. 21:1 – 22:5 – New Jerusalem – Fulfillment of promises to Seven Churches
- A' Rev. 22:6 – 22:21 – Epilogue

Chiastic Structure of the Central Section of Revelation

- Throne Scene of Rev. 4-5 – Frame Passage
 - A Angel of Throne Scene Rev. 5:2
 - B Angel of Sealing Rev. 7:2
 - C Angel of Three Woes Rev. 8:13
 - D Mighty Angel Rev. 10:1
 - E Message of First Angel Rev. 14:6-7
 - F Message of Second Angel Rev. 14:8
 - E' Message of Third Angel Rev. 14:9-11
 - D' Angel of Wheat Harvest Rev. 14:15
 - C' Angel of Grape Harvest Rev. 14:17
 - B' Glorious Angel Rev. 18:1
 - A' Angel of Great Supper Rev. 19:17
 - Throne Scene of Rev. 20:11-15 – Frame Passage

⁹ La Rondelle, *End Time Prophecies*, 104-107. Gallusz also sees Rev. 12-14 at the center of the macrostructure of the Apocalypse. See *Throne Motif* in Revelation, 243-244.

¹⁰ Snyder, *Combat Myth in the Apocalypse*, 331.

Three Angels of Rev. 14

A First Angel – The judgment has begun, worship Creator (Rev. 14:6-7)

B Second Angel – Heavenly verdict against Babylon/followers (Rev. 14:8)¹¹

A' Third Angel – Warning against worshipping beast/receiving mark (Rev. 14:9-12)

Three Cycles of Judgment in the Central Section of the Apocalypse

C Rev. 4:1-5:14 – Throne scene – Initiation of Investigative Judgment

D Rev. 6:1-8:1 – **Seven seals** with 144,000 (interlude #1)

E Rev. 8:2-11:19 – **Seven trumpets** with Angel/2 witnesses (interlude #2)

F Rev. 12:1 – Rev. 14:20 – Central visions/warnings (Interlude #3)

E' Rev. 15:1-16:21 – **Seven bowls**

D' Rev. 17:1- 18:24 – Fall of Babylon (interlude #4)

C' Rev. 19:1 – 20:15 – Second Coming, 1000 years, final Executive Judgment

Four Major Interludes in the Central Section of Revelation

1. Rev. 7 – The sealing of the 144,000/vision of the great multitude
2. Rev. 10-11:13 – The vision of the Angel with book and the two witnesses
3. Rev. 12-14 – The central visions of the Apocalypse
4. Rev. 17-18 – The judgment of Babylon

First Interlude – Between 6th and 7th Seal

Second Interlude – Between 6th and 7th Trumpet

Third Interlude – Between Trumpet and Bowls

Fourth Interlude – Between Bowls and Throne Scene/Second Coming

II. Discussion of the Subunits of the Literary Structure of Revelation

1. Parallels Between the Prologue and the Epilogue of Revelation (A and A')

Scholars have long noted linguistic and thematic parallels between the prologue and the epilogue of the Apocalypse. The following table shows some of the strongest linguistic parallels.¹²

| Prologue | | Epilogue |
|-----------------|---|-----------------|
| Rev. 1.1 | “to show his servants” | Rev. 22:6 |
| Rev. 1:1 | “the things which must soon take place” | Rev. 22:6 |
| Rev. 1:1 | Jesus sends his angel | Rev. 22:6, 16 |

¹¹ Lund has outlined the microstructure of Rev. 14:6-12. See *Studies in Revelation*, 156.

¹² This table is taken from Stefanovic, *Revelation*, 37. See also La Rondelle, *End Time Prophecies*, 100. M. Wilson, *Victor Sayings*, 27.

| | | |
|----------|--------------------------------|------------|
| Rev. 1:3 | “blessed is the one who keeps” | Rev. 22:7 |
| Rev. 1:3 | “the words of the prophecy” | Rev. 22:7 |
| Rev. 1:3 | “the time is near” | Rev. 22:10 |
| Rev. 1:4 | “the seven churches” | Rev. 22:16 |
| Rev. 1:8 | “the Alpha and the Omega” | Rev. 22:10 |

The purpose of these parallels is to provide a literary frame to the entire book of Revelation. These parallels form a type of *inclusio*. The climatic statement in the prologue is Rev. 1:7-8. Here we see Jesus coming as eschatological King and Judge. This reflects the main theme of the Apocalypse.¹³ The same theme is repeated in the epilogue (Rev. 22:12-13).

2. Parallels Between the Seven Churches and the New Jerusalem (B and B')

Expositors of the Apocalypse have noted strong literary parallels between the messages to the seven churches (Rev. 1:9-3:22) and the description of the New Jerusalem (Rev. 21:1-22:5).¹⁴ The purpose of these parallels is to encourage the reader/listener to strive to overcome. The messages to the seven churches are applicable to the church at large (Rev. 2:7, 11, 17, 29; 3:6, 13, 22).¹⁵ Thus the rewards of the victor are for Christians of all ages. Listed below are some of the strongest linguistic connections between the seven churches and the vision of the New Jerusalem.¹⁶

Seven Churches

New Jerusalem

| | | |
|-----------|-------------------------------|-------------------|
| Rev. 2:7 | tree of life | Rev. 22:2, 14, 19 |
| Rev. 2:10 | crown of life/no second death | Rev. 21:4, 8 |
| Rev. 2:17 | new name | Rev. 22:4 |
| Rev. 2:27 | Morning Star | Rev. 22:16 |
| Rev. 3:5 | white garments | Rev. 21:2 |
| Rev. 3:5 | in book of life | Rev. 21:27 |
| Rev. 3:12 | seal on forehead | Rev. 22:4 |

3. The Literary Structure of the Central Section of Rev. 4-20

Revelation 4-20 is the heart of the Apocalypse. In general, the entire section of Rev. 4-20 is set in the time of the end (Rev. 4:1) and the main theme of this section is judgment. This section begins and ends with a throne scene of judgment (Rev. 4-5 and Rev. 20:11-15). At the center of this section is Rev. 12-14. Rev. 4-20 is dominated by the presence of three septats of judgment interrupted by four large

¹³ Haukaas, *A Study of Revelation 1:7-8 as the Multivalent Thematic Statement of the Apocalypse*. Stefanovic, *Revelation*, 70-71. Mueller, *Second Coming in the Apocalypse*, 208-209. Tavo, *Structure of the Apocalypse*, 62-63.

¹⁴ La Rondelle, *End Time Prophecies*, 100-101.

¹⁵ Whalen, *Revelation 2 and 3*, 145-156.

¹⁶ M. Wilson, *Victor Sayings*, 228-229. Stefanovic, *Revelation*, 38. Lee, *Call to Martyrdom*, 182-183.

interludes. There is a general progression to the *parousia* in the three cycles of judgment (seals, trumpets and bowls) but there is also recapitulation in them and in the four interludes of the Apocalypse (Rev. 7; 10-11:13; 12-14; 17-18).¹⁷ The language of the fifth seal has been used by John to advance the theme of judgment through this section. There are linguistic markers that appear in the central section of Revelation that help the reader or the one listening to determine if a passage is in the time of the end or before the time of the end. Interestingly, these markers are Danielic in origin. The central section also contains a second structural layer composed of an extensive chiasmic structure. The main pillars of this chiasm are the angels that cry out in a loud voice. At the center of this chiasm are the Three Angels of Rev. 14:6-12. The main theme of this chiasmic structure is the end time judgment.

The Two Throne Scenes of Revelation 4-5 and 20:11-15 (Frame Passages)

Several scholars have noted the importance of the throne scenes in the book of Revelation.¹⁸ In fact, one of the most frequently used words in the Apocalypse is throne (*thronos*). This word occurs 47 times in the book of Revelation.¹⁹ Of these 47 references, 36 have to do with the throne of God.²⁰ Rev. 4-5 contains almost half of the throne references (19 out of 47).²¹ Interestingly, 39 out of the 47 throne references occur between Rev. 4 – Rev. 20. Of these 39 references, 29 are connected with scenes of judgment.²² Thus, the word *thronos* in the book of Revelation is very much connected with the theme of judgment.²³ The two throne scenes of Rev. 4-5 and Rev. 20:11-15 appear to form an *inclusio* that demarcates the limits of this important section (Rev. 4-20). This characteristic is typical of the outer edges of a large chiasmic structure. As we shall see later in this study there is good textual evidence that Rev. 5-19 contains an extensive chiasmic structure with the Three Angels of Rev. 14 at the center. In his seminal study on chiasmic structures in the New Testament, Lund states that larger chiasmic units are frequently introduced and concluded by “frame-passages.”²⁴ Furthermore, the extremes of a chiasmic unit are usually parallel and reflect the same theme as the center of the chiasm.²⁵ Both of these criteria appear to be reflected in our structure of Rev. 4-20. The judgment motif of these two frame passages (Rev. 4-5 and 20:11-15) emphasizes that the entire section of Rev. 4 – Rev. 20, including the chiasmic structure (Rev. 5-Rev. 19), will be based on the theme of judgment. As we shall see later on, the center of this chiasmic structure also emphasizes the theme of judgment (Rev. 14:6-11).

¹⁷ Davis, *The Relationship Between the Seals, Trumpets and Bowls of Revelation*, 149-158.

¹⁸ Gallusz, *Throne Motif in Revelation*, 240-290. Giblin, *From and Before the Throne*, 500-513. Waechter, *Literary Structure of Revelation*, 136. Gulley, *Revelation's Throne Scene*, 28-39.

¹⁹ Gallusz, *Thrones in Revelation Part 1*, 30.

²⁰ Gallusz, *Thrones in Revelation Part 1*, 31.

²¹ Gallusz, *Thrones in Revelation Part 1*, 32.

²² Aside from the 19 references found in Rev. 4-5, we have following texts: Rev. 6:16; 8:3; 11:16; 16:10, 17; 19:4-5; 20:4, 11-12.

²³ Davis, *Heavenly Court Scene*, 180-186.

²⁴ In his book Lund describes his seven, “laws governing chiasmic structures”. See, *Chiasmus in the NT*, 40-41. Also Siew, *Two Beasts and Two Witnesses*, 38-41. Breck, *Shape of Biblical Language*, 299.

²⁵ Lund, *Chiasmus in the NT*, 41. Breck, *Shape of Biblical Language*, 299.

The Chiasm of the Angels That Cry Out in a Loud Voice

There are nine passages in the central section of Revelation that refer to 10 angels that cry out in a loud voice (Rev. 5:2; 7:2; 8:13; 10:1-3; 14:6-7, 9, 15, 18; 18:1; 19:17).²⁶ These angels appear to form a chiastic pattern that spans Rev. 5 – Rev. 19.²⁷ This structure is “framed” by the two throne scenes of Rev. 4-5 and Rev. 20:11-15. Both of these throne scenes allude to the judgment of Daniel 7. At the center of this structure are the Three Angels of Revelation 14.²⁸ This passage alludes to the judgment of Daniel 7 and the purification of the sanctuary of Daniel 8. From a structural standpoint, the Three Angels are the thematic climax and transition point of the entire book of Revelation. This will be discussed in greater detail later on. The majority of the angels that cry out in a loud voice are found in the major interludes of Revelation. These celestial messengers allude to the angel from the heavenly council in the book of Daniel (Dan. 4:13-14, 23).²⁹ In a symbolic dream from God, Nebuchadnezzar saw and heard an angel crying out in loud voice (Dan. 4:13-14). This watcher or holy one pronounced a decree of judgment from the heavenly council against the boastful king of Babylon (Dan. 4:17, 24, cf. Dan. 4:31-32). The symbolism of an angel crying out in a loud voice emphasizes the importance and urgency of the message.³⁰ It also tells us that the message is of heavenly origin. The angels that cry out in loud voice in the book of Revelation punctuate the central section of the Apocalypse at regular intervals and they are all connected with warnings and scenes of judgment that are in the context of the time of the end. Just as a holy watcher came down from the heavenly council to warn Nebuchadnezzar of impending judgment, so the angels that speak in a loud voice in the book of Revelation have come down from the heavenly council to warn the inhabitants of the earth of impending judgment. The chiastic structure of these angels places maximum emphasis on the celestial verdict of the heavenly council against the proud harlot Babylon (Rev. 14:8). She has fallen because of her immorality and all those connected with her will share in her guilt (Rev. 14:8-11; 17:2; 18:3, 23; 19:2; cf. Rev. 21:8, 27). Interestingly, the second angel alludes to the fall of Nebuchadnezzar and the fall of Belshazzar (Dan. 4-5).³¹ The warning of Rev. 14:8 points to the climactic statement of Rev. 18:4 where a voice from heaven calls the people of God to come out of Babylon before she is desolated by the plagues of God’s wrath. There is no question that the angels that cry out in a loud voice are connected to the theme of judgment. Whenever you read or hear this expression in the book of Revelation you can be sure that passage belongs to the time of the end.

²⁶ The earliest manuscripts have an eagle instead of an angel crying out in a loud voice in Rev. 8:13.

