

THE LAST MESSAGE  
OF  
JESUS CHRIST

JOHN HAMILTON TIMBRELL



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THE  
LAST MESSAGE  
OF  
JESUS CHRIST  
OR  
THE APOCALYPSE IN A NEW LIGHT

BY  
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With an Introduction by  
Rev. H. A. BUTTZ, D.D., LL.D.



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THE LAST MESSAGE OF JESUS CHRIST  
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## INTRODUCTION

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ON one occasion the writer of this Introduction called upon the late Rev. Daniel D. Whedon, D.D., at his office in New York when he was engaged in writing his commentary on the book of Revelation. Dr. Whedon called special attention to the fact that he was deeply impressed with the value of the Apocalypse of John for the ministry of the church. He said that he was taking unusual pains with it because he believed that for the next quarter of a century this book would be employed more largely than ever before in the Christian pulpit, and he was anxious that the ministers who read it should be familiar with its sublime teachings.

The prediction of Dr. Whedon has come to pass, and in the recent years the Apocalypse of Saint John has received the attention which it deserves, as an essential part of the Christian revelation.

As a matter of intellectual interest the book of Revelation must arrest the attention. It treats of the sublimest subjects in a style so different from our ordinary modes of thinking and expression that at first the mind stumbles at it, but on closer study the texture of the book itself, its orderly arrangement, its symbolism, and its profound thought awakens the interest and demands the most profound scholarship. It is not the mere mystery of the book that has caused so many commentaries to be written upon it, but it is because those who have treated it have felt that it contains a message not only to their own age, but to subsequent ages.

The book of Revelation is distinguished for its symbolism. It has been well said that, except the first three chapters and

perhaps the last part of the twenty-second chapter of the book, the whole language is that of symbol drawn from the Old Testament, generally from the realm of nature, and especially from the books of Ezekiel and Daniel. To understand this book requires a careful study of all the anterior Scriptures, and thus it becomes a profound intellectual exercise.

The book of Revelation is full of Christ. Some of its sublimest teachings have to do with the Christ whose kingdom is an everlasting kingdom, and whose dominion is to have no end. Under its symbolical allusions it sets forth Christ in his various offices, and in his person, with marvelous distinctness. In figurative form it proclaims his divinity, his atonement, his sufferings, and his triumph. The book contains a vision of the heavenly Jerusalem; and whatever emphasis we may put upon its language or its application it sets forth visions of beauty of the life eternal which cannot fail to stimulate the imagination, increase the piety, and enlarge the vision of the church of God.

We may not treat of the various forms of interpretation, the preteristic, the continuous historical, or the futuristic. Each one has had many advocates, and in an introduction like this it is unnecessary to attempt to choose between them. The purpose of this writing is not to analyze the book of Revelation, or the exposition to which we are calling attention, but to express our sense of the importance of comprehending its meaning, and to point out the new aspect under which the Apocalypse is viewed in the work now under consideration.

The author of this commentary has given to it long and patient study. He has come to its interpretation with a profound interest in the more occult phases of biblical literature, as shown in his previous writings, notably in his book *Through a Glass Darkly*. These studies have enabled him to get a perspective of the book of Revelation, and to feel its force, and to appreciate its beauty and its symbolism, such as could not otherwise have been the case. The author has looked be-

neath the surface, and has produced a work which we are confident will take rank among the foremost scholarly analyses in all the literature of the subject. His is an unfolding of this profound mystery especially in its orderly application, which cannot fail to arrest the attention of the careful student and preacher. Whoever reads the Revelation of Saint John in the light of this commentary will have an insight into its beauty, and a new appreciation of its sublimity of style and depth of meaning, and its important relation to the kingdom of God. He will see in it an orderly development of the divine kingdom in the world such as cannot fail to awaken fresh interest in this important book of the Holy Scriptures.

The book of Revelation as presented in this work is a sublime discussion of the kingdom of God in its essential elements, in its conflicts, and in its triumphs. The author shows that the Apocalypse is not a series of disconnected visions, but a sublime portrait of God's kingdom in the world, under the guidance of God's providence, and issuing in a lasting victory for righteousness. He further shows that it is wrought out in the most systematic manner, and is expressed by the sacred numbers, which to the ordinary reader are so mysterious, but which, when viewed in the light which his interpretation puts upon them, are filled not only with beauty, but with symmetry and significance.

He has discussed with great care the types and symbols of the Old Testament, and especially of the prophets, and has shown the complete harmony between the Old Testament eschatology and the New. We are confident that the author has presented a view of the book of Revelation fascinating in its style, clear in its analysis, rich in its interpretation, and promotive of an interest in this sacred Revelation which will cause a new study of the subject on the part of everyone who profoundly reads it. An earnest study of this book, we believe, will show that the author has made a distinct and important contribution to the interpretation of this "The Last

Message of Jesus Christ," which completes the body of our sacred Scriptures.

It affords me pleasure, therefore, to commend this book not only to ministers of the gospel, as a valuable addition to their libraries in preparation for their pastoral labors, but to those scholarly men and women who are anxious to study the profound mysteries of the kingdom of God in the symbolism of the Apocalypse.

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## PREFATORY

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“Clouds and darkness are round about him: righteousness and judgment are the habitation of his throne.”—Psa. 97. 2.

COMPETENT authority asserts that more than twelve hundred books, besides unnumbered pamphlets and essays, have been called forth by this Apocalypse which closes the Book of God. That there has been such signal and universal failure to master its occult method gives ample warning that this field of biblical study is not one of the most inviting or promising. The many wrecks that litter this strand are a solemn admonition to him who would launch upon these waters that navigation here is beset by many perils.

The author fully appreciates this fact. He cannot but expect that his work will be discounted in advance, and his good judgment questioned for presuming to venture upon this tempestuous sea of apocalypics. If he were minded to offer apology he might say that he “did not mean to,” but that the book is the natural outgrowth of years of study in this perplexing and yet entrancing field. Accepting this book as the final utterance of the sacred canon, he saw no valid reason either for ignoring it or for rating it as an unpractical book. Once entered upon the study, he confesses that it has held him with a fascination that refused to let go. He therefore has simply done what he could toward breaking through its weird and abstruse nomenclature, and he herein presents the results of his study. Delving within its treasure lodes in search of hidden wealth, his conviction of the value of the book has steadily appreciated, both its matter and its manner certifying it as the legitimate and climacteric utterance of the spirit of prophecy. What he has brought forth seems to him

to possess sufficient indications of gold to justify this resort to the alembic of public criticism. If his work shall prove futile, and he be sent with a shivered lance to join the ranks of the vanquished, he will still hope that it may not have been altogether in vain, but may help to clear the field of apocalyptic impossibilities.

Some time since a layman called his pastor's attention to a passage in the Apocalypse, saying, "Don't you think that this refers to unrestricted immigration?" To which the pastor replied, "Unrestricted bosh." The inquirer was silenced, and sent away unhelped in his quest of truth. This pastor, a man of scholarly attainments and of most genial nature, justified his action by saying that the Apocalypse was a book with respect to which he never bothered himself and on which he had nothing whatever to offer. In this he but reflected the attitude of the theological seminary from which he was graduated. One of the ablest members of its faculty informed the writer that no two of them held the same views with respect to the book, and that none of them virtually knew anything about it. The attitude of these ripe scholars simply reflects the settled conviction of helplessness which so generally prevails among sane expositors, who are wont to look upon this mighty peroration of the Word of God as an unfathomable deep,

"Where writhing clouds unroll,  
Striving to utter themselves in shapes."

In the face of such an attitude as this toward the Apocalypse it is exceedingly doubtful whether the real solution would find ready acceptance were it put forth to-morrow. In the light of past history it seems next to certain that a solved Apocalypse would shine for a considerable time in a darkness that would persistently refuse to comprehend it. Hoary ecclesiastical institutions and systems built upon the misconception or perversion of truth have ever proved themselves far more ready to apply the thumbscrews to the man who discovers to them

their errors than they have been to abandon them. If the task of apocalyptic interpretation had been an easy one it would have been accomplished long ago. Truth here, for some wise purpose, has been designedly obscured in a mystic setting, and its disclosure may not be forced. And yet we should not forget that the book has a purpose, that it is indeed a revelation of "things which must shortly come to pass," and that the ear that is able to "hear what the Spirit saith unto the churches" is under a divine command to reverently listen.

It has been repeatedly asked, Why should this Christian sphinx confront us at the terminal point of divine revelation? Is it simply that the seeker for the truth of God may be brought face to face with it in a form that will forever mock, madden, and vanquish him? No, not this. It is rather the final expression of a great generic principle which dominates the Book of God from beginning to end, and which ever puts forth its stupendous issues under the cover of like transcendent veilings. Its title is not a misnomer. It must be what it professes to be—a divine Revelation in the hand of the glorified Christ; for he cannot be conceived of as punctuating his glorious gospel with an insoluble body of mysticism. As his final word, it is the greatest parable that ever fell from his lips—the culmination of all his parables, as of all previous prophecy. The seals which seem so forbidding here are no more firmly fixed than were those which have so largely fallen from the scroll of Messianic prophecy. The consistencies which are so easily traced are a powerful attestation of the unity of the plan which pervades the entire body of Holy Writ.

When Daniel set himself to the task of studying the prophecies that were at hand in his day he was not repelled, but encouraged, and his efforts were crowned with most blessed results. Thus with the study of the Apocalypse. It opens with the triple assurance of blessing to all who may set themselves to the task of studying it. How great may be the benefaction which it holds we may not know until the properly

sensitized ear may fully apprehend "what the Spirit saith unto the churches." When we consider how the aroma of this book has diffused itself throughout the entire sphere of Christian thought and hope, dominating its expression and molding its eschatological conceptions, we can scarcely conceive the extent of our loss should it finally be discredited and thrown out of the Scripture canon. It can hardly be questioned that its last three chapters exert a far greater influence upon the average mind with respect to the blessedness of the future state than any other like portion of the Bible. Let it be granted that its method is transcendent and its correct interpretation the despair of the scholar; that it has been misunderstood, abused, and used to bolster up the wildest schemes of fanaticism; still this should not be considered sufficient excuse for its being shelved by the Protestant theologian. We should not forget that the great saving truths of our faith which we so lovingly cherish to-day have been as sadly perverted as any of the symbolism of the Apocalypse may be conceived to be at the present time. It is but yesterday that the Bible itself was dug out from underneath the accumulated rubbish of a thousand years of sacerdotalism. The same specious reasoning which is now applied to this book as an excuse for the neglect of its study—namely, that it is unpractical, and cannot be understood by the average mind—is in like manner urged against the Bible as a whole by those who would take it out of the hands of the masses. The results of such teaching have been that millions professing the Christian name are as densely ignorant of the great vital truths of our holy religion as we can possibly be with respect to the occult utterances of the Apocalypse. That we are to-day translating the Bible into all the cosmopolitan languages of earth—instead of making a bonfire of it—results from the fact that some one had the courage in the past to brave public opinion and dig down through the accumulated rubbish of ecclesiasticism and exhume the precious book. Let us but emulate these heroic spirits to whom

we owe so much, dig a little deeper, unmindful either of scholastic disdain or of fanatical vociferation, and the results may be an exhumed Apocalypse. The cry of outraged truth, writhing upon the rack of the destructive criticism, and the needs of a half enlightened church, moribund and helpless in the presence of the issues of the hour, unite to spur us forward with pick and shovel.

No book of the Bible presents more forcible claims to inspiration. Its introductory statement asserts that it is "The Revelation of Jesus Christ, which God gave unto him, to show unto his servants things which must shortly come to pass." If this statement be true it establishes two most important facts: the divine origin of the book and its design—that of disclosing to the church the impending issues of the Christian age. To accept this divine authentication and then to rate the book as unpractical is to concede with respect to one book at least what the Romish hierarchy urges against all. If it is not in reality what it claims to be—a divine Apocalypse—then it is an apocryphal fraud, and should be cast out of the received canon. The mere fact that we accept it carries with it the obligation to at least make the attempt to properly interpret its message.

The vision of the Old Testament prophet swept forward through the glorious day of the progress and final triumph of the Messianic kingdom, which would not only restore lost Israel, but would finally embrace the whole race within the scope of its divine beneficence. That this prophetic concept was far too lofty for the thought of the time is proved by the fact that even the enlightened Augustan age utterly failed to grasp or comprehend it in the presence of the credentials which authenticated its inauguration. In the face of this fact it should not be a matter of surprise that even the twentieth century should still be wrestling with this great final utterance of the Bible, which is a transcendent prophecy from the lips of the glorified Christ. The majesty

of his divine personality, as it is disclosed in the opening vision of the book, avouches the character of the utterance which may be expected to follow. With eyes flaming as the lightnings he takes the sweep of the ages, and with voice as the sound of many waters he articulates with lingual sword, through lips that have tasted death, his sublime message to the church universal; and then from a still higher plane, amid flashing lightnings, roaring thunders, and mysterious voices, he puts forth the profounder symbolism which relates to the establishment of his eternal kingdom. Marvelous indeed would be the fact if such a production as this came to us from the brain of the illiterate fisherman of Galilee.

It does not fall within the province of this study to discuss the date of the writing of the Apocalypse, nor to dwell upon the reasons which lead the author to reject the Neronian theory for the traditional view. The first century is near its close. All the apostles save this lone centenarian are dead, and he is in banishment upon the lonely isle of Patmos, as he tells us, for the faith of Christ. The church is still in its infancy, and in the eyes of the governing power is only a pestilential superstition among the slaves and lower classes which in due time increased Roman severity will stamp out. Horrifying persecution has deluged the Roman arena with Christian blood. The survivors of the church of the Nazarene are hiding in the Catacombs. The insidious workings of corruption within the church itself threaten to extinguish the truth. Out of this vale of humiliation there arises the sublimest vision of the coming victory of the kingdom of Christ and of its final triumph in the world that anywhere appears within the entire scope of the Word of God. As the aged apostle sits in that rocky grotto which tradition still associates with his name his vision becomes strangely elevated, and with mighty sweep courses through the coming ages and away to the end of time. The barren rocks are about him. The sea, with its white-capped waves like ever-moving sen-

tinels, surrounds and holds him prisoner. It is the morning of the day upon which Christ arose from the dead, the day upon which he was wont to appear unto his disciples after his resurrection. Loyal to Christian custom, the aged John turns his face toward the cross and empty tomb. Unseen hands for the time loose his captive chains, a sunburst of divine glory envelops him, and Christ himself once more stands disclosed. With him his unfettered spirit walks in the midst of the churches and then soars to celestial realms to stand in the presence of the Eternal Throne. Thence, away through scenes of terrific grandeur, to the sunlit domes of a glorious city whose gates of pearl swing back to disclose streets of gold, river of life, throne of light, and thronging its avenues unnumbered millions washed in the blood of the Lamb. The glorified Christ stands in the forefront of the vision; the Eternal Father, veiled in mystic splendor, is throned above the lightnings and thunders; a mighty Angel, robed with the clouds of heaven, with the sunlit face of the Alpha and Omega, rises to view—completing a series of sublime epiphany that unquestionably touches the mighty deep of the Holy Trinity. He hears the strains of a music that starts from the throbbing heart of the universe, and is caught up by the lips of angels and then borne upon the harps of a great white-robed throng whom no man can number; whence, as the surging of many waters and as the deep roll of great thunder, it breaks at the feet of the Lamb slain from the foundation of the world. He beholds breaking seals, and strange horsemen riding forth into the field of action, with the spectral figures of Death and Hades as the terminal horror of the destructive cavalcade. The realms of the Unseen open, and he beholds the disembodied spirits of the martyred dead and hears their plaintive pleadings for justice in the presence of the Eternal Throne. The earth quakes, the sun turns black in the heavens, and the stars are swept out of their places, while mountains fall and islands flee before the pres-

ence of Him that sitteth upon the throne, in the awful day of the wrath of God and the Lamb. The earth is scorched by fire and swept by a tempest of hail and blood. Its fountains and rivers are poisoned and its seas crimsoned, while a strange eclipse falls over every light of the heavens. A Fallen Star opens the bottomless pit and its smoke darkens the heavens, while uncouth infernals swarm out of it and go forth upon their malignant mission. Two hundred millions of lion-headed, serpent-tailed horses, breathing smoke, fire, and brimstone, rise out of the great Euphrates and sweep through the earth as a billowy wave of death and destruction. A sun-robed, star-crowned Woman is disclosed, in the heavenly spaces, in the pangs of maternity, trembling with fear before the hungry maw of a great red dragon waiting to devour her child as soon as it should be born. The dragon is balked, and the newborn babe is caught up unto God and unto his throne. A multiheaded, multihorned monster rises from the sea. He is throned by the devil, and supported by a dragon-animated creature of like sulphurous character. As the culminating horror of the book we have the Mother of Harlots riding in state upon the back of this monster of the sea, drunk with the blood of the saints, heading for the thunder-roads of divine retribution and the lake of eternal burnings. This is one side of the picture. There is another—one in which the figures which move before us are placed in sublime antithesis to these horrid correlates of the pit. As the vision of the prophets swept through this apocalyptic region they marked as with pillars of light the outlines of a divine kingdom that would triumph over all rivalries and stand forever. The Christ of the Apocalypse is as loyal to the prophets here amid the solitudes of Patmos as he was on the road to Emmaus or the hillsides of Galilee. Here under the hand of the King himself the kingdom rises to view. And the sacred oath of Jehovah is verified; for Israel, with the seal of God in their foreheads, stand consistently at its head. We lose

them in the sunrise and find them again upon the mount, and in indissoluble union with the crucified Christ. We behold them deployed upon the field of battle where the whole world stands arrayed against them. We follow them onward through the crash of this terrific struggle, and finally see them march out of it with a shout of triumph before which a hundred millions of angels fall prostrate in the dust, while the heavenly voices proclaim that "the kingdom of this world is become the kingdom of our Lord and of his Christ." At last a "great white throne" flames in the heavens. Before it the heavens and the earth flee away, while the trump of God wakes the sleeping dead to face the rumbling thunders of judgment. Solemn the assize in the presence of the opened books upon whose decision hangs the destiny of the unnumbered millions who must pass before the inexorable decrees of the Eternal. Beyond this most solemn scene a new heaven and a new earth, and visions of unfolding beauty culminating in a transcendent figure whose cubic splendor stands as the most sublime conception that has ever ravished human thought. It is a whelming mass of jeweled glory from which death has been forever banished, and all tears forever wiped away.

Lofty symbolism this. Even John himself may not have understood it, but there can be no doubt that for him, as for us, it held not only the promised blessing but also the full assurance of the final triumph of the kingdom of Christ in the earth. How it must have thrilled these despised slaves, as they thronged the Catacombs or hid in the dens and caves of the earth, when they thought of the day when the heavens would flame with the wrath of God and the Lamb! Facing the infuriated populace, who gathered around them like so many tigers eager to tear them in pieces, the serenity of their faith astonished the world. Condemned by judges in whose breasts there lingered no trace of humanity nor sense of shame, dying on crosses, at the stake, torn by the teeth of lions, while the more bloodthirsty beasts without the arena

roared their fiendish joy, there was a solar light in their faces which at times hushed the brutal throng to silence. They looked upward, through this sublime vision of Saint John, and saw the opening gates of a blessed immortality. They knew that the day was coming when that faith which these Roman demons were now trampling down in their insane fury would whelm every throne on earth and shake the globe itself with the glad thunderings of its triumph. Though we may not be able to understand fully the mighty symbols which here dazzle our vision, we can no more mistake their meaning than the infant can that of the smile which beams down upon it as it lies upon the breast of its mother.

We stand under the vault of the midnight. We cannot touch one of its stars nor fathom the mystery that lies back of them; yet how they thrill and whelm us with their glory! So let us devoutly stand in the presence of the flamings of this mighty Apocalypse.

# THE LAST MESSAGE OF JESUS CHRIST

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## PROLEGOMENA

### The Plan of the Apocalypse

THAT it does not lie upon the surface of the symbolism, but is itself one of its profundities, is evidenced in the signal and universal failure to discover it. The mathematical principle that governs the enunciation of the Epistles, Seals, Trumpets, and Vials clearly quadrates the book in a manner that fairly determines its grand divisions. We shall also find this same numeric factor looking out upon us from a multitude of points in the minor divisions and subsections in a way that intimates that the mastery of its significance will be found essential to the satisfactory prosecution of our study. The voice of mystery which falls upon our ears at the threshold in the Stars and Candlesticks warns us that we are not here dealing with didactic or hortatory prose, but with the transcendent masterpiece whose deep, dark, and whelming nomenclature crowns and completes the message of the Book of God.

We must free ourselves as far as possible from the puerile misconceptions of a voluminous literature which from time immemorial has thrall'd interpretation and beclouded the true grandeur of the book. Lack of great learning should not be considered a bar to candid inquiry. The book is not so much addressed to the scholarly mind as to the divinely quickened ear and a clarified spiritual vision. The desired solution is therefore just as likely to come through the door of the closet as through that of the theological school. We must

beware of presumption. The book is addressed to him "that hath an ear." Our attitude should be that of a devout waiting in the outer court of this great mystic temple till assured that we have in some measure the necessary qualification for passing within its gates. If we fail to become *en rapport* with our theme at the threshold it will be useless to proceed with the hope of throwing much light upon the more elaborate symbolism that lies yet farther on. When we lay mere scholarship aside, and our faces in the dust, strange flashes of light begin to come as it were through the fringes of the veil, as the earnest of the divine splendors concealed behind its impenetrable foldings.

That the Book of God should culminate in such a sublime body of mysticism should occasion no surprise. It is but the characteristic reflex of that mystery that looks out upon us from every portion of the universe and veils the being of God himself. This method is not unique with John. It is but the culmination of an extended series of biblical apocalypics which anticipate and prepare the way for this sublime masterpiece. The lofty soarings of Isaiah, Ezekiel, Daniel, the ideographic beauties of Canticles, Habakkuk, and other writings, are a prophecy of the coming of a production which would surpass them all. In this book we have it. The organic structure of the New Testament, and, in fact, of the Bible as a whole, clearly demands just such a culmination as this to consistently and worthily complete what has gone before. Its incompleteness becomes painfully evident the moment we sever from it this masterly Apocalypse of Saint John. As the post-resurrection utterance of Jesus Christ it is the greatest of all prophecies and the mightiest parable that ever fell from his lips; it is the summation of all the parables and the complete elaboration of his great Eschatological Address, the correlate significance of which will later appear.

The pictographic method of the Apocalypse is not essentially different from ordinary writing. Words are simply

visible forms for the incarnation of thought; the symbols of the Apocalypse are but larger words, whose significance and inflection must be brought under the governance of ascertained law. Until this is done we shall have a continuance of the inane jumble that has been put forth in the name of exposition.

An Apocalyptic Lexicon? Hardly, as yet; though that may appear as a possibility farther on, as the symbols, roots, derivatives, governing exponents, structural markings, recurrent, associate, correlate, and antithetic, are classified and their inflexible character demonstrated. These governing mystic numbers, like the coefficients of an algebraic problem, present features which suggest the known factor as introducing the unknown quantity, and with a mystic inflexibility as rigid as that of pure mathematics. The great number is the mystic seven, which may be referred to as "the septad." The significance of its office may perhaps be best illustrated at this point in the fact that it is shown to limit the leading factors of the *dramatis personæ* as it does also the lines of the great drama in which they are projected into the field of action. The following diagram will present a comprehensive statement of the principle involved:

### Comprehensive Diagram of the Plan of the Apocalypse

#### THE DRAMATIS PERSONÆ, OR GREAT SEVEN

(1) THE TRINITY.....	{	(1) The Christophany—The Son.
		(2) The Theophany—The Father.
		(3) The Pneumatophany—The Holy Ghost.
(2) THE KINGDOM....	{	(4) The Basilophany—Zion personified.
		(5) The Satanophany—The Dragon.
(3) THE ANTITRINITY.	{	(6) The Theriophany—The Beast.
		(7) The Pseudo-Prophetophany—The False Prophet.

## THE RETRIBUTIVE TRILOGY

- (4) The Holy Ghost vs. the Babylonian Harlot.
- (5) The Militant Christ vs. Beast, False Prophet, and Kings.
- (6) The Throne of God vs. the Dragon.

## (7) THE GLORY OF THE BRIDE

## THE ANGELS OF THE APOCALYPSE

Are they literal angels? just seven shining stars that descend from the galaxy of the heavens to participate in the panoramic development of the Apocalypse? ready to head churches or to go with trumpet or vial or with swift wing to the ends of the earth with the everlasting gospel of Christ? We see them first as the gleaming stars in the hand of the figure of the Christophany, from whence with an easy grace they glide into position in the different series to perform their office, and depart before we are sufficiently recovered from the spell their presence casts over us to say to them, like Jacob of old, "I pray thee, tell me thy name." When the last scene of the great drama is fading away John does, for the moment, fix his attention upon the personality of the golden-girdled angel which showed him "these things." He falls before him in worship, but meets with rebuke. Not that there may not be divinity in the figure, but there is more in it than divinity. While he refuses the homage proffered, the reasons are given in trinitarian symbol. The rebuke bans all invocation of either saints or angels—and so the possibility of worshiping Satan himself, who has power to transform himself into an angel of light.

We must throw off the thrall of literalism with respect to the lights of the Apocalypse as well as its shadows. Only imbecility can conceive the latter as literalisms. For instance, the nondescript figure that emerges from the smoke of the bottomless pit—locust, horse, man, woman, scorpion, child of the devil—none can have the hardihood to accept as a physical reality. The same may be said of the lion-headed, serpent-

tailed horse of the Euphrates and the great seven-headed monster of the sea whose original stamping ground is within the literally inconceivable pit that has no bottom. Literalism does not make much headway with the figures disclosed in the three divine epiphanies; every one of them transcends literality. But these angels are the bishops of the seven churches, Timothy, Polycarp, etc., while the two witnesses are also men, possibly Enoch and Elijah, who are yet to come back to earth and pay the penalty passed upon all men on account of sin. They are real men, though it is not to be readily explained that they have ability to breathe forth fire in flash sufficient to kill their enemies, though not able to stand before this frisky three-year-old that comes forth of the fiery depths of the bottomless pit. Pressed hard with the logic of the situation, the literalist may modify his contention so far as to admit that these arbitrary numeral half sevens may possibly be intended, by the year-day method, to cover the literal period of twelve hundred and sixty years, but if we attempt to take the same liberty with the millennium we are met with a thunderous volume of protest. The thousand years are literal and only literal, and our Lord will surely return to reign throughout this rounded period upon this earth. And the New Jerusalem is also strictly literal, though it is both city and bride, and descends from God, out of heaven, in cubic massiveness, and settles into position in the new earth, without so much as ever displacing one of its pearly gates or jewels that blaze in its twelve foundations. Let us pause here at the threshold of this series and listen again to the warning seven times given: "*He that hath an ear, let him hear what the Spirit saith unto the churches.*"

The importance of the several factors of this Great Seven is such, especially with respect to their proper identification, personality, or office, that a brief statement touching some of the grounds of identification with regard to each will be most helpful to the reader as he enters upon the more detailed study of the book.