²⁷ Leon, *Angels That Cry Out in a Loud Voice in the Book of Revelation*.

²⁸ Leon, *Angels That Cry Out in a Loud Voice in the Book of Revelation*, 56-59.

²⁹ Beale, *Revelation* 338. There is another possible OT background to this symbol in Ez. 9:1 LXX where the Spirit cries out in loud voice (*phone megale*) to the avenging angels against the apostate city of Jerusalem. See Leon, *Angels That Cry Out in a Loud Voice in the Book of Revelation*, 10-11.

³⁰ White, *Lt193 (July 31, 1901) par. 13*. “The words “saying with a loud voice” show the importance of the message.”

³¹ Leon, *Theme of the Maskilim in the Olivet Discourse and the Book of Revelation*, 216.

Angels That Speak in a Loud Voice in the Book of Revelation

Throne Scene of Rev. 4-5 – Frame Passage

A Angel of Throne Scene Rev. 5:2

B Angel of Sealing Rev. 7:2

C Angel of Three Woes Rev. 8:13

D Mighty Angel Rev. 10:1

E Message of First Angel Rev. 14:6-7

F Message of Second Angel Rev. 14:8

E' Message of Third Angel Rev. 14:9-11

D' Angel of Wheat Harvest Rev. 14:15

C' Angel of Grape Harvest Rev. 14:17

B' Glorious Angel Rev. 18:1

A' Angel of Great Supper Rev. 19:17

Throne Scene of Rev. 20:11-15 – Frame Passage

4. Parallels Between Rev. 4-5 and Rev. 20 (C and C')

Revelation 4:1-20:15 appears to be a major literary unit in the prophecy of the Apocalypse.³² The beginning (Rev. 4:1)³³ and the end of this section (Rev. 21:1)³⁴ are marked off by the phrase “and I saw” (*kai eidon*). The opening scene of this literary unit is the throne scene of Rev. 4:1-5:14. This scene presents the initiation of the heavenly judgment in the time of the end (Rev. 4:1).³⁵ The closing scene of this literary unit is the white throne judgment scene of Rev. 20:11-15.³⁶ This white throne scene is the climax of the executive judgment at the end of the millennium (cf. Matt. 25:31-46).³⁷ Like Revelation 4 and 5 it focuses on the One seated on the throne.³⁸ The great white throne is a symbol of sovereignty and judgment.³⁹ Both

³² Many Revelation scholars would agree that Rev. 4:1 is major transition point in the literary structure of the Apocalypse. See Beale, *Revelation*, 317. Gallusz, *Throne Motif*, 102-103. Those who organized the prophecy of Revelation into chapters also saw an important transition at Rev. 21:1. There is a major thematic shift at this point from judgment to the New Jerusalem. See Beale, *Revelation*, 1039. Also E. Mueller, *Microstructural Analysis of Rev. 20*, 228.

³³ Mueller, *Recapitulation in Rev. 4-11*, 263. Waechter, *Literary Structure of Revelation*, 101-102. Kirkland, *Verbal Aspect of Revelation 20*, 19.

³⁴ Waechter, *Literary Structure of Revelation*, 116, 120.

³⁵ The throne scene of Rev. 4-5 is based on the judgment scene of Dan. 7. See appendix for details. See also Leon, *Angels That Cry Out in a Loud Voice*, 15-24.

³⁶ Snyder, *Combat Myth in the Apocalypse*, 86. E. Mueller has written a great article on the microstructure of Revelation 20. See “Microstructural Analysis of Revelation 20”, *AUSS*, Autumn 1999, 37/2, 227-255.

³⁷ Lambrecht, *Final Judgments and Ultimate Blessings*, 367. Liroy, *Revelation in Christological Focus*, 153. Spencer has written an excellent paper on Ellen White and the two judgment scenes of Matt. 25:31-46 and Rev. 20:11-15. See the following website <http://selfportraitsogod.com/wp-content/uploads/2016/10/Executive-Judgment-Matthew-25.pdf>.

³⁸ Beale, *Revelation*, 1031. Lambrecht, *Final Judgments and Ultimate Blessings*, 366-367. Gallusz, *Throne Motif*, 149. Liroy, *Revelation in Christological Focus*, 152-153. Brighton, *Revelation*, 581.

³⁹ Tenney, *Interpreting Revelation*, 192.

passages allude to the judgment scene of Daniel 7.⁴⁰ Both passages mention a book or books that will be opened.⁴¹ These two throne scenes appear to form an *inclusio* that demarcates the limits of this important section (Rev. 4-20). It is important to note that the throne scene of Rev. 20:4 also alludes to the judgment scene of Daniel 7 and it is connected to the judgment scene of Rev. 20:11-15.⁴² Finally, both Rev. 4-5 and Rev. 20:1-3 allude to the antitypical or eschatological Day of Atonement.

5. Parallels Between Rev. 5 and 19 (C and C')

For many years theologians have noted structural and literary parallels between Revelation 5 and 19.⁴³ Both chapters contain a throne scene with hymns of praise that are similar in content and theme.⁴⁴ The main motif of both chapters appears to be judgment.⁴⁵ Chapter 5 appears to be the initiation of the investigative judgment (cf. Dan. 7:9-28; see appendix)⁴⁶ and Chapter 19 appears to be the end of the investigative judgment (Rev. 19:1-8).⁴⁷ This judgment appears to be initiated in the time of end (Rev. 4:1; cf. Dan. 2:28-29, 45; Rev. 1:1, 19; 22:6)⁴⁸ and it appears to allude to the OT Day of Atonement.⁴⁹ Jesus appears to be the central figure in both Rev. 5 and Rev. 19. In Revelation 5A the Lamb is found worthy to open the sealed book and look upon its contents (Rev. 5:1-7). In Revelation 19B the One on the white horse comes forth as King of Kings to judge and make war with the beast and his army (Rev. 19:11-20).

6. The Three Cycles of Judgment (D, E, E')

⁴⁰ Snyder, *Combat Myth in the Apocalypse*, 110-111, 322-325. Beale, *Revelation*, 1031. Haukaas, *Study of Revelation 1:7:8*, 156-157. See Appendix XI for 14 parallels between Dan. 7:9-28 and Rev. 4-5.

Moyise believes Rev. 20:11-15 alludes to Daniel 7, See *OT in Revelation*, 54. See also Lambrecht, *Final Judgments and Ultimate Blessings*, 366. Pollard, *Loipos in Revelation*, 270. Gallusz, *Throne Motif*, 147-148. Brighton, *Revelation* 581-583. Mealy, *After the Thousand Years*, 158, 168-169.

⁴¹ Beale, *Revelation*, 1031-1033. Lambrecht, *Final Judgments and Ultimate Blessings*, 366. Bauckham, *Theology of Revelation*, 106. Brighton, *Revelation*, 581, 583.

⁴² Snyder, *Combat Myth in the Apocalypse*, 111.

⁴³ Shea, *Rev. 5 and 19 as Literary Reciprocals*, 249-257. Smolarz, *Marriage in Revelation*, 516. Morton, *Glory to God and the Lamb*, 91-92. Hardy, *Revelation 4-5 and 19a*. Stefanovic, *Literary Patterns*, 39.

⁴⁴ Shea, *Rev. 5 and 19 as Literary Reciprocals*, 251-255.

⁴⁵ Several SDA theologians do not see Rev. 4-5 as a judgment scene. See Gulley, *Judgment or Inauguration?* See also Stefanovic, *Revelation*, 168-170.

⁴⁶ Davis, *The Heavenly Court Scene of Revelation 4 – 5*, 24-25, 60-65, 91-93, 104-115, 180-216. Veloso, *Apocalipsis*, 116-119. Veloso, *Doctrine of the Sanctuary in Revelation*, 399-400, 405-411. Treiyer, *The Final Crisis in Revelation 4-5*. E. Gane, *Heaven's Open Door*, 14-44. Anderson, *Unfolding the Revelation*, 48-50, 54-56, 59. Hardy, *Revelation 4-5 and 19a*, 21-23. Fredericks, *Judgment Motif in Revelation*, 151-162. Neall, *Character in the Apocalypse*, 203-209. Lackey, *Revelation*, Ch. 4-5. Valentine, *Temple Motif in Revelation*, 211.

⁴⁷ E. Gane, *Trumpet After Trumpet*, 28.

⁴⁸ Treiyer, *Day of Atonement*, 492-493. Aune, *Revelation*, 282. "...the reference to "what must happen after this" may also refer specifically to the revelation contained in the sealed scroll that is the focus of the second part of the throne scene found in 5:1-14, which is opened by the Lamb..."

⁴⁹ Paulien, *Seals and Trumpets*, 192. Treiyer, *La Crisis Final*, 33. E. Gane, *Heaven's Open Door*, 27-30. I. Newton sees allusions to the Day of Atonement in Rev. 4-8. See *Observations Upon Daniel and the Apocalypse*, 254-275. Veloso, *Apocalipsis*, 116, 118-119.

The three cycles of judgment in the book of Revelation (seals, trumpets, and bowls) are in the context of the end time and they all progress to the *parousia* or the time of the Second Coming.⁵⁰ All three cycles have their origin in the throne scene of Rev. 4-5.⁵¹ Rev. 4:5 tells us that, “out of the throne proceeded lightnings and thunderings and voices.”⁵² This phrase is repeated in several key judgment scenes in the book of Revelation (Rev. 8:5; 11:19; 16:18; cf. Is. 30:30).⁵³ This linguistic parallel helps connect the throne scene of Rev. 4-5 with the divine judgments of the seals, trumpets and bowls.⁵⁴ The seals flow out of the judgment scene of Rev. 4-5 and they allude to the events of the Olivet Discourse.⁵⁵ The sixth and seventh seal take us to the time of the *parousia*.⁵⁶ The introduction of the trumpets recapitulates to the close of probation (Rev. 8:1-5).⁵⁷ The first five trumpets allude to the Exodus plague motif and to the time of trouble of Dan. 12:1. The last three trumpets are described as “woes” and they are directed against the unsealed (Rev. 9:4; cf. Rev. 7:1-3). The seventh trumpet takes us to the time of the *parousia*. The introduction of the bowl plagues recapitulates to the close of probation (Rev. 15:1, 5-8). The first five bowl plagues allude to the Egypt plague motif and to the time of trouble of Dan. 12:1. The bowl plagues are directed against the marked (Rev. 16:2). The seventh bowl plague takes us to the time of the *parousia*. It alludes to the Egypt plague motif (Rev. 16:18-21; cf. Ex. 2:24; Ex. 9:18, 24; 10:6, 14; 11:6). The trumpets and bowls also allude to the fall of Jericho motif. The seventh bowl or the fall of eschatological Babylon is the climax of the three judgment cycles. At the beginning of the seventh bowl plague a great voice from the throne of the temple says, “it is done”. This statement lets us know that the wrath of God has been filled up (Rev. 15:1; cf. Dan. 8:19; 11:36). This corresponds with the end of the wonders of Dan. 12:6-7 and the finishing of the mystery of God from Rev. 10:7. There is parallelism between the seventh seal, the seventh trumpet and the seventh bowl.⁵⁸ The seventh bowl

⁵⁰ La Rondelle, *End Time Prophecies*, 103.

⁵¹ Snyder, *Combat Myth in the Apocalypse*, 100-103. Bauckham, *Theology of Revelation*, 40-43. Davidson, *Sanctuary Typology*, 111-112. Streett, *Violence in Revelation*, 82, 102-103. Valentine, *Temple Motif in Revelation*, 323-325, 327. Bandy, *Prophetic Lawsuit in Revelation*, 236. R. Thomas, *The Structure of the Apocalypse*, 53-54. Giblin, *Recapitulation and Coherence in the Apocalypse*, 84. Lioy, *Revelation in Christological Focus*, 132.

⁵² In his discussion of the literary structure of the Revelation 4, Giblin demonstrates the centrality and theological importance of this verse. See *From and Before the Throne*, 503-504.

⁵³ Gallusz, *Throne Motif in Revelation*, 133-135. Heil, *Revelation*, 227. Fredericks, *Judgment Motif in Revelation 1-14*, 152.

⁵⁴ Giblin, *From and Before the Throne*, 508-512. Filho, *Visionary Experience*, 218-225.

⁵⁵ Stefanovic, *Revelation*, 223-226. La Rondelle, *End-Time Prophecies*, 120-121. Maxwell, *God Cares: Revelation*, 180-181. Penley, *The Common Tradition Behind John's Apocalypse and Synoptic Sayings*, 136-147, 150-157. Vos, *Synoptic Traditions in the Apocalypse*, 181-192. Paulien, *The Seven Seals*, 225, 243. Bandy, *Prophetic Lawsuit in Revelation*, 262-264. Davis, *The Heavenly Court Scene of Revelation, 4-5*, 203-207.

⁵⁶ This is especially evident by the presence of the cosmic signs of the sixth seal (cf. Matt. 24:29).

⁵⁷ There is a strong allusion to the standing up of Michael in Rev. 8:5. (cf. Dan. 12:1).

⁵⁸ Snyder, *Combat Myth in the Apocalypse*, 72.

corresponds to the liberation of God's people or the antitypical fulfillment of the Jubilee (Lev. 25:8-13; cf. Is. 61:1-2; Dan. 12:12-13).⁵⁹

The three septats of judgment are connected with the work of angels (Rev. 6:1, 3, 5, 7; 7:1-2; 8:2-8, 10, 12-13; 9:1, 11, 13-15; 11:15; 15:1, 6-8; 16:1-5, 8, 10, 12, 17). The judgment of Babylon (Rev. 16:17-19:4) is really an expansion of the seventh bowl plague and thus it is connected to the seven last plagues. This scene of judgment is connected with the appearance of several angels (Rev. 17:1; 18:1, 21; 19:10). Angels are also involved in the harvest of the grapes (Rev. 14:17-20), the supper of the vultures (Rev. 19:17-21) and the binding of Satan (Rev. 20:1-3).

The Seven Seals and the Olivet Discourse Motif

The opening of the seven seals is closely related to theme of judgment.⁶⁰ The seal judgments flow out of the throne scene of Rev. 4-5. Interestingly, scholars have long noted the close parallelism between the Olivet Discourse and the seals of Revelation 6.⁶¹ In other words both the seven seals of Revelation and the events prophesied in the Olivet Discourse are parallel and they both reveal eschatological events. In fact, the sequence of the seals tends to follow the same sequence of events in the Olivet Discourse. This forms a structural parallel with the seals of Revelation.⁶² The seal judgments are part of the beginning of woes (Matt. 24:6, 8) and not the actual final "great tribulation" (Dan. 12:1; Matt. 24:21; Rev. 7:14) connected with the trumpets and the bowls.⁶³ When each of the first four seals is opened John hears a voice like thunder (Rev. 6:1, 3, 7). Thunder is connected with the theme of judgment in the OT and in the book of Revelation (Rev. 4:5; 6:1; 8:5; 11:19; 16:18).

Structural Parallel Between the Olivet Discourse and the Seven Seals⁶⁴

Olivet Discourse

Gospel to Nations (Matt. 24:14)
War, Famine (Matt. 24:6-8)
Great Tribulation (Matt. 24:21)

Seven Seals

Rider on White Horse (Rev. 6:1-2)
Red, Black, Pale Horses (Rev. 6:3-8)
Martyrs of Fifth Seal (Rev. 6:9-11)

⁵⁹ White, *EW*, 35.

⁶⁰ See *SDA BC7* on v. 1, 775. C. Kim, *Revelation 4-5 and OT Apocalyptic Literature*, 155.

⁶¹ Stefanovic, *Revelation*, 223-226. La Rondelle, *End-Time Prophecies*, 120-121. Beasley-Murray, *Revelation*, 129-130. Maxwell, *God Cares: Revelation*, 180-181. Penley, *The Common Tradition Behind John's Apocalypse and Synoptic Sayings*, 136-147, 150-157. Vos, *Synoptic Traditions in the Apocalypse*, 181-192. Pate, *Revelation 6: Interpretation of the Olivet Discourse*, 45-55. Rusten, *Sign of the Son of Man*, 1-18. Paulien, *The Seven Seals*, 225, 243. Tonstad, *Myth of Nero Redivivus*, 193. Bandy, *Prophetic Lawsuit in Revelation*, 262-264. Davis, *The Heavenly Court Scene of Revelation*, 4-5, 203-207. Ladd, *Revelation*, 98-99. Wilson, *Charts on Revelation*, 77. Witherington, *Revelation*, 134. Koester, *Revelation*, 357-358. Murphy, *Fallen is Babylon*, 202. Hamilton, *Revelation*, 166-167.

⁶² For a good definition of a structural parallel see Paulien, *Rev. 8:7-12*, 184-185.

⁶³ Ladd, *Revelation*, 98-99, 101, 122. Bandy, *Prophetic Lawsuit in Revelation*, 258-259. Farrer, *Revelation*, 103.

⁶⁴ This is similar to the chart that appears in Maxwell, *God Cares: Revelation*, 181.

| | |
|---------------------------------------|---|
| Cosmic Signs (Matt. 24:29) | Cosmic Signs Sixth Seal (Rev. 6:12-13) |
| Son of Man Returns (Matt. 24:30) | Lamb Arrives Sixth Seal (Rev. 6:14-17) |
| Watch that you may stand (Luke 21:36) | Who shall be able to stand? (Rev. 6:17) |

The Trumpets/Bowl Plagues and the Fall of Jericho Motif

Some Scholars have seen a connection between the trumpets/bowls of Revelation and the fall of Jericho (Jud. 7:16-22).⁶⁵ Some even see a structural parallel between these two motifs.⁶⁶ The seven angels with trumpets and the seven angels with bowls remind us of the seven priests with Jubilee trumpets that marched around Jericho for six days and then on the seventh day they marched seven times around the doomed city (Josh. 6:4-6, 8, 13).⁶⁷ If the seventh trumpet is connected with the seven bowl plagues, then we have a 6 + 7 pattern in the fall of Jericho and in the trumpets/bowls of Revelation.⁶⁸ This would place emphasis on the seventh bowl plague as the climax of the trumpet series. The fall of Babylon in the seventh bowl plague appears to parallel the narrative of Joshua 6. The great voices of Rev. 16:17-18 mark the fall of Babylon and this alludes to the great shout of the fall of Jericho in Joshua 6:20-21. On the seventh round of the seventh day Joshua and the Israelites let out a great shout (Josh. 6:20) and this caused the walls of Jericho to fall down. The fall of Jericho appears to be a prophetic type of the Jubilee (see the use of *yowbel* in Joshua 6). John may have used the allusion of the Fall of Jericho to connect the trumpets/bowls of Revelation with the antitypical Jubilee (cf. Jubilee allusions in Dan. 12:12-13).⁶⁹ Interestingly in the OT, the year of Jubilee is connected with the vengeance of God (Is. 61:2).

Structural Parallels Between Joshua 6 and the Trumpets of Revelation

| | |
|---|-----------------------------------|
| March in silence 6 days (Josh. 6:10) | Silence in heaven (Rev. 8:1) |
| Ark seen by enemies (Josh. 6:4, 6-9, 11-13) | Ark seen in heaven (Rev. 11:19) |
| 7 priests with trumpets (Josh. 6:4-5, 8-9) | 7 angels with trumpets (Rev. 8-9) |
| Great shout (Josh. 6:5, 10, 18) | Great voices (Rev. 11:15; 16:17) |
| Jericho falls (Josh. 6:20-21) | Babylon falls (Rev. 11:15; 16:19) |

The Trumpets/Bowl Plagues and the Egypt Plague Motif

The Egypt plague motif appears very prominently in first five trumpets and the first five bowls of Revelation (Rev. 8-9, 15:2-4; 16). The Egypt plague motif alludes to the time of trouble from the prophecy of Daniel (Dan. 12:1) and to the great tribulation of the Olivet Discourse (Mat. 24:21; Mark 13:19; cf. Rev. 7:14). The

⁶⁵ Paulien, *Revelation 8:7-12*, 231-232. Beale, *Commentary on the NT Use of the OT*, 1112. Ford, *Crisis! Vol.2*, 408. Davidson, *Blow the Ram's Horn in Zion*, 116-117. Stefanovic, *Revelation*, 482.

⁶⁶ Paulien, *Revelation 8:7-12*, 231-232. Briggs, *Temple Imagery in Revelation*, 149. De Waal, *Seven Trumpets*, 22. Valentine, *Temple Motif in Revelation*, 319-320.

⁶⁷ Buchanan, *Revelation*, 227, 229-230. Blount, *Revelation*, 160.

⁶⁸ Bauckham, *Climax of Prophecy*, 205.

⁶⁹ Buchanan, *Revelation*, 229-230.

phrase “such as never was since there was a nation even to that same time” (Dan. 12:1) is taken from the language of the Exodus plagues (Ex. 9:18, 24; 10:6, 14; 11:6; cf. Rev. 16:18).⁷⁰ The introduction to both the trumpets and the bowl plagues alludes to the standing up of Michael in Dan. 12:1 (cf. Rev. 8:5; 15:5-8). Furthermore, Rev. 15:1 describes the sign of the seven bowl plague angels as great and marvellous (*thaumaston*). Rev. 15:3 describes the Lamb’s acts of liberation as great and marvellous (*thaumasta*). These verses allude to the end time wonders (*thaumasion*) of Michael mentioned in Dan. 12:6 LXX (cf. *thaumastos* in Ex. 15:11 LXX). The wonders (*pele*) of Daniel 12:6 allude back to the Exodus plague motif (Ex. 3:20; 15:11; 34:10; Jud. 6:13; Ps. 77:11, 14; 78:4, 11-12, 32; 106:7, 22; Neh. 9:17; Mic. 7:15). The “wonders” of Dan. 12:6 refer to the events mentioned in Dan. 12:1-3.⁷¹ When you see the Exodus plague motif in the book of Revelation you can be sure that passage is in the context of the time of trouble of the last days.⁷²

Structural Parallel Between the Trumpets/Bowls and Daniel 12:1

| Trumpets/Bowls | Daniel 12:1 |
|---------------------------------------|--------------------------------------|
| Introduction to Trumpets (Rev. 8:1-5) | Michael Stands Up (Dan. 12:1) |
| Introduction to Bowls (Rev. 15:1-8) | Michael Stands Up (Dan. 12:1) |
| Trumpet Judgments (Rev. 8-9) | Time of Trouble (Dan. 12:1) |
| Bowl Judgments (Rev. 16) | Time of Trouble (Dan. 12:1) |
| Trumpets = Egypt Plague Motif | Time of Trouble = Egypt Plague Motif |
| Bowl Plagues = Egypt Plague Motif | Time of Trouble = Egypt Plague Motif |

In summary, the seals are pre-probation and they follow the Olivet Discourse motif. The trumpets and the bowls are post-probation and they follow the fall of Jericho motif and the Exodus Plague motif. This Exodus Plague Motif comes from the time of trouble when Michael stands up in Dan. 12:1. Therefore, the trumpets and bowls of Revelation are synonymous with the time of trouble from Daniel 12:1.

7. Parallels Between the Seals of Rev. 6 and Rev. 17-18 (D and D')

There are some very interesting thematic and linguistic parallels between the seals and the chapters that speak of the fall of Babylon. Both the opening of the

⁷⁰ Z. Stefanovic, *Daniel*, 435. Charles, *Daniel*, 325-326. Alomia, *Daniel*, 458-459. Buchanan, *Daniel*, 373-374. Cf. Bauckham, *Climax of Prophecy*, 207.

⁷¹ The end time wonders (*pele* in Dan. 12:6) refer to the wonderful acts of Michael in Dan. 12:1-3. U. Smith, *Daniel and Revelation*, 320. “The question, ‘How long shall it be to the end of the wonders?’ undoubtedly has a reference to all that has previously been mentioned, including the standing up of Michael, the time of trouble, the deliverance of God’s people, and the special resurrection of verse 2.” See also Nunez, *Daniel*, 168. Z. Stefanovic, *Daniel*, 443, 446. Lambert, *Genuine New Light*, 144-145. Leon, *Danielic Calls to Wisdom*, 29.

⁷² The one exception is Rev. 11:6 which is in the context of the 1260 days/42 months of Rev. 11:2, 3.

seals and the fall of Babylon are directed by angels (Rev. 6:1, 3, 5, 7; 17:1; 18:1, 21). The first four seals present four judgments in the form of the four horsemen of the Apocalypse (Rev. 6:1-8). These judgments are in parallel with the judgments against the whore Babylon. In several verses of Rev. 18 we are told that Babylon is being desolated because she has spilled the blood of the saints and prophets of God (Rev. 18:6, 20, 24; cf. Rev. 16:6-7; 17:6; 19:2).⁷³ These expressions form a linguistic parallel with the fifth seal of Rev. 6:9-11 where the blood of the martyrs cries out for justice and vengeance against the earth dwellers.⁷⁴ Rev. 18:8 tells us that the Lord God will judge (*krinon*) Babylon with death (*thanatos*), mourning, and famine (*limos*). This appears to form a linguistic parallel with the partial judgment of the fourth seal of Rev. 6:8 that mentions sword, hunger (*limo*), death (*thanto*), and beasts.⁷⁵ Rev. 18:8 tells us, “strong is the Lord God who judgeth her.” This reflects the cry of the souls under the altar from the fifth seal (Rev. 6:10).⁷⁶ In the sixth seal we have the kings of the earth running from the presence of the One on the throne and the Lamb (Rev. 6:12-17). In Revelation 17 and 18, the kings have fornicated with the harlot woman (Rev. 17:2; 18:3) and they are part of the group that laments when she is destroyed (Rev. 18:9). In the sixth seal the wrath of the Lamb is directed against the kings of the earth (Rev. 6:16, 17). In Revelation 17:14 the ten kings make war against the Lamb but the Lamb overcomes them because he is King of kings and Lord of lords.