1. THE CHRISTOPHANY.—This majestic figure leads in the spectacular deployment of the Great Seven. It is introduced by two exponential paragraphs each presenting a characteristic septad. It stands within the circle of seven lampstands and holds in its right hand seven stars. Both of these associate figures are metamorphic; the one immediately transforming into the seven churches and the other into their seven ministering angels, symbols which involve a “mystery” which courses through the entire series of the seven epistles which comprise the “Book of the Christophany.” The mobility of these associate figures asserts a principle. The Christophanic figure itself is also metamorphic, though inflexible in its relation to the series which it dominates. It will be found transformed in each progressive phase of the unfolding panorama. It identifies itself as the once crucified but now risen and glorified Christ. It displays a trinitarian symbolism in the snowy crown of the “Ancient of Days” and the sharp two-edged sword which articulates its message. Its book develops under the hand of a human amanuensis and is sent to the churches.

2. THE THEOPHANY.—The scene of the Christophany is terrestrial. We now ascend “in the Spirit” to the celestial sphere to behold “the Theophany,” the ranking one of these characteristic epiphanies. The figure first to rise to view is a throne, and One seated upon it who is unnamed, but whom the ceaseless chant proclaims as the Lord God Almighty, whose incomprehensible being fills the eternities.

The symbolism here employed is retrospective of the second exponential paragraph of the Christophany with suggestion of a governing correlation. This sublime personality the apocalypticist makes no attempt to describe. He sits mute upon this awful throne throughout the entire course of the panorama, and until the material frame itself dissolves in the presence of the flamings of judgment. Though mute himself, his throne is both vocal and active, sending forth fierce lightnings, mysterious voices, and terrifying thunders. The teaching points

that stand out in the Theophany may be only briefly adverted to here. The central and ranking characterization, like the figure of the Christophany, is complex. It is, first, a throne with trinitarian voicings, and above and upon it trinitarian chromatic splendors; two of them blending in executive position upon it, the other an unbroken emerald circlet of glory round about it. In the development of the Christophany, without doing violence to its distinct enunciations, we may recognize the presence of the governing septad. Here also the same feature may be as clearly discerned, though perhaps not too positively asserted. These seven distinct features of the Theophany may be named as follows: (1) The throned Eternal; (2) The Rainbow round about the throne; (3) The Twenty-four Elders, also round about the throne; (4) the Concerted Throne Utterances. This presents the Quadrate. Next, the Triad: (5) The Seven Spirits before the throne; (6) the Crystal Sea, also before the throne; (7) the Four Zoa, or living creatures, in the midst of the throne and round about the throne, who ceaselessly chant their trisagion of praise. The reader will note that the Seven Spirits metamorphose from the Seven Lamps, which are reminiscent of the Lampstands of the Christophany.

*The Dual Phase of the Theophany.*—(1) Ontological. The Christophany, though preceded by dual exponential paragraphs, is, nevertheless, followed by a single septad: the Seven Epistles which enunciate its message. The Theophany in a significant manner breaks upon us without any antecedent voicings. It divides into two coördinate sections, both presented in harmony with the same governing numeric principle. They deal with the two greatest themes that are within the range of human thought: the eternal God, enthroned above the universe which he has created, and an eternal kingdom grounded in the vicarious sacrifice of the eternal Son. The first scene in the Theophany, therefore, may be conceived as creational, taking the full range of being in its symbols, from atoms up to the throne.

(2) Redemptorial. The second phase of the Theophany introduces the figure of the Christophany metamorphosed. The snowy crown has given place to seven horns, the sharp two-edged sword to that of the distributive symbol of the Holy Ghost. The omnipotent power of Jehovah and the omniscience of the eternal Spirit combine in the figure of the Lamb, standing before the throne as it had been slain. A sealed book—that of the Theophany—lies upon a hand extended from the throne, with the whole universe silent and in despair in the presence of its seven unbroken seals. The Lamb prevails to open the book and the universe goes wild with joy; the strains of a new song are heard coming from the lips of a redeemed humanity, the circling ranks of angels break through the mystic veilings and join in the tumultuous scene, while every sentient creature, in heaven, earth, under the earth, and in the sea, gives equal worship to Him that sitteth upon the throne and to the Lamb.

The seven phases of this coördinate section may be outlined as follows: (1) The sealed book of the Theophany; (2) the whole universe impotent before it; (3) the triumph of the Lamb. It is to be noted here that the order of enunciation seems to be reversed, the triad preceding the quadrate, which consists of: (4) The united worship of the zoa and the elders; (5) worship of the angels; (6) worship of universal sentient being; (7) final action of the zoa and the elders.

These dual exponential voicings which are introductory to the exploiting of the panorama of the book of the Theophany anticipate the fact that the book itself is a duality, consisting of a leading series of sevens and of a Contrastive Counterpart of equal scope and design. An important advance upon the plan of the series of the Epistles is to be farther noted in the fact that the Seal series not only breaks into dual sections, but that the content of its seventh member expands into a third major series—that of the seven Trumpets, which is squared upon lines identical with those that govern the development

of the seals. At the head of this Trumpet series there stands, as master of ceremonies, a majestic high-priestly Angel who performs a most significant act; while at the head of the contrastive section we have the third transcendent epiphany, that of

3. THE PNEUMATOPHANY.—Trinitarian truth here again assumes spectacular grandeur as it completes its expression in a symbolized personification of the person and office of each member of the Holy Trinity. With the complete identification of the significance of this figure a brilliant light is thrown among the shadows which at this point becloud the symbolism.

The divinity of this figure, together with its distinctive personality and office, is presented in whelming expression. He is a Mighty Angel. His face, shining like the sun in the heavens, his flaming feet, planted upon both earth and sea, the only parts of his person that are manifest, are those of the Christophany. The aureole that surrounds his head is the emerald bow that hedges the thunders and lightnings of the awful throne of the Theophany, which, as the echo of his voice, burst forth in all their sevenfold sublimity and power. He also presents his distinctive book, the third and final one of this introductory section of the Apocalypse. Its content will be presented as the sequence of the blast of the seventh Trumpet. This Mighty Angel is supported by Two Witnesses who are endowed with great power but who prophesy in sackcloth; they are finally slain, but rise from the dead and ascend to heaven, to be enfolded in the glorious robings of Him whose servants they are. Coincident with their assumption a Great Earthquake levels one tenth of the city.

At this point we may be given to see that the three major series of Epistles, Seals, and Trumpets are each in a most impressive manner associated with these three spectacular presentations of the distinct personalities of the Holy Trinity, and thus from these diverse standpoints project their lines throughout the same great field of apocalyptic characterization. Here

we may behold all the divine forces deployed upon the field of action. Over against them in fearful array we also are given to see the forces of darkness. The book now to open will complete the introduction of the Great Seven of the Apocalypse.

*The Book of the Pneumatophany.*—The book of the Theophany, as has already been intimated, is a trinitarian unity. Its three parts are strangely linked together in the order of an involved expansion of content. The seventh Seal and Trumpet each give us a new major series and a readjustment of the staging. Guided by the precedents already before us, we must recognize this final book as comprised in the series which develops as the sequence of the blast of the seventh Trumpet. In connection with the production of these three books we have an evidence of deft concealment in the formulation of the plan. If they had followed in a successional order in the unfolding of this involved and hyphenated series, of Seals, seventh Seal, and seventh Trumpet, their trinitarian design would have been but thinly veiled. Hence the complexity in the fact that the books are not thus presented, but in connection with the glorious epiphany of each divine personality. We shall find the same method employed with respect to the emerald bow which surrounds the throne in the Theophany, as it does the head of this figure of the Pneumatophany.

The book of the Pneumatophany, as I shall maintain, though the scholars will not have it so, completes the utterance of the seventh Trumpet, giving us another major and coördinate series, which introduces in this same spectacular manner the Quadrate of the Great Seven of the Apocalypse. The book opens with a characteristic readjustment of the staging and with most impressive exponential voicings, and then introduces as its first or leading figure a glorious being, for which a name must be coined if we would continue this epiphanic nomenclature.

4. THE BASILOPHANY; OR, MYSTIC ZION.—This sublime figure, exalted to the heavens and clothed in sunlight, is simply

a metamorphosis of that which first rises to view in the Christophany as the Golden Candlesticks, and which in its final metamorphosis will whelm us with its climacteric splendor. The Basilophany divides into two sections, in full harmony with a clearly defined apocalyptic law, in both of which, under diverse circumstances, it faces its great antagonist the dragon, which in an order of infernal epiphany introduces the first figure of the antitrinity.

5. THE SATANOPHANY.—This most horrid and most monstrous figure is arrayed both against this figure of the Basilophany and against God and his throne. It is immutable throughout the symbolism save as it reproduces or incarnates itself in a duality of congenial figures, who are introduced in the same spectacular manner as their animating principal, and through whom he asserts his infernal power in the earth. The first of these is a great seven-headed, ten-horned beast which rises from the sea, to which the reader may be introduced as

6. THE THERIOPHANY.—The Greek name of this monster—*therion*—as combined with *phanein*, to appear, formulates his mystic name. It will be noted that there is a therionic factor at the head of each of the preceding two Woes, while this monster, and his adjuvant to follow, will head and dominate the third. He appears in the likeness of the dragon, who dowers him with a throne and great authority. He is therefore a governmental figure, and, as will appear, thralls the whole earth with his infernal power. He dominates the leading section relative to the third Woe. The final figure, next to appear, will dominate the other.

7. THE PSEUDO-PROPHETOPHANY.—The second beast, and final figure of the infernal three, and of the Great Seven of the Apocalypse, rises from the earth; conceptually, from the underworld. As distinguished from the great marine therion, he is a greater terrene therion. He is a manifest advance upon the figure that precedes him, his distinguishing role being voiced in his name, false prophet. He is not dowered by the dragon

as was the therion already in the field. He does not need to be, as the dragon who dowers dwells within him, in all the fullness of his power. He is thus enabled so to thrall the great therion of the sea as to take and wield all his authority while he clearly eclipses the blasphemous record he has made. He not only wields all the powers of the first beast, he also possesses powers of his own which amaze and startle the whole earth. He is a great miracle-worker and sign-monger, and thus deceives the whole world. He clearly wields both political and spiritual power, and forms one of the trine coalition on the field of the great Armageddon which goes down before the battle-charge of the white-robed armies of heaven, who follow the Lamb.

While I am not at this stage of our study prepared to maintain that all these subsections are under the law of the septad, recognizing the fact that there may be reasons for another numeric arrangement, yet the careful reader will be impressed with the fact that in the main they seem to show the reflex of this structural law.

#### THE SATANIC COUNTERFEIT OF THE TRINITY

A careful examination of the characteristic features presented by this antitrinity will show a striking attempt at parody of divine personality and truth. Christ is declared to be "the image of the invisible God" (Col. 1. 15), "the brightness of his glory, and the express image of his person, upholding all things by the word of his power" (Heb. 1. 3), and "in him dwelleth all the fullness of the Godhead bodily" (Col. 2. 9). These scriptures will be sustained by the whole body of metamorphic symbol that will deal with these divine personalities. Trinitarian fullness crowns and animates the glorious figure of the Christophany. It is equally present in the figure of the Lamb, as he stands in subordinate position before the Theophanic throne. Again, in the figure of the Pneumatophany, we behold only the face and the feet of the Alpha

and Omega, the body of the figure being concealed by its vesture of clouds, while it is crowned by the emerald aureole of the eternal throne and voiced by all its seven thunders and the lion-roar of Jehovah.

The Satanic parody appears in the fact that the monster of the sea is the "express image" of the dragon, save that the diadems he wears are not upon his heads but on his horns. His is royal power; for he rules all the kingdoms of this world—wears them as the bristling equipment of his seven heads. The kingdom of our Lord and his Christ is destined to whelm all the kingdoms of this world; this fact is most positively declared by the exponents that govern this therionic section. Christ is the eternal King, but it is the eternal Spirit who becomes the all-pervading agency in its conservation and development. Hence the basis of the parody. In the Babylonian section of the Trilogy, where the false-prophet symbolism culminates in the drunken monster in scarlet, we simply have the final phase of this imperio-spiritual imagery.

#### THE CONTRASTIVE COUNTERPART

The importance of this feature of the structural plan can hardly be overestimated. It is vital to a correct interpretation of the great drama that its significance be fully mastered. It occupies the terminal position in the series with which it is associated, though its regular introduction as following the sixth member of the seal-trumpet-vial series has led some to view it as parenthetic. The more important fact is that of its coördinate and contrastive character. It obeys the law of duality introduced by the exponential voicings. Under the seals it develops two sections, with a striking dominant figure at the head of each: (1) A Sunrise Angel, at the head of the hosts of Israel, and (2) the Lamb, surrounded by a great white-robed throng, triumphant. Under the Trumpets it is introduced by the Pneumatophany. The two phases of characterization which follow relate (1) to the "Temple of

God" and (2) the Two Witnesses. At the close of the book of the Pneumatophany there is presented as its governing figures a significant transposition. The Lamb takes the place of the Sunrise Angel as associate with sealed Israel, while the two sections which follow introduce (1) three herald angels and (2) three retributive angels. Interposed between these two groups is a crowned Reaper seated upon a cloud.

In the Retributive Series of the Vials there is also another transposition. The Contrastive Counterpart there deals with the dark side of the symbolism instead of the bright. As the sublime climax of the Trilogy it returns to the obverse side of the drama, its leading figure now being the Throned One and its two sections dealing with (1) the New Creation and (2) the New Jerusalem, or Glory of the Bride. This is followed by a trinitarian attestation of the authority of the book.

**SYNTHETIC OUTLINE.**—Synthesis at this point, while it can hardly offer anything more than a working hypothesis, yet may be helpful in brief outline. I therefore submit the following synopsis: (1) The Epistles or book of the Christophany is introductory, but presents the plasm out of which the mighty concretions of the book are built. (2) The book of the Theophany, as a triunity, develops three coördinate sections. The Seals deal with ontological truths, introducing the physical forces of the universe, both the seen and the unseen. The Trumpets deal with the spiritual forces, deploying both those of darkness and those of light upon the field of action. (3) The book of the Pneumatophany introduces royalistic figures and the great struggle for the empire of the world. (4) The Retributive series of the Vials is squared upon the lines of the Trumpet series. The Retributive Trilogy, which is but the expansion of the seventh Vial, squares with the issues of the book of the Pneumatophany, which is an elaboration of the seventh Trumpet, presenting metamorphosed phases of figure and issue there introduced.

The scope of the Epistles is in each case coextensive and

coterminous, reaching up to the point of the second coming of Christ. The scope of the Seals, upon both sides of the field, is the same, and courses up to the end of the age. The scope of the Trumpets, in a qualified sense, covers the same universal plane. The book of the Pneumatophany, with its dual sections, dragonic, therionic, and contrastive, carries its issues up to the same structural point. The retributive section elaborates the details of what is already before us and therefore retraces familiar lines under a maturing symbolism which I do not hesitate to claim is capable of establishing the fact that the book has a mathematical as well as a mystic symmetry that stamps it as divine.

#### THE CONCERTED EXPONENTIAL THRONE VOICINGS

The importance of these most terrific and most mysterious factors of the symbolism can hardly be given too emphatic statement. In them are disclosed the great governing headlands of the passing panorama of the book. They serve to mark the four great divisional points that have already been given in the outline above. (1) They are disclosed as emanating from the throne of the Theophany, and are mystically declarative of the fact of the presence of trinitarian activities involved in its manifestation. They thus serve as introductory to the series of the Seals. (2) They burst forth again at the head of the Trumpets, where their utterance becomes quadrate by the addition of the factor of the great Earthquake. (3) They head the symbolism of the book of the Pneumatophany, again being augmented by the factor of the great Hail. (4) They reach their most impressive and final utterance at the head of the Retributive Trilogy. At this point they rise to a full septad, taking on two additional factors: the Judgment of the great city and the Vanishing of the material realm. The fact that these two factors are not taken on as additional, but are an inclusion between the Earthquake and the Hail, may not be appreciated by the reader at this stage of our study, but

later he may be prepared to recognize in the fact one of the most important refinements of the exponential symbolism. Attention has been called to the fact of the transposition of figure at different points of the panorama. It is not therefore surprising that we find a like transposition with respect to the factors of these exponents. Conceive of them as symbols of death and destruction; then there is profound significance in the fact that in the final scene they are transformed or give place to the river of life, which there issues from the throne.

#### THE APOCALYPTIC NUMBERS

The discovery of the Rosetta stone by Champollion solved the mystery of the Egyptian hieroglyphs, opening to the world a vast field of research and of historic knowledge which for ages had been concealed behind these unyielding and meaningless symbols. The mastery of the cuneiform writing, exhumed from the mounds of ancient Assyria, must be classed as one of the greatest achievements of the modern age. Its sober history reads like some wild romance. We read the mystery of the stars, unbraided their strands of light, and compel the distant nebulae to write their secrets for us while we wait in the silence of the midnight. We interrogate and torture the rocks until they give up the ghost—a strange unearthly flash of mystery that threatens to overwhelm all our philosophies. We compel the lightnings to turn our midnight into noon and to scale the clouds as our postman. Why should we be vanquished by this book, written by a fisherman of Galilee? That the stone exists which will finally solve this great enigma is as certain as that the book has been divinely given, and for the purpose stated in its introduction. Where may we hope to find it? Manifestly not within the walls or under the debris of paganism. Every factor that glides into the arena or speaks its word in passing bears the stamp of the place where it was quarried. It may be safely affirmed that there is not a figure introduced within the entire scope of this sublime composition

that does not find its antecedents somewhere within the lines of the Old Testament Scriptures, and with its significance largely determined or suggested by its environment or the circumstances which called it forth. This fact calls for a most careful study of the whole field of Old Testament symbolism.

This work the author has attempted in a volume entitled *The Eschatology of the Prophets*, which he hopes to publish in connection with the present work, to which it sustains a most important relation. Attention will therefore be directed here, primarily, to the significance of the mystic numbers that determine the structure and which so largely dominate the symbolism of the book. The work done by many in this field, among whom Dr. Whedon may be mentioned, is of so excellent a character that it may be very largely drawn upon, though necessary modifications will prevent other than this general recognition of indebtedness to the scholars who have toiled in this field, but especially to Dr. Whedon with respect to the number first discussed.

THE MYSTIC NUMBER THREE.—The number three, as employed in the Holy Scriptures, is emphatically the divine number as indicative of the Creator or original Being—God. The divine substance, being pure, original, simple, spiritual substance, is unit. This—God incommunicable—the dim background of Deity—generates a revealer, or *manifested self*, and hence a third all-pervading effluence. In this and other modes perhaps all the great primary religions of the world, from the eastern verge of China to the western shore of Ireland, nay, including even the continent of America, are more or less trinitarian. In Hindu theology, Para-Brahma, Creator; Vishnu, Preserver; and Shiva, Destroyer and Renewer. Among the Buddhists we have the trine—Buddhas, Revealer; Dharmas, the Revealed; and Saughas, *the host who obeys revelation*. Among the Chinese the name of the Deity is Tao; that is, the Three-one. The celebrated Tao-Tsu says that Tao (the original

godhead) is by nature one, but the first has produced a second, and the second a third, and these three have created all things.

Thus among the Persians, Egyptians, and Romans equally strong testimonies are furnished with respect to the divine trinity. Among the Hebrews no mere impersonal God appears nor abstract divine substance. Nor does the Old Testament distinctly and explicitly reveal a trinity as such. Still, an occult plurality in the godhead seems implied in various ways. This fact meets us in the very first statement of the Bible, and, as will be shown in *The Eschatology of the Prophets*, appears throughout the entire Bible under the form of the procession of a divine angelic duality. The ordinary term for Deity is Elohim, which is a plural noun. This name courses through the first creational section of Genesis, while a hyphenated name, Jehovah-Elohim, follows in the second. Says Simon Ben Joachi, an ancient rabbi, as quoted by Dr. Adam Clarke, on Gen. 1. 1: "Come and see the mystery of the word Elohim. There are three degrees, and each degree by itself alone; and yet they are all one, and joined together in one, and not divided from each other." The divine utterances in Genesis, "Let us make man," "Let us go down," "Become like one of us," are clearly suggestive of an occult plurality in the divine nature. The trine benediction in Num. 6. 24-26 is as occultly trinitarian as the New Testament benediction is manifestly. The trisagion of Isa. 6. 3, which is repeated with slight variation in the Apocalypse, unquestionably refers to the same great fundamental truth in both cases. In the latter instance the trine expression which characterizes the eternal existence of the Divine Being—"which is, and which was, and which shall be"—is simply an expansion of the name Jehovah, which fact again suggests a trinitarian involution in this incommunicable name. How this number projects the great trinitarian mystery into the foreground of the Apocalypse will develop as we proceed.

THE MYSTIC ONE THIRD.—This number, as the reciprocal of

the trinitarian coefficient, must have something analogous to it in its expression. At first glance it would seem to relate to man as created in the likeness of God. In the series of the Seals the third one of the zoa has the face of a man. In the trumpets it becomes the dominant number, conditioning every utterance of the series. At the sounding of the third angel a great Star falls from heaven which, as will appear, squares with the "fall of man." The fall of this Star as upon the third part of the rivers and fountains of waters also touches correlate symbolism, but the extension of this number outward to earth, sea, and the heavens, its association, being in every case malign, rather suggests reference to the infernal antitrinity than to man. Upon this point the reader will be better able to pass judgment later.

THE MYSTIC NUMBER FOUR.—The apocalyptic quadrate, as a derivative, clearly discloses its significance. Its formula is  $3 + 1 = 4$ ; which, as the all-inclusive ontological number, comprises in its essence both God and the universe, or the totality of being. If the universe were symbolized by the unit alone it would hold the suggestion of independence of its Creator; but the unit as dependent upon the triad not only expresses the fact of creation but also the immanence of God in nature. Four as the starting point, with reference to the material world, seems from time immemorial to have had wide recognition. The ancients divided all things visible as under four heads: earth, air, fire, and water. There are four cardinal points whose lines intersect the globe. Four seasons sweep over its face. Four quarters, or points, are assigned to the heavens and the earth (Ezek. 7. 2; Zech. 1. 18-21; Rev. 7. 1; 20. 8). The heavens are divided into four constellations (Job 9. 9; 38. 31). In the vision of Ezekiel, as in this of John, there appears the clearest reference to the four of creation. As the symbolism of this prophet, with its additions and modifications, becomes reanimate in the Apocalypse we may infer that its Old Testament use had this ulterior design.

THE NUMBER ONE FOURTH.—This number appears but once in the Apocalypse, and limits the power of the destructive quadrate of the seals.

THE NUMBER FIVE.—This number appears as a partitive time measurement in connection with the development of the first woe panorama. It marks the period of torment of the locust infernals. In the same partitive sense it marks the fall of the seven heads of the marine therion. As employed in the parable of the ten virgins it divides the universal ten into two groups—the saved and the lost.

THE NUMBER SIX.—This number is employed but once in the course of the book, though it performs a most important office with respect to the method of enunciation of the Seal-Trumpet-Vial series. Its significance is that of incompleteness. It clearly determines the fact that the book of the Theophany includes that of the Pneumatophany, as it does that the Vial series does the Retributive Trilogy. The employment of this numeral is more profuse in the prophecy of Ezekiel, where it gives the same suggestion as here with relation to his mystic measurements. The number of the terrene therion, 666, may possibly fall to this construction, but is rather to be viewed as a specialty, standing by itself.

THE NUMBER SEVEN.—This is the great dominant number of the Apocalypse. It so ramifies all its divisions and subdivisions that its detailed study simply becomes that of the book as a whole. That it governs the structure of the four great series of Epistles, Seals, Trumpets, and Vials needs but be stated. That it is also present in many of the subdivisions and even paragraphs is also capable of demonstration; but that it also subdivides the subject-matter of the Epistles, Contrastive Counterparts, and book of the Pneumatophany, as will be found in the following pages, may be open to criticism. It will be assumed as a working hypothesis, as based in the fact of the coördinate scope of the antithetic sides of the panorama. This, however, may be said: the structure of the exponential

voicings at the beginning of the book may be construed as suggesting rather the triad than the septad as the governing number of the obverse side of the panorama, though the structural presence of the quadrate is peculiarly marked—all phases which will present themselves in the progress of our study, but may not be argued at length at this point.

The mystic significance of this number is derivative and comprehensive. It is composed of the sum of the trine and quadrate numbers, which in their largest sense comprise both God and creation. It is the great three involving the great four, and thus running through the great seven. It is to be especially noted here, as a fact which may hold the complete solution of the structural character of both sides of the panorama, that in all the major series, and in many instances in the minor, the line of cleavage between the quadrate and the triad is clearly marked, giving us suggestions of the greatest value to our study.

The ranking importance of this number is certified in the fact that it meets us at the threshold of the divine Book as governing the entire creational plan. As a striking coincidence with these sevens of the Apocalypse it is interesting to note that the creative work steadily progresses through six periods, which are followed by a break and the introduction of a new order that retraces the lines previously established in part in an order of expansion. Again, coincidence may be discerned in the fact that there are three creative periods which relate to the earth, and then the scene of activity reverts to the heavens, to disclose the celestial luminaries. Passing back again to the mundane sphere, in the fifth period the sea brings forth its monsters, while in the sixth the earth brings forth its beasts and creeping things and, as its culmination, man in the likeness of God. In the Apocalypse the fourth figure of the Great Seven is associated with the heavenly luminaries, while the sixth and seventh respectively bring forth the marine and terrene monsters of the antitrinity. While the interposi-

tion of the figure of the dragon in the fifth position breaks in upon strict analogy, yet there is coincidence sufficiently clear to warrant notice in passing.

The generic sense of this number is clearly that of completeness. Its groupings in the fullness of their expression are exhaustive with respect to the subject under characterization. The book of the Christophany is therefore complete with respect to the phase of the panorama which it presents. That of the Theophany is an involved and expanding series which completes the utterance of its seventh Seal only at the end of the book of the Pneumatophany, and in a certain sense only at the end of the book as a whole, as the Vials will be shown to be superimposed upon the panorama of this book.

THE NUMBER HALF-SEVEN.—This number is thrown back upon that of the seven as its base. It is vital to a correct exposition of the book that its significance be grasped, as it is the pivot upon which some of the most popular interpretations are made to swing. It has been suggested that it obtains its mystic value from the history of Israel in the time of the prophet Elijah. This certainly was one of the darkest periods in the career of the chosen people. The wicked Ahab was on the throne, while his more wicked queen, the unspeakable daughter of a Canaanite king, had almost extinguished the religion of Jehovah, supplanting it by the foul system of Baal. Elijah prays, and the heavens are shut for three years and a half, during which the awful condition of depression continues. This adverse period, during which the prophets of Jehovah are almost exterminated, ends in the fall of fire from heaven upon the altar of Elijah and the destruction of the prophets of Baal. The marks of coincidence here noted are indeed most striking and should be carefully studied, though it is not necessary to give it this reference. It is employed no less than six times as a mystic time period—three times in connection with the Pneumatophany and three times in the book of the Pneumatophany. It first marks the period of the treading down of the holy

city by the Gentiles, and then, as immediately following in the same connection, that of the prophesying of the two witnesses: the first "forty-two months," the last "a thousand two hundred and sixty days," or in each case literally three years and a half. In connection with the slaughter of the witnesses we have what is clearly a mystic diminutive of this number in the "three days and a half" during which the great world-quadrate refuse to allow their dead bodies to be buried, and which ends in their resurrection and ascension.