Parallels Between the 144,000 of Rev. 7 and Rev. 17-18 (D and D')

Revelation 7 is an interlude between the sixth and seventh seal. This interlude begins with four angels that are standing at the four corners of the earth holding back the destructive winds of strife (Rev. 7:1). Next an angel ascending from the rising of the sun tells the four angels to hold back the winds until the servants of God have been sealed in their foreheads (Rev. 7:2-3). This angel foreshadows the angel of Rev. 18:1 that fills the earth with his glory. Both angels come from heaven and they both cry out in loud voice. There is a delay in the eschatological judgments of the four winds until the servants of God can be protected (Rev. 7:3).⁷⁷ In Rev. 18:4 we also see a delay in the judgments of God against Babylon until the servants of God can be protected. To remain in Babylon is to participate in her sins.⁷⁸ To come

⁷³ Haloviak describes some of the linguistic connections between these verses. See *Imagination in the Hymns of Revelation*, 236-237.

⁷⁴ Heil, *Fifth Seal as Key to Revelation*, 237-238. Stefanovic, *Revelation*, 548. La Rondelle, *End Time Prophecies*, 101.

⁷⁵ Heil, *Revelation*, 253.

⁷⁶ Heil, *Revelation*, 253-254. J. Ford calls this song a “judgment doxology”. See *Structure and Meaning of Revelation 16*, 327.

⁷⁷ This may explain the delay in the fifth seal. God cannot judge and avenge the blood of the martyrs until His servants has been made complete (Rev. 6:11). See Lambrecht, *Opening of the Seals*.

⁷⁸ Beale, *Revelation*, 899. “The use of *sygkoinonesete* as part of the exhortation (“do not participate”) may be well chosen, since those who do participate in Babylon’s sins will, like her, become “unclean” (*koinos*) and will be disqualified from entering “the holy city” (21:2, 10), whose true citizens will separate from and “not be defiled with” the sin of the wicked earthly city but will “follow the Lamb

out of Babylon means to remain spiritually pure like the 144,000 (Rev. 7:1-17; cf. Rev. 14:1-5; 15:2-4; 19:6-8). In essence, the call to come out of Babylon is a call to be one of the 144,000.⁷⁹ In Revelation 7:9 the great multitude comes from many nations, kindreds, peoples, and tongues. In Rev. 17:1, 15 the harlot sits on many waters that represent peoples, nations, multitudes and tongues. In Revelation 7:9, 13-14 we are told that the great multitude is dressed in white and that they have washed their robes in the blood of the Lamb. In Rev. 17:4-5 we are told that the woman is dressed in scarlet and purple and adorned like a harlot. Furthermore, the righteous that are with the Lamb, “are called, and chosen, and faithful (Rev. 17:14).” The purity of the 144,000 and the great multitude in Revelation 7 is in direct contrast with the impurity of the harlot woman (Rev. 17:1-5; 18:2-3, 9). We are told in Rev. 7:14 that the great multitude has come out of great tribulation. The great tribulation of Rev. 7:14 is synonymous with the plagues that desolate the harlot (Rev. 17:16; 18:6-24; cf. Rev. 2:22-23). The great multitude will drink from living waters (Rev. 7:16-17). The inhabitants of the earth will become drunk with the wine of the harlot (Rev. 17:2; 18:3). God will wipe away all the tears from the eyes of the great multitude (Rev. 7:17). The kings, merchants, and shipmasters will weep when they see the desolation of the harlot woman (Rev. 18:9, 11, 15, 19).

8. Parallels Between The Trumpets and Bowls (E and E')

Scholars have long noted very strong thematic and linguistic parallels between the trumpets and bowls of Revelation.⁸⁰ Both allude to the Exodus plague motif in the first five judgments of their cycle.⁸¹ Both allude to the fall of Babylon motif in the sixth judgment of their cycle. There are linguistic parallels between the seventh trumpet and seventh bowl plague. The introductory scene to the seven last plagues (Rev. 15:1, 5-8) parallels the introductory scene to the seven trumpets (Rev. 8:1-5) and they both appear to allude to the end of all divine intercession presented in Daniel 12:1 (cf. Rev. 22:11).⁸² Both scenes are connected with the throne (Rev. 8:2-4; 15:5-6) and both scenes describe seven angels as the agents of judgment (Rev.

wherever he goes” (14:4). Smalley, *Revelation*, 446-447. DeSilva, *Seeing Things John's Way*, 263-265. See also White, *RH*, April 15, 1890 par.12.

⁷⁹ DeSilva, *Seeing Things John's Way*, 265 footnote. “Although not explicitly developed, the description of Babylon as a female figure who lures the nations into fornication also makes her a clear and present danger to those who might wish to be included among the 144,000 holy ones “who have not defiled themselves with women, for they are chaste persons” (14:4), an exemplary group introduced just prior to the passage containing the announcements of the three angels.” See also White, *ST*, March 28, 1900 par. 18. White, *PK*, 715.

⁸⁰ Beale, *Revelation*, 808-812. La Rondelle, *End Time Prophecies*, 101-102.

⁸¹ See Casey, *Exodus Typology in the Book of Revelation*. Isbell, *Exodus Typology in the Apocalypse*. DeSilva, *John's Way of Seeing Things*, 162-163, 305-308. Kio, *Exodus as a Symbol of Liberation in the Apocalypse*, 312-326. Wold, *Exodus Plagues in Revelation 16*, 249-257. Lichtenwalter, *Exodus and Apocalypse*, 395. White, *GC*, 627-628. Bauckham, *Theology of Revelation*, 70-72. Aune, *Revelation 6-16*, 546. Moore, *Trumpets of Revelation*, 96-97.

⁸² E. Gane, *Trumpet After Trumpet*, 35-36. Moore, *Trumpets of Revelation*, 14-17. Treiyer sees the close of probation in Rev. 15:5. See Treiyer, *Dia de Expiacion*, 453-454. Hayden, *Vision By the Tigris*, 209-210. Murphy, *Fallen is Babylon*, 333-334.

8:2; 15:1, 6).⁸³ Both scenes describe the opening of the heavenly temple (Rev. 11:19; 15:5-8). Furthermore both scenes allude to the Day of Atonement (Rev. 8:3-4; 15:8) and both sets of judgments are referred to as “plagues” (Rev. 9:20; Rev. 15:1, 6, 8; 16:9, 21; 18:4, 8; 21:9; 22:18). In both scenes objects of divine intercession (censer and golden bowls) become objects of divine judgment (Rev. 5:8; 8:3-5; 15:7; 16:1). The trumpets and bowls appear to form a “frame” around the central section of the Apocalypse (Rev. 12-14).⁸⁴

Seven Trumpets

Egypt plague motif
 Throne scene intro (Rev. 8:2-5)
 Censer filled with fire (Rev. 8:5)
 No intercession (Rev. 8:5)
 Seven angels (Rev. 15:1; 16:1)
 Earth affected (Rev. 8:7)
 Sea turns to blood (Rev. 8:8-9)
 Rivers and fountains (Rev. 8:10-11)
 Sun, moon, and stars (Rev. 8:12)
 Darkness (Rev. 9:2)
 Woes on unsealed (Rev. 9:4)
 Voice from altar (Rev. 9:13)
 River Euphrates (Rev. 9:14-21)
 Men unrepentant (Rev. 9:20-21)
 Men worship idols (Rev. 9:20)
 Loud voices (Rev. 11:15)
 Temple opened (Rev. 11:19)
 Storm elements (Rev. 8:5; 11:19)

Seven Bowls

Egypt plague motif
 Throne scene intro (Rev. 15:5-8)
 Bowls with plagues (Rev. 15:7)
 No intercession (Rev. 15:5-8)
 Seven angels (Rev. 8:2, 6)
 Earth affected (Rev. 16:2)
 Sea turns to blood (Rev. 16:3)
 Rivers and fountains (Rev. 16:4)
 Sun (Rev. 16:8-9)
 Darkness (Rev. 16:10-11)
 Bowls on marked (Rev. 16:2)
 Voice from altar (Rev. 16:7)
 River Euphrates (Rev. 16:12-16)
 Men unrepentant (Rev. 16:9, 11)
 Men worship image (Rev. 16:2)
 Loud voice (Rev. 16:17)
 Temple opened (Rev. 15:5)
 Storm elements (Rev. 16:18-21)

The Four Main Interludes in the Central Section of Revelation

There are four main interludes in the central section of Rev. 4-20. All of these interludes recapitulate and give us background information about the cycles of judgment in the book of Revelation. These four interludes are shown below.

1. Rev. 7 – The sealing of the 144,000/vision of the great multitude
2. Rev. 10-11:13 – The vision of the Angel with book and the two witnesses
3. Rev. 12-14 – The central visions of the Apocalypse
4. Rev. 17-18 – The judgment of Babylon

The first main interlude describes the sealing of the 144,000 and the vision of the great multitude (Rev. 7). The sealing of the 144,000 recapitulates back from the

⁸³ For an excellent comparison of the trumpets and the bowl plagues see Beale, *Revelation*, 808-812. Streett, *Violence in Revelation*, 148, 152.

⁸⁴ Bandy, *Prophetic Lawsuit in Revelation*, 158.

parousia presented in the sixth seal. The second major interlude occurs in Rev. 10:1 – 11:13. This interlude describes the vision of an angel with the open book and the vision of the two witnesses. The vision of the two witnesses recapitulates to the time of the Middle Ages (Rev. 11:2, 3). The third major interlude of the book of Revelation covers Rev. 12:1 – 14:20. Rev. 12 presents the vision of the woman and the dragon and this recapitulates to the beginning of the cosmic conflict (Rev. 12:7-9). Rev. 13 presents the vision of the sea beast and the earth beast. The vision of the sea beast recapitulates to the time of the Middle Ages (Rev. 13:5). Rev. 14:1-13 presents the vision of the 144,000 and the Message of the Three Angels. Rev. 14:14-20 presents the two harvests of the earth. The last major interlude of the book of Revelation occurs in Rev. 17:1-18:24. This interlude is an expansion of the seventh bowl plague and it describes in great detail the fall of Babylon (Rev. 17:1). This vision recapitulates to the time of the end just before the close of probation (Rev. 17:1-3; 18:1-4).

The Purpose of the Four Interludes

The first three interludes describe the end time people of God and their mission. Although there is recapitulation in the first three interludes, there is a general progression to the time of the end. The climax of the first three interludes is the two harvests of the earth that will occur at the second coming of Christ (Rev. 14:14-20). The purpose of the first three interludes is to prepare the church for the tribulations of the last days. Even the parts of the prophecy that recapitulate are written for the benefit of the last generation. Prophetic history will be repeated. The trials and tribulations of the past are a warning of what will happen to the church in the last days.⁸⁵ The last interlude focuses on the judgment of the whore and her associates. The purpose of this interlude is to warn the church of the last days to stay clear of the harlot and her abominable wine.

The Delay in the Judgments of God and the Interludes of Revelation

The fifth seal presents the first of four eschatological delays in the judgments of God that appear in the central section of Revelation (Rev. 4-20). Rev. 6:11 tells us that the blood of the martyrs will not be judged and avenged until their fellow servants have been made complete (*plerosontai*). In the interlude between the sixth and seventh seal (Rev. 7), another eschatological delay is presented. Rev. 7:2-3 tells us that the four winds cannot be released until the servants of God have been sealed in the forehead. In the interlude between the sixth and seventh trumpet a third eschatological delay in the judgments of God is presented. In Rev. 10:1-3 a Mighty Angel cries out in a loud voice and seven thunders utter their voice. Rev. 10:4 tells us that the seven thunders were sealed up and not written down. The Angel with the open book in his hand commands John to eat the scroll, prophesy its content and measure the temple, the altar, and those that worship therein (Rev. 10:8-11:1). This delay in the judgments of God appears to form a parallel with the

⁸⁵ White, *13MR*, 394. White, *TM*, 116.

sealing of Revelation 7 and the delay of the fifth seal. Finally, in the fourth interlude of the central section of Revelation there is one last eschatological delay in the judgments of God. Rev. 18:1-5 presents a glorious Angel that loudly proclaims the fall of Babylon. Then a voice from heaven commands the people of God to come out of Babylon just prior to her desolation by the plagues. This delay forms a parallel with the measuring of the temple in Rev. 11, the sealing of Rev. 7, and the postponement of the judgments of God in the fifth seal. It is interesting to note that these eschatological delays appear to encompass the third interlude of the Apocalypse (Rev. 12-14). At the center of this third interlude is the Message of the Three Angels (Rev. 14:6-12). The four eschatological delays from the central section of the Revelation appear to point towards these messages. This shows the centrality of the Three Angels of Rev. 14.

Delays in the Judgments of God

| | |
|-----------------|--|
| Fifth Seal | Until your brethren are made complete |
| Rev. 7 | Until the servants of God are sealed |
| Rev. 10:11-11:1 | Until the temple/worshippers measured |
| Rev. 18:4 | Until God's people come out of Babylon |

The Purpose of the Delay in the Judgments of God

The purpose of the delay in the judgments of God is to provide one final warning to the inhabitants of the earth to repent before the wrath of God is poured out upon the wicked (Rev. 7:2-3; 10:11-11:1; 14:6-12; 18:1-5). Those who obey the message of God will not suffer the plagues (Rev. 9:4; 14:9-11; 16:2; 18:4; cf. Matt. 24:15-22; Rev. 3:10; 7:13-14). God is merciful and does not wish anyone to be lost (Ez. 33:11; 2 Pet. 3:9). Those who accept the seal of God and reject the mark of the beast will be saved (Rev. 7:9-14; 9:4; 11:18; 14:1-5, 9-16; 15:2-4; 16:15; 19:6-9; 20:4-6; 21:27; 22:7, 14; cf. Dan. 12:1, 12; Matt. 24:13; Rev. 1:3). The unrepentant wicked will suffer the wrath of God (Rev. 8:13; 9:4, 20-21; 11:18; 14:9-11, 17-20; 16:2, 9, 11, 21; 18:9, 11, 15, 17-19; 19:17-21; 20:15; 21:8; cf. Rev. 1:7; 6:15-17).

Structural Markers in the Central Section of Revelation

The central section of Revelation (Rev. 4-20) is dominated by the theme of judgment. There are some very important structural markers in this section that help emphasize this theme. The language of the fifth seal has been used by John to show the progression of this motif. John has also created an extensive chiasmic structure that covers this entire section. This literary structure is outlined by the angels that cry out in loud voice and it is framed by the two judgment scenes of Rev. 4-5 and Rev. 20:11-15. The theme of this chiasmic structure is judgment. We will also note two other important literary markers in this section. Interestingly, all of these literary markers have their OT backgrounds in the book of Daniel.

The Fifth Seal as a Structural Marker of the Central Section of Revelation

The cry for justice and vengeance of the fifth seal appears to have important literary and thematic connections with the subsequent chapters of the Apocalypse.⁸⁶ There are key words in this altar scene that are repeated in several important judgment passages in the central section of the Apocalypse. These words include altar (*thysiasteriou*),⁸⁷ souls (*psychas*),⁸⁸ slain (*esphagmenon*),⁸⁹ testimony (*martyrian*),⁹⁰ true (*alethinou*),⁹¹ judge (*krineis*),⁹² avenge (*ekdikeis*),⁹³ blood (*haima*),⁹⁴ loud voice (*phone megale*),⁹⁵ killed (*apokteino*),⁹⁶ white robes (*stolai leukai*)⁹⁷ and them that dwell on the earth (*katoikounton epi tes ges*).⁹⁸

The Danielic Background of the Fifth Seal

The fifth seal has an OT background in the book of Daniel. Notice the “how long” question of Revelation 6:10-11 and the two “how long” questions of Daniel 8:13-14 and Daniel 12:6-7.⁹⁹ The three questions ask how long will God’s people have to suffer?¹⁰⁰ The answers to all three questions are parallel and they speak about the timing of the deliverance/vindication of the saints in the time of the end. All three periods end with the standing up of Michael.

Daniel 8:13, 14

How long the *trampling of the host* and the sanctuary?

Until the sanctuary is cleansed (Michael stands up)

Daniel 12:6, 7

How long to the *end of the wonders*?

Until the scattering of the power of the holy people ends (Michael stands up)

Revelation 6:10, 11

How long *till you judge and avenge our blood*?

Until the end time servants are made complete (Michael stands up)

⁸⁶ Heil, *The Fifth Seal as a Key to the Book of Revelation*. Klassen, *Vengeance in the Apocalypse*, 300-311. DeCock, *Symbol of Blood in the Apocalypse*, 168-178. Pattemore, *Repetitions in Revelation*, 434-436. Pattemore, *People of God in the Apocalypse*, 68-116. Allet, *Exegesis of the Fifth Seal*, 2.

⁸⁷ Rev. 6:9; 8:3, 5; 9:13; 11:1; 14:18; 16:7.

⁸⁸ Rev. 6:9; 12:11; 18:13-14; 20:4; cf. Rev. 8:9; 16:3.

⁸⁹ Rev. 6:9; 18:24; cf. Rev. 6:4.

⁹⁰ Rev. 6:9; 11:7; 12:11; 19:10; 20:4; cf. 12:17.

⁹¹ Rev. 6:10; 15:3; 16:7; 19:2, 11.

⁹² Rev. 6:10; 11:18; 14:7; 16:5, 7; 18:8, 10, 20; 19:2, 11; 20:12-13.

⁹³ Rev. 6:10; 19:2.

⁹⁴ Rev. 6:10, 12; 8:7-8; 11:6; 14:20; 16:3-4, 6; 18:24; 19:2, 13.

⁹⁵ Rev. 6:10; 8:13; 11:15; 14:18; 16:1, 17; 18:2; 19:1, 17.

⁹⁶ Rev. 6:11; 9:15, 18, 20; 11:13; 13:10; 19:21.

⁹⁷ Rev. 6:11; 7:9, 13, 14; cf. Rev. 3:4, 5, 18; 4:4; 19:8, 14

⁹⁸ Rev. 6:10; 8:13; 11:10; 12:12; 14:6; 17:2, 8; cf. Rev. 3:10; 13:8, 12, 14.

⁹⁹ Greidanus, *Preaching Christ From Daniel*, 400. Allet, *Fifth Seal*, 202-207. Koester sees a connection to Dan. 12:6-7. See *Revelation*, 648.

¹⁰⁰ Hardy, *Dan. 12:6: How Long*. Doukhan, *Secrets of Revelation*, 65.

The Fifth Seal Connected to the Judgment Scene of Rev. 4-5

The fifth seal has thematic and linguistic connections with the judgment scene of Revelation 4-5. In Revelation 5:8 we note that the elders have golden vials with incense, which are the prayers of the saints. This incense or prayers of the saints appears to be connected with the fifth seal (Rev. 6:9-11) and the introductory scene to the seven trumpets (Rev. 8:2-5).¹⁰¹ Thus, the prayers of the saints of Rev. 5:8 are connected to the theme of judgment.¹⁰² The golden vials (*phialas*) of Rev. 5:8 also appear to be connected with the golden vials (*phialas*) filled with the wrath of God in Rev. 15:1, 5-8.¹⁰³ This parallel connects the throne scene of Rev. 4-5, the prayer of the fifth seal and the altar scene of Rev. 8:1-5 with the seven last plagues of Rev. 15-16 and the judgment of the great whore Babylon (Rev. 17:1; 19:1-4).¹⁰⁴

The Fifth Seal and the Trumpet/Bowl Plagues

We see a definite progression in the theme of judgment from the fifth seal (Rev. 6:9-11) to the introduction of the trumpets (Rev. 8:1-5).¹⁰⁵ The prayers of the saints together with much incense is offered up to the throne of God by the angel with a golden censer standing at the altar (Rev. 8:3-4). The angel fills his censer with fire from the altar and cast it to the earth (Rev. 8:5). This is a major allusion to the end of divine intercession when Michael stands up (Dan. 12:1; cf. Rev. 22:11).¹⁰⁶ The throwing down of the censer provokes voices, thunderings, lightnings, and an earthquake.¹⁰⁷ These storm elements are connected with the throne of God (Rev. 4:5) and with His end time judgments in the book of Revelation (Rev. 11:15, 19; 16:18, 21).¹⁰⁸ At the beginning of the fifth trumpet, an angel is seen flying in the midst of heaven crying out in a loud voice to the inhabitants of the earth (Rev. 8:13).

¹⁰¹ Sims, *A Comparative Literary Study*, 92. Heil, *Fifth Seal as a Key to Revelation*, 224. Fredericks, *Judgment Motif in Revelation 1-14*, 189.

¹⁰² Davis, *The Heavenly Court Scene in Revelation 4-5*, 209.

¹⁰³ Grabiner, *Hymns in Revelation*, 253. Haloviak, *Imagination in Hymns of Revelation*, 91. Filho, *Visionary Experience*, 224-225. Heil, *Revelation*, 210.

¹⁰⁴ C. Kim sees a connection between Rev. 4-5 and the seven seals, trumpets, and bowl plagues. See *Revelation 4-5 and OT Apocalyptic Literature*, 99-100. Also Ladd, *Revelation*, 207. Blount, *Revelation*, 292. Heil, *Revelation*, 238.

¹⁰⁵ Stefanovic, *Angel at the Altar*, 88-94. Fishburne, *Liturgical Patterns*, 213.

¹⁰⁶ E. Gane, *Trumpet After Trumpet*, 48-51, 55-56. See also E. Gane, *Heaven's Open Door*, 97-98. White, *EW*, 279-280. U. Smith, *Daniel and Revelation*, 474-475. Moore, *Trumpets of Revelation*, 13-14, 98. Lambert, *Genuine New Light*, 43-44. Veloso, *Apocalipsis*, 133. White, *EW*, 270. "An angel with a writer's inkhorn by his side returned from the earth and reported to Jesus that his work was done, and the saints were numbered and sealed. Then I saw Jesus, who had been ministering before the ark containing the ten commandments, throw down the censer. He raised His hands, and with a loud voice said, "It is done." And all the angelic host laid off their crowns as Jesus made the solemn declaration, "He that is unjust, let him be unjust still: and he which is filthy, let him be filthy still: and he that is righteous, let him be righteous still: and he that is holy, let him be holy still."

¹⁰⁷ Treiyer sees in Rev. 8:5 the end of the judgment. See Treiyer, *Dia de Expiacion*, 499.

¹⁰⁸ Bauckham, *Theology of Revelation*, 41-42. Beale, *Commentary on the NT Use of the OT*, 1111. Gundry, *Angelomorphic Christology in Revelation*, 390.

This makes a strong linguistic connection with the loud voice of the fifth seal that calls for vengeance against the inhabitants of the earth. In the judgment woe of the sixth trumpet a voice is heard from the four horns of the altar (Rev. 9:13). This makes a most definite connection with the souls under the altar of the fifth seal. At the seventh trumpet the heavenly council proclaims that the time to judge the wicked has come (Rev. 11:18). This is the answer to the prayer of the martyrs of the fifth seal. In a later judgment scene, an angel comes out from the altar during the harvest of the grapes (Rev. 14:18). This also makes an allusion to the altar of the fifth seal.¹⁰⁹ In the third bowl plague we once again hear a voice coming from the altar declaring that the judgments of the Lord are true and righteous (Rev. 16:7). This makes a strong linguistic connection with the plea of the fifth seal.

The Fifth Seal and the Oath of Rev. 10:6-7

The oath of Revelation 10:5-7 alludes back to the oath of Dan. 12:6-7.¹¹⁰ In the angelic discourse of Dan. 12:6-7, the Man dressed in linen swears by the Eternal God that He will fulfill His covenant promise to deliver His people and punish their oppressors (see Dan. 12:1-3; cf. Deut. 32:40-43). Since the fifth seal (Rev. 6:9-11) is connected to the question and answer of Dan. 12:6-7, the oath of Rev. 10:7 is also connected to the fifth seal. In other words, the oath of Rev. 10:7 is a solemn promise that the prayer of the martyrs will be answered by the covenant God. Rev. 10:6 declares the beginning of the end time judgment period by declaring an end to the 2300 day prophecy of Daniel 8:14.¹¹¹ Rev. 10:7 tells us that the mystery of God will be finished at the sound of the seventh trumpet. Therefore, the mystery of God is connected to the wonders of Daniel 12:6 and to the judgment and vengeance of the blood of the saints (Rev. 6:9-11). Rev. 11:18-19 explicitly connects the seventh trumpet with the judgment of the wicked and the reward of the righteous. If the seven bowl plagues are an expansion of the seventh trumpet (compare Rev. 11:19 with Rev. 15:5-8), then the mystery of God may come to an end at the seventh bowl plague when a voice from heaven says, "it is done" (Rev. 16:17). It is at the time of the seventh bowl plague that the people of God will be liberated and their oppressors will be destroyed (Rev. 16:17-19:21; cf. Dan. 12:1, 12-13; Matt. 24:13, 21-22). This end time liberation alludes to the year of Jubilee connected with the Day of Atonement (Lev 25:8-13; cf. Dan. 12:1-2, 12-13).¹¹²

Daniel 12:6, 7

How long to the *end of the wonders?* (liberation of good/punishment of wicked)

Until the scattering of the power of the holy people ends

Revelation 6:10, 11

¹⁰⁹ Heil, *The Fifth Seal as a Key to the Book of Revelation*, 237.

¹¹⁰ Beale, *NT Use of the OT*, 1117. Mc Garry, *The Ambidextrous Angel*, 211-228.

¹¹¹ Shea, *Mighty Angel*, 310-312. Anderson, *Unveiling Daniel and Revelation*, 278. Newton sees an allusion to the Day of Atonement in Rev. 10:2, see *Prophecies of Daniel*, 269-270. Thiele, *Outline Studies in Revelation*, 186. Alomia, *Daniel*, 455. White, *19 MR*, 320.

¹¹² White, *EW*, 35.