The importance of this number with respect to the chronological adjustment of the entire body of the symbolism of the book is such that it should be studied with the greatest care, or at least until the reader shall be able to perceive how utterly the interpretation of the literalist with respect to these numbers breaks down in the presence of the associate symbolism. One phase at this point will suffice. The marine therion is given a period of forty-two months, or, as the literalist will have it, three years and a half. But, as the book itself interprets this figure, it is a governmental symbol relating to the great empires of the world, five of which are fallen and two yet to come in their relation to the inception of the kingdom of Christ. In the book of the Pneumatophany this monster is disclosed as rising from the sea and is dowered by the dragon with universal supremacy in the earth. Another therion follows who also becomes a universal power. To attempt to crowd all the issues here brought to view into the short space of three and one half literal years is simply idiocy. In the retributive Trilogy, where the same beast is again disclosed, the fact of the five fallen empires represented in the heads of the beast as well as the two yet to come, together with the character of the monster that is revealed as seated in state upon his back, makes it simply a logical impossibility for the sane expositor to entertain the thought of a literal time period of three years and a half into which all these facts and factors must be crowded. Again, the attempt to conceive of this number as

thinly veiling just twelve hundred and sixty years, starting at some point not yet determined and ending at the parousia of Christ, also meets with insuperable difficulties. The problem plainly is beyond the sphere of the primary class.

THE NUMBER TEN.—The decimal has a wide range of application in the Scriptures. The scholars have noted the following instances of its use: ten utterances of Elohim bring the world to that condition which fits it to become the abode of man; humanity from the creation to the flood is grouped into ten generations, and ten again from the flood to the time of Abraham; ten were the plagues of Egypt, in which the power of Jehovah was revealed unto the Gentile world; ten commandments were written in the divine tables by the finger of Jehovah; ten of the spies sent to Canaan brought back an adverse report; ten virgins in the parable characterize the probationary principle, as the ten talents and ten pounds give a visual exhibit of its results. It is of frequent occurrence in the Apocalypse, being found very largely associated with the adverse side of the panorama though it appears upon both. Both the figures of the Christophany and Pneumatophany present ten characteristic features. On the dark side of the panorama it crowns the heads of dragon and beast with their bristling array of horns. As a coefficient it depends for its mystic construction upon the factors which it modifies or governs. Its antithetic office is clearly disclosed in connection with the symbol of the horns. The mighty Leader on the divine side of the field is crowned with seven, the symbol of divine or omnipotent power. On the infernal side the great antagonist is shown with ten, as is the therion whom he enthrones and dowers with great authority. The difference that is here brought to view between the divine power and the world power indicates the construction to be put upon the symbol. The reciprocal of this number occurs but once, relative to the fall of the great city. Its expansion will be found associated with some of the most important features of the book.

**THE NUMBER TWELVE.**—As the sum of the divine and creational numbers gives us the ranking number of the book, so their product gives us the divinely royalistic number. The frequency of its use in the Old Testament arises naturally out of the tribal divisions of Israel. In the New Testament while this phase continues it is reënforced in the apostolic headship of the kingdom of Christ. This number, as doubled in the symbol of the twenty-four elders and as expanded in that of Israel and the New Jerusalem, gives us a study the refinements of which cannot be compressed in a brief synopsis. It does not appear in the series of the epistles, being first disclosed as dignified with crown and throne in the presence of the glorious figure of the Theophany. One of the most important phases of our study will develop in connection with the expansion and reduplication of this number. It is therefore proper that it be considered in this connection.

**THE ONE HUNDRED AND FORTY-FOUR THOUSAND.**—One of the most impressive as well as the most instructive features of the book is presented in the fact that this number appears in both the first and third Contrastive Counterparts, but only occultly in the second. In the first instance its identification is complete as the twelve tribes of Israel in even rank of twelve thousand each. They are sealed in their foreheads by the Angel of the Sunrise. In the second paragraph of the same section they again appear occultly in the great white-robed throng which comes up through the great tribulation, who shout their victory in the presence of the Lamb. In the third Counterpart this same host, identified by its number and seal but with all tribal features lost sight of, is shown as indissolubly joined to the Lamb. The reflex of prophetic truth thus projected will give us one of the most entrancing conceptions of the mighty vision.

**THE MILLENNIAL NUMBER.**—In the third and terminal section of the Trilogy three stupendous conceptions are tersely thrust before us in connection with a chronological symbol

which we have not met before, and which has become the occasion of more discussion and acrid controversy than any other single factor of the Apocalypse. With respect to its meaning and adjustment Christendom divides into two camps whose well-known polemic signa are "pre" and "post." The gage of battle between these two systems of interpretation has been almost exclusively with respect to the time of the promised parousia of Christ, while they have been united upon what this study will attempt to prove is a fundamental and fatal error of construction.

The importance which these three great disclosures of the panorama assume is such that their discussion must be deferred until they may be viewed in the focused light of all the symbolism previously passed upon the mighty mystic scroll. The following diagram, however, may serve as a prolepsis of the section:

- (1) The Binding of the Dragon for a Thousand Years.
- (2) The Souls of the Martyred Dead Live and Reign with Christ a Thousand Years.
- (3) The First Resurrection, in which the Priests of God and of Christ Reign with Him a Thousand Years.
- (4) The Loosing and Overthrow of the Dragon as Satan.
- (5) The Great White Throne and Vanishing Earth and Heavens.
- (6) The General Resurrection of the Dead.
- (7) The General Judgment.

The Contrastive Counterpart:

- (1) The New Creation.
- (2) The Glory of the Bride.

### **The Book of the Christophany**

#### THE LIGHT AT THE THRESHOLD

As we pass the portals of this mystic temple it would seem that if its design were really that of a revelation of divine truth instead of a perplexing enigma that would forever mock the expositor a light, more or less brilliant, ought to be placed

in our hand at the threshold, with which we might thread our way onward into its deeper mysteries. That this has been done in a truly characteristic manner can but profoundly impress us when we properly interrogate what are clearly the exponential headlands of the book.

First, we have a short preface of Annunciation, then a more extended paragraph which begins with a Benediction, which is followed by the Christophany, which connects itself with the mystery of its stars and candlesticks, which thence courses onward through the seven epistles. The preface of a book, which is usually skipped by the average reader, sometimes contains statements that are vital to a proper understanding of the work. It could hardly be otherwise than that this should be the case with the Apocalypse. Examining this first paragraph, we find that it has a peculiar structural form which will be found to be dominant throughout all the series and sections of the book. It is that of the mystic seven, consisting of a quadrate and a triad both containing most impressive involutions. It announces itself as coming to us through three personalities. One of these is Jesus Christ, whose name stands first; another, the eternal God, thus identifying two of the Persons of the Holy Trinity; while the third factor is an Angel, who is sent forth by Christ, to whom it is given to develop this Apocalypse in the presence of Saint John, who as his amanuensis completes what may be called its quadrate of origins. It is followed by a triad which has a peculiar double expression, as we shall see.

## THE ANNUNCIATION—ITS MYSTIC CONTENT

### THE QUADRATE

- (1) The Revelation of JESUS CHRIST,
- (2) Which GOD gave unto him, to show unto his servants things which must shortly come to pass;
- (3) And he sent and signified it by his ANGEL
- (4) Unto his servant JOHN:

## THE TRIAD

- (5) Who bare record of the WORD OF GOD,  
 And of the TESTIMONY OF JESUS CHRIST,  
 And of ALL THINGS THAT HE SAW.
- (6) Blessed is he that READETH,  
 And they that HEAR the words of this prophecy,  
 And KEEP THOSE THINGS THAT ARE WRITTEN THEREIN :
- (7) For THE TIME IS AT HAND.

It will be noted that we have here what may be designated (1) the quadrate of origin, which includes the writer. Following this there is (2) a triad, which relates to the subject-matter, the persons who should receive it, and (3) a terminal utterance relating to its chronology. But we have here a wheel within a wheel. Two members of this triad contain each a subtriad—a refinement which may seem most occult and perplexing to the reader, but which upon more careful study will be found to contain a perfect structural reflex of the apocalyptic method; as within the lines of each triad of the coming series we will find the double feature of the Contrastive Counterpart.

While the features of this Annunciation thus presented are most important, the chief interest at this stage of our study will perhaps center in the figure of this Angel of Jesus Christ, who is here grouped with the two persons of the Holy Trinity at the threshold of this symbolism to the apparent exclusion and supersession of the person and office of the Holy Ghost, the accredited inspirer and illuminator of the whole body of the Scriptures given previously to this Apocalypse. Strange indeed that a mere angel should take such a position, and with such apparent sequence. Again, having been thus advised of the coming of this Angel, we look for him at the threshold of the panorama, or at least to hear some word from his lips that will announce his presence; but nowhere within this introductory series do we have the slightest intima-

tion of the presence of such a master of ceremonies. Instead we have the sublime figure of the Christophany, which is a glorious manifestation of Christ himself. This is the only figure in the arena ; but, while this is so, every utterance which comes from the Christophany flashes forth from its lips from the point of a sharp two-edged lingual sword, while the sevenfold repeated injunction is given, "He that hath an ear, let him hear what the Spirit saith unto the churches." This sword is the symbol of the Spirit. Its presence here tells us that the third person of the Godhead has not been superseded or eliminated. The Angel of Jesus Christ is a component part of the Christophany here, as he will be in all the metamorphic phases that will characterize the passing panorama. This feature of mystic combination, as thus thrown into the foreground, asserts a principle which will be found to dominate the entire book with respect to the disclosure and office of this divine Angel of Jesus Christ. The symbolism which will arise is but the mystic reflex of that inscrutable relation which the Old Testament discloses as existing between the angel of Jehovah and the angel of Elohim. The former was clearly divine, but mysteriously associated with him was another angel, companion in procession from the presence of Jehovah, whose office at times seems to supplement or supersede his. The lines of this great trinitarian mystery should be less occult here with Calvary and Pentecost in the background. The Angel of Jesus Christ speaks through the Spirit of Christ in this series or he does not speak at all. This is the first great light that is put into our hands as we cross the threshold of this mighty book. The fact when fully grasped should prepare us for the glorious epiphany of the Spirit himself in the form of the Angel of the Pneumatophany.

Following this short annunciation we next have one that is more elaborate, which presents the trinity again ; this time with amplifications and metamorphosed expression that are unquestionably correlate with the symbolism which will develop

within the lines of the celestial series; which fact indicates the office and scope of these two introductory paragraphic groupings. It is necessary at this point to proceed with the greatest care. These preludes are the great governing pillars of light which show the adjustment of the different phases of the symbolism which will develop as we proceed.

### THE BENEDICTION—ITS INCOMPLETE TRIAD

#### THE QUADRATE

- (1) John to the seven churches which are in Asia:
- (2) Grace be unto you, and peace, from HIM WHICH IS, AND WHICH WAS, AND WHICH IS TO COME;
- (3) And from THE SEVEN SPIRITS WHICH ARE BEFORE HIS THRONE;
- (4) And from JESUS CHRIST, who is (1) the faithful witness, (2) and the first begotten of the dead, (3) and the prince of the kings of the earth. (4) Unto him that loved us, (5) and washed us from our sins in his own blood, (6) and hath made us kings and priests unto God and his Father; (7) to him be glory and dominion forever and ever. Amen.

#### THE TRIAD

- (5) (1) Behold, he cometh with clouds; and every eye shall see him, (2) and they also which pierced him: (3) and all kindreds of the earth shall wail because of him. Even so, Amen.
- (6) (1) I am the Alpha and the Omega, the beginning and the ending, saith the Lord (God, Revised Version), (2) which is, and which was, and which is to come, (3) the Almighty.

The content of this second and larger exponential section very clearly suggests the extended scope of the symbolism which it governs. It will be shown to take within its sweep the full range of the great generics of the book. These structural

features, which the reader will hardly be able to fully appreciate until he has mastered the intricacies of the symbolism which is to follow, will be found in a truly marvelous manner to forecast the principal characteristics of the panorama as they will develop upon the passing scroll. It will immediately occur to the alert reader that there has been a departure from the structural form of the previous exponential seven. Here we have but six members of the seven. This is a demonstration of the structural principle involved; for each of these great sevens of the celestial series will be found to enunciate but six of its paragraphs within the lines of its series. It will very clearly be perceived that a full seven might very easily be constructed here by considering the doxology with which the quadrate ends as a paragraph in itself. But, as though to prevent our making this mistake, these major and minor divisions of the grouping are both punctuated by the terminal *Amen*. Again, instead of being a defective seven, by the omission of one factor of the triad, we simply have the same structural reference to the fact of this double series within the lines of the triad to which we are pointed in the structural order of the first exponential grouping, and referring to the included contrastive section.

That it is indeed a generic, including the first series of the epistles—the book of the Christophany—appears in the statement of its first paragraph. It begins with the seven Churches. Next in order it passes to the unnamed Eternal of the Theophany, the Seven Spirits before his throne, and Jesus Christ, touching the three great factors of his death, resurrection, and kingship. Following this is the doxology which touches three points relative to human redemption—loved, washed, royal priesthood. These factors will be found associate with the development of the Theophany and its amplifications. The triad takes us, first, through the region of finalities, touching three points. The coming of Christ will be seen by every eye, and those who pierced him

and all kindreds shall wail because of him—punctuated by the *Amen*. The finalities of the counterpart also develop in a corresponding triad, which solves the great trinitarian mystery—all factors which will be found to govern the development of the symbolism from beginning to end. The fourth position in the quadrature is occupied by Jesus Christ, here fully identified by name, and three great factors which develop in connection with his manifestation—his atonement, resurrection, and universal kingdom.

The triad opens with a doxology unto him, again expressed in trinitarian formula. The sixth member of the grouping takes us forward to the region of finalities. It will do so in each instance of its appearance in all the series in which it will find utterance. Again the trinitarian formula is dominant: "Behold, he cometh with clouds; and (1) every eye shall see him, and (2) they also which pierced him: and (3) all kindreds of the earth shall wail because of him. Even so, *Amen*." The refutation of the teachings of chiliasm with respect to the manner of the second coming of Christ could hardly be more emphatic than is here expressed in this exponential voicing. When he shall come again "every eye shall see him, and they also which pierced him."

The final paragraph of this prelude relates to the final Contrastive Counterpart of the book in which the mystery of God is finished. In a most impressive manner it shows all the fullness of the Holy Trinity merged in the personality of the Alpha and Omega. This fact, stated here in the governing exponent, will be amplified in a striking manner in the final section: "I am the Alpha and Omega, saith the Lord;" this identifies Christ—"which is, and which was, and which is to come;" this statement as clearly identifies the Throned Eternal; and, lastly, "the Almighty." The word in the original is *Pantokrator*, the all-powerful One; the trinitarian consistencies which are herewhelmingly in evidence determine this to relate to the Spirit, through whom Deity puts forth its power.

One of the most important of all the logical as well as mystic sequences which follow from the voicings of these introductory preludes is that, as equal recognition is accorded unto all three persons of the Holy Trinity, thus doubly introduced, so will equal glory crown them in the resplendent epiphanies that will develop in the characterization in an especial manner of the office of each with respect to the development of the panorama. As we meet these epiphanies we find them to be in the order of the introductory voicings of the Annunciation: (1) Jesus Christ, (2) God, (3) an Angel. No more profound, no more satisfactory formulation of the inscrutable doctrine of the Holy Trinity in Unity is presented anywhere in the course of divine revelation than is here visualized in these whelming portraitures of the Apocalypse. There is an infinitude about the Christophany that proclaims its divinity. No more impressive characterization of throned omnipotence has ever been conceived by the mind of man than that which flames before us in the Theophany, while, with a grandeur that fully sustains the dignity of the Godhead, the sublime figure of the Pneumatophany, with the face and feet of the Alpha and Omega and with the Aureole of the eternal throne circling its head and as voiced by its seven thunders, treads in majesty upon earth and sea and punctuates the course of time.

The kingdom of God in the earth develops through the succession of three great dispensations. Each of these, in accordance with the evolution of a divine plan, is associated with a distinct personality of the Godhead. The manner in which these diverse dispensations are correlated and interrelated presents a scriptural deep as profound as that of this mysticism. The dispensation of the Father, while illuminating the great headlands of divine revelation, yet is dark and meaningless until supplemented by that of the Son as disclosed in the gospels. In like manner the dispensation of the Spirit crowns and completes that of the Son. With these established facts before us we should not be surprised to find that the Apoc-

alypse, as the great valedictory of the divine Book, in a mystic manner retraces these lines, completing their expression within the plan and substance of its symbolism. To discover that it has done so, and that this final book is a mystic reflex of divine revelation as a whole, were nothing more accomplished, is to make a positive advance in our knowledge of scriptural truth. If it can be shown that each of the books presented in these epiphanies contains a special statement relative to the character and office of the divine personality presenting it this fact will add a most important contribution to our study. Trinitarian symbol here becomes far more impressive than words. The Christophany presents the figure of the glorified Christ, and yet associate symbol shows that "in him dwelleth all the fullness of the Godhead bodily." He assures the perplexed disciples that the place that would be apparently vacated by his departure would be filled by another Paraclete, whom he says "the Father will send in my name; he shall teach you all things." He continues: "It is expedient for you that I go away: for if I go not away, the Comforter will not come unto you; but if I depart, I will send him unto you. . . . He shall not speak of himself; but whatsoever he shall hear, that shall he speak: and he will show you things to come." "He shall glorify me: for he shall receive of mine, and shall show it unto you. All things that the Father hath are mine; therefore said I that he shall take of mine, and shall show it unto you." In view of a multitude of statements made by Christ in this strain it becomes a crowning attestation of their import to find this mysterious Angel of Jesus Christ both speaking through his lips and reflecting the lineaments of his face. The last words of Olivet emphasize the promise of his coming, and voice this principle of indwelling: "Ye shall receive power after that the Holy Ghost is come upon you, and ye shall be witnesses unto me." That gale of life that swept down upon the infant church on that glorious pentecostal morning is the only explanation of the sudden and remarkable transition of

Christianity from cowering in the shadow of the cross to that courageous aggressiveness that faced the whole world and boldly claimed it as the heritage of their crucified Lord. At this point He who brooded over the primeval waters moves upon the great deep of the creation in Christ Jesus to again vanquish chaos and give back to man the lost likeness of God. Had he not come chaos would have continued, and the Christ of the gospels would have become only a memory, an historical incident, an inexplicable mystery. As the God-man he has vanished from earth, and from mortal vision. The heavens have received him until the times of the restitution of all things; then he will come again, according to his promise (Acts 3. 21); and as we are here assured, "Every eye shall see him, and they also which pierced him; and all kindreds of the earth shall wail because of him. Even so, Amen." This Angel of Jesus Christ is thus mysteriously identified with Christ himself, in the same manner as he is given to dwell in the hearts of believers.

It is profoundly significant that in no one of the series of the Apocalypse do we meet with the varied figure of Christ that we do not find associated with it an agency which as integral articulates his words and reflects his likeness, and as distributive combines in his activities or waits upon his action, as the Seven do in the presence of the Eternal Throne. It is thus that this sublime figure of the Christophany walks in the midst of the golden candlesticks with all power in heaven and earth in his hands and the keys of Hades and death at his girdle. The voice with which he speaks is the sharp sword-thrust of the Spirit, piercing even to the dividing of soul and spirit, reverberating in tones of thunder or in whisper as soft as a zephyr, "I have somewhat against thee."

The mystery of this divine procession from the unfathomable depths of Deity I make no claim to have solved. To resolve these mystic symbols is but to outline the foothills, while the Alpine summits that rise beyond them are lost in the glories of the heavens.

## THE CHRISTOPHANY

We come now to the third section of this introductory exponential grouping, the Christophany. In the fact that it presents a third grouping of sevens, with still more complex amplifications, we have an exponential brief of the structural plan of the Apocalypse. It is vital to our study that the lines here be made to stand out in the clear. The reader, therefore, will kindly bear with what may seem to him to savor somewhat of verbose repetition. It is highly important, as this first glorious display of the apocalyptic paraphernalia bursts upon us, that we overlook nothing that may have exponential value with respect to the series that will follow. We may at least determine the exponential lines, if we may not at this stage of our study fully grasp their significance.

There is, first, an introductory sub-seven in which the writer introduces himself and with an easy grace tells who he is, where he was, and why he was there, and then we have—

(1) The great voice, as of a trumpet, which commands the writing of the book of the Christophany:

“I was in the Spirit on the Lord’s day, and I heard behind me a great voice, as of a trumpet, saying, I am Alpha and Omega, the first and the last: and, What thou seest, write in a book, and send it unto the seven churches which are in Asia; unto Ephesus, and unto Smyrna, and unto Pergamos, and unto Thyatira, and unto Sardis, and unto Philadelphia, and unto Laodicea.”

(2) The vision of the Christophany itself, which amplifies in ten phases:

“And I turned to see the voice that spake with me. And being turned, I saw seven golden candlesticks; and in the midst of the seven candlesticks one like unto the Son of man, clothed with a garment down to the foot, and girt about the paps with a golden girdle. His head and his hairs were white like wool, as white as snow; and his eyes were as a flame of fire;

and his feet like unto fine brass, as if they burned in a furnace; and his voice as the sound of many waters. And he had in his right hand seven stars: and out of his mouth went a sharp two-edged sword: and his countenance was as the sun shineth in his strength."

(3) The seer is whelmed by the transcendent aspects of the vision:

"And when I saw him, I fell at his feet as dead."

(4) Annunciation by the Christophanic figure:

"And he laid his right hand upon me, saying unto me, Fear not; I am the first and the last: I am he that liveth, and was dead; and, behold, I am alive for evermore, Amen;

(5) "And have the keys of Hades and of death."

The Amen that precedes this utterance is a punctuation point. It here marks the dividing line between the quadrature and the triad, and in the introduction of these figures of Hades and death marks the boundary that we will later find established between the natural and the spiritual in these groupings of sevens:

(6) "Write the things which thou hast seen, and the things which are, and the things which shall be hereafter."

This command is not to be understood as a repetition of the previous command to write, but relates to the production of the celestial series which will follow this of the Christophany. The reader will not fail to note its trine division.

(7) Brings us to the solution of the great mystery involved within the book:

"The mystery of the seven stars which thou sawest in my right hand, and the seven golden candlesticks. The seven stars are the angels of the seven churches: and the seven candlesticks which thou sawest are the seven churches."

We have now this dual grouping of exponents and that of the Christophany each in an expanding order of expression. The second—as has been shown—lacks the final member of the triad; this now before us completes the full utterance of

its seven. The fact will be found to square with the features of the book of the Christophany as it will also with the finalities of the Apocalypse.

In our study of this sublime figure of the Christophany, as, in fact, of all others that will follow upon the passing screen, we must be alert; even the minutest details should be carefully scrutinized, as they sometimes may contain factors that are vital to our interpretation. The day of this sublime vision was the Lord's day—the day of the resurrection, the day of the pentecostal outpouring of the Spirit; a fact which sets the divine seal upon this sacred day of the new dispensation. He tells us that he was in the Spirit. This fact certifies the inspiration of the writing. The method of inspiration may also be suggested in the fact of the command upon him to use his own faculties in the production of what was thus exhibited before his eyes in pictographic form.<sup>a</sup> The voice is first heard, before the Christophany itself appears. This is behind him; perhaps to characterize the attitude of the church as looking away from Christ, who challenges it to turn again unto him. Being turned, he saw, first, seven golden candlesticks. Not, perhaps, seven branches from one central stock, but seven individual stands, the number denoting the fact that the figure takes the full range of its subject. This feature of the vision throws the dignity and glory as well as the sacred office of the church into the foreground. Christ is to be manifested to the world through his church. It has been noted that the Christophany presents ten distinct symbolic points of characterization, and that the Pneumatophany will also present a like number. These are (1) one like unto the Son of man; (2) garment; (3) girdle; (4) hair; (5) eyes; (6) feet; (7) voice; (8) stars; (9) sword; (10) sunlike face.

This Apocalypse was given to Christ by the Father. He therefore becomes the proper personality to stand in the foreground of its enunciation. It is most fitting that the world that had witnessed his humiliation should also behold this

sublime picture of his exaltation as its glorified Redeemer. Once more the Christ he loves stands revealed before "his servant John," but in what changed expression! Those feet, glowing like the fierce light of the molten brass, which now tread with such stately majesty the opening avenues of these divine mysteries, he had seen covered with the dust of the highways of Judea and Galilee and washed by the tears of the penitent sinner. Those eyes, which now flame in their brilliance like the lightnings, he had seen beam with compassion upon harlots and lepers as they cried unto him for help, and, again, gazing with ineffable love into the upturned face of innocent childhood. That face, now dazzling as the sun in his noonday splendor, he had seen wet with sympathetic tears in the presence of human sorrow and suffused with blood under the exigencies of that awful hour when the bitter cup of a world's woe was pressed to his lips in Gethsemane. He had seen it in the pallor of death, when the heavens were dark and the earth was quaking under the terrible scene of the cross, in which a lost world in the wild delirium of sin repudiated its Redeemer. More than half a century had passed since that never-to-be-forgotten day when he with the ten, emerging from the gloom of that fearful midnight hour, had stood in the morning light upon Olivet and listened to his parting counsels, and from those pierced hands received his final blessing, and seen him rise from the earth and disappear in the clouds of heaven. Once more he stands before him. He is the same Christ upon whose breast he pillowed his head when he said, "Little children, love one another." He is the same Christ who trod the waves of Galilee, and hushed the lightnings and thunders above their storm-lashed bosom. He comes now to tread a sea whose mystic bloody billows moan on the strand of eternity, and to hush the thunders and lightnings that are flaming in the heavens from the awful throne of the Eternal. The rush of memories which surged in upon John at such a meeting, exclusive of the splendor that robed the

divine visitant, were enough to whelm the stoutest heart. It is not, therefore, surprising that the aged apostle of Christ should fall at his feet as dead. But he is still the same compassionate Jesus. He laid his right hand, that hand that holds the stars, upon the prostrate disciple that he loved, saying, "Fear not; I am the first and the last: I am he that liveth, and was dead; and, behold, I am alive for evermore, Amen; and have the keys of Hades and of death." The identification of this glorious personality is complete. No lingering doubt exists in the mind of John; he can have none in the presence of this whelming figure of the Christophany.