How long *till you judge and avenge our blood?*
Until the end time martyrs are made complete

Rev. 10:5-7

Time shall be no more (the final judgment has begun)
At the seventh trumpet the mystery of God will be finished

Rev. 16:17

Seventh bowl plague (mystery of God finished)
Voice from the throne from the temple in heaven declares it is done

The Fifth Seal and the Judgment of Babylon

There are several verses in the section that covers the judgment of Babylon (Rev. 16:17-19:4) that allude to the fifth seal.¹¹³ The harlot Babylon is presented as drunk with the blood of the saints and martyrs of Jesus (Rev. 17:6). Later God avenges the blood of his prophets and saints by judging Babylon (Rev. 18:8, 10, 20, 24). These verses allude to the cry of the fifth seal that calls for God to avenge the blood of the martyrs. The climax of the judgment against Babylon occurs in the heavenly throne scene of Rev. 19:1-4. The great multitude cries out in a loud voice, “true and righteous are his judgments for he hath judged the great whore...and hath avenged the blood of his servants at her hand” (Rev. 19:2). This statement makes a strong allusion to the cry of the fifth seal. In Rev. 19:11 we see a Rider on a white horse, “called Faithful and True, and in righteousness he doth judge and make war.” The names and the actions of this Rider make an allusion to the fifth seal. Even the two judgment scenes of Rev. 20:4 and 20:11-15 allude to the cry of the fifth seal.¹¹⁴

Progression of Judgment in the Central Section of Revelation and the Fifth Seal

Rev. 5:8 – Elders hold bowls with prayers of saints
Rev. 6:9-11 – Martyrs cry out for vengeance
Rev. 8:3-4 – Angel offers up prayers of saints
Rev. 8:5 – Angel casts down censer causing cosmic judgments
Rev. 8:13 – Angel pronounces woes against inhabitants of the earth
Rev. 9:13 – Voice from the four horns of the altar
Rev. 10:7 – Mystery of God will finish at seventh trumpet
Rev. 11:18 – Seventh trumpet = time to judge wicked
Rev. 14:18 – Angel comes out from the altar during harvest of grapes
Rev. 16:7 – Voice from the altar declares God’s judgments righteous
Rev. 16:17 – Voice from throne of heavenly temple declares it is done
Rev. 17:6 – Harlot drunk with blood of saints and martyrs
Rev. 18:24 – Blood of prophets and saints in Babylon
Rev. 19:2 (cf. 18:20) – God avenges blood of servants

¹¹³ Heil, *The Fifth Seal as a Key to the Book of Revelation*, 237-239.

¹¹⁴ Heil, *The Fifth Seal as a Key to the Book of Revelation*, 239-240.

Rev. 19:11 – Rider on white horse judges in truth/righteousness
Rev. 20:4 – Martyrs given judgment
Rev. 20:11-15 – Wicked judged and thrown into lake of fire

Other Important Literary Markers in the Central Section of Rev. 4-20

There are some other important literary markers that occur in the three cycles of judgment and the interludes of the central section of the book of Revelation. The purpose of these markers is to assist the reader/listener in knowing if a passage is in the context of the time of the end or before the time of the end. These markers are listed below and we will discuss each one in greater detail.

3 and ½ times = Middle Ages or 538-1798 AD (Rev. 11, 12, 13a)
Danielic calls to wisdom = Time of the End (Rev. 10, 13a, 13b, 17, 18)

The 3 and ½ Times

The marker of the 3 and ½ times (Rev. 12:14) is synonymous with the 1260 days (Rev. 11:3; 12:6) and the 42 months (Rev. 11:2; 13:5) of Revelation. All of these expressions allude to the 3 and ½ times of Daniel 7:25 and 12:7.¹¹⁵ According to the historicist interpretation of Daniel these periods are symbolic (day = year) and they were fulfilled before the time of the end (538-1798 AD). The same is true of the five equivalent expressions in the book of Revelation. Thus, the passages connected with these expressions (Rev. 11, 12, 13A) are “marked” as belonging to the Middle Ages. In other words, when you see this expression you can be sure it is prophesying about the historical period of 538-1798 AD.

The Danielic Calls to Wisdom

There are five allusions to the wisdom of the end time *maskilim* of Daniel in the central section of Revelation 4-20 (Rev. 10:8-11; 13:9, 18; 17:9; 18:4).¹¹⁶ Each one of these passages alludes to the text of Daniel 12:4, 10 (cf. Matt. 24:15). These two texts refer to the gift of prophetic understanding in the time of the end. When you see or hear this literary marker in the book of Revelation you can be sure that the passage connected with this expression (Rev. 10, 13A, 13B, 17, 18) belongs to the time of the end. The passage of Revelation 13A (Rev. 13:1-10) is a unique text because it blends elements of the Middle Ages with events from the time of the end. Thus in this passage we find a literary marker from the Middle Ages (42 months; Rev. 13:5) with a literary marker from the time of the end (Call to wisdom; Rev. 13:9). In other words the passage of Rev. 13:1-10 predicts events that would take

¹¹⁵ Paulien, *The 1260 Days in the Book of Revelation*, 422, 424-430. Johnsson, *End-Time Victory*, 18. Treiyer, *Dia de Expiacion*, 329.

¹¹⁶ Leon, *Danielic Calls to Wisdom*. Beale, *Use of Daniel*, 256, 269. Thompson, *Maskilim in The NT*, 218-219. Shea, *Mighty Angel*, 300-301.

place during the historical period of 538-1798 AD and events that will take place in the time of the end (eg. the healing of the deadly wound; Rev. 13:3, 8).

The Victorious Throne Scenes and the Central Section of Revelation

There are seven major throne scenes in the central section of Revelation (Rev. 4-5; 7:9-17; 11:15-19; 14:1-5; 15:2-4; 19:1-8; 20:11-15). The central subject of these scenes is God seated on His throne as Supreme Judge and King of the universe. The visions of God sitting on His throne as judge have an OT background in the judgment scene of Dan. 7:9-14. The first six throne scenes contain a proleptic hymn of celebration. They present the victors praising God before His throne after the great tribulation, at the end of the judgment. The first four throne scenes come before the Three Angels of Rev. 14 and the last three throne scenes come after the Three Angels. All these throne scenes have linguistic and thematic connections with the throne scene of Rev. 4-5. Thus, these throne scenes serve as literary markers that connect the initiation of the judgment (Rev. 4-5) with the consummation of the same judgment.

9. The Center of the Book of Revelation (Rev. 12-14) (F)

At the center of the macrostructure of the Apocalypse is Rev. 12-14.¹¹⁷ This is actually an extensive interlude between the seventh trumpet and the seven bowl plagues. This section begins with the attack of the dragon against the woman and her offspring (Rev. 12:1-17). This is followed by the attack of the sea beast against the saints (Rev. 13:1-10). Next the land beast attacks the saints in the time of the end (Rev. 13:11-18). This is followed by the vision of the 144,000 in heaven (Rev. 14:1-5). Next we have the trifold warning of the Three Angels (Rev. 14:6-13). This is followed by the two harvests of the earth (Rev. 14:14-20). The second coming and the two harvests are the grand climax of this important section of Revelation. Rev. 12-14 is the theological heart of the Apocalypse and it contains the most important warnings in the scripture (Rev. 14:6-12). Rev. 12-14 presents the three powers that would attack God's law and His people throughout history. These three powers are the Dragon (Pagan Rome), the Sea Beast (Papal Rome), and the Land Beast (USA). Rev. 12-14 alludes heavily to the book of Daniel. Furthermore, the focus of the center of Revelation is the people of God and their mission. According to the chiasmic structure formed by the angels that cry out in a loud voice in the book of Revelation, the Three Angels of Rev. 14 are at center of the chiasm.¹¹⁸ This places maximum emphasis on these eschatological warnings.

The Three Angels as the Major Transition Point of the Book of Revelation

¹¹⁷ La Rondelle, *End Time Prophecies*, 105-106. Shea, *Central Prophecy of Revelation*, 382-391.

¹¹⁸ Schussler-Fiorenza sees Rev. 14:6-12 as the center and climax of the Apocalypse. See *Eschatology and Composition*, 567.

From a structural standpoint, the Three Angels of Revelation 14:6-12 appear to be **the** major transition point of the entire book of Revelation (See appendix).¹¹⁹ This characteristic is typical of a chiasmic center.¹²⁰ In other words, the message of the Three Angels is the conceptual center and the key text of the entire Apocalypse. On the front side of this chiasmic structure, chapters 4:1-14:5 appear to be almost exclusively eschatological. The passages within these chapters (Rev. 4:1-14:5) that contain pre-eschatological prophecies are confined to Rev. 11:2-11:13; 12:1-16, and 13:1-2, 4-7, 9-10. All three of these passages mention the period of 538 to 1798 AD and they all allude to the 3½ times of Daniel (Rev. 11:2, 3; 12:6, 14; 13:5; cf. Dan. 7:25; 12:7).¹²¹ Thus, the 1,260 day period (42 months, 3 and ½ times) is a literary device that marks a passage as belonging to the pre-1798 time period.¹²² Interestingly, these passages do not contain an angel that speaks in a loud voice. These angels appear to be exclusively connected with eschatological passages. Furthermore, from the Three Angels of Rev. 14 forward all the chapters concern only eschatology. Up to the Three Angels we have an emphasis on the dragon and the 2 beasts and from the Three Angels forward we have an emphasis on Babylon.¹²³ With the exception of a few verses in Rev. 17 and 18,¹²⁴ all the chapters that follow the Three Angels appear to be connected with post-probation events. With the exception of a few passages,¹²⁵ the chapters that precede the Three Angels appear to contain events that occur before the close of probation. Some scholars see the call to worship God in the message of the First Angel (Rev. 14:7; cf. Rev. 19:10; 22:9) as the climactic passage of the Apocalypse.¹²⁶ Others believe that the call to perseverance of the Third Angel (Rev. 14:12) is the climax of the entire Apocalypse.¹²⁷ This is further evidence that the Three Angels are at the center of the Apocalypse. Annexed to the Three Angels is the *macarism* of Rev. 14:13. Interestingly, six of the seven blessings of the Apocalypse are located after the Three Angels, indicating that they are eschatological in their fulfillment (see appendix IX).¹²⁸ Once again this provides further evidence that the text following the Three

¹¹⁹ Paulien, *Facebook Commentary on Rev. 14, 7*. Siew discusses the importance of the center as the turning point of an entire chiasmic structure. See *Two Witnesses*, 38-53. Strand sees the major transition point of Revelation between chapters 14 and 15. See *Eight Basic Visions*, 35-49.

¹²⁰ Lund, *Studies in Revelation*, 42-43. Siew, *Two Witnesses*, 39-42. Breck, *The Shape of Biblical Language*, 304-311. Lund, *Chiasmus in the NT*, 40-46. Lioy, *Christological Focus*, 51.

¹²¹ Paulien notes that Rev. 10-13 contains numerous allusions to Daniel thus strengthening the case that the five references to the 1260 days in Revelation are synonymous with the 3½ times of Daniel. See Paulien, *The 1260 Days in the Book of Revelation*, 422. Johnsson, *End-Time Victory*, 18. Treiyer, *Dia de Expiacion*, 329.

¹²² Paulien, *The 1260 Days in the Book of Revelation*, 424-430. Siew sees these texts as a literary device to show that Rev. 11-13 describes the same time period. See *Two Witnesses*, 2, 5, 88-89.

¹²³ Schussler-Fiorenza, *Revelation*, 89-90.

¹²⁴ These exceptions include some scattered verses in the explanation of the angel to John in Rev. 17:7-13 and the call to come out of Babylon in Rev. 18:1-8.

¹²⁵ These exceptions include the sixth seal, the vision of the great multitude, the seventh seal, the three trumpet woes (and possibly the first four trumpets), and the vision of the 144,000 in Rev. 14.

¹²⁶ Paulien, *Facebook Commentary on Rev. 14, 15*.

¹²⁷ Lee, *Call to Martyrdom*, 191.

¹²⁸ Rev. 14:13; 16:15; 19:9; 20:6; 22:7, 14. The first blessing (Rev. 1:3) is before the Three Angels. The seven benedictions of the Apocalypse have an OT background in the eschatological blessing of

Angels is post-probation. Other scholars have noted that the Son of Man coming on a white cloud with a sickle in hand (Rev. 14:14) appears to be a major turning point in the theme of judgment in the book of Revelation.¹²⁹ The appearance of the Son of Man marks the beginning of the executive phase of the judgment. All these facts appear to confirm that the message of the Three Angels constitutes the main transition point of the entire book of Revelation. Through his skillful and careful construction of a chiasmic structure, the author of Revelation wished to make Rev. 14:6-12 the main emphasis of the entire book.