John was not the first to behold this resplendent personality. It was this hand that now is laid in compassion upon him that covered Moses in the cleft of the rock as this same figure in its awful splendor swept by him. Daniel saw it upon the banks of the Ulai; and it whelmed him as it does John. It was the same white light of the Mount of Transfiguration and of the Damascus road, overwhelming with its unearthly splendor wherever it breaks through the veil upon the vision of mortal man. Dull the eye that can look upon this transcendent figure and not see in it the flamings of Deity. That snowy crown Daniel saw upon the head of the Eternal. Those eyes flaming with fire more intense than that which glows in the sunlike face are those of the Omniscient. That hand that holds the stars flung all the stars into the depths of space on creation's morning. It could handle the thunders and lightnings, beat back the surges of this bloody mystic sea, and chain even Satan himself in the bottomless depths of perdition. It had led Abraham into view of a city whose builder and maker is God. It will lead the redeemed to living fountains of water and wipe away all tears from their eyes forever. That hand, with the nail-print in it, lifts the prostrate apostle to his feet to receive and transmit his final and most impressive message relative to the coming of his glorious kingdom.

Thus unfolds the scroll of the book of the Christophany,

## THE BOOK OF THE CHRISTOPHANY

“What thou seest, write in a book, and send it unto the seven churches which are in Asia.”—Rev. 1. 11.

### ADJUSTMENT OF ITS SYMBOLISM

THIS book of the Christophany is one of three great deliverances of the Apocalypse, one of which follows in connection with each of the three divine epiphanies. The mystic method of each is peculiar. The first is to be written by the pen of the inspired amanuensis; the second, as lying upon the hand of the Eternal, was to be unsealed; the third, held open in the hand of the Angel of the Pneumatophany, was to be eaten, and assimilated, as the mystic preparation for the enunciation of its content. It will be noted with respect to the command for the production of this book, which relates to the seven churches, that it has but one phase and that it is put in the present tense: “What thou *seest*, write.” The next command to write, which is here interpreted as relating to the production of the following celestial series, takes on three phases, which in mystic chronological expression takes the range of the past, the present, and the future. Twelve times during the unfolding of this panorama John is commanded to “write,” and once to “write not.” If the reader has grasped the significance of the character and office of these exponential paragraphs he will see that this second command to write is not a redundancy, but one of the governing factors which determine the structural order of the development of the symbolism of the book. The command must be understood as relating to the development of that which is sequent to this book of the Christophany, and yet it holds the suggestion of its inclusion in the larger scope of the book of the Theophany: “Write the things that thou *seest*,” etc. (Revised Version).

The fact that this statement with respect to the unfolding of the mystery relative to the stars and candlesticks here follows this command which refers to the production of the larger series, and that it is in itself the completion of the utterance of the Christophanic seven, tells us structurally that this mystery is not to be disclosed until, in the full development of the plan of the Apocalypse, the mystery of God shall be finished. It is difficult to conceive what mystery can remain if these candlesticks are simply representative of seven Asiatic churches and the stars of their ecclesiastical heads. And it is equally difficult to discover any great "mystery" in the mere hortatory admonitions that are meted out to the seven. The problem is deeper than this. There is here something more profound than appears upon the surface. There is something so softly whispered as to be caught only by the divinely sensitized ear, and yet so important that it receives an underscoring of emphasis hardly to be found elsewhere in the whole body of Holy Writ. At every point of transition we are admonished in the words, "He that hath an ear, let him hear what the Spirit saith unto the churches." If the design were only to give needed admonition to these different ecclesiastical bodies why select only seven—leaving out of the reckoning such important centers of Christianity as Rome, Corinth, Alexandria, Antioch, Tralles, and others whose spiritual needs were certainly not less imperative than these selected for admonition? Plainly because of some feature recognized as either pertaining to character or environment, with respect to these seven, that was capable of being elevated by this method of mystic characterization into a great generic of the symbolism that would be inclusive of all.

The more closely we study the character, form, and expression of each individual epistle, and that progressive movement that courses through them as a whole, the more we will be impressed with the occult nature of their content. In their structure, which in each case presents an apocalyptic seven, their paraphernalia, correlations, down to the minutest detail

that finds place in their terse paragraphic utterance, we find the same peculiar mysticism that dominates the entire book. In fact, we may find striking suggestions of parallel between these minor sevens and the leading features of the great sevens. Germinal here are the figures of the Dragon, Beast, False Prophet, the Great Harlot, and others equally striking, each susceptible of a structural adjustment with the amplifications of the larger series that will suggest the correct interpretation of the symbol. A case in point is that the promised reward in each epistle takes the whole range of biblical truth from the garden of Eden to the end of the world; from eating of the tree of life, lost in the first transgression, to sitting down in that throne of glory that is won in the triumph of the redemption of Christ. The phase of retribution, in like manner, grows from the gentle chiding of an angel fallen from his first estate to one around whose head we can almost see the lightnings of divine retribution begin to play, as coupled with the expression of the divine disgust in the statement, "I will spew thee out of my mouth." The scope of this terrestrial series and the relation that it sustains to the celestial are thus measurably determined. More than this, perhaps, should not be attempted until we have obtained a wider outlook and a better acquaintance with the utterance of the profounder portions of the book.

Many and varied have been the attempts at apocalyptic exposition, and with results thus far that should warn us to beware of overconfidence. With respect to these divergent systems the following may be noted in brief: The preterist, ignoring this element of mystery which Christ himself associates with these stars and candlesticks, professes to see nothing in them more than a series of admonition and rebuke addressed to these literal Asiatic churches; the historicist goes to the other extreme, and claims that under the veil of this mystic address we have in outline the consecutive history of the entire Christian age; the futurist, impressed with the signal failure of

the historicist, even by means of the most arbitrary methods of interpretation, either to evolve past history or to compel these symbols to disclose events about to happen, conceives that this entire introductory section, as well as a very large portion of the series to follow, relate to events that are still in the future—thus admitting a prophetic hiatus of nearly two thousand years within the scope of the book. If the conception of the historicist be true it would seem that he should be able to present something more coherent than the conflicting mass of crudity and sometimes inanity, not to say insanity, which he has put forth in the name of exposition. If the contention of the historicist be grounded in fact surely eighteen hundred years ought to be long enough to test the apocalyptic transcript of the course of time. Confessedly this he has not succeeded in doing. The more “light” that his methods throw upon the great theme the deeper the mystery seems to have become and the more remote the prospect of an interpretation that would commend itself to the intelligent biblical student.

While the author of this work is compelled by the discoveries which he conceives himself to have made with respect to the character of the book to largely reject all these systems of interpretation, as having utterly failed to make their results square with any intelligible order of either principle or sequence, yet he would not be understood as declaring unqualifiedly against the historic concept involved; for history, in its proper sense, must be conceived as developing in the sequences of the passing of the panorama, if, as the book itself plainly declares, the great drama has a progressive movement from initials to finalities. With respect to the preterist conception of literalistic construction of these epistles, he thinks that sufficient has already been advanced to show that such a conception is utterly irrelevant to the situation. The dominance of the ranking apocalyptic number in the Preludes and Epistles, the evident mobility of these Stars and Candlesticks, the mysterious blending of trinitarian personality in the Christophany, and the

great mystery that looms so large at the threshold, all unite to lift this initial Series beyond the plane of mere literalism and to stamp it with the same transcendent markings as we shall find dominant in the celestial Series. The mystery begins with a fallen star, or angel, whose Candlestick is removed out of its place. It ends with one that is rejected, and spewed out; and yet neither condition is wholly apostate; for out of the one there arises the overcomer, who eats of the tree of life, and out of the other, even nauseous Laodicea, victors who are esteemed by Christ to be worthy of sitting down with him in his eternal throne.

An important point that should be kept steadily in mind is that this mystic method transcends that of ordinary thought expression in prose. The mere placing of a factor or figure in position must be understood as carrying with it the whole perspective of its correlate associations. For instance, the Jews are tersely introduced in the martyr epistle of the myrrh. The fact of their prophetic rejection is thus brought to view in connection. The "synagogue of Satan," also associate, must not be dismissed as a mere epithet. It characterizes the presence of an infernal spiritual power. Here the Jews drop out of sight as a factor of the symbolism until near its close, in the epistle of Brotherly Love, where they reappear as in fulfillment of the prophetic promises made to them, and are shown as devout worshipers of the Christ whom once they crucified. In the third epistle the synagogue of Satan is reënforced by the Satanic throne, and the coming shadows of the two figures to whom it will be given are projected upon the screen—Balak and Balaam, the combined political and ecclesiastical power of the beast and the false prophet—while the Israel against whom their energies will be directed also rises to view. In the fourth epistle we have a still more impressive correlation. Here the shadow of the Great Harlot also follows in the succession of a structural order that is fairly demonstrative of the fact that we are in reality dealing with the forecast of the great

generics of the coming series. A structural point with respect to this fourth epistle has perplexed the minds of men as great as Wesley and Whedon. The structural order which prevails in the book with respect to these sevens is that of quadrate and triad; here it is reversed, the triad taking the lead.

This fact places this fourth epistle at the head of a quadrate that is sequent to that of the triad. With respect to this Wesley makes the following scholarly observation:

“This [counsel] stands in the three former letters before the promise; in the four later, after it; clearly dividing the seven into two parts, the first containing three, the last four, letters. The titles given our Lord in the three former letters peculiarly respect his power after his resurrection and ascension, particularly over his church. Those in the four latter, his divine glory, and unity with the Father and the Holy Spirit. Again, this word being placed before the promises in the three former letters excludes the false apostles at Ephesus, the false Jews at Smyrna, and the partakers with the heathen at Pergamos, from having any share therein. In the four latter, being placed after them, it leaves the promises immediately joined with Christ’s address to the angel of the church: to show that the fulfilling of these was near; whereas the others reach beyond the end of the world. It should be observed that the *overcoming* or victory (to which alone these peculiar promises are annexed) is not the ordinary victory obtained by every believer, but a special victory over great and peculiar temptations, by those that are strong in faith.”

These observations give evidence of the careful research as well as deep penetration of mind that ever characterized Wesley’s quest of truth. They show that he caught the spirit, at least, of the apocalyptic method, and if he had had the time for patient following out of his investigations might have given us the plan of the Apocalypse. The explanation of this apparent anomaly of expression is found in the fact that this grouping of the seven epistles completes the great exponential

quadrate of the introduction. It throws the spiritual forces in the foreground and these of the quadrate as sequent. At the head of this fourth position in the amplification of the series of the book we will find a glorious Woman whom we will see descend from the heavenly spaces to cower in the wilderness, from which point we will later see emerging the great Mother of Harlots and abominations of the earth. She lifts before us again the mystery of the Stars and Candlesticks, for the word itself is blazoned upon her forehead. These structural exponential markings in the fullness of their expression leave no room for doubt as to the fact that this fearful characterization is that of a fallen church.

The question with respect to the scope of each of these epistles is most important. Are they grouped in an order of historical succession that traverses the Christian age, or do they characterize the church as a whole? The answer to this question involves the construction to be put upon the character of this angelic headship. This question of scope, while perhaps best left open at this point, can hardly be considered a matter of doubt; for there is not one of these epistles which does not, either in symbol or by express statement, project its lines forward to the crisis culmination of the apocalyptic symbolism in the second coming of Christ. As we study the comprehensive character of the Christic annunciation in each epistle we find that in every case it touches profundities that are worthy of the most careful study as forming a part of the exponential voicing of the book.

Before the Ephesian church, patient, true, inflexible, apostolic, the characteristic thought lifted to view is that of a present Christ and a ministry in his hand illumined with the light of the heavens. Then the shadows begin to gather, and this angel, at first commended, is seen as fallen from his first estate and with the removal of his Candlestick as one of the ominous results impending. Finally victory comes to this church triumphant, and it is rewarded by regaining what was

lost in Eden—the fruit of the tree of life. This is the order of characterization that obtains with respect to all these churches save two, one in the triad and the other in the quadrate with respect to which there are no shadows and no divine rebuke. It will be noted that suggestions of progressive movement from initials to finalities are in evidence in the fact that, while this Ephesian epistle incorporates the features first disclosed in the Christophany, the Laodicean epistle takes its characteristic Amen; again, that the reward promised begins with this initial “tree of life” and ends with the “throne of his glory.” It will also be noted that the manner of the bestowment of this reward to the overcomers touches the principle of equity. It is made to be dependent upon the character of the battle waged and of the victory won. The evidence of progression manifest in these passing phases of the symbolism will more clearly appear in the amplification of our theme. The promise of his coming appears in every epistle, but in the three final it takes on an emphatic progressive phase: to Sardis, “I will come as a thief;” to Philadelphia, “Come quickly;” while to Laodicea it is, “Behold, I stand at the door and knock.” Holding that in the character of each of these seven there are features that lead to their selection for a place in this body of mysticism, the conviction is strengthened by finding that even the names of these churches are not without suggestion of an occult significance equally as impressive as anything in the content of the epistle itself. While this fact may be clearly exhibited with respect to the majority of these names, the principle seems to be established with respect to all, the only question being that of ability to penetrate their meaning. These involutions may be given as follows: (1) Ephesus, a challenge (Nicolaitans, conquerors of the people); (2) Smyrna, bitterness (martyrdom, rejection of Jews, synagogue of Satan); (3) Pergamos, the stabbing of marriage (monasticism, Satan’s throne, Balak and Balaam, combination of political and spiritual powers against Israel); (4) Thyatira,

the orgies of a frenzied drunkard (Jezebel, the adulteress and her brood, the dung hill, the great tribulation); (5) Sardis, sweeping away dung (the dead church, white robe, seven Spirits); (6) Philadelphia, brotherly love (Jews restored to Israel, great tribulation, open door, temple of God); (7) Laodicea, judgment of the people (the rich church spewed out, judgment warning, the throne). These, in brief, are some of the factors of this epistolary symbolism. They do not disclose the mystery, but deepen it. Later we shall meet with five fallen empires; here we have five fallen churches and two that maintain their integrity. In each case the mystic principle is the same and its enunciation in harmony with the law of the book.

With these guide-marks before us we will take up the study of the epistles themselves.

#### SYNTHETIC ADJUSTMENT

Synthesis here can hardly be more than suggested at the present stage of our study. The possible imperfection of the text itself may interfere with our work. Three paragraphs that are clearly exponential have now been placed in position, whose expanding content suggests their point of correlation or the significance of their voicing. The first is complete, the second a defective seven, the third—the Christophany—a full seven, thus determining completeness of enunciation. Following this, and in a manner that associates the figure of the Christophany with every one of its utterances, we have this book of the Christophany, a still more elaborate seven, which thus completes a quadrate of introductory exponents and, as will appear, presents factors, principles, and allusions that fairly determine it to be in some sense a miniature reflex of the great seven of the celestial series.

The synthetic adjustment which may become possible at a later stage of our study is too complex to be attempted here. Sufficient if it can be shown that each epistle is cast in the

same rigid mold, is governed by the same structural law, and evinces the same progressive movement from initials to finalities. A fact that clearly has structural significance is that each of these epistles is reducible to an independent seven and that each presents the Christophanic figure as in the foreground, from whence lights initial change into ominous shadings as we pass forward to finalities. Among these are presented the personality of the Spirit performing his office, retributive pronouncement, and divine reward of the overcomer. This structural feature may be best exhibited by breaking each epistle up into its groupings.

### The Seven Christophanic Letters

#### THE EPISTLE TO EPHEBUS

That there is mysticism in some of these epistolary captions seems so conclusive that the principle may be assumed with respect to all. The mystic Ephesus may possibly find its norm in *ephiemi*, with the significance of "annunciation" or "challenge"; a voicing of initials with a possible correlate in the book of the Theophany, as will in due time appear. The groupings of the epistles are the same in each of the seven, save where modifications are essential to the development of the structural plan. The following exhibit will show the presence here of this ranking numeral of the Apocalypse as clearly as anywhere in the book. Profundities everywhere arise which must await fuller discussion at a later stage of our study when we shall be better able to apprehend their force.

#### THE QUADRATE

(1) The mystic star and candlestick: "Unto the angel of the church of Ephesus write."

(2) The annunciation: "These things saith he that holdeth the seven stars in his right hand, who walketh in the midst of the seven golden candlesticks."

(3) Characteristic commendation (it will be noted here that

we have a sub-seven): "I know thy works, and thy labor, and thy patience, and how thou canst not bear them which are evil: and hast tried them which say they are apostles, and are not, and hast found them liars: and hast borne, and hast patience, and for my name's sake hast labored, and not fainted."

The strict classification of distinct ideas in this utterance fairly determines that it has but six members of its groupings, which fact touches the exponential principle.

(4) Characteristic reprehension: "Nevertheless I have somewhat against thee, because thou hast left thy first love. Remember therefore from whence thou art fallen, and repent, and do thy first works; or else I will come unto thee quickly, and will remove thy candlestick out of his place, except thou repent."

#### THE TRIAD

(5) The trine part of this epistle begins with the introduction of the Nicolaitans, the conquerors of the people. This fact should be carefully kept in mind, as it may possibly have a most important correlate in the same structural position in the amplifications of the larger series: "But this thou hast, that thou hatest the deeds of the Nicolaitans, which I also hate."

(6) Structural anticipation of the Pneumatophany: "He that hath an ear, let him hear what the Spirit saith unto the churches."

(7) Apocalyptic finalities: "To him that overcometh will I give to eat of the tree of life, which is in the midst of the paradise of God."

Three times this Spirit voicing is uttered in the same structural position, and then it assumes terminal position in each of the following groupings. As a refinement in the adjustment of the symbolism of the book it will be noted that at the same structural point in the larger series the thunders and lightnings of the throne voicings change places; a most important coincidence, which will not only serve to throw light upon the

structure of the book but upon the character of its content as well. In this fact we have the solution of that peculiarity, previously noted, that perplexed Wesley and Whedon.

The church at Ephesus was one of the most important of the apostolic churches. It was planted by Saint Paul and was the scene of some of his most heroic labors and experiences. Ephesus had the preëminence of being the royal city of Ionia, and bore the honorable title of "the first and greatest metropolis of Asia." This prominence enjoyed by the capital of the country was very naturally shared by the church that was founded there, giving it a prestige that soon led to its exercising metropolitan powers over all the churches of the region. After Paul's first visit Apollos, the eloquent Alexandrian, preached here and ended a pastorate of meager results because, though "instructed in the way of the Lord," he knew "only the baptism of John." Here in the humble home of Priscilla and Aquila the larger light came to him, and from thence he went forth with a new power that mightily convinced the Jews that Jesus was the Christ and that established believers in the faith. Returning to Ephesus, Paul immediately led these half-instructed disciples of Apollos forward into the fullness of the Spirit, and into that spirit of Christian aggressiveness that was destined soon to shake the pillars of Diana's temple and finally to whelm it in ruin. Here, tradition says, John himself, after brooding over the great deep of the Apocalypse, was permitted to pass the closing years of his life in sweet fellowship with this Christian church. Ephesus was thus face to face with the citadel of that foul system of heathenism that was intrenched throughout all the Grecian world; which fact may hold the plausible reason for placing this church at the head of this mystic epistolary series. At the time of the writing of this book it was a bright lamp upon the golden lampstand.

The commendation which courses through the first sub-seven seems hardly in keeping with the sharp reprehension that follows in the adverse sub-seven of the next grouping.

The explanation of this anomaly is found in the fact of the progressive movement of the symbolism here from initials to finalities, the same as in the larger series which it is assumed as governing. Thus, while Timothy is conceived by the pre-erist to have been the "angel" of the church at the time of this writing, it does not necessarily follow that this heroic young preacher, who with Paul faced the perils of that great missionary work that resulted in establishing Christianity in pro-consular Asia, has under the weighty responsibilities of office become an episcopal backslider; though, were such the fact, it should be no occasion for surprise in view of the known history of the church. The scope of the epistle being enlarged by the recognized office of these progressive groupings, we must dismiss the thought of the literal angel.

The loss of its first love is the point whence the pure church of Christ departs from the faith and faces the gathering shadows of the coming great apostasy. The scope of all the groupings is that of the entire gospel age, reaching up to the second coming of Christ in this first epistle as in the last. Each epistle thus presents its reflex, in miniature, of the whole mighty panorama that will develop in the celestial series. This mystic leadership extends throughout all the varying phases of the panorama even up to the end; from the time when Ephesus was warm in its first love to that when the chill of spiritual death settles down upon it and the light that once gleamed so brightly upon its lampstand is quenched in apostate darkness. Insidious movements already at work will develop into the more terrible picture to follow. The seeds of imposture, of ecclesiastical ambitions and tyrannies were already sprouting. Primitive Ephesus tore the cloak from them, but their deeds remained, though execrated by the church, to thrall the future.

The well-known facts relative to the heathen cult that there confronted the infant church of Christ are these: At Ephesus there stood the great temple of Diana, that was celebrated as

one of the seven wonders of the world. From it there radiated all through the Greek world a foul system of woman worship. Diana herself was adored as a virgin, while all her officiating priests were reputed to be celibates. One of the features of her worship involved the chalice of human blood. This symbol will later appear as in the hand of the great Babylonian harlot, drunk with the blood of the saints and the martyrs of Jesus. This divinity was crowned with the crescent moon, which fact may touch a feature of the Basilophany: the sun-robed woman is crowned with the stars and tramples the moon under her feet, the symbol holding the promise that Christianity in its coming triumph would trample upon this foul system of heathenism that dominated the world of the seven churches and which in a mystic sense would dominate the world.

It will be observed here that the Nicolaitans (conquerors of the people) are introduced at the head of the triad. The coincidences that will be found in the different series with respect to this structural point are among the most impressive phases of our study. Archbishop Trench says that there never was such a sect, though Irenæus may be quoted to the contrary. He says, "The Nicolaitans have Nicholas for their master, one of the first seven who were advanced to the deaconship by the apostles." This statement is not generally accepted as settling the question by those who have ransacked early Christian literature, though for our purpose it is sufficient that this Apocalypse itself recognizes this body of corruptionists in the Ephesian church. The mysticism in the name lies in the fact that it is a compound of two Greek words, *nikes* and *laos*, with the meaning given above. The suggestion that rises is that in this symbol we may have the norm of that politico-ecclesiastical coalition which will slowly expand in the passing of the panorama until we shall see it triumphant over a dead church and thralling the whole earth. Closely following these Nicolaitans, and associate with them, we shall find the false prophet, the "devourer of the people," and then a great ecclesi-

astic adulteress, who corrupts the church, but whose foul brood of children are to be finally smitten with death.

The spiritual phase of the despotism, which we shall behold in this symbolism as in coalition with the state and unitedly thralling the earth, is but the faithful mystic transcript of that which is disclosed in the pages of history as both conquering and devouring the people and crushing them into slavery the most abject that the world has ever known; exalting itself above all that is called God or that is worshiped, sitting in the temple of God and proclaiming that it is God, and hurling its anathemas right and left upon the heads of all who might have the hardihood to question its prerogative. As the fearful nightmare of the ages it maintains its odious existence up to the present hour, the object of a craven fear and of idolatrous adulation. The two final members of this seven, relating to the office of the Spirit and the bestowment of the reward, the finality of each epistle, will also be of the book.

#### THE EPISTLE TO SMYRNA

##### THE QUADRATE

(1) The Christophanic command to the writer: "And unto the angel of the church in Smyrna write."

(2) The annunciation: "These things saith the First and the Last, which was dead, and is alive."

(3) Characteristic commendation: "I know thy works, and tribulation, and poverty, (but thou art rich,) and I know the blasphemy of them which say they are Jews, and are not, but are of the synagogue of Satan."

(4) Disclosure of the coming ordeal of martyrdom: "Fear none of those things which thou shalt suffer. Behold, the Devil shall cast some of you into prison, that ye may be tried. And ye shall have tribulation ten days."

##### THE TRIAD

(5) The assurance of the crown: "Be thou faithful unto death, and I will give thee a crown of life."

(6) Structural voicing from the Spirit: "He that hath an ear, let him hear what the Spirit saith unto the churches."

(7) The final reward of victory: "He that overcometh shall not be hurt of the second death."

The transition from Ephesus to Smyrna brings us into the atmosphere of martyrdom. For the angel of this bleeding church the Master has no rebuke, but holds over his head a crown of glory that fadeth not away. There is only one other angel of the seven with whom there is this association of the crown—the Philadelphian; the only other church for which the Master has no rebuke.

The root meaning of the word Smyrna is myrrh; or, in symbol, bitterness. Myrrh was pressed to the lips of the Chief Martyr upon the cross, and thus assumes pointed significance, as it is mystically displayed in the caption of this epistle of martyrdom. Here Christ speaks to the martyrs of all ages; whether dying in the Roman amphitheater, under fang and claw of the ravenous beasts of the jungle, or in the Roman Inquisition, thronged by beasts more bloodthirsty, more ferocious than darkest heathenism ever turned loose upon helpless womanhood and childhood in the days of the inhuman Nero. The statements here made in the annunciation and characterization lead up to the thought of the eternal being of Christ, as well as to that of his martyrdom and resurrection; considerations of the greatest importance to these followers of his who would be called to face the fagots and lions in witnessing for their faith. What a blessed assurance, what a source of strength in the midst of these scenes of blood, to know that the Master's eye was upon them, and that beyond the crackling flames and the hot breath of the lion and the heathen roar at the sight of their dying agonies there awaited them the "crown of life" and a joint heirship with Christ that would make them the millionaires of eternity!

We may note here how eternity estimates values. This poor

church, in its crimson robes of martyrdom, is in reality the rich church, while the rich church which will later appear is, as weighed in these apocalyptic balances, the poor church.

This picture of the arena, the howling mob of demons, so full of terror, was offset by another—perhaps they saw it—the angels of God hovering over the bloody scene to convoy their triumphal spirits down the golden avenues of the celestial city. The altar scene of the seals will again lift before us this mystery of permissive suffering for the right.

The great central theme of all Old Testament prophecy has respect to the choice of the seed of Abraham as the peculiar people of Jehovah. To this wandering sheik of the desert is given the pledge, attested in the most solemn manner by the oath of God himself, that he should become the heir of the world. This divine pledge in the beginning is not made contingent upon associate conditions. The later covenant, made with his descendants at Sinai, was involved in alternativity: if it should be broken its provisions would be disannulled; this chosen people would be cast off by Jehovah throughout a long punitive period, but not forever. They would lose the light that had been thus divinely given to them and be left to grope in the darkness of the heathenism they had chosen. They would be scattered throughout all the earth and cruelly trodden under the foot of oppression until the very memory of them would cease from among men—not the Jew, for he was to continue as the conservator of the oracles of God, which were divinely committed to his care, but Israel as a whole; not to be assimilated by the great ocean of humanity within which they would disappear, but to retain their racial integrity and in the great day of the Messiah be sought out by him, as the lost sheep of the “house of Israel,” and restored once more to divine favor; and in this Messianic restoration the Abrahamic covenant, as supplemented by the new and everlasting covenant that would be made with both these houses of Israel and Judah, would be infallibly fulfilled. The scepter in the hand of Judah

would depart from him at the coming of the Shiloh. The kingdom taken from him would be given to another nation that would bring forth the fruits thereof; not the Gentile races, but, as certified by the prophets, to the royal house of Joseph, to whom the dying patriarch solemnly passed the Abrahamic legacy of blessing.