The Danielic calls to wisdom in the book of Revelation (Rev. 10:8-11; 13:9, 18; 17:9; 18:4-5)¹³⁰ also point to the centrality of the Three Angels.¹³¹ These five passages encompass Rev. 14 and they all point forwards or backwards to the Three Angels. The oath of Rev. 10:7 and the eating of the open scroll (Rev. 10:7-11) have linguistic and thematic connections with the First Angel.¹³² The hearing formula of Rev. 13:9 is connected with the passage of Rev. 13:1-8 and it has linguistic and thematic connections with the Third Angel.¹³³ The call to wisdom in Rev. 13:18 is connected with the passage of Rev. 13:11-17 and it has linguistic and thematic connections with the Third Angel.¹³⁴ The call to wisdom of Rev. 17:9 is connected with the passage of Rev. 17:1-8 and it has linguistic and thematic connections with the Second and Third Angel. The call to come out of Babylon of Rev. 18:4-8 is connected with the passage of Rev. 18:1-3 and it has linguistic and thematic connections with the Second and Third Angel.¹³⁵ Thus, these parallels place the Three Angels of Rev. 14 in a central position in the structure of the Apocalypse (see appendix).

The eschatological delays in the interludes of Revelation appear to surround and point to the centrality of the Three Angels of Revelation 14 (see appendix). The fifth seal calls for judgment and vengeance against the inhabitants of the earth. This is the same group mentioned as the recipients of the Three Angel's Message (Rev. 14:6). The First Angel declares that the hour of God's judgment has begun and the

Dan. 12:12; cf. Matt. 13:16; 24:26. The seven woes of Revelation appear to be eschatological and they are directed against Babylon and the earth dwellers (Rev. 8:13; 9:12; 11:14; 12:12; 18:10, 16, 19).

¹²⁹ De Villiers, *Septets of Seals and Angels*, 133-134.

¹³⁰ All of these texts have an OT background in the *maskilim* passages of Daniel (Dan. 11:33, 35; 12:4; 10). These passages emphasize the need for God's people to exercise divine wisdom in relation to prophetic understanding. See Leon, *Danielic Calls to Wisdom*. Beale, *Use of Daniel*, 256, 269. Thompson, *Maskilim in The NT*, 218-219. Shea, *Mighty Angel*, 300-301.

¹³¹ Leon, *Danielic Calls to Wisdom*, 211-212. De Villiers notes that the Second Angel points forward to Rev. 17-19 and the Third Angel points back to Rev. 13. See *Composition of Rev. 14:1-15:8*, 229-231.

¹³² Shea, *Mighty Angel*, 300-301. *SDA BC7* on v. 11, 799. Ford, *Revelation*, 160. U. Smith, *Daniel and Revelation*, 520-521. Siew, *Two Witnesses*, 80-82. Fredericks, *Revelation 1-14: Judgment Motif*, 227-232. Paulien, *The Facebook Commentary on Revelation: Chapter 10*. Lambert, *Genuine New Light*, 84-85. La Rondelle, *End Time Prophecies*, 200-203. Lackey, *Revelation*, Ch. 10.

¹³³ Leon, *Danielic Calls to Wisdom*, 168-169.

¹³⁴ Liu, *Image of the Beast*, 154-157.

¹³⁵ Bandy, *Prophetic Lawsuit in Revelation*, 311. DeSilva, *Seeing Things John's Way*, 263-270. Reynolds, *Sodom, Egypt, Babylon Motif in Revelation*, 190-191, 237.

Third Angel describes the vengeance of God against the earth dwellers. These two messages point back to the prayer of the fifth seal. The delay in the release of the four winds until the servants of God have been sealed in the forehead (Rev. 7:1-8) points forward to the vision of the 144,000 in Rev. 14:1-5,12. It also makes a striking contrast with the Third Angel that warns against receiving the mark of the beast in the forehead (Rev. 14:9-11). The seal of God also alludes to the fourth commandment of the Decalogue (Ex. 31:13-17). This commandment is strongly alluded to in the message of the First Angel (Rev. 14:7; cf. Rev. 10:6). The sealing up of the seven thunders (Rev. 10:4) also points forward to an important delay in the judgments of God. The remnant must prophesy again and the temple with its worshipers must be measured prior to the seventh trumpet (Rev. 10:11-11:1). The language of this command makes linguistic and thematic links with the message of the First Angel (Rev. 14:6-7). The final call to forsake Babylon prior to its desolation by the plagues of God (Rev. 18:1-5) also points back to the message of the Second and Third Angel of Revelation (Rev. 14:8-11). Thus, the delays in the judgments of God in the central section of Revelation appear to encompass and point towards the message of the Three Angels of Revelation 14.

The hymns or songs of the Apocalypse also point to the centrality of the Three Angels.¹³⁶ Interestingly, most scholars have noted that these hymns are confined to Rev. 4-19.¹³⁷ You will notice that the hymns or songs of the Apocalypse appear to surround the key passage of the Rev. 14:6-12 (appendix). In fact, the two hymns of Rev. 14:3-5 and Rev 15:2-4 appear to form a frame around the central text of the Three Angels and the two harvests of Rev. 14.¹³⁸ The hymns have definite literary and thematic connections between themselves demonstrating once again the importance of the use of intratextuality by John the Revelator. These hymns are also connected by the theological themes of sovereignty, judgment, and salvation.¹³⁹ Through the repetition of these key words and ideas John appears to use the songs of the Apocalypse as a literary glue, to give strength and cohesion to the chiasmic structure outlined in the book of Revelation.

Kenneth Strand astutely noted another chiasm that appears to revolve around the Three Angels of Rev. 14. Strand points out that the unholy trinity is introduced in a particular order, Dragon (Rev. 12), Sea Beast and Land Beast (Rev. 13) and then Babylon (Rev. 14:8). He then notes that these three entities meet their doom in an

¹³⁶ The definition of a "hymn" in the book of Revelation is a debated subject. See S. Horn, *Hymns as Theology of Revelation*, 23-31. Harris, *Literary Function of Hymns in the Apocalypse*, 4-16. I have included parts of Rev. 18 as hymnic material in agreement with some Revelation scholars. See Shea, *Chiasm in Revelation 18*, 249-255. J. Ford, *Hymns in the Apocalypse*, 212, 225-227. I have also included the worship scene of Rev. 14:1-5 as hymnic material in agreement with J. Ford. See, *Hymns in the Apocalypse*, 211-212, 223-224.

¹³⁷ Gallusz, *Throne Motif in Revelation*, 246. Morton, *Glory to God*, 91. Ruiz, *Praise and Politics*, 70-73.

¹³⁸ De Villiers, *Composition of Rev. 14:1-15:8*. 213-219. Shea, *Chiasmic Structure of Revelation 12:1-15:4*, 285-289. Lund, *Studies in Revelation*, 158. Mach proposes a chiasmic outline of Revelation based upon seven heavenly scenes. He sees Rev. 14:6-20 at the center framed by Rev. 14:1-3 and Rev. 15:2. See *Macrostructure of the Apocalypse*, 198-200.

¹³⁹ Gallusz, *Throne Motif in Revelation*, 247. Horn, *Hymns as Theology of Revelation*, 73-74, 132-147.

inverse order, Babylon (Rev. 16-18), Sea Beast with the False Prophet (Rev. 19:20) and the Dragon (Rev. 20:1-10).¹⁴⁰ This appears to form a thematic chiasm around Rev. 14:6-12 (see appendix).

Furthermore, Jon Paulien and others have noted seven introductory sanctuary scenes in the literary structure of Revelation.¹⁴¹ These sanctuary scenes also appear to surround the literary unit (Rev 12-14) that contains the Three Angels (see appendix). Please note that the first four sanctuary scenes leading up to Rev. 14 are pre-probation and the three sanctuary scenes following Rev. 14 are all post-probation.¹⁴² This emphasizes the fact that Rev. 14:6-12 is the major point of transition in the Apocalypse.

Finally, the throne scenes of the Apocalypse also appear to circumvent the Three Angel's Messages of Rev. 14 (see appendix). Once again, this demonstrates the centrality of the Three Angels.

10. Judgment as the Theological Motif of the Entire Book of Revelation

According to Kempson, the literary structure of the book of Revelation is one of the main keys to determine its theological message.¹⁴³ If our literary structure of the Apocalypse is correct, then the main emphasis or major theme of the entire book of Revelation is the end time judgment.¹⁴⁴ The frame-passages of Rev. 4-5 and Rev. 20:11-15 along with the structural markers of the angels crying out in a loud voice appear to substantiate this conclusion. The three septats of the central section of Revelation (seals, trumpets, and bowls) are most definitely connected with the theme of judgment. The main theme of the Three Angels of Revelation 14 is the end time judgment. The angels of the two harvests (Rev. 14:14-20), the Glorious Angel (Rev. 18:1) and the angel of the great supper (Rev. 19:17) are also connected with scenes of eschatological judgment. The theme of judgment in the book of Revelation is Christocentric.¹⁴⁵ In other words men will be judged on how they respond to the gift of salvation that is offered through Christ. In the book of Revelation Christ is repeatedly presented as the one who has the authority to judge the righteous and the wicked (Rev. 1:5-8, 13-18; 2:5, 12, 16, 18, 22-23, 27; 3:1, 3-5, 7, 16, 21; 5:2-13;

¹⁴⁰ Strand, *Structure and Motif in Revelation*, 402-404. De Villiers, *Prime Evil*, 59.

¹⁴¹ Paulien, *Seals and Trumpets*, 186-189. Davidson, *Sanctuary Typology*, 111-119. Stefanovic, *Revelation*, 30-33.

¹⁴² Paulien, *Seals and Trumpets*, 186.

¹⁴³ Kempson, *Theology in Revelation*, 40. See also La Rondelle, *End Time Prophecies*, 99.

¹⁴⁴ Valentine, *Temple Motif in Revelation*, 264-272. Bandy sees the motif of a covenant lawsuit throughout the book of Revelation. See *Patterns of Prophetic Lawsuit in the Oracles to the Seven Churches*, 179-180. Lioy describes the main purpose of the book of Revelation, "to underscore that God, through the Messiah, will defeat the forces of evil, condemn the wicked, vindicate the righteous, fulfill all His Promises, and accomplish His sovereign purpose in history." See *Revelation in Christological Focus*, 83. See also Fredericks, *Judgment Motif in Revelation 1-14*. Schussler-Fiorenza, *Eschatology and Composition*, 567-569.

¹⁴⁵ Bollier, *Judgment in the Apocalypse*, 14-17.

11:15-18; 12:5; 14:14; 19:11-16; 20:1-4; 22:1, 3, 11-13, 18-20).¹⁴⁶ The second coming of Christ is repeatedly connected with judgment (Rev. 6:16-17; 11:18; 14:14; 17:14; 19:11; 22:11-12; cf. Rev. 1:7; 2:23).¹⁴⁷ In the prologue of Revelation, the text of Rev. 1:7-8 presents the Son of Man coming as eschatological King/Judge (cf. Rev. 14:14).¹⁴⁸ Scholars see in this statement a summary of the main theme of the Apocalypse.¹⁴⁹ The vision of the Son of Man in Rev. 1:13-18 (cf. Dan. 7:13-14; 10:5) continues the theme of Christ as the eschatological Judge.¹⁵⁰ This theme is especially evident in the messages to the seven churches (Rev. 2:5, 12, 16, 18, 22-23, 27; 3:1, 3-5, 7, 16, 21).¹⁵¹ In fact, scholars have noted that the messages to the seven churches (Rev. 2-3) form a chiasm that places emphasis on the theme of eschatological judgment.¹⁵² The priestly dress of Jesus (Rev. 1:13) appears to allude to the Day of Atonement (cf. Ez. 9:2-3, 11; 10:2, 6-5; Dan. 12:6-7).¹⁵³ In the pivotal throne scene of Revelation 4-5, Jesus is portrayed as receiving authority from the Father to act as the Cosmic Judge of the last days.¹⁵⁴ The prayer for vengeance of the fifth seal (Rev. 6:9-11; cf. Dan. 8:13-14; 12:6-7) is also connected with the theme of end time judgment and it appears to have several key literary connections with almost every subsequent chapter of the book of Revelation.¹⁵⁵ As we have already seen, the OT background of Revelation, especially that of Daniel, emphasizes the theme of the judgment of the last days. Furthermore, numerous allusions to the OT Day of Atonement can be found throughout the book of Revelation and this helps confirm the importance of the motif of end time judgment in the prophecy of Revelation. The epilogue (Rev. 22:6-21) of the book of Revelation reflects the judgment motifs of the prologue (Rev. 1:1-8)¹⁵⁶ and of several other judgment scenes in the Apocalypse.¹⁵⁷ The theme of judgment is especially reflected in the solemn declaration of Rev. 22:11. The fixing of character and destiny for eternity

¹⁴⁶ Bollier, *Judgment in the Apocalypse*, 14-25.

¹⁴⁷ Mueller has written an excellent article on the Second Coming in the Apocalypse. See *Second Coming in the Apocalypse*, 205-215. Schussler-Fiorenza, *Justice and Judgment*, 46-51, 55-56.

¹⁴⁸ Fredericks, *Judgment Motif in Revelation 1-14*, 116-117.

¹⁴⁹ Haukaas, *A Study of Revelation 1:7-8 as the Multivalent Thematic Statement of the Apocalypse*. Stefanovic, *Revelation*, 70-71. Mueller, *Second Coming in the Apocalypse*, 208-209.