Having ascertained how marvelously these facts are made to course throughout the whole body of Old Testament prophecy and to receive unqualified indorsement in the New Testament, it would seem that if the Apocalypse, as the prophetic peroration of the divine Book, should fail to take note of this great burden of all anterior prophecy it might be urged as a point against its divine inspiration. It is refreshing to find that underneath its occultism we have the continuity and culmination of this mighty Old Testament theme. In fact, this book cannot be understood until we recognize the fact that it is the most Hebrew of all the Hebrew books.

In this Smyranean epistle we have what in didactic prose would be simply a terse paragraph dealing with the irascible Jew, but in the light of this apocalyptic method marks the fact of his threatened excision. Here, in the presence of this pure martyr church, though flaunting his Abrahamic lineage in the face of the world, he is characterized as a blasphemer and disowned by the Christ whom he has rejected. Here he disappears, as an individual factor of this series, until the purified Church of Brotherly Love shall arise, when we shall meet him again as a devout worshiper at the feet of the angel of Philadelphia. History shows that these Smyranean Jews were not inaptly given this dark characterization. They were among the fiercest persecutors of the early Christian church. It is the savage bigotry of their Satanic synagogue which first lights the fires of persecution. Under the Satanic throne, next to rise before us in the Pergamean epistle, it will expand into the greatest horror of the Christian age.

While the characterization is especially fitting to the Smyr-

nean situation, it lifts before us a generic principle. They say they are Jews, and fairly nauseate you with their professions of divine right and superior sanctity, while their hands are reeking with the blood of the martyrs of Jesus, and the devil himself could hardly give a greater caricature of the spirit of the gospel of Christ. In the remains of early Christian literature we have an interesting letter written by this church of Smyrna to the sister church at Philomelum, and thence to be sent, as a circular letter, the round of the churches. It relates that after Polycarp, bishop of Smyrna, had been apprehended and condemned, the Jews were the most eager for his death. "This was done with greater speed than it was spoken, the whole multitude instantly gathering together wood and fagots out of the workshops and booths; the Jews especially, according to their custom, assisting them in doing it." After the death of the bishop the governor was dissuaded from giving his remains to his friends, under the pretense that they might forsake him that was crucified and begin to worship Polycarp. "This they did at the suggestion of the Jews, who also watched us that we should not take him out of the fire, not considering that it is impossible for us either to forsake Christ, who suffered for the salvation of all such as shall be saved throughout the world, or to worship any other." The spirit of persecution has but one source of inspiration: it is always and everywhere Satanic. That this book, written before the close of the first century, should be able to draw its picture, from its inception in Jewish hate until it flowers forth in the bloody orgies of the great Babylonian harlot, is an overwhelming proof of the divine origin of the Apocalypse. "They say they are Jews, and are not," covers the case of ecclesiastical pretense and arrogant assumption, whether conceived of these Smyranean persecutors stoning and burning the saints of the early church, or of a Gregory gloating over the blood of the slaughtered Huguenot, or the tyrant that turns the wheels of the modern rack or with pincers equally as hot as those of Torquemada perpetuates

the horror of religious persecution in the earth. They say they are Jews—and may be able to establish the fact of descent or succession—but Christ says that they are not, and here photographs them for all time in the white light of the Christophany.

The “ten days” of Smyranean tribulation, in the hands of the historicist, are made to forecast “the ten persecutions,” though the fierce fires of the Neronian tribulation lay far behind this point of the Patmos vision. The apocalyptic ten is not a literalism. While there are ten horns upon the profane heads of the beast wearing the usurped diadems of Christ, they will tear and rend his church. This ominous “tribulation” is not confined to Smyrna; it involves Philadelphia, and, in fact, in Philadelphia expands itself to universal proportions. Out of it will come the great white-robed throng whom no man can number, who will shout their victory in the presence of the throne of God and the Lamb. The seven churches are the one universal church as the seven spirits are the eternal Spirit. The great tribulation shadows the whole great field where they fight their battle and win their victory. The last phase of its ominous shadow may not pass from earth until harlot, beast, and dragon shall all go down before the flaming sword of Armageddon.

### THE EPISTLE TO PERGAMOS

#### THE QUADRATE

(1) Christophanic command to the writer: “And to the angel of the church in Pergamos write.”

(2) The annunciation: “These things saith he that hath the sharp sword with two edges.”

(3) Characteristic commendation: “I know thy works, and where thou dwellest, where Satan’s throne is: and thou holdest fast my name, and hast not denied my faith, even in those days wherein Antipas was my faithful martyr, who was slain among you, where Satan dwelleth.”

(4) Characteristic reprehension: "But I have a few things against thee, because thou hast there them that hold the doctrine of Balaam, who taught Balak to cast a stumbling-block before the children of Israel: to eat things sacrificed to idols, and to commit fornication."

## THE TRIAD

(5) "So hast thou also them that hold the doctrine of the Nicolaitans, which thing I hate. Repent; or else I will come unto thee quickly, and will fight against them with the sword of my mouth."

(6) Voicing of the Spirit: "He that hath an ear, let him hear what the Spirit saith unto the churches."

(7) The reward of victory: "To him that overcometh will I give to eat of the hidden manna, and will give him a white stone, and in the stone a new name written, which no man knoweth saving he that receiveth it."

The reader will note the close structural correspondence between this fourth paragraph and that of the preceding epistle of Smyrna.

The issues which rise before us in this epistle give suggestion of an advanced standpoint of characterization. The panorama becomes more complex, with a deeper shade of coloring and a profounder cast of mystic expression. In Ephesus we have a church that has lost its first love; in Smyrna a pure church confronted by the Satanic spiritual power and dying for the faith. Here in Pergamos the antagonizing factor is the Satanic throne, the political power, which combines with the spiritual under the figure of Balaam and Balak—the false prophet and the king—and as thus placed in exponential position, in this third member of this epistolary triad, squares with the demons which arise from the pit and the waters of the great Euphrates. In the Ephesian epistle the Nicolaitans are introduced under the fifth paragraph, where their deeds are a source of divine

hate. Here at the same structural point their deeds assume the phase of formulated doctrine against which the divine hatred continues, but which the church no longer hates but holds. In the Smyranean epistle the Jew is cast off in his blasphemy. Here Israel is introduced; not simply by way of allusion, but as one of the mystic factors of the symbolism, in the same sense as Balaam and Balak, the Nicolaitans and the throne of Satan. These parallels of this exponential triad with the amplifications of the great triad, which completes its utterance in the book of the Theophany, will be shown to possess refinements that may be more clearly apprehended after the amplifications themselves have been carefully studied.

The reader will note the spiritual character of these rewards: to the Ephesian "the tree of life"; to the Smyranean "the crown of life"; while to the Pergamean it is "the hidden manna," "the white stone," and "the new name."

This stumbling-block that is thrown in the way of Israel is by the political power, as under the spell of the adverse spiritual power, and consists of two counts—idolatry and debauchery. We have noted the fact that in each of these epistles some separate feature of the Christophanic paraphernalia is thrown into the foreground in connection with the annunciation. Here it is the sharp sword with two edges—on the one side, this infernal coalition; on the other, there flashes into visibility the weapon which will finally transfix and destroy them. The warning given in this fifth paragraph, that deploys these Nicolaitans, is an advent utterance, and forecasts the action of this sword against this combine upon the great field of Armageddon, and thus serves to identify these powers with those that will rise before us there.

With this delicate mystic tracery before us we are not surprised to find that the caption of this epistle holds the key that throws open these avenues of idolatrous sensualism. The word Pergamos is unquestionably a compound of *per* and *gamos*. The latter word means "marriage." Let this prefix

but be derived from *perao*, the meaning of which is to pierce, stab, transfix, and the derivative becomes startling—THE STABBING OF MARRIAGE. This word, then, at the head of this epistle, in which we behold the coalition of the spiritual and political powers against the kingdom of Christ, becomes the index finger pointing to that monastic abomination which in the future was destined not only to stab this divine institution but to become the source of more impurity and debauchery, perhaps, than any other scheme ever devised by the devil and imposed upon deluded humanity. Licentiousness here shown in the bud will flower in the next epistle and find its amplification in the Babylonian symbolism.

A careful study of this episode of Balaam and Balak, in the book of Numbers, will disclose numerous teaching points that are surprisingly apposite to the situation that is here developed in mystic characterization. Ephesus contained the temple of the Virgin; Pergamos held that of the doctors—doctors of divinity, in fact—with a cult just as devoted to Æsculapius, and with a bigotry no less contemptible than that which characterized the worship of Diana. It is interesting to note here that the recognized professional pride, caste ideas, and habit of exclusiveness which still so powerfully dominate the doctorate, whether therapeutic or theological, is not of recent origin. Sad indeed for early Christian purity was the practice of these mystic doctors of Pergamos. Dr. Balaam, the “devourer of the people,” was the dean of the faculty, and taught Dr. Balak, the “waster,” both of whom prepared the way for the Nicolaitans, the “conquerors of the people.” Their success was so satisfactory to the devil that he gave them his throne and very largely yielded his business into their hands. Balaam, the false prophet, confronted Israel in the wilderness; Balak, the secular power, sought to use the influence of the cunning sorcerer to turn their triumphant march toward the Promised Land into an ignominious defeat. In a mystic sense these characters are again brought forward to stand upon the hill-

tops of this symbolism, as they then stood upon the peaks of the land of Moab, to repeat their cursing of Israel. Balaam was loud in religious profession. Standing in the presence of the king, with his palms itching for his gold, he is the incorruptible prophet of the true God. His is such an ingenuous disinterestedness that he could not be induced to swerve from the line of duty in the presence of a whole house full of gold. Such incorruptible integrity ought to have put Balak to the blush when he contemplated the possibility of deflecting such a virgin soul from its lofty course by the jingle of his gold. But underneath the sheep's clothing was the wolf. His manifest eagerness for Balak's shekels gives the lie to all of his professions of disinterested incorruptibility. No doubt he was as much surprised as was Balak himself at that divine interposition in the behalf of Israel which turned his fulminations of anathema into a blessing. Though he was at the time a great disappointment to the king, there is no room to doubt that, after the futility of his cursing, he retrieved himself by those lessons of lewdness and idolatry which became more effective in the hand of the king than all his senseless incantations had been. Balaam claimed to be a prophet, and the state recognized him as such and attempted to use him for the accomplishment of its own designs, while he as eagerly took advantage of his opportunity to advance his own ambitious schemes in thus securing wealth and position which would aggrandize him before the world. These facts are all in the background of this mystic characterization, and are thus thrown upon the screen to picture the insidious workings of that politico-ecclesiastical power which in its despotic usurpations has darkened the heavens and caused the earth to weep tears of blood. The doctrine of Balaam is that of selfish tergiversation and idolatrous corruption. Its ramifications cover the whole field of hypocrisy in religion and of false pretense in secular life. Mere words could not have so powerfully painted the picture of ecclesiastical intrigue and political chi-

canery that has befouled the ages as has this apocalyptic pictograph of false prophet and heathen king.

We have noticed, perhaps, that this sixth paragraph does not change, in these three epistles, either in expression or position. In the quadrate to follow it changes places with the seventh paragraph, being the final utterance of each of its epistles. This change marks the point of the readjustment of the structural lines, exponential here, but amplified in the great quadrate of the book. A coincident change in the factors of the exponential throne voicings at the head of the book of the Pneumatophany identifies and certifies this point of division. This change of position with respect to this paragraph that relates to the office of the Spirit is not to be conceived as an arbitrary marking with respect to the point of cleavage between the triad and quadrate, but touches one of the fundamental facts of the symbolism. There are two utterances of the Spirit—one in this triad, the other in the quadrate; the one initial, the other final. Two distinct utterances come from him in the production of the grand divisions of the divine Book. This triad utterance is antecedent to that of the final paragraph, which is characteristic of the coming struggle and victory; that of the quadrate, as subsequent, recognizes the finality of his dispensation. The reader should dwell at this point until he clearly perceives the structural correlates of this middle paragraph of this triad. It will be noted that it is the sixth of its grouping and the second of its triad. In the sixth paragraph of the seals, which is the second section of the great triad, we have the sealing of the Spirit; at the same point in the trumpets, the Pneumatophany, and in the vials the going forth of the antipiritual forces.

Within the lines of the trilogy we have the finality of the threnody and the divine terminal sword-flash that ends the struggle on Armageddon and the fire that falls from heaven; symbols which will clear later, but whose structural adjustment, if recognized here, will be an aid to synthetic study.

The divine reward that is assured these overcomers, it will be noted, in harmony with the principle of equity which runs throughout all these bestowments, contains a reflex of the character of the struggle in which it is won. Two fierce powers confront Pergamos. Two fiery ordeals will test their loyalty to Christ. A double reward will crown their victory. The first test presented is that of eating things sacrificed to idols. Their steadfastness is rewarded by being permitted to eat of the "hidden manna." The second test was in the solicitation to sexual license, or impurity. Victory here gives them this priceless gem, with a new name written upon it which is a secret between the receiver and him who gives it. Light may possibly be cast upon these symbols by referring again to the plains of Moab. Within the center of that Israelite host which Balak and Balaam sought to destroy was the tabernacle of Jehovah, which curtained the ark of the covenant, containing the tables of the law, Aaron's rod, and a pot of manna, thus in its sacred inclosure hid from the gaze of men. On the breast of the white-robed priest who ministered at its altars was the Urim and Thummim, consisting of twelve precious stones upon which were engraved the names of the twelve tribes. The white stone is said to have been the diamond. The purity, brilliance, and priceless value of this gem are exponential. It flashes its celestial fire through the deep-cut mystery of this new and unknown name.

The reader will observe that there is a consistent relevancy of thought coursing throughout the entire scope of this epistle, from the "stabbing of marriage" in its caption up to the bestowment of this priceless gem that rewards the victor. Pergamos thus presents its reciprocal phase of the great struggle, the completed picture of which will be found in the summation of the utterances of the seven. Instances of the bestowment of the "new name" are of frequent occurrence in the Scriptures. It was given to Abram in connection with the promised reward of his faith and to Jacob in the morning light of

Peniel; to Osea, at the head of the hosts of Israel, and by prophetic promise to Israel itself as one of the divine bestowments of that coming glorious Messianic day when she should come forth from the wilderness of her wanderings and put on her white robes of purity. The new name will appear in the coming quadrate. It is that of Christ himself, one of a trinity which will be written upon the victorious Philadelphian.

The triad of the epistles now completes its office. It discloses progressive movement in the fact that it begins with the loss of the apostolic "first love" and ends with the picture of gross idolatry and heathen licentiousness as under the shadow of Satan's throne. The quadrate will open with a symbolism which will continue this *descensus averni* to the very "depths of Satan" and the pall of death. The figure next to be thrown upon the screen is that of the Basilophany, which belongs to the quadrate of the great seven, and whose reflex we will find in this of the epistles, and which will establish the fact that the mystic name of the fearful monster in scarlet is Jezebel.

### THE EPISTLE TO THYATIRA

#### THE QUADRATE

(1) Christophanic command: "And unto the angel of the church in Thyatira write."

(2) Annunciation: "These things saith the Son of God, who hath his eyes like unto a flame of fire, and his feet like fine brass."

(3) Characteristic commendation: "I know thy works, and charity, and service, and faith, and thy patience, and thy works; and the last to be more than the first."

(4) Characteristic reprehension: "Notwithstanding I have a few things against thee, because thou sufferest that woman Jezebel, which calleth herself a prophetess, to teach and to seduce my servants to commit fornication, and to eat things sacrificed unto idols. And I gave her space to repent of her fornication; and she repented not. Behold I will cast her into

a bed, and them that commit adultery with her into great tribulation, except they repent of their deeds. And I will kill her children with death; and all the churches shall know that I am he which searcheth the reins and hearts: and I will give unto every one of you according to your works. But unto you I say, and unto the rest [remnant] in Thyatira, as many as have not this doctrine, and which have not known the depths of Satan, as they speak; I will put upon you none other burden."

## THE TRIAD

(5) "But that which ye have, *hold fast till I come.*"

(6) "And he that overcometh, and *keepeth my works unto the end*, to him will I give power over the nations: and he shall rule them with a rod of iron; as the vessels of a potter shall they be broken to shivers: even as I received of my Father. And I will give him the morning star."

(7) "He that hath an ear, let him hear what the Spirit saith unto the churches."

The city of Thyatira lay in a southeasterly direction from Pergamos; and though a place of some renown, yet was of far less importance than this celebrated medical emporium. It had a constituency and environment that materially differed from any and all of the three which form the triad of this epistolary series. At Ephesus Diana held sway, her worship creating the leading industry of the place—shrine making. Smyrna was a city of maritime importance, being the commercial mart of Asia Minor. Here dwelt a cosmopolitan body of tradesmen and merchants, which may possibly account for the fact that the lines of antagonism were not so narrowed here as at Ephesus and Pergamos, where a community of interest arrayed the whole body politic against the teachings of Christianity. Thyatira was a city composed in the main of artisans, and was filled with their guilds and lodges. Here the economic question was uppermost, and the trades-union

and the amalgamated brotherhood flourished animated by principles that ever sought the welfare of the few at the expense of the many. Thus the lodge, with its clannish idea of brotherhood, planted itself squarely in the way of that glorious gospel whose divine Leader, by precept and example and by the blood of his cross, proclaimed himself the brother of universal man.

The Tyrian purple so sought after by the monarchs and potentates of antiquity, a reminiscence of which may still be seen in the gaudy paraphernalia of the ecclesiastics of the papacy, was manufactured here. Lydia, whom Paul met on the banks of the Gangites at Philippi and whom he baptized as the first convert of Europe, was a seller of purple from Thyatira. Here we find a church that is not antagonized by mercenary shrine maker, persecuting Jew, nor yet by the bigoted doctor. The apocalyptic symbolism now uncovers profounder depths, even the "depths of Satan," for they disclose themselves at Thyatira. Progressive movement is evident here not only in the rise of the Satanic synagogue, the Satanic throne, and now these Satanic depths, but also in the cumulative massing of symbols that show that we have now reached the culminating point of doctrinal degeneracy and corruption in the church of Christ. If the thought be entertained that in the characterizations of the three preceding epistles we have a foregleam of the figures which will meet us farther on, in the process of this mystic evolution, then it certainly follows that we have here the prototype of the great harlot of the trilogy heaved to the surface out of these Satanic depths in the person of this libidinous woman. She bears the mystic name of Jezebel (a dunghill). Historically, the unspeakable daughter of the Canaanite king Ethbaal, who became the power behind the Israelite throne and who through the subserviency of the degenerate king slaughtered the prophets of God and established her own foul brood of priests in foremost position in the realm while the few remaining prophets of Jehovah hid

in the dens and caves of the earth. The same factors of the allied spiritual and temporal power which assert themselves in the symbolism of Pergamos rise before us in that of Thyatira, but with changed perspective. Balaam and Balak were extra-Israel, while Jezebel was entrenched behind the throne of Israel itself.

This Thyatiran Jezebel is a self-constituted spiritual leader; for she is neither called of God nor of the church. She "call-eth herself. Professedly she is a prophetess, but, like Balaam, a false one, engaged in the same Satanic work of seducing the church from its allegiance to Christ into the same forms of degrading licentiousness and idolatry. This feminine dung-hill has a brood of children, of like odorous character as herself, which the retributive justice of God will finally smite with death. All these facts rise before us in the later characterization of the great scarlet Babylonian abomination. She is, like Jezebel, the mother of harlots and the sponsor of harlotry. She is arrayed in Thyatiran splendor, and is shown to be dominant over the secular power, and with her children, paramours of the kings of the earth, meets the fiery ordeal of the great tribulation which here looms before us in exponential characterization. This factor, like the others of these epistles, presents its varied phases of development as the panoramic screen unfolds. In Smyrna it is introduced and placed under the dominance of the adverse numeral ten. In Thyatira it rises into a "great tribulation," and in Philadelphia it will assume universal proportions. In the first contrastive counterpart of the seals it will be shown that it is indeed so great that all that great white-robed throng whom no man can number passed through it, and vast multitudes of them under its gory altar, and thus in all parts of the earth, washed their garments white in the blood of the Lamb.

The malodorous name of Jezebel is not here given to this licentious corrupter of the early church merely as an epithet of contempt, but because of the fact that the historic situation

associate with her name, like that associate with the name of Balaam, presents a mystic reflex of apocalyptic truth. Occultly they hold before us the progressive phases of the great apostasy from the primitive purity of the faith of Christ. Idolatrous sensualism would thrall the church, seize the reins of temporal power, and as characteristically throned upon its beastly back it would ride forward, in its drunken debauch of blood, into the thunder-roads of divine retribution. It is well known how nearly this fetid dunghill of Baalism came to extinguishing the worship of Jehovah in the Israelite realm. This bloody queen had so slaughtered the prophets that we hear Elijah asserting that he alone is left. Both Balaam and Jezebel were devotees of the same gross system of idolatry, the fiery Molochism of the Tyrian sun god. It is instructive that both direct their efforts at the corruption of Israel through the same channels of compromise with idolatry and heathen licentiousness, though, as it will be observed, the order of the teaching is reversed. With Balaam it is the idolatry that leads, while with Jezebel it is licentiousness. After the sublime contest on Carmel so great was her power, so terrific her fury, that Elijah himself, after boldly facing the king and the four hundred priests of Baal, quailed before her, and at a word fled for his life to the distant cave of Horeb. It is simply one of the marvels of this Apocalypse that it should have been able in the first century, in the solitudes of Patmos, to thus paint the fearful picture of what the church-enthralled state would do in the coming ages.

The hieroglyph in the caption of this epistle, like that in Pergamos, is profoundly impressive. The word *thyas* means a frenzied drunken devotee of the god Bacchus, while the word *teira* means "signs," "wonders," "prodigies," which as combined in the derivative, Thyatira, give a truly marvelous foregleam of the drunken debauch of the bloody mother.

In the presence of this "prophetess" stands the figure of the Christophany. His eyes are as a flame of fire, and his feet as

fine brass (10. 1). With the one he will search out her deeds of darkness and with the other tread her down in the great wine press of the wrath of God. And yet another, a structural reason, may appear for the presentation of these two features of the Christophanic paraphernalia in this situation. In them we have a prolepsis of the coming Pneumatophany, which in an especial manner will confront the great harlot as the Christophanic figure confronts her here. This figure of the book of the Christophany is thus shown to be strikingly correlate with that which will arise to view in the coming book of the Pneumatophany. The transformations simply show the progressive phases of this mystic evolution.

This structural principle is the all-important feature to be fixed in mind at this point because of its exponential value with respect to anterior and sequent figures. After the Pneumatophany, which presents, external to its veiling cloud, only the face and feet of the Alpha and Omega, the development of its book begins with the portraiture of a glorious woman, exalted to the heavenly spaces, clothed with the light of the sun and crowned with the stars, who descends to flee before the hot breath of the dragon and to cower in the wilderness from his presence. From this point comes this awful thing in scarlet.

That the great Roman apostasy was the objective point of this Thyatiran mysticism was clearly perceived by the Reformers, and caustic application was made of it in their polemics. Here in Thyatira they beheld the purple and the scarlet beginning to assert themselves, and truth, previously caught in the eddying swirl of error, carried down to those Satanic "depths" out of which there arises that dread incarnation of blood and licentiousness that was destined to fill the world with amazement and horror. The frenzied and bloody career of Jezebel was arrested by the descent of the fire that fell upon the altar of Elijah. Fire in the flaming eyes and feet of the Christophany confronts this mystic adulteress. Fire will break forth upon the scarlet monster, and the smoke of

her torment will ascend forever and ever. It is the fire angel who commands the reaping of the vine of the earth, which is to be trodden in the great wine press. Coincidentally fire falling from God out of heaven ends the final phase of the great Armageddon.

It may be noted here, again, that the involutions of this epistle are shown to be such that it is not possible, with the historicist, to conceive of them as simply ending at the gates of Sardis. Thyatira touches the second coming and the end. While we may not speak dogmatically at this point, if at all, with respect to the chronological adjustment of the different paragraphs of the seven of this epistle, yet it is interesting to note that it is sequent to the "great tribulation" that these children of Jezebel are killed with death; and then it is said, "And all the churches shall know that I am he which searcheth the reins and hearts." This utterance recognizes all the seven as still being intact in this final structural position.

Again, they are exhorted in the first paragraph of the triad, "But that which ye have, *hold fast till I come.*" This recognizes Thyatira as in militant position up to the final hour of the parousia of Christ. The same construction must be put upon the paragraphic utterance which follows: "He that overcometh, and keepeth my works unto the end, to him will I give power over the nations." The coincidence and concurrence of the apocalyptic symbolism at this structural point, with respect to this regal phase, presents a most important feature of our study. In the three preceding epistles the promised reward is of a profoundly spiritual significance, but triumphant Thyatira crashes into the nations and rules them with a rod of iron, and as a potter's vessel breaks them to shivers, even as Christ himself has received of the Father. And then out of the midnight of Thyatira comes the harbinger of the morning in the precious promise to its triumphant host, "And I will give unto him the morning star."

To Balaam, on the hills of Moab, it was given to see the

glory of Israel in the far-distant "latter days," when a Star would rise in Jacob and a Scepter in Israel in association with which Israel, roused like a lion from his lair, would spring upon the nations, eat them up, break their bones, and pierce them through with his arrows. The unwilling prophet for the moment is entranced by the glorious vision, and cries out, "Let me die the death of the righteous, and let my last end be like his." The exponential voicings at the head of the book of the Pneumatophany present the same regal issues in their acclaim that "the kingdoms of this world are become the kingdoms of our Lord, and of his Christ." This victory is conjointly with that of Christ, as he has received of the Father.

It will also be found dominant in the opening scene of the book of the Spirit in connection with its maternal figure. Of this celestial woman it is said, "And she brought forth a man-child, who was to rule the nations with a rod of iron: and her child was caught up to God and his throne." It is from this point that he was to rule the nations, meeting them not with ranks of serried steel, but as backed by all the white-robed armies of heaven whose one weapon is the sharp two-edged sword that flashes forth from the lips of the mighty Leader. This great battle-charge upon the field of Armageddon is thus given in the trilogy:

"And I saw heaven opened, and behold a white horse, and he that sat upon him was called Faithful and True; and in righteousness he doth judge and make war. His eyes were as a flame of fire, and on his head were many diadems; and he had a name written which no man knew but he himself: and he was clothed with a vesture dipped in blood, and his name is called The Word of God. And all the armies which were in heaven followed him upon white horses, clothed in fine linen, white and clean. And out of his mouth goeth a sharp sword, that with it he should smite the nations: and he shall rule them with a rod of iron: and he treadeth the wine press of the fierceness and wrath of Almighty God."

It is the overcomer that takes the scepter and gets his reward out of the victory he wins. It is the white-robed host that triumphs on the field of the great Armageddon. Putting on the white does not take the follower of Christ out of the battle line of Armageddon. As the great battle of the glorified Leader goes forward, so does that of each of his followers who are joined to him on this great universal field.

In order to obtain a clear understanding of the full significance of this harlot imagery of the Apocalypse the reader should familiarize himself with the fact that it is one of the most prevalent as well as most impressive figures of Old Testament prophecy that is employed relative to the defection of the chosen people of Israel from their loyalty to Jehovah. Not only will it be seen to cover these instances of lapse in the distant past; it will be in a most positive manner projected into the distant future of the Messianic day. The clearest proof is furnished by a multitude of passages, which will be referred to later, that this great defection of Israel was to continue far into the gospel age, until the "times of the Gentiles" should pass, when this forsaken one would be once more restored to the loving favor of her Ishi and would wander from him no more forever. This forecast of the prophets with respect to Israel being susceptible of such whelming proof, it becomes a striking attestation of the inspiration of the Apocalypse that it so consistently sustains the eschatology of the prophets in every utterance which it throws upon the screen.

These depths of Satan have now done their worst. We pass onward in the light of the slowly ascending morning star. It streams down upon the great death valley of Sardis.

#### THE EPISTLE TO SARDIS

Thirty miles southeast of Thyatira lay the renowned city of Sardis, celebrated in classic story as the once brilliant capital of Lydia, where Cræsus, famed as the richest of all the monarchs of antiquity, dazzled the eyes of the world with his

magnificence. Sardis fell before the power of Cyrus, the great Elamite conqueror. Its king was stripped of all his treasure and barely escaped with his life, some historians saying that as he lay bound upon the funeral pyre that was to consume him he loudly uttered the name of the Greek sage Solon, who had warned him of the perils of his wealth. Cyrus, on hearing the name, commanded them to bring him before him to explain why he appealed to Solon. His explanation saved his life, as it softened the heart of the conqueror. The church at Sardis, too, has met its Cyrus. It has been stripped of its wealth and denuded of its glory.

The historicist finds easy sailing upon these waters of Sardis, seeing here in transparent lines the mystic sequence of Thyatira. It was an ominous word that punctuated the career of the children of the harlot. As though certifying its fulfillment, the curtain here rises upon a scene that is shrouded in the gloom of spiritual death. Nothing more profoundly impresses us, as we pass forward to these mystic avenues of Sardis, than this all-pervading silence and hush of the sepulcher. Here we have an entirely different atmosphere from that of any of the previous epistles. There is here no hint of the presence of either Nicolaitans or Balaamities, nor yet of Jezebel and her brood and the active depths of Satan. False teachers and false doctrine are not reprehended. The implication is that in Sardis the doctrine is pure though the church is dead, or nearly so. The depths of Satan have done their sulphuric worst. Jezebel and her children have thrallled the whole Christian world and have left this awful scene of spiritual desolation in their wake. The doctrine here held is orthodox, but its Christianity merely nominal. The Christophanic reprehension seems to be severe, yet it is more tender than it is caustic. The light of the morning star is streaming down upon Sardis. There was a remnant in Thyatira which escaped the fury of Jezebel, like the seven thousand who refused to bow their knees to Baal. Here again, in the midst of a scene

of universal death, there are a "few names" who, like the rising star, hold the promise of the coming morning. Here in the epistles we first catch a glimpse of that celestial white which will by and by robe a vast multitude which no man can number, and of the mighty armies which will follow the leadership of the multidiademed Christ upon the field of the great Armageddon.

Sardis also has its most impressive hieroglyph in the caption of the epistle. In some parts of the panorama the mystic tracery is most delicate, and the voicing of the Spirit sinks almost to a mere whisper; but here the continuity is so marked as to powerfully stir the soul of the historicist if he has discovered it. *Sar* is the root of *sairo*, which means "to sweep away." *Deisa* is the Greek for dung. Sweeping away dung! As the caption of Sardis, that seems most significant as following in the wake of the great Thyatiran dunghill. The implication is that from this point, of death and desolation, the sweeping away from the earth of this malodorous mass of rotteness and corruption will proceed. The symbols drawn from the Christophanic paraphernalia, and elevated here as the pertinent and instructive exponents of the characterization, evince the same selective relevance as that which has been so strikingly displayed in its adjustment with the features of the previous characterizations; not emblems of wrath, but assurance of that plenitude of divine resource that will both endue the church and sustain it in the trying ordeal yet to come.

#### PARAGRAPHIC GROUPINGS OF THE EPISTLE

##### THE QUADRATE

(1) The Christophanic command: "And unto the angel of the church in Sardis write."

(2) The annunciation: "These things saith he that hath the seven Spirits of God, and the seven stars."

(3) Characteristic commendation: "I know thy works, that thou hast a name that thou livest, and art dead. Be watchful,

and strengthen the things which remain, that are ready to die: for I have not found thy works perfect before God."

(4) Characteristic reprehension: "Remember therefore how thou hast received and heard; and hold fast, and repent. If therefore thou shalt not watch, I will come on thee as a thief, and thou shalt not know what hour I will come upon thee."

#### THE TRIAD

(5) "Thou hast a few names even in Sardis which have not defiled their garments; and they shall walk with me in white: for they are worthy."

(6) The reward of the overcomers: "He that overcometh, the same shall be clothed in white raiment; and I will not blot out his name out of the book of life, but I will confess his name before my Father, and before his angels."

(7) Final voicing of the Spirit: "He that hath an ear, let him hear what the Spirit saith unto the churches."

There is no fact that stands out in Old Testament prophecy with greater clearness than this: that the restoration of Israel under the Messiah, after the termination of the period of their wilderness wandering, would be associated with a most gracious outpouring of the Spirit. Concurrent with this there would arise once more a holy priesthood, fully delivered from the abominations and corruptions which thrallled them so long. The symbols which are here elevated in this annunciation are suggestive of the fulfillment of these divine pledges. Here the Holy Spirit and a pure ministry in the hand of Christ, as in the beginning, are the dominant factors of the epistle. The hierarchical dunghill has indeed been swept away in the progressive phases of this restoration that is witnessed in Sardis.

It is significant that in this characterization of Sardis, of the dead church, all marks of identity, or suggestion of the presence of Israel, seem to vanish away. It is not so in reality, but because our dulled vision fails to apprehend here in the same

manner as it fails to apprehend the prophets themselves. The great white-robed throng that will be seen in the next series as gathered out of the four quarters of the globe are Israel. The purified host which stands with the Lamb upon Mount Zion is also Israel. It displays the divine seal in its forehead that was placed there by the sunrise angel who bears the seal of the living God. In prophecy there is always a remnant of this Israel who remain true to God, while the multitude slumber in the great death valley. Ezekiel will take us out into it to behold it full of whitened bones which the divine voice will tell us are "the whole house of Israel." Upon this great vale of death there comes, at his prophetic call, the breath which thrills with life and which transforms the whitened bones into an exceeding great army.

As this army is thus once more called to the field we find that as the whole house of Israel, which the prophet takes especial pains to tell us is composed of both the lost tribes of Israel, under the scepter of Joseph as well as that of Judah, it ranges itself under the leadership of the mystic David, whose throne is to be everlasting, and follows him onward to the conquest of the whole world, thus fulfilling the Abrahamic oath of Jehovah. Clearly there is not room for two such universals as this prophetic triumph in the earth of resurrected Israel and that which also takes the scepter in the New Testament conquest of the militant church of Christ. Hence, under the mystic veilings of Sardis, we have again prophetic Israel. The many prophetic parallels between this Sardian situation and that of Israel in the day of its adversity will be noted farther on.

The Christophanic rebuke presents a point that is worthy of more than passing attention. It is, "For I have not found thy works perfect before God." Strange indeed that the angel of this dead church should be chided for not measuring up to the demands of Christian perfection. He is the angel of a church which in its title makes the claim of purging the

world of the ecclesiastical ordure of the ages. It puts forth the claim of purity, and the Master does not dispute it so far as the doctrines it holds are concerned; but there are only a relative few who back the claim with a disclosure of the blood-washed robes they wear: name to live, but spiritually dead; having the form of godliness, but denying the power thereof. Sardis here is in full harmony with Paul with respect to the character of religious profession and possession in the last days: claiming much, but presenting a discrepancy between the claim and the practical Christian life that painfully negatives all profession and holds back the triumph of Christ in the world.

The shadow of Jezebel may in a measure be still seen here as darkening this valley of Israel's slumber. Sin, with Rome, is not a thing to be repented of, forsaken, forgiven, and cleansed away, but a commodity of the church with a price put upon it, to be regularly absolved while living, and the residuary debt, great or small, to be wiped out with high-priced masses when dead. Humiliating indeed is the spectacle presented by the Protestant church when, in the presence of its clearly enunciated doctrine of salvation from sin through the all-sufficient merits of the blood of Christ and the pentecostal effusion of the Holy Ghost, it practically reasserts this principle of the Romish faith in its doctrine with respect to permissive sinning. The Christ which Rome presents is either as a child in the arms of his mother or as hanging dead upon the cross, while the transforming power of the living Christ is practically unknown. The difference between the two methods of dealing with sin is insignificant. The Romanist sins regularly, and expects to as long as he lives. He goes to his priest, makes his regular confession, pays the tax upon the peculiar kinds of sins committed, and so goes forward in the same course in expectation of the stated absolution. The idea of not only confessing his sins, but of forsaking them forever and of being cleansed from the power and dominion of sin, is something entirely beyond

his conception. And it is equally true that vast numbers of Protestants are possessed of views that are not essentially different from these most unscriptural teachings of Rome. The admonition therefore is, "Remember how thou hast received and heard; and hold fast, and repent. If therefore thou shalt not watch, *I will come on thee as a thief, and thou shalt not know what hour I will come upon thee.*" This statement, in the light of the parallel use of this figure, clearly carries the horoscope of this church up to the hour of the second coming of Christ.

Both Mark and Luke attest the fact that the reward here promised to the overcomers in Sardis relates also to that of his coming. The great battle of the church is for purity; and the reward held before the eyes of the victors is another verification of this principle of equity in the distribution of these gratulations of the parousia:

"He that overcometh, the same shall be clothed in white raiment; and I will not blot out his name out of the book of life, but I will confess his name before my Father, and before his angels."

The Sardian white here begins to displace the purple and crimson of Thyatira—the raiment of the bride instead of the loud and suggestive paraphernalia of the harlot. The structural significance of the figure will not be lost upon the alert reader. The terminal stated voicing of the Spirit is the same here as in Thyatira, and as it will be throughout this quadrangle of epistles.

The panorama, like that of Ephesus, is followed by that of a church against which there is no rebuke, and in connection with which there rises the most inspiring picture presented in the entire course of this epistolary series.

#### THE EPISTLE TO PHILADELPHIA

The city of Philadelphia was one of the smallest of the seven cities of these epistles. It was ensconced, like a nest, in a nar-

row nook between the Cogamus River and the Tmolus Mountains, about twenty-five miles in a southeasterly direction from Sardis. In the mystic content of this epistle we have the most entrancing picture presented within the lines of this introductory series. Like all its predecessors, it lifts its great central governing thought before us in its caption—the Love of a Brother. Historically this name is said to have been given to this city in commemoration of the affection that existed between Attalus II, king of Pergamos, and his brother. This hieroglyph is the only one of the seven that has no shadow in it. Its significance, as it fronts a mighty background of prophecy, tells us that we have gotten beyond the light of the morning star—into the crescent dawn of a new and glorious era upon the earth. From the viewpoint of the opening twentieth century every type of church life thus far presented in the preceding epistles may truthfully be said to have its reflex in the historic past; but Philadelphia belongs to an era yet to come. We have seen the beautiful “first love” of Christianity vanish in the distant ages. We have seen earth deluged with the martyr-blood of Smyrna. We have seen the “stabbing of marriage” in the rise of the monastic abomination of Pergamos. The whole world has been horrified in the presence of the drunken orgies of the bloody mother of harlots. We have seen the shadow of spiritual death settle down upon Sardis, so that infidels have rejoiced that Christianity at last was dead. But we have not as yet seen glorious Philadelphia thralling this lost world with its constraining cords of love. Existent in this truly Christian church in the beginning, it has steadily loomed before the passing ages, under the Woes, as a prophecy of the future.

Like Smyrna, this church receives no rebuke from the Master, and like it, in the midst of fiery waves of tribulation which deluge the whole earth, it stands like an impregnable Gibraltar. The mystic cipher which is here thrown upon the screen is simply ravishing in the richness of its drapery, as it will be whelming in its prophetic adjustment with the vision of the

triumphant kingdom of Christ in the earth. The content of the epistle presents a deep mine of inexhaustible treasure in this characterization of a church that is doctrinally sound and its spiritual life above reproach. It rises before us here in certification of the fact that the redemptive work of Christ in the earth is not going to end in failure. He shall see of the travail of his soul, and be satisfied.

The paragraphic groupings of the epistle are as follows:

#### THE QUADRATE

(1) Christophanic command to the writer: "And to the angel of the church in Philadelphia write."

(2) The annunciation: "These things saith he that is holy, he that is true, he that hath the key of David, he that openeth, and no man shutteth; and shutteth, and no man openeth."

(3) Characteristic commendation: "I know thy works: behold, I have set before thee an open door, and no man can shut it: for thou hast a little strength, and hast kept my word, and hast not denied my name. Behold, I will make them of the synagogue of Satan, which say they are Jews, and are not, but do lie; behold, I will make them to come and worship before thy feet, and to know that I have loved thee."

(4) The great tribulation: "Because thou hast kept the word of my patience, I also will keep thee from the hour of temptation, which shall come upon all the world, to try them that dwell upon the earth."

#### THE TRIAD

(5) The second coming of Christ: "Behold, I come quickly: hold that fast which thou hast, that no man take thy crown."

(6) The reward of the victors: "Him that overcometh will I make a pillar in the temple of my God, and he shall go no more out: and I will write upon him the name of my God, and the name of the city of my God, which is new Jerusalem, which cometh down out of heaven from my God: and I will write upon him my new name."

(7) The final voicing of the Spirit: "He that hath an ear, let him hear what the Spirit saith unto the churches."

The annunciation with which this characterization opens is the fullest of the seven; in fact, it is the only one that holds the suggestion of a sevenfold division of its particular phases. The fact, mystically, suggests in the fullness of its Christophanic presentation that Christ in the fullness of his power and glory is now present within the mystic lines of this Philadelphian church. That holiness and truth which we behold in him finds its reflex in his church, which now advances to this same exalted plane of spiritual life as set forth in these symbols. We shall meet this same most impressive portraiture in the larger series, in that glorious host that gathers around him on Mount Zion and in those mighty "armies of heaven" which follow him to the conquest of the great field of the mystic Armageddon.

While our limitations will hardly admit of our discussing in detail the many phases presented by this inspiring epistle, yet there are clearly disclosures here which must for the time hold our closest attention; as they will be found correlate with issues which will develop later on. With respect to the structural form of the groupings, they show a marked coincidence with those of Smyrna, even to the reproduction of some of its factors. Smyrna has no paragraph of reprehension, but a double one of commendation, though not a complete seven. Philadelphia also has this double paragraph of commendation, each member of which has six factors of a sub-seven; while in the annunciation we have a full sub-seven, and also in the paragraph of reward. In the seven of the annunciation we have one particular with respect to which the characterization seems to depart from the law of the Christophanic series, which is

#### THE KEY OF DAVID

One of the postulates upon which this exposition has been grounded is that in each of these paragraphs of annunciation

some feature of the Christophanic paraphernalia is specialized, and presented as apropos to the situation to be developed. But here we have a symbol of whose presence in the Christophanic paraphernalia we have no hint until declared by the lips of Christ himself. The law holds, for the symbolic key is there, though not disclosed until at this point. The keys of Hades and Death were disclosed as the terminal factor in the paraphernalia. They rise to view in association with the victory which the risen Christ proclaims as he stands before John in his resurrection glory; but of this mysterious key, associated with these gates now to open in the triumphant progress of this angel of the church of Philadelphia, we are not apprised until we see it swinging wide these mystic avenues of brotherhood.

What is the significance of the introduction of this Old Testament symbol? This: the Apocalypse will sustain the eschatology of the prophets. That mysterious correlative association of Israel and Judah in the triumph of the Messianic kingdom, which has been dismissed by modern scholarship as a prophetic hallucination, suddenly projects itself into the mystic cipher of this epistle, to find its solution in the avenues of this city of Brotherly Love. The base of this symbol of the key of David is found in Isa. 22. 22. It is a part of a most impressive Messianic prophecy—proved to be so by the application here made of it. The principle has been fairly established, with respect to these Old Testament figures, that their introduction in this apocalyptic symbolism carries with it the whole perspective of correlate association. Thus this key is found to relate to the restoration of the lost throne of Israel. Messianic truth is here thinly veiled under the significant names of Eliakim (the God of raising), who is the son of Hilkiyah (the portion of Jehovah). Israel, now hastening forward in its madness, would be carried away in a mighty captivity and covered from sight. It would be tossed like a ball into a large country, where they would die; and the chariots of their glory turned to the shame of their house as they are driven from sta-

tion and state and pulled down. Now the prophet passes onward to "that day"—the day of the future restoration of the glorious throne to Israel. Let the passage be given entire:

"And it shall come to pass in that day, that I will call my servant Eliakim the son of Hilkiah: and I will clothe him with thy robe, and strengthen him with thy girdle, and I will commit thy government into his hand; and he shall be a father to the inhabitants of Jerusalem, and to the house of Judah. And the key of the house of David will I lay upon his shoulder; so he shall open, and none shall shut; and he shall shut, and none shall open. And I will fasten him as a nail in a sure place; *and he shall be for a glorious throne to his Father's house.*"

The reader will note here the distinction between the "house of Judah" and this "house of David." It is to this mystic David that prophecy gives this eternal throne of the divine kingdom. It is this everlasting throne of David that is promised to the child of Mary by the angel of the annunciation. Numerous passages may be cited from the prophets asserting the fact that, in the great day of the establishment of this promised Davidic throne, Judah would come to Israel and unite with them under this scepter, which would be eternal.

When the promise of this everlasting throne was made to David its constituency was in like manner as positively determined as the throne was promised. It would be that Israel with whom the covenants were made—the Abrahamic inviolable, the Sinaitic contingent; and when disannulled to be replaced by the promised everlasting covenant made with these same houses of Israel and Judah (see Jer. 31. 31-34; Heb. 8. 8). Inexplicable as it may seem to the critic, nevertheless there is no room for quibbling with this plain statement of Holy Writ. The new and everlasting covenant would be made with one of these houses, lost to sight among the Gentile nations, and the other in the last stages of a degeneracy that would immediately result in having this divine kingdom taken away from it and itself cast off as Israel had been. And yet there was to be

no miscarriage of the sacred pledge of Jehovah. To Christ would be given the throne of his father David, and he would reign over the house of Jacob forever, and of his kingdom there would be no end (Luke i. 32-33).

The critics have told us, with condescending pity for our ignorance of modern methods of scriptural exposition, that all the vast body of Old Testament prophecy relative to this glorious future of restored Israel is simply a "myth," or "a divine romance," which somehow got mixed in this inextricable confusion with the whole body of Messianic prophecy. With respect to its fulfillment, that is simply a wild delusion, as "the time in which such fulfillment was possible has long since passed."<sup>1</sup> And yet, when we stand here before this mystic veil that lifts upon the coming ages, in this transcendent vision of Saint John, strange to relate, he too, like the prophets, confounds us with the ghost of resurrected Israel. Down through avenues of blood and terror he leads us, on through scenes of corruption, apostasy, and death, till at last the gates of a purified church are thrown wide before us; and it is done by this "key of the house of David." The consensus of the prophets with respect to the identity of the Davidic and Messianic thrones is simply impregnable. Attention may be directed here to but one feature of this subject. Prophecy everywhere recognizes the lapsed and universally dispersed condition of Israel in the presence of their Great Restorer. This fact suggests the presence of an apocalyptic hieroglyph in this name of Eliakim, applied to Christ by the prophet Isaiah. The one who carries this key is "the God of raising."

Hear him again, in a passage that is unquestionably Messianic:

"And he said, It is a light thing that thou shouldest be my servant to *raise up the tribes of Jacob*, and to *restore the preserved of Israel*; I will also give thee for a light to the Gentiles, that thou mayest be my salvation unto the ends of

<sup>1</sup> Kuenen.

the earth" (Isa. 49. 6). Hosea gives us a parallel: "After two days he will revive us: in the third day he will raise us up, and we shall live in his sight" (6. 2).

Ezekiel's vision of the valley of dry bones, as has been previously stated, relates to a future resurrection of "the whole house of Israel," both of its grand divisions being included. These two houses, under the scepters of Joseph and Judah, both fallen at the time of the vision, would be raised out of this vale of death to become one nation under the scepter of David, who would be their prince and who would reign over them forever. Again, I do not hesitate to go on record as holding that such a universal as is here projected in Ezekiel, with respect to this eternal throne of David, must, if admitted, be found to be coincident with this scene that is here opened with this Davidic key in the hands of this sublime figure of the Christophany. Daniel, in the same manner as Ezekiel, when approaching this region of prophetic finalities becomes strangely perplexing with respect to a great resurrection of "many of them that sleep in the dust of the earth." This resurrection occurs in the presence of the great Prince who stands for "the children of thy people." His name here is called "Michael" (one like God), showing the same occult reference as in the name Eliakim.

With these facts looking out upon us from this background of prophecy we pass along these beautiful avenues of Philadelphia to seek the mystic significance in the name. We are not disappointed. The symbols now begin to speak with power. We see one of these lost brothers, who, when the church was poor and dying for its faith, was cast off by God as a blasphemer, now coming and worshipping at the feet of this Christian angel of Philadelphia who wears a crown—the only one of the seven who does. The king and his brother are before us—if our ear is delicate enough to hear what the Spirit is here voicing in this symbolism of Philadelphia. The fact of the coming of these blaspheming Jews to worship at the feet

of this Christian angel solves the meaning of the key of David, as it also illumines the parable of the prodigal son.

If the element of mysticism be at all admitted within the lines of these epistles, then we have in this reference to the Jews a most important point of characterization. Cast off and disowned of Christ, in the presence of this martyr church of Smyrna, they drop out of sight as a visible factor of this symbolism, which thenceforward presents occultly the reflex of figures which suggest association with Israel. And now, at this structural point where the darkness of the long night of Pergamos, Thyatira, and Sardis is breaking and where the Messianic kingdom rises to supremacy in the earth, if at any point within this epistolary series, we have this picture of the once blaspheming Jew as purged of his guilt and worshipping at the feet of this angel, the Christ whom once he crucified. The presence of the crown upon the head of this angel, and not upon that of the Jew, is explained by a statement made by Christ to the Jews with respect to their rejection and loss of the kingdom. "Therefore I say unto you, that the kingdom of God shall be taken from you *and given to a nation bringing forth the fruits thereof.*" The prophets tell us over and over that this nation is not the Gentiles, but Israel. The kingdom which Christ came to set up in the earth, during the course of these nineteen hundred years, has not been with the Jew; for he has rejected it. It has not been with the great apostasy that courses through this age drunk with the blood of its martyrs. The later introductions upon the panoramic screen will leave no room for doubt that it is there, as here, Israel. Zechariah in a most impressive prophecy portrays the casting off of both these houses of Israel and Judah, and locates the point at which the brotherhood would be broken between them as that of the betrayal of Christ; since which hour the Jew has acknowledged brotherhood with no race or people on the earth (see Zech. II; also Hos. I. 10, 11; 3. 4, 5; Jer. 31. 27-37).

In the picture which Ezekiel draws of the great final struggle in the latter days with the world-wide combination under the leadership of Gog he shows the movement to be made against unified Israel. Joel tersely describes the same universal coalition deployed along the same lines. They will rise to view in the Apocalypse itself, in the Trilogy, in a manner that fully certifies their coincidence.

### THE GREAT TRIBULATION

We have found the beginnings of this factor in Smyrna. It is clearly marked in Thyatira. Here it again rises to view, but Philadelphia is kept from it. If we may understand this statement as implying that Philadelphia is actually preserved from this awful visitation that sweeps over the whole world, then this fact will also be found to have its prophetic parallels. Israel was thus to be kept, as shut within their chambers, till the passing of this ordeal that was to try the whole earth (see Isa. 26. 19-21). The triad, as we have noted in the divisions of the groupings, opens with the announcement of the coming of Christ. It is, "Behold, I come quickly: hold that fast which thou hast, that no man take thy crown." Attention is called again to the suggestion here of progressive movement. In Sardis it was, "Behold, I come as a thief," and in Laodicea it will be, "Behold, I stand at the door and knock." The movement relates to the progress of development with respect to the theme. The fact that even the Thyatiran was exhorted, just as the Philadelphian is, to "hold fast till I come" is sufficient proof of the fact that it will not be final, and lukewarm Laodicea, that will be arrested by the judgment knock on the door, but that all the churches, combined in the one universal church, will be startled by his appearing.

The reward that is held before the eyes of this royal church far exceeds in richness anything previously disclosed within the field of this divine beneficence. It will be noted that there is an ascending scale of bestowment as the panorama proceeds.

Ephesus has but one, while in Philadelphia we have a full seven. We may have here an order of sequence which will be more easily understood after we have followed the unfolding scroll through the disclosures of the larger series. He will be made a pillar in the temple of God. He will go no more out. We have here the thought of the everlasting kingdom. There will be written upon him the name of God. This is done with respect to the twelve tribes of Israel in the counterpart of the seals. Next the name of the city of God, which is further described as the new Jerusalem, which suggests the sequent disclosure of the figure. Then as descending from heaven. Finally the new name of Christ.

All these factors will reappear in the characterizations in the celestial sphere, and with an interesting coincidence in the order of their introduction. The name of God is written first and the name of Christ last, while, instead of the name of the city being written upon the overcomer, we behold the names of Israel and the apostles written in the city itself. The temple symbol which is introduced in this epistle, and near the end of the series, takes the same position in the seals. It is there said of those who come up through the "great tribulation" that they shall serve him day and night in his temple. The fact has been noted that crowns are associated only with these two churches against which there is no rebuke. This royalistic glory is already assured if he shall but hold fast till Christ shall come. The door Christ opens before him will not be closed by all the infernal powers, and when closed by him will never more be opened.

The promise made to this angel of Philadelphia, that he should be kept *from* the hour of the "great tribulation" which should try the whole world, and as thus not directly involved within it as the others were, is, as we have seen, a part of the great perspective of Old Testament prophecy. Isaiah gives it thus:

"Thy dead shall live; my dead bodies shall arise. Awake

and sing, ye that dwell in the dust: for thy dew is as the dew of herbs, and the earth shall cast forth the dead. Come, my people, enter thou into thy chambers, and shut thy doors about thee: hide thyself for a little moment, until the indignation be overpast. For, behold, the Lord cometh forth out of his place to punish the inhabitants of the earth for their iniquity: the earth shall disclose her blood, and shall no more cover her slain" (Isa. 26. 19-21).