¹⁵⁰ Haukaas, *Study of Revelation 1:7-8*, 104-110. Fredericks, *Judgment Motif in Revelation 1-14*, 118-123. Bollier, *Judgment in the Apocalypse*, 17-18. Streett, *Violence in Revelation*, 54-77.

¹⁵¹ Papaioannou, *Judgment Motifs in the Messages to the Seven Churches*, 43-64. Bandy, *Patterns of Prophetic Lawsuit in the Oracles to the Seven Churches*, 184-201. Liroy, *Revelation in Christological Focus*, 113-130. Fredericks, *Judgment Motif in Revelation 1-14*, 123-149. Bollier, *Judgment in the Apocalypse*, 15, 17-19. Kempson, *Theology in Revelation*, 165-168. Mueller, *Second Coming in the Apocalypse*, 209-210. Streett, *Violence in Revelation*, 66-77.

¹⁵² Papaioannou, *Judgment Motifs in the Messages to the Seven Churches*, 45-46. Pollard, *Loipos in Revelation*, 285-286. Wilson discusses different proposals for the chiastic structure of the seven churches. See *Victor Sayings*, 12-15. See also the parallel structure presented by Stefanovic in *Revelation*, 80-81.

¹⁵³ Snyder, *Combat Myth in the Apocalypse*, 196-199. Valentine, *Temple Motif in Revelation*, 267.

¹⁵⁴ Fredericks, *Judgment Motif in Revelation 1-14*, 159-160. Streett, *Violence in Revelation*, 79-82.

¹⁵⁵ Heil, *The Fifth Seal as a Key to the Book of Revelation*. Klassen, *Vengeance in the Apocalypse*, 300-311. DeCock, *Symbol of Blood in the Apocalypse*, 168-178.

¹⁵⁶ Beale, *Revelation*, 1122-1123, 1127, 1138. Haukaas, *Study of Revelation 1:7-8*, 176-177. Mueller, *Second Coming in the Apocalypse*, 205-211.

¹⁵⁷ Collins, *Apocalypse 22:6-21*, 40-46, 60-61.

reflects the Jewish tradition of the Day of Atonement. It also marks the end of the sealing and the marking time when only the righteous will stand before the Lamb (Rev. 6:15-17; 14:1; Luke 21:36). All intercession has come to an end (Rev. 8:5; 11:19; 15:5-8). The two harvests of the earth are ripe and the Son of Man may now descend in the clouds of heaven as divine Judge and eschatological Reaper (Rev. 1:7; 14:14-20). The investigative judgment of Daniel 7 has come to an end (Dan. 7:13-14). The heavenly sanctuary has been cleansed (Dan. 8:14; 12:10; Rev. 11:1)¹⁵⁸ and Michael can now stand up to punish the wicked and liberate the righteous written in the book (Dan. 12:1; cf. Dan. 12:12). The words of Jesus at the conclusion of the Apocalypse, “behold, I come quickly; and my reward is with me, to give every man according as his work shall be” (Rev. 22:12), encapsulate the pervasiveness of the theme of eschatological judgment in the book of Revelation.

III. Conclusion

We have examined the thematic and linguistic markers of the macrostructure of the Apocalypse. We found that there is parallelism between Rev. 1-3 and Rev. 21-22. Then we examined the literary structure of the central section of Rev. 4-20. Here we found three progressive cycles of judgment with four main interludes. There is recapitulation in these passages. Furthermore, we identified the major parallels between the two throne scenes of Rev. 4-5 and Rev. 20. Then we identified and described the main function of the major literary markers of this section. We also identified the parallels between the seals and the fall of Babylon. Next we studied the parallels between the trumpets and the bowl plagues. Next we identified and described the central section of Revelation 12-14. At the center of the center are the Three Angels of Rev. 14. These Three Angels are also the main transition point for the entire book of Revelation. Finally, we identified judgment as the major theological theme of the entire Apocalypse, especially of the central section of Rev. 4-20. It is the hope and prayer of the author that this paper will serve to further stimulate the study of this important prophetic topic. To God be the glory. Amen and maranatha!

¹⁵⁸ White, *GC*, 613-614.

Appendix I

The Danielic Calls to Wisdom in the Book of Revelation

Rev. 10:8-11 Call to eat/prophesy Daniel points forward to First Angel

Rev. 13:9 Call to hear points forward to Third Angel

Rev. 13:18 Call to wisdom points forward to Third Angel

Rev. 14:6-12 Message of the Three Angels

Rev. 17:9 Call to wisdom points back to Second & Third Angel

Rev. 18:4-5 Call to come out of Babylon points back to the Second & Third Angel

Appendix II

The Hymns/Songs in the Book of Revelation

Rev. 4:6-11 – Praise the Creator

Rev. 5:6-14 – Worthy is the Lamb

Rev. 7:9-12 – Salvation to our God

Rev. 11:15-18 – Kingdoms given to Christ

Rev. 12:10-12 – Defeat of Satan

Rev. 14:1-5 – 144,000 on Mt. Zion

Rev. 14:6-12 – Message of Three Angels

Rev. 15:2-4 – Redeemed on the Sea of Glass

Rev. 16:5-7 – 3rd Bowl Plague

Rev. 18:2-24 – Fall of Babylon

Rev. 19:1-8 – Judgment of Babylon/Bride is Ready

Appendix III

Themes of the Beasts and Babylon

Rev. 12:1-14:5 – Attack of Dragon/2 Beasts – Points Forward to Third Angel

Rev. 14:6-12 – Messages of Three Angels

Rev. 16:12-19:4 – Judgment of Babylon – Points Backwards to Second Angel

Appendix IV

The Introduction and Judgment of the Unholy Trinity

Rev. 12 - Introduction of Dragon
Rev. 13 - Introduction of Sea and Land Beast
Rev. 14:8 - Introduction of Babylon

Rev. 14:6-12 – Message of Three Angels

Rev. 16:12-19:4 - Judgment of Babylon
Rev. 19:20 - Judgment of Sea Beast and False Prophet
Rev. 20:1-10 - Judgment of Dragon

Appendix V

Introductory Sanctuary Scenes

Rev. 1:12-20 – Christ Among the Candlesticks
Rev. 4:1-5:14 – Throne Scene
Rev. 8:2-6 – Angel at the Altar
Rev. 11:19 – Most Holy Opened

Rev. 14:6-12 – Message of the Three Angels

Rev. 15:5-8 – Seven Last Plagues
Rev. 19:1-10 – Court Praises Fall of Babylon
Rev. 21:1-8 – New Jerusalem

Appendix VI

Throne Scenes in the Book of Revelation

Rev. 4-5
Rev. 7:9-17
Rev. 11:15-19
Rev. 14:1-5

Rev. 14:6-12 – Message of the Three Angels

Rev. 15:2-4
Rev. 19:1-8
Rev. 20:11-15
Rev. 22:1-5

Appendix VII

The Seven Blessings of the Apocalypse

Rev. 1:3

Rev. 14:6-12 – Message of the Three Angels

Rev. 14:13
Rev. 16:15
Rev. 19:9
Rev. 20:6
Rev. 22:7
Rev. 22:14

Appendix VIII

Parallels Between Daniel 7:9-28 and Revelation 4 and 5 on page 1098 in Commentary on the New Testament Use of the Old Testament By Greg Beale

1. Introductory vision phraseology (Dan. 7:9 [cf. 7:2, 6-7]: Rev. 4:1)
2. The setting of a throne(s) in heaven (Dan. 7:9a; Rev. 4:2a [cf. 4:4a])
3. God sitting on a throne (Dan. 7:9b; Rev. 4:2b)
4. The description of God's appearance on the throne (Dan. 7:9c; Rev. 4:3a)
5. Fire before the throne (Dan. 7:9d-10a; Rev. 4:5)
6. Heavenly servants surrounding throne (Dan. 7:10b; Rev. 4:4b, 6b-10; 5:8, 11, 14)
7. Book(s) before the throne (Dan. 7:10c; Rev. 5:1-7)
8. The "opening" of the book(s) (Dan. 7:10d; Rev. 5:2-5, 9)
9. A divine (Messianic) figure approaches God's throne in order to receive authority to reign forever over a "kingdom" (Dan. 7:13-14a; Rev. 5:5b-7, 9a, 12-13)
10. This "kingdom" includes "all peoples, nations, and tongues" (Dan. 7:14a MT; Rev. 5:9b)
11. The seer's emotional distress on account of the vision (Dan. 7:15; Rev. 5:4)
12. The seer's reception of heavenly counsel concerning the vision from one among the heavenly throne servants (Dan. 7:16; Rev. 5:5a)
13. The saints are also given divine authority to reign over a kingdom (Dan. 7:18, 22, 27a; Rev. 5:10)
14. A concluding mention of God's eternal reign (Dan. 7:27b; Rev. 5:13-1)

Appendix IX

Eschatological Delays in the Judgments of God

Rev. 6:9-11 – Brethren of the martyrs must be made complete

Rev. 7:1-8 – Servants of God must be sealed in the forehead

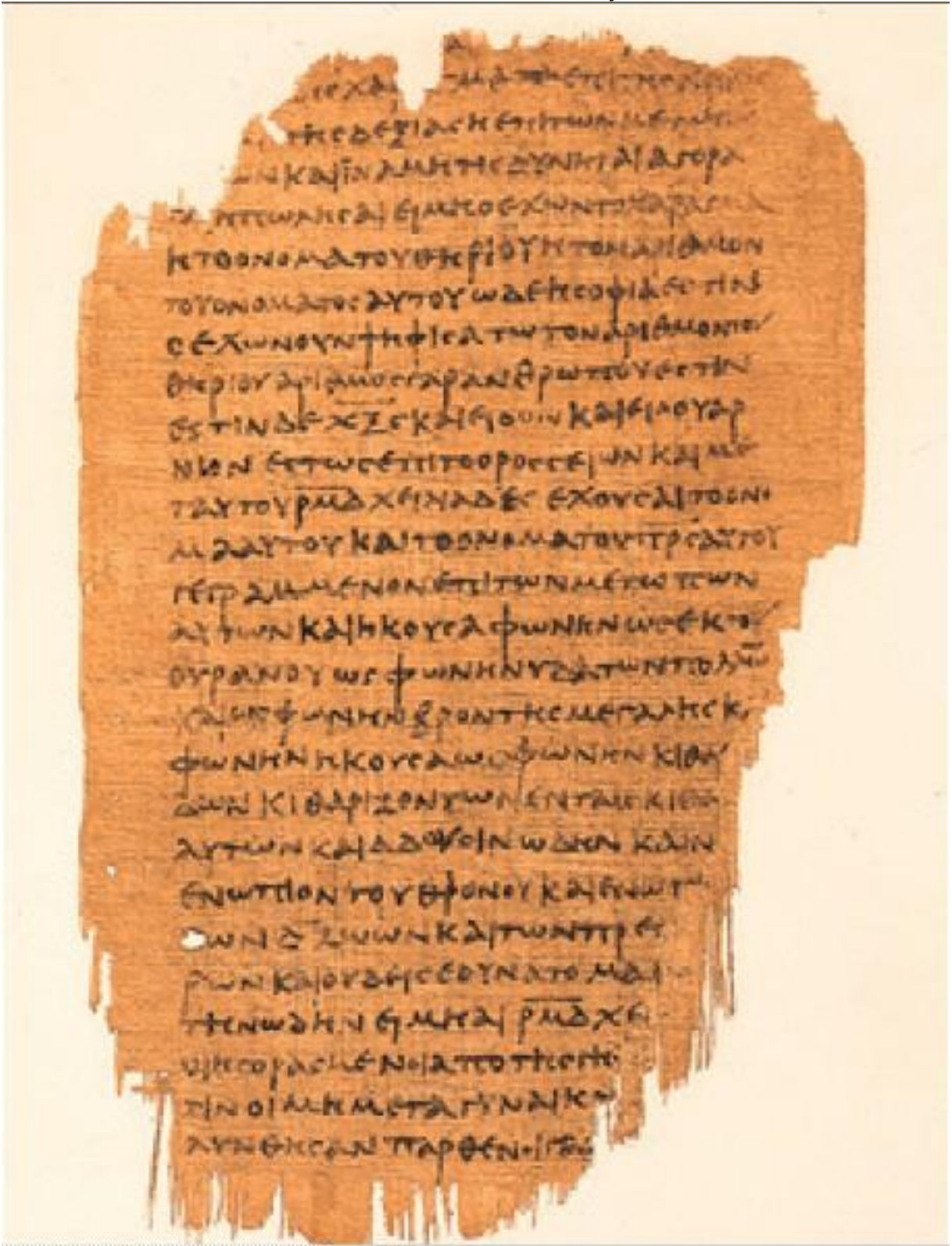
Rev. 10-11:1 – Prophecy and temple/worshippers must be measured

Rev. 14:6-12 – Message of the Three Angels

Rev. 18:1-5 – God's people must come out of Babylon

Dead Sea Scroll Chiasm





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