The historicist makes much of the fact that Philadelphia alone was preserved when all the rest of the seven were swept down by the storm which later burst upon them. The eminent infidel historian pays this eloquent tribute to the faithfulness of this church of Philadelphia:

"The bravery of its inhabitants whose home was over the sleeping earthquakes has ever signalized itself in the defense of its patrimony. In the loss of Ephesus the Christians deplored the fall of the first angel, the extinction of the first candlestick of Revelation. The desolation is complete, and the temple of Diana or the church of Mary will equally elude the search of the curious traveler. The circus and the three stately theaters of Laodicea are now peopled with wolves and foxes. Sardis is reduced to a miserable village; the God of Mohammed, without a rival or a Son, is invoked in the mosques of Thyatira and Pergamos, and the populousness of Smyrna is supported by the foreign trade of the Franks and Armenians. Philadelphia alone has been saved by *prophecy* or *courage*. At a distance from the sea, forgotten by the emperors, encompassed on all sides by the Turks, her valiant citizens defended their religion and freedom above fourscore years, and at length capitulated with the proudest of the Ottomans. Among the Greek colonies and churches of Asia Philadelphia is still erect, a column in a scene of ruins, a pleasing example that the path of honor and safety may sometimes be the same" (Gibbon, Decline and Fall).

## THE EPISTLE TO LAODICEA

About sixty miles southeast of Philadelphia lay the city of Laodicea, the rich and powerful capital of Phrygia. Here also a Christian church had been planted, which became one of the great centers of influence in the early Christian age.

Its chief interest to us lies in the fact of its being here chosen as the base of the final mystic characterization of this apocalyptic epistolary series. The picture presented is that of a church under the enervating influence of power and wealth. We are not, upon the principles established in this study, to conceive of Laodicea as the universal sequence of Philadelphia, though as lying beyond it in these serial lines it becomes structurally declarative of the fact of spiritual declension from the high plane of Philadelphian achievement. It is not subsequent to, but associate with, Philadelphia, the same in the end as in the beginning. It presents a phase of church life of self-satisfaction in the presence of this vision of the Christophany. It will so rank up as a component part of the seven before the judgment seat of Christ. All the phases here characterized are the result of insidious forces then at work and which will continue onward to the end. The integrity of the seven is under the same law that dominates the book with respect to this mystic numeral. The seven Spirits are but a distributive form which is used in the characterization of the work and office of the Holy Ghost. So are these seven churches one. While the phase of church life here given is structurally sequent to that of Philadelphia, and may largely arise out of conditions which are the resultants of its triumph, yet Philadelphia remains still as within the field, and is still without rebuke, if she heeds the Master's injunction to hold fast till the hour, now near, of his coming.

Thus the age of martyrdom may not have fully passed in the earth for Smyrna, nor the struggle of Thyatira, as in the thrall of the great harlot, fully ended, though she may have

been largely stripped of her gaudy robings and her pace accelerated toward the eternal burnings while Philadelphia continues to shine and Laodicea to backslide.

In Laodicea there is a cloudless sky. No one there is called upon to die for the faith. Hers is not a struggle for doctrinal purity, for her orthodoxy is unquestioned and her deeds unrepented. She is not a dead church, like Sardis, nor is there discoverable here any traces of the scarlet. She is simply a rich and powerful organization, self-centered and self-satisfied, whose spiritual life has been emasculated by its wealth. It is in need of nothing; not of evangelistic aggressiveness, for its pews are all taken. There is no need in Laodicea for the continuance of the multiple agencies by means of which in the course of the unenlightened ages of the past the church wrung a pitiful support for her institutions from the reluctant hand of unappreciative niggardliness. Wealth no longer withholds from the church, but is so lavish in its gifts that the treasury is always overflowing, so that it never knows the distress of a great financial burden. It is rich, and increased in goods, and has need of nothing. The day has come in the which, as the prophets saw, the riches of the Gentiles have been showered upon Zion, and the kings and queens have become its nursing fathers and mothers. As that day is by them associated with the restoration and regathering of Israel out of the nations whence they have been scattered it very naturally adjusts itself to this terminal characterization of the epistles, thus giving corroborative proof of the recognition of the fact that the picture here painted is in full harmony with the eschatology of the prophets.

Wealth created its Laodicea in the presence of the seer of Patmos; it also does when the listening ear may hear the footfall of the returning Lord. The facts here thrown into cipher fully sustain all that Jesus said or that the New Testament writers reiterated concerning the perils of wealth. It is the poverty-stricken church, that sheds its life's blood for its

faith, that is the really rich church. It is the angel that does not let go when the fires of judgment are let loose upon the earth that is assured of the crown. As coincident with this Laodicean situation, we must understand that correlate prophecy has all been fulfilled. The truths of the gospel of Christ have triumphed over the errors of heathenism. Israel has been restored to divine favor, and are in number as the sands of the seashore. The Jews have been converted to Christ, as appears in the preceding characterization, and their vast wealth has augmented the resources of Christianity. The knowledge of the Lord now covers the earth as the waters cover the great deep. The mountain of the Lord's house has been established in the top of the mountains, and all nations are flowing unto it. The swords have been beaten into plowshares and the spears into pruning hooks. The cannon have been melted up, and the great navies transformed into the argosies of commerce. The glory of the Lord has been set among the Gentiles. Faith has been kept with Abraham, in the gift to him of the heirship of the world. The Gentiles have been so impressed with the now clearly discerned hand of God in the strange recovery of this once downtrodden people that their idols are thrown to the moles and the bats. The great harlot is being slowly consumed by the brightness of his coming. It is sad to reflect that in the midst of all this glory there should be thrown into characterization such a picture as Laodicea. It is there simply because it is truth.

### THE LAODICEAN PARAGRAPHIC GROUPINGS

#### THE QUADRATE

(1) The Christophanic command to the writer: "And unto the angel of the church of the Laodiceans write."

(2) The annunciation: "These things saith the Amen, the Faithful and True Witness, the beginning of the creation of God."

(3) Characteristic rebuke: "I know thy works, that thou art

neither cold nor hot: I would that thou wert cold or hot. So then because thou art lukewarm, and neither cold nor hot, I will spew thee out of my mouth; because thou sayest, I am rich, and increased in goods, and have need of nothing; and knowest not that thou art wretched, and miserable, and poor, and blind, and naked."

(4) Characteristic counsel: "I counsel thee to buy of me gold tried in the fire, that thou mayest be rich; and white raiment, that thou mayest be clothed, and that the shame of thy nakedness do not appear; and anoint thine eyes with eye-salve, that thou mayest see. As many as I love I rebuke and chasten; be zealous therefore, and repent."

#### THE TRIAD

(5) The advent warning: "Behold, I stand at the door and knock: if any man hear my voice, and open the door, I will come in to him, and will sup with him, and he with me."

(6) The reward of the victors: "To him that overcometh will I grant to sit with me in my throne, even as I also overcame, and am set down with my Father in his throne."

(7) Final voicing of the Spirit: "He that hath an ear, let him hear what the Spirit saith unto the churches."

Were this picture of decadence in Laodicea different from what it is, it would be out of harmony with six thousand years of human history. Every great revival that has ever swept down upon the church of God has thus far been followed by reaction, lethargy, and spiritual dearth. Every approximation toward Philadelphia has been succeeded by its relative Laodicea.

While we would fain have it otherwise, yet it should not be accounted strange that such a state of emasculated inanition should develop in the very presence of this ideal of Christian loveliness held before it in these purified avenues of Philadelphia. Such a beatific vision has been within sight of every

church of the Laodiceans ever since Christian lives, transfigured, began to shine in this world's darkness and Christian blood to stain the dust of the arena. The picture that is drawn by our Lord throughout all his discourses with respect to the end of the gospel age never varies from what is here mystically held before us in these epistles. He clearly affirms the fact that the present order of probation will continue up to the final hour of his coming. Men will be eating and drinking, marrying and giving in marriage, as they were up to the day that Noah entered into the ark and the door was shut. As in the resurrection they neither marry nor are given in marriage, we are limited by this statement of Christ to the present order, and not like that of the inharmonious one of the supposed first resurrection. Saint Peter, in his epistles, is concurrent with Christ. He warns that the long delay of the second coming will strain the faith of the church; for in the last days scoffers will arise, saying, "Where is the promise of his coming? For since the fathers fell asleep all things continue as they were from the beginning of the creation"—plain proof that there has been no radical change of the present order of things up to the hour of the advent. Saint Paul presents the same ominous outlook with respect to the last days. He thus writes to Timothy:

"This know also, that in the last days perilous times shall come. For men shall be lovers of their own selves, covetous, boasters, proud, blasphemers, disobedient to parents, unthankful, unholy, without natural affection, truce-breakers, false accusers, incontinent, fierce, despisers of those that are good, traitors, heady, high-minded, lovers of pleasures more than lovers of God, having a form of godliness, but denying the power thereof: from such turn away" (2 Tim. 3. 1-5).

It is from such that we may conceive Christ himself as turning away in the instance before us, saying to the spiritually blinded formalists of Laodicea, "I will spew thee out of my mouth."

Saint Paul, in giving this fearful category of degeneracy of the last days, must not be understood as locating it all as within the church; though he clearly shows that love of pleasure more than love of God dominates the church, while it clings to the form of godliness, but denies its power. These calm statements of New Testament prophecy could hardly be more positive than they are with respect to this one point: this world will not be universally converted in these "last days," and eagerly looking for the coming of the Lord. The existence of these twenty classes of society bespeaks the spiritual inertness of the church, which is thrall'd by sensuality and chilled by formalism. It is such scriptures as these that simply whelm us with proof of the fact that, from the standpoint of the New Testament, the works of the devil will not be destroyed in the earth previous to that hour when Christ "shall be revealed from heaven with his mighty angels, in *flaming fire* taking vengeance on them that know not God, and that obey not the gospel of our Lord Jesus Christ: who shall be punished with everlasting destruction from the presence of the Lord, and from the glory of his power" (2 Thess. I. 7-9).

The reader has already been apprised of the most significant hieroglyph in the name Laodicea. It is composed of two words, *laos* and *dikes*—"judgment of the people." Thus in the caption of the epistle there is lifted to view the same thought that will be repeated in the "knock" that will be heard at the door. Both these factors tell us that we have now arrived at the boundaries of time and at the threshold of the eternal kingdom. The annunciation will present the same occult truth. In Ephesus it begins with the initials of the Christophany. Here it ends with its characteristic Amen. Beyond this utterance in the Christophany, as we have seen, there is yet another factor, but it adds to its impressiveness: "And I have the keys of Hades and death." These keys in this sense, as conceptually following this Christophanic Amen, are structurally corre-

late with the terminal scenes of the advent and general judgment. Both Hades and death unveil their mysteries as this Amen punctuates the course of time. The reader would do well to carefully consider the position it occupies in the Exponential Groupings at the head of these Epistles. In the first place it punctuates the paragraph which relates to the establishment of the kingdom of Christ, and in the second that of his coming. In the third—the Christophany, to which allusion is here specifically made—it punctuates significantly that eternal life possessed by Christ which will be shared by those whom he comes to reward for their faithfulness to him.

While the popular conception of Christ, as standing at the door of the heart and knocking for admittance, need not be disturbed, yet there is evidently a profounder significance that elevates this paragraph into the terminal judgment warning of this epistolary series.

This counsel that is here given to Laodicea must not be understood as an effort upon the part of Christ to shrive this moribund church amid the gathering shadows of the end of time, for its type is continuous throughout the ages. Christ died for Laodicea and loves her with an infinite love, and because he loves he rebukes. Utterly blinded as to her true condition, self-satisfied, and in need of nothing, she is held up by the Master as the veriest pauper of the seven. Even in dead Sardis there were some that were worthy to walk with Christ in white, but Laodicea is naked, and so blind that she does not perceive it. She has three imperative needs, "pure gold tried in the fire," and "white raiment," and "eye-salve." All these may be hers if she will but heed the Master's voice, and repent.

The reward that is held before the eyes of the Laodicean overcomer is simply whelming in its significance. "To him that overcometh will I grant to sit with me in my throne, even as I also overcame, and am set down with my Father in his throne." Theirs is a royal battle against a foe just as deadly as menaced any of the rest, and their victory is worthy

of its promised reward. The reward that Christ promised to his faithful followers, to be given "when the Son of man shall come in his glory, and all the holy angels with him," and "sit upon the throne of his glory," was a "kingdom prepared for you from the foundation of the world." The throne of his glory here rises to view, and the overcomers share it with him as he shares with the glory of the Throne Eternal.

Laodicea, when brought into comparison with her six sister churches, may suffer to some extent from her topographical position. Conceived of as the lone representative of the finalities of the Christian age, the picture she presents cannot but be pessimistic in the extreme. It is well known that this inference very largely prevails as the heart-core of the chiliastic interpretation. That such an inference is incorrectly drawn becomes evident in the presence of the whole body of Old Testament prophecy, which relates to the character of the final triumph in the earth of the Messianic kingdom; and, further, in the correlate features of this symbolism, where we shall see the Lamb engaging all these adverse powers—beast, false prophet, and the kings of the earth—and leaving nothing of them but a feast for the birds on the great battlefield. In the light of this principle, of the mystic unity of this numeric seven, we must conceive of Laodicea as only the reciprocal of the seven and not its entirety. Laodicea may indeed be classed as degenerate, and spewed out, but not all of Laodicea. Some out of this rich church will be welcomed by Christ to a seat in his throne. Severe indeed is the penalty that follows her poverty-stricken life, but we must remember that it is no more severe than what is visited upon the church that lost its first love, or Pergamos, or Thyatira, whom the sword would transfix, whose children would be killed with death, or, again, of Sardis, whose name to live would be blotted out of the book of life. As it has been shown, the whole seven are still in the field and face the parousia of their Lord. Philadelphia may be shining never more brilliantly than when the footfall of the

Master sounds along her fraternal streets. It is the spurious in each case that is rejected, while the genuine is crowned, robed, and throned with Christ.

The figure of the Christophany has now completed the first great seven of the apocalyptic panorama and the enunciations of its particular book. But it has not solved the mystery whose wonderful lines it began to unfold. It was introduced by three exponential voicings; it is itself simply a larger exponent of what is yet to come. Transcendent as the Christophany is, and the content of its book, yet in it we only stand within the outer court of this mighty Apocalypse. Had we only this first book what a treasure it would be! How its supramundane voicings would whelm and thrill us, and the mysterious flashings of its celestial fire quicken our dull vision! But it is only the foreword of the Spirit, the propylæum of the glorious temple that lies beyond.

With respect to its central figure, how strong, clear, and beautiful is the portraiture of the transcendent appearance of its Christ! He is the same here as in the gospels, and the same divine majesty clothes his every utterance. He is always true to himself, as he is to the great redemptive work that brought him to earth. As he stands before us in this body of mysticism he never wavers. He speaks with the same solemnity, the same conscious reserve of power, as characterized his address to the throngs of the temple or the multitudes that gathered about him upon the hillsides of Galilee. Many and beautiful were the parables which fell from his lips with respect to the course of his kingdom in the earth and of his coming again; but none were ever freighted with truths more transcendent or more whelming than these which here flash through the mystic veilings of this mighty Apocalypse.

## THE BOOK OF THE THEOPHANY

“Lo, these are parts of his ways: but how little a portion is heard of him? but the thunder of his power who can understand?”—Job 26. 14.

### INTRODUCTORY

IT is said that the magnificence of the gateway that guards the approach to the Taj Mahal of India is so overwhelming that it is not infrequently mistaken by the visitor for the Taj itself. His amazement is simply beyond expression when he finds that what has so powerfully impressed him is only an architectural warning to prepare himself for what will greet his vision when he shall have passed its portals. Once within, the Taj rises before him like a massive jewel let down from the skies: a creation whose beauty, it is said, has never been equaled on earth; the noble tribute which a semiheathen paid at the shrine of wedded love. Thus are the seven epistles but the propylæum of the mighty apocalyptic Taj which now rises before us.

Saint Paul, in Romans, says: “The invisible things of him from the creation of the world are clearly seen, being understood by the things that are made, even his eternal power and Godhead.”

This fact finds exemplification in the body of symbolism now before us. It approaches the spiritual through the media of the material, or natural. The Christophany transpires upon a rocky isle in the Mediterranean; its associate golden candlesticks gleam in the darkness of Asia Minor, while the mystic brilliance of its stars illumines the long night of the Christian age, and are clearly characteristic of ecclesiastical leadership. The mystic avenues that are pressed by the burning feet of the glorified Christ, as he walks among the churches, are those of his developing kingdom.

But now a radical change of environment. The realm of the natural gives place to that which is more occult and more profoundly spiritual. A transcendent edifice now rises to view which will fairly overwhelm us with its splendor, bankrupt expression, and drown our struggling thought. Here the curtains of eternity lift, and the mystery of all mysteries assumes symbolic visibility. Light flashes across the face of its mighty deep as the Eternal Spirit moves upon it with power to bring order out of the intricate maze of its chaos. First, an awful throne rises to view. It is the secret abode of the lightnings and thunders, while from it emanate terrifying voices. Upon it is seated an indescribable Presence, before whom cherubic beings ceaselessly chant, "Holy, holy, holy, Lord God Almighty, which was, and is, and is to come." The sublime epiphany of the Eternal Son, glorified, and regnant within the mystic lines of the preceding series, forecasts this epiphany, more sublime, which thus meets us at the head of this celestial series now opening. Not only is it an epiphany of the King eternal, immortal, and invisible, the only wise God, and our Father; but it is also a symbolic disclosure of the Godhead's deepest sea. Taken together as a mystic and progressive characterization of the incomprehensible nature of the Infinite, these two epiphanies of Father and Son both scripturally and logically portend a third, in which the personality of the Eternal Spirit shall be disclosed in equal splendor, and with paraphernalia and environment equally impressive and mystically lucid with respect to the dignity of office of the Holy Ghost. If such is not the case, then by so much does the Apocalypse fail to sustain the fact of the deity of the Third Person of the Godhead. The fact of the existence of this sublime trichotomic feature of the symbolism can but be recognized as of supreme importance with respect to the exposition of the book. If nothing more should be accomplished than the demonstration of this fact this work will not have been written in vain.

The scope of characterization from the standpoint of the

Theophany takes the entire range of being, from the throne supreme down to the atoms that form the structure of the universe; from the initial chant cherubic onward to a point where its ceaseless rhythm is drowned in the deep-toned thunder of a music that comes from the lips of the unnumbered millions of the redeemed. This glorious throne Theophanic is the central sun in these apocalyptic heavens. Its steady streamings illumine all the changing phases of the passing panorama while its stated activity marks the order and significance of the passing scroll. While the throne itself is vocal, the glorious Personality seated upon it is mute, nor does he ever descend from this sublime position of exaltation. Till the universal frame dissolves in the presence of the final flamings of his awful throne no word comes directly from his lips, and even then the voice we hear is mysteriously blended with that of the Alpha and Omega articulated by the lingual sword—symbolism that is associated with the point where the mystery of God is finished.

The structural plan of this celestial series, as has been noted in the Prolegomena, is an advance upon that of the epistles, or book of the Christophany. It is more complex, and far more comprehensive in its scope, with a most profound involution of its dominant sacred number. In the epistles its expression is complete, while in the series now to develop it is broken into by a parenthetic involution which regularly follows the utterance of its sixth member by the development of a coördinate seven, or Contrastive Counterpart, the seventh member being expanded into a new series. The dividing line between the quadrate and the triad becomes more sharp, so that there is no excuse for our misapprehension of this structural feature of the plan, though the complexity thus introduced may become perplexing in the extreme.

The Christophany presents but a single phase and a corresponding adjustment with the groupings of its associate series; while there is greater complexity in the paraphernalia of the

Theophany, it clearly presents the same suggestions of exponential office. The sacred number is dominant as before, though the whelming scene of the Theophany is presented in dual phase, the fact thus placing in position the two great exponential headlands of the symbolism. The first phase may be conceived as ontological, the second as redemptorial. Let us now proceed to the Theophany itself.

#### THE THEOPHANY—ITS ONTOLOGICAL PHASE

The avenues pressed by the burning feet of the Christophany were terrestrial—among the churches. The scene is now transferred to the celestial sphere, the transition being tersely stated: "After this I looked, and, behold, a door was opened in heaven; and the first voice which I heard was as it were of a trumpet talking with me; which said, Come up hither, and I will show thee things which must be hereafter."

The value of this statement appears in the fact that it governs all the panoramic disclosures that will develop upon the passing apocalyptic scroll. We have seen that in the development of the Christophany there was a double command "to write"; first, in single phase, "What thou seest, write in a book, and send it unto the seven churches which are in Asia." In the sixth member of the Christophanic grouping we have an enlarged commission in which the seer is commanded to "write the things which thou hast seen, and the things which are, and the things which shall be hereafter." The trine phase of this enlarged commission looks forward to the development of the scroll of this celestial series, and thus informs us that it will take the sweep of the whole vast field of ontological truth, past, present, and future. It is true that the statement touches but one—the final—point of the commission, but by an apocalyptic law which will later appear the reference to the paragraph here carries with it the fact that it is understood to be dominant in all the fullness of its expression.

## THE EXPONENTIAL ONTOLOGICAL GROUPING

## THE QUADRATE

(1) The Throned One: "And immediately I was in the Spirit: and, behold, a throne was set in heaven, and One sat on the throne. And He that sat was to look upon like a jasper and a sardine stone."

(2) The Bow about the Throne: "And there was a Rainbow round about the throne, in sight like unto an emerald."

(3) The Twenty-four Throned Elders: "And round about the throne were four and twenty thrones: and upon the thrones I saw four and twenty Elders sitting, clothed in white raiment; and they had on their heads crowns of gold."

(4) The Concerted Throne Voicings: "And out of the throne proceeded Lightnings, and Voices, and Thunders."

## THE TRIAD

(5) The Seven Spirits: "And there were seven Lamps of Fire burning before the throne, which are the seven Spirits of God."

(6) The Crystal Sea: "And before the throne there was a Sea of Glass like unto crystal."

(7) The Four Zoa: "And in the midst of the throne, and round about the throne, were four Beasts, full of eyes before and behind. And the first beast was like a lion, and the second beast was like a calf, and the third beast had a face as a man, and the fourth beast was like a flying eagle. And the four beasts had each one of them six wings about him; and they were full of eyes within: and they rest not day and night, saying, Holy, holy, holy, Lord God Almighty, which was, and is, and is to come. And when those beasts give glory and honor and thanks to him that sat on the throne, who liveth forever and ever, the four and twenty elders fall down before him that sat on the throne and worship him that liveth forever and ever, and cast their crowns before the throne, saying,

Thou art worthy, O Lord, to receive glory and honor and power, for thou hast created all things, and for thy pleasure they are and were created."

It should hardly be necessary to dwell upon the importance of the factors that here lift themselves to view in these apocalyptic headlands, or to urge their critical study. They are the great dominating factors of the symbolism.

#### THE MASTER OF CEREMONIES

At the head of all these different series there is disclosed an executive agency clothed in paraphernalia pregnant with meaning with respect to the symbolism to be developed. In the Christophany it was a trumpetlike voice. John turned to behold it, and saw the Christophany. Here it is the same voice within the veil that commands, Come up hither. He obeys, and is immediately in the Spirit. Whether we have here a valuable intimation with respect to the Trumpets themselves raises an interesting question. But the voice here cannot be other than that of the great executive of the apocalyptic symbolism, the Angel of Jesus Christ, who is sent to signify it unto John. Let us now proceed to the symbols themselves.

#### THE CHROMATIC GLORY OF DEITY

##### FIGURES I AND 2

It is a most impressive as well as most instructive fact that, in the presence of this awful majesty around and upon the throne, the apocalyptic limner lays down the brush. No attempt will be made to portray the features of Him who no man hath seen or can see. Visually there is only the appearance of trinitarian chromatic splendor. In scenic word-painting the picture is transcendent. Above the flaming lightnings, terrifying voices, and roaring thunders of the throne we behold the chromatic beauty of three gems: the jasper, sardius, and

emerald. The first two are blended in an indescribable Personality upon the throne, whose position thus is significant of executive office; while the unbroken circlet, combining the sevenfold splendors of the bow in its emerald beauty, completes the symbolic scene, which thus visually discloses the mysterious nature, office, and interrelation of the triune personality of the Eternal God. In the blending of these two colors of white and red within this emerald zone, and in thus dignifying them with executive position, we have the characteristic revelation of fundamental truth. It is but the recognition—here in the great headlands of the symbolism—of the same principle that has already been presented in the Christophany and which will be presented again with varying splendor and changed expression in the Pneumatophany. However modified or transformed in either Christophanic, Theophanic, or Pneumatophanic expression, it is always the same.

These two gems that are blended upon the throne were first and last in the breastplate of the high priest. The jasper is the first jewel that is laid in the foundations of the new Jerusalem, whence its glory is transmitted to the raiment of the Bride—the fact settling the question as to the color of the jasper. It was pure white; for such is the color of her robings. The crimson of the sardius, while it has a most profound fundamental meaning in its position here, may be conceived as touching the principle of atonement and redemption. We will meet again both these colors in the final battle clash of Armageddon.

The emerald glory environing all presents the color which, as associate with the flora of earth, suggests the principle of life; here, in its unbroken completeness, eternal life inherent in him whose incomprehensible Being is thus expressed in symbol. The rainbow, composed of its seven prismatic colors, is a symbol of divine compassion and mercy. It spanned the retiring waters of the deluge as the pledge of an everlasting covenant between God and men. Something, perhaps, of its

ancient office may be recognized here. It hedges the lightnings and thunders of this awful throne, and will finally hush them to silence in the presence of the triumph of redeeming love. We shall meet this symbol again—in the Pneumatophany. There it is not disclosed as environing the throne but circling the head of an Angel, whose body is concealed in robing clouds but whose face and feet are those of the Alpha and Omega, treading the terraqueous globe. The changed expression of the symbols there we shall find to be as powerfully expressive of trinitarian truth as here. It is true that this sublime aureole that environs the eternal throne is here borrowed to dignify the head of an angel; but the fact is sufficient proof that he is not a created angel, but this mysterious apocalyptic Angel of Jesus Christ.

#### THE TWENTY-FOUR THRONED ELDERS

This third figure of the Theophany is confessedly most difficult of solution. Its dignity is indicated by the position that it occupies. It is next the throne. As the third figure of this Theophanic seven it takes precedence over that which is unmistakably a symbol of the Holy Ghost in all the fullness of his divinity as the seven lamps in the presence of the throne. As thus environed by Deity, throned in chromatic splendor on the one side and by the brilliance of its sevenfold flamings on the other, we would naturally be led to expect at this structural point the introduction of a figure resolvable into a like dignified mystic characterization of the Personality of the Eternal Son. This demand seems imperative in the presence of the fact that a great seven is thus formed, though in reverse order, in this leading exponential grouping of the Theophany: (1) The Throned One; (2) The twenty-four throned elders; (3) the seven Spirits. The divisional line of the crystal sea, and then the creational four, as the zoa, surrounding and in the midst of the throne. The mystic expression of such a great seven would be thus structurally complete were it not for the

perplexing anomaly of this third and most mysterious figure of these throned elders.

When we contemplate the fact that the Throned Eternal, unnamed, is represented in the chromatic blendings of these gems and the Eternal Spirit in the distributive figure of the lamps, it is not illogical to conceive of the possible veiling of the Personality of the Eternal Son in correlate distributive form. But the paraphernalia, acts, and utterances of the figure weigh against such identification. Again, a decided negative is presented in the second exponential paragraph of the Christophany, which, as has been previously shown, relates to both these prelude phases of the Theophany. Turning again to the Light at the Threshold, we find that the order in which it introduces the different Personalities of the Holy Trinity anticipates the order of introduction now before us, placing the symbol of the Eternal Spirit in the same distributive form as directly sequent to that of the Throned One.

The position of the Son thus becomes third, and terminal; and in such association with these elders as to clearly determine that the point of reference here is to the second phase of the Theophany—the redemptorial scene. Incidentally light is here thrown upon this symbolism of the elders. A careful comparison of these sets of dual exponents, Christophanic and Theophanic, will show the Revised Version rendering of chapter 5. 8-10 to be erratic and confusing. The Authorized Version rendering is to be preferred. In the tumultuous scene which follows the taking of the sealed book by the Lamb these elders break forth into a “new song, saying, Thou art worthy to take the book: for thou wast slain, and hast redeemed us to God by thy blood out of every kindred, and tongue, and people, and nation: and hast made us unto our God kings and priests; and we shall reign on the earth.”

This utterance clearly determines the fact that it is voiced by a redeemed humanity which is thus transformed into a royal priesthood as it is gathered out of the four quarters of the

earth. The Christophanic paragraph, while it does not use the term "elders," yet does so parallel their pæan of praise and so recognize their royal priestly character as to leave no room for question with respect to the coincidence of the voicing. Let the parallel be carefully noted:

"Grace be unto you, and peace, from Him which is, and which was, and which is to come; and from the seven Spirits which are before his throne; and from Jesus Christ, who is the faithful Witness [martyr], and the first-begotten of the dead, and the Prince of the kings of the earth [these kings]. Unto him that loved us, and washed us from our sins in his own blood, and hath made us kings and priests unto God and his Father, to him be glory and dominion forever and ever. Amen."

These "kings of the earth" take position here metaphorically, like the zoa, with whom they are so closely associated upon this Theophanic plane. They visualize that divine kingdom which was prepared from the foundation of the world. They are the intelligent and spiritual creation of God, divided from the zoa by the crystal sea, in whose behalf all the mighty agencies of redemption symbolized here are set in motion. The dignity of the figure is primal here, as it will be in the breaking of the seals: in the one case crowned and throned, and in the other crowned, armed, and given dominion. It stands in such close relation with the throne that it possesses the secrets of the Eternal and sets in motion the machinery of divine retribution. The reader's attention is directed to the fact of parallel in Gen. 1. 1-3, which adds its attestation to the view that this first paragraph of the Theophany is creational. God, the Creator, brings the heavens and the earth into being. There is no recognition of the presence of the Eternal Word. The structural point in the disclosure of the different Persons of the Trinity is occupied by darkness. Then there is a divine procession: "And the Spirit of God moved upon the face of the waters." The absence of all allusion to the presence of the

Son, either in this record in Genesis or in the metaphor of this mystic creational scene, may uncover for us still another deep in the mystery of the Godhead: the Son himself is the Creator, and thus must be assigned position upon the throne. He "was in the beginning with God. All things were made by him; and without him was not anything made that was made." We may not as yet be quite able to understand why this dual instead of trinitarian chromatic splendor blends upon the throne, yet the fact can hardly be other than impressive.

One of the most instructive features of this symbol of the elders, if its significance is not misapprehended, is that it is given position in both sections of this Theophanic seven. In its quadrate they are crowned and throned as in the immediate presence of Almighty God; while in the triad they unite with the zoa in their solemn chant of the sublime creational hymn of praise. But this must be considered farther on.

#### THE CONCERTED THRONE UTTERANCES

The character and importance of this fourth member of the Theophanic quadrate has already been emphasized in the Introductory Study of the Apocalyptic Symbolism (Prolegomena, page 25). No detail with respect to these symbols may be slighted. Their structural position here and elsewhere, their transposition, individual utterance, and augmentation in the development of the mighty theme, are all matters of vital importance to our study. In their concerted utterance they are the flaming and vocal preface of each of the grand divisions of this celestial series. Like all the symbolism of this book, they have their origin in the Old Testament. It was their activities that made Moses's heart quake on Sinai. Israel, in its march to the Promised Land, has reached the base of the mount. The promise has been given that upon the third day Jehovah would descend "in a thick cloud" in the sight of all the people. The day arrives, and the terrific display that ensues is introduced by these awe-inspiring utterances. They are thus the

*avant couriers* of Almighty God in the darkness and tempest of Sinai. They perform a like office with respect to this transcendent scenery of the Apocalypse. The sublime scene is thus described by Moses:

“And it came to pass on the third day, when it was morning, that there were thunders and lightnings, and a thick cloud upon the mount, and the voice of a trumpet exceeding loud, and all the people that were in the camp trembled. And Moses brought forth the people out of the camp to meet Elohim; and they stood at the nether part of the mount. And Mount Sinai was altogether on smoke, because Jehovah descended upon it in fire: and the smoke thereof ascended as the smoke of a furnace, and the whole mountain quaked greatly. And when the voice of the trumpet waxed louder and louder Moses spake, and Elohim answered him by a voice” (Exod. 19. 16-19).

Here we find in association with these celestial utterances a mysterious blending of two divine Personalities—Jehovah, the covenant God of Israel, and Elohim the Creator. The people are brought forth to meet with Elohim; Jehovah descends upon the mount in flaming fire; Moses speaks, and Elohim answers him by a voice. As the critics would say, we have here the plasm of the Theophany. Like the chromatic glory upon the throne and surrounding it, these utterances again powerfully support the trinitarian principle. While the mystery involved in these utterances may be as inscrutable as that of the Trinity itself, yet the delicate ear may catch something of their divine secret in their method of expression. The Revised Version is doubtless correct in giving the “voices” central position, which they always maintain between these fulminations from the throne, while the lightnings and the thunders exchange places at the head of the book of the Pneumatophany. The voices thus come from the great fathomless deep of Deity, while the thunders are simply the audible associate of the lightning’s flash. This well-known physical fact thus shadows the meaning of the lingual sword in the figure of the Chris-

tophany. It is the agent of the audible voice that comes out of the flamings of its glory. This conception of the mystic office of the thunders is further strengthened by the fact that the loud voice of the Angel of the Pneumatophany is supported by the sevenfold fullness of their power.

Again, a marvelous parallel appears with respect to the divine procession of this Pneumatophanic Angel and One with like lineaments divine who assumes like official position at the head of the hosts of Israel camped in the presence of the flaming mount. Jehovah thus announces him: "Behold, I send an Angel before thee, to keep thee by the way, and to bring thee into the place which I have prepared. Take ye heed of him, and hearken unto his voice; provoke him not: for he will not pardon your transgressions; *for my name is in him*" (Exod. 23. 20, 21). Isaiah, in unmistakable allusion to this passage, positively identifies this Angel as the Holy Spirit (Isa. 63. 9-11). The structural reason thus appears for the introduction of these throne voicings in the Theophany as antecedent to that of the mystic Personality who is unmistakably the Third Person of the Godhead.

When the exponential office of these throne utterances with regard to the different series of the book is perceived they will reduce the chaos of apocalyptic interpretation to beautiful harmony and order. Failure to recognize it simply means the continuance of the wild vagaries that have passed for exposition. The individual utterance of the thunders, alluded to above, will be considered at a later point of our study.

### THE SEVEN SPIRITS

The character of this symbol, which is the ranking factor of the triad of the Theophany, having been so largely anticipated, it will not be necessary to dwell upon it at length. It will be remembered that the dual exponents of the Christophany presented the Persons of the Holy Trinity (1) as Jesus Christ, (2) as God, (3) the Angel of Jesus Christ. Passing

to the second exponential grouping, they were presented again in changed order and phase: (1) as Him who is, and was, and is to come; (2) the seven Spirits which are before his throne; (3) Jesus Christ, the faithful Martyr, and Prince of the kings of the earth. The great deep that is thus opened to our vision in these exponential headlands of the symbolism is that the Third Person of the Godhead will appear on the one side of the great drama in an individual capacity, as the Angel of Jesus Christ, and on the other in this distributive form.

We are compelled to recognize the mobility of the symbol in the fact that it is no sooner introduced in the Theophany than it transforms. At first it is disclosed as the seven burning lamps in the presence of the throne, which as such are reminiscent of the Christophanic lampstands. These seven next become the seven Spirits, which again transform into seven eyes, and combine in the figure of the Lamb, standing in the presence of the sealed book, as it had been slain.

The repeated metamorphoses of this symbol should make us alert with respect to any possible later transformation that might be presented in the changing phases of the passing apocalyptic scroll. If we do not find them transformed, then as a factor they vanish from the symbolism as they thus combine with the figure of the Lamb, for we meet them no more.

#### THE CRYSTAL SEA

This crystal expanse before the throne is clothed in the same mystery that veils all the symbolism of the Theophany. Its importance is indicated in the fact that it is the central factor of the Theophanic triad now to be thrown upon the screen. In its taking precedence of the zoa it holds the suggestion of antecedent and eternal conditions. If they, as sequent, represent the material frame, then this transparency before the throne, "like unto crystal," may touch that mysterious substantiality that lies back of gross matter.

As a fundamental reality it precedes the chant of the zoa,

and will again rise to view when they finish their office and pass away; here calm in its crystal fixedness and serenity, there mingled with fire as under the feet of the mighty multitude of victors who share in redemption's harvest home. As a factor of the symbolism it is introduced but twice: first in these exponential headlands, and finally at the head of the retributive section of the book, where it is disclosed as surcharged with fire. Immateriality, changeless in its substantiality, yet in the great day of the wrath of God and the Lamb mingled with fire, presents a profundity of symbol of a character that forbids didactic approach. Solemn indeed is this scene, where Nature delivers her sevenfold stroke of vengeance upon sin, while above the fiery billows of this crystal sea sound the harps of God and the triumphant song of Moses and the Lamb. Angels, even, do not intrude upon the scene, save those who wear the Christophanic girdle of gold, and in the presence of whose action at this point it is proper that we pause: on the one side, immateriality on fire with the wrath of God; on the other, nature, with the golden vials, once filled with the incense of prayer, now charged with divine vengeance in the hand of these divine executives. Ah, whither shall the sinner flee for refuge?

#### THE FOUR ZOA

Dr. Whedon says with respect to these "living creatures": "The word zoön comprehends everything finite possessed of intelligent life. These zoa symbolize creation in its highest aspects and its relation to its Creator. The living beings represent not merely the animal kingdom, but also the very structure of the earth, and all things known under physical philosophy. This is shown by their number, four, which refers to the cardinal points, and so to the physical system. The term zoön implies that the whole mundane system is *inspired*. The Spirit of God is the soul of nature. The whole is impregnate with his all-wise power, and is thereby enabled to

move by the law of its true development. Each and every particle of matter thereby sees with divine eyes which way to move to incorporate itself into an organism, and so physiology and the generative races are possible. Each chemical element sees how to act to carry out God's prescribed affinities, and all its six wings hasten to be in exact time; and so it is that matter and motion, under the rule of intelligence, unite to form a systematic universe."

We must approach the study of this symbol through the media of Old Testament prophecy, for clearly it is here that we have the plasm out of which the figure is formed. Isaiah, in his vision in the temple, beholds as in the train, or skirts of the throne, the seraphim, or burning ones, who, like these zoa, have six wings, and who, like them, chant a trisagion of praise, in the presence of the Eternal, of "Holy, holy, holy is the Lord of hosts: the whole earth is full of his glory." In the vision of Ezekiel on the Chebar the figure and its environment present one of the most complex studies of the entire Word of God. The figure there quadrates four times: in number, faces, wings, and an associate system of mighty wheels whose color is the same as that of the bow that here environs the throne. The faces presented in Ezekiel are the same as these in John, save that the man-face occupies first position instead of third; while the eyes, instead of being a component part of the zoön, are located in the wheels. The figure in either case presents a conception too monstrous and uncouth to be entertained for a moment as a literalism. With the significance of the eye symbol disclosed in the redemptorial scene to follow, where the seven Spirits of God, as the eyes of the Lamb, repeat this feature of the zoa, we can hardly miss the thought of matter and spirit united in the formation of the cosmos—a conception which could hardly be more pertinently expressed by the profoundest philosophy, and yet here developed under the hand of the unlearned and unphilosophical fisherman of Galilee. Ontological truth breaks

through the veil all along the line of this Theophany. For instance, the dual nature and eternal destiny of man are clearly shadowed in the symbols. In the first division of the groupings he appears in dignified position, as crowned and throned in the immediate presence of God and sharing the secrets of the throne, and in the second division he becomes brother to the beasts and birds; created in the image of God and yet of the earth, earthy, and under the thrall of death. Popular thought conceives of seraphic and cherubic orders of angels as standing apart, or lifting themselves above the shining ranks of the sons of the morning, but it always divests them of these multiple wings and faces; nor does art ever attempt to picture them in the likeness that is here scripturally disclosed. But as introduced in this Theophany they seem to be both structurally and essentially segregated from the angelic order. They appear here as an essential part of the picture in which is delineated the transcendent character of the creation of God, in which atoms as well as angels chant his praise and show forth his glory, and are ready with their six wings to fly to the ends of the universe in obedience to his sovereign will.

#### CREATION'S WORSHIP IN THE PRESENCE OF THE THRONE

This worship, which closes this exponential section, must not be understood as introducing a new and distinct division. It but details the action of the last figure introduced, and with it associates that of the elders. This blending of the worship of the zoa and the elders is most profoundly significant. It discloses the latter figure as in position on both sides of the great drama: as throned in the presence of God and sharing his secrets, while it is brother to the beasts and birds as with the zoa it prostrates itself in the dust and blends its worship with their ceaseless trisagion of praise. Our ears may be too dull to hear this chant, or our hearts too dead to join its sacred strain, still it remains a sublime reality of the universe

which no discordant note will ever arrest. Since creation rose into being it has not ceased to voice the character of its Creator—restless suns coursing onward in the track of unfathomed mystery, restless planets swinging in their orbits, restless atoms throughout the whole natural realm, all voicing the holiness of God. Holiness is written all over the face of nature because its Creator is a holy God. Men may forget or ignore it, even the harps of the angels may cease to throb with its music, but Nature will never forget. From her hand will pass the cup that avenges the insult of sin to her Creator.

The slight divergence between the voicings of these two figures should be noted, as it involves a structural principle. In both cases, like the utterances of the throne itself, they are distinctly trinitarian. The zoa give "glory, and honor, and thanks, to him that sat on the throne." The elders join this worship of the zoa by falling down in the presence of the throne in worship of Him that liveth forever and ever, and then they cast their crowns before the throne and give an intelligent reason for the worship which they offer: "Thou art worthy, O Lord, to receive glory, and honor, and power: *for thou hast created all things*: and for thy pleasure they are and were created." It will be noted that in this worship of the elders the word "power" displaces or supersedes the terminal utterance of the praise of the zoa. In the next phase we shall find these elders in their voicings taking up the strain where the angels end, thus suggesting a continuity that forms a part of the mystic plan. It will be noted that these elders are not evolutionists. They recognize the great fact that there has been a creation; there was a time when the Eternal put forth creative energy and the depths flamed with suns and systems, while the shout of immortal spirits broke in upon the solitudes of the rolling eternities. There has been a creation. They utter the great truth in the presence of the throne, and no dissonant voice in the universe is heard in controversy. Its lines traverse both sides of the crystal sea, involving

things invisible, as well as things visible, as the product of outgoing omnipotent power.

#### THE THEOPHANY—THE REDEMPTORIAL SCENE

Attention must here be directed to a possible change in structural expression. The fact has already been anticipated in the deployment of the factors of the epistolary grouping. The triad there takes the leading position, instead of the quadrate, which unquestionably dominates one side of the panorama. A careful study of the factors of the preceding phase of the Theophany led to the division which there gives the quadrate the leading position. The same care here in like manner seems to give it to the triad. The great thought of this seven is that of the impenetrable mystery of the sealed book, three worlds hopeless before it, the triumph of the Lamb—over which glorious fact the universe, properly in its quadrate voicing, goes wild with joy. The order of adjustment as it presents itself to the writer is as follows:

#### THE TRIAD

(1) The sealed book: "And I saw in the right hand of him that sat on the throne a book written within and on the back side, close sealed with seven seals."

(2) The challenge: "And I saw a strong angel proclaiming with a loud voice, Who is worthy to open the book, and to loose the seals thereof? And no man in heaven, nor in earth, neither under the earth, was able to open the book, neither to look thereon. And I wept much, because no man was found worthy to open and to read the book, neither to look thereon."

(3) The triumph of the Lamb: "And one of the elders said unto me, Weep not: behold, the Lion of the tribe of Judah, the Root of David, hath prevailed to open the book, and to loose the seven seals thereof. And I beheld, and, lo, in the midst of the throne and the four beasts, and in the midst of the elders, stood a Lamb as it had been slain, having seven

horns, and seven eyes, which are the seven Spirits of God sent forth into all the earth. And he came and took the book out of the right hand of him that sat upon the throne."

#### THE QUADRATE

(4) The worship of the zoa and elders: "And when he had taken the book, the four beasts and four and twenty elders fell down before the Lamb, having every one of them harps, and golden vials full of odors, which are the prayers of saints. And they sang a new song, saying, Thou art worthy to take the book, and to open the seals thereof: for thou wast slain, and hast redeemed us to God by thy blood, out of every kindred, and tongue, and people, and nation; and hast made us unto our God kings and priests: and we shall reign on the earth."

(5) The worship of the angels: "And I beheld, and heard the voice of many angels round about the throne and the beasts and the elders: and the number of them was ten thousand times ten thousand, and thousands of thousands; saying with a loud voice, Worthy is the Lamb that was slain to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing."

(6) The worship of universal sentient being: "And every creature which is in heaven, and on the earth, and such as are in the sea, and all that are in them, heard I saying, Blessing, and honor, and glory, and power, be unto him that sitteth upon the throne, and unto the Lamb forever and ever."

(7) Final action of zoa and elders: "And the four beasts said, Amen. And the four and twenty elders fell down and worshiped him that liveth forever and ever."

#### THE SIGNIFICANCE OF THE FIGURES OF THIS GROUPING

THE SEALED BOOK.—It is essential to our study that each of the factors that compose this grouping of the redemptorial scene be subjected to the closest kind of scrutiny ere we pass

forward to the study of the mysterious content of this sealed book that is now in the hand of the Lamb, and before whom in his victory the universal creation becomes tumultuous in its joy. This book is the second mysterious volume of this mighty Apocalypse. Its structural position, as well as the circumstances attending its disclosure, leave no room for question that it is the all-inclusive ranking volume out of whose breaking seals will develop the issues of time and eternity. It is extended from the midst of this chromatic glory, by the hand of Omnipotence. Beneath it are the flashing lightnings, awful voices, and roaring thunders. Terrible indeed the environment of this book. With the memory of the book of the Christophany fresh before him what a treasure this book, thus proffered, must have seemed to the wondering John! Here at last is the solution of all mystery, the solvent of all doubt, and the dispelling of all fear. It will flood all the dark and ominous aspects of this symbolism with light, and perhaps lift the glowering shadows from human life forever. This is the book for which man, groping in the gloom of the midnight, has longed for. It is now proffered by the hand of the Eternal. But where in all the universe is there one who will dare venture within this awful court of the flaming lightnings and take it from this omnipotent Hand and break its forbidding seals? The mystic thought visualized in this sealed book is as profound as it is impressive. All the great books of God have the seven seals upon them. The symbol thus presents the fact of the natural impenetrability of the mysteries of the universe. Back of the deep, dark vault of the midnight there is a book whose pages are illumined with diamonds, rubies, and sapphires, but the seals are upon it; no one yet has been found worthy to break them. Under our feet there is another whose leaves were written upon and pressed together during the vast cycle of the geologic ages; but here, too, the seals. Look where you will, and you may behold mysterious characters, that have been penciled

by sunbeams and lightnings or spirit fingers which, like this almighty Hand, reach out from the invisible. But everywhere the unbroken seal. You pick a flower to pieces, admire the symmetry of a crystal, or unbraid the strands of a ray of light, and toy with their secrets until you begin to hope that they are about to whisper in your ear the mysteries of eternity, when their lips close tight, holding their secrets as impenetrable as these of the book now lying upon this extended Hand. God's books are all written in the language of eternity, and he alone can disclose to us their transcendent meaning.

THE CHALLENGE.—A strong angel now takes position in the presence of the throne and challenges the universe to produce one worthy to approach this ineffable glory and take the proffered book and break its seven seals.

Who is this angel whose distinguishing features are loudness of voice and power? Why should these attributes be thrown into the foreground as associated with his personality? Is he simply a throne attendant selected from the shining ranks not yet disclosed, or is there a closer relation between him and the figure now at the threshold? The answer must be left with the unfolding symbolism.

His challenge reverberates through three worlds. The revelator with breathless interest listens as its echoes die away. But the universe is mute. "No man in heaven, nor in earth, neither under the earth, was able to open the book, neither to look thereon." The situation whelms the wondering seer. He buries his face in his hands and gives way to an agony of grief. Perhaps he associated the success of revelation with that of redemption itself. If so, that too now halts in the presence of the sealed book and the flaming lightnings of the throne. He looks for a familiar form that nowhere appears upon the scene. Where is the Alpha and Omega, whose eyes were like these flaming lightnings, who held the seven stars in his hand, and who carried the keys of Hades and death at

his girdle? Has he also failed in the midst of this universal failure? Confronted by the deep, dark mysteries of eternity, is there no Christ to help? Is this a place where his flaming feet may not tread? Have the stars dropped from his impotent hand? Has that voice that sounded as the rushing of mighty waters also been hushed in this oppressive silence that now reigns in three worlds, save the lone sobbing of the apostle's grief? A sealed book, a silent God, a universe whelmed with the consciousness of its unworthiness, and no more worlds to search—that were an occasion for tears of despair and universal grief.

Great was the sorrow that shrouded his soul when the crucified Christ lay cold and still in Joseph's tomb and his despairing followers were saying one to another, "We trusted it had been he that should have redeemed Israel." Infinitely greater is the gloom which now oppresses him. Hopes then but clouded for the moment must now, in this signal failure of the cross, end forever. The fact is simply whelming. The search has been thorough. No one has been found worthy, and there are no more worlds to search. But one lone point remains—the throne. The exhausting thus of all worlds tells us by implication that it was the throne itself that was drawn upon in the production of the figure that now appears upon the scene, thus presenting an incidental, though occult, proof of the throned presence of the Son in the symbolism of the Theophany. It is significant that it is not the voice of this challenging angel that now breaks in upon the sobbing apostle's grief, but that of one of the throned elders. Not worthy himself to take the book, yet he is strangely within the divine secret, that the mighty Victor is even now at the threshold. While the eyes of John have been suffused with tears he has taken position in the presence of the throne. And he is bid to look, in the words, "Weep not. Behold, the Lion of the tribe of Judah, the Root of David, hath prevailed to open the book, and to loose the seals thereof." And in obedience

he brushes his tears away and looks to see this victorious Lion and beholds—a Lamb, within the circle of the zoa and the elders, standing before the throne, *as it had been slain*. Blood is streaming from wounds that attest its sacrificial death. It is the Lamb of God, slain from the foundation of the world, and whose vicarious atonement taketh away the sin of the world.

THE TRIUMPH OF THE LAMB.—The glorious truth announced by the Baptist upon the banks of the Jordan is here presented in the cast of mysticism in a way which powerfully emphasizes the trinitarian principle. In the creational scene all interest centers at the throne, every factor being adjusted so as to intensify the glory of the Creator. In the scene now before us this interest, intensified, is all transferred to the person of the Lamb in the very presence of the throne. Not only zoa and elders prostrate themselves before the Lamb, but a hundred millions of angels break in with a chorus which is caught upon the lips of unnumbered millions more, while the quadrate of sentient being joins in the refrain, the whole sublime picture in its correlate associations presenting truths that should utterly confound Arianism and cover it with confusion and shame.

Attention must now be directed to the striking contrast exhibited by this figure of the Lamb in these tokens of his passion, as it is held over against that which flamed in the glory of the Christophany. The same cast of trinitarian truth appears, but with a most impressive change in its characteristic expression. The Christophanic figure was dignified with the snowy crown of the Eternal, while the sharp two-edged Sword flashed from its lips. Here the crown gives place to a symbol which certifies the presence of omnipotent power, while in the same manner the symbol of the sword gives place to that of the seven eyes, thus certifying the fact of the mysterious coalescence of the eternal Spirit in this figure of the bleeding Lamb. The symbols in both cases have respect to the office

to be exercised and the character of the symbolism to be developed.

In the development of the paraphernalia of the creational scene the figure of the seven lamps, or, as interpreted, seven Spirits, takes subordinate position, in harmony with the facts of the biblical record. In the redemptorial scene, now before us, the Son also, in his office of Redeemer, takes the same position before the throne, and yet with such a reflection of Deity in the lines of his mystic personality as to deepen the mystery of the Kenosis, by thus showing visually that in him in reality dwelt all the fullness of the Godhead bodily. This changed phase in the expression of trinitarian truth in the Theophany should fully prepare us for one more change, equally significant and impressive, when we shall meet with the symbolism of the Pneumatophany.

How the sight of this figure of the Lamb must have ravished the soul of John! Three worlds may have been vainly searched for a Redeemer, but contrite tears have clarified his vision to behold him standing for him in the presence of the lightnings and thunders of the throne. Tears need no longer wet your cheeks or dim your vision; his hand shall wipe them all away!

The Lamb now advances and takes the book that is extended from the throne, and as he stands with it in his possession the whole universe goes wild with joy, and, with tumultuous fervor that far exceeds that which characterized the creational scene, transfers its worship to him in the very presence of the throne. Let those who deny the divinity of Christ explain it if they can.

THE CONCERTED WORSHIP OF THE ZOA AND THE ELDERS.—First in order the zoa fall before the Lamb. But, as in the creational scene, their worship is blended with that of the elders. This concerted worship forms one of the recurrent features of the symbolism, though absent from both the Christophany and Pneumatophany. At the head of the book of

the Pneumatophany the elders rise to governing position in its symbolism, while in like manner the zoa discharge their office at the head of the Trilogy, both, however, joining in concert again in the tumult of rejoicing that ensues in the presence of the flames of burning Babylon. In the creational scene they cast their crowns before the throne as they prostrate themselves in worship; here they have harps and golden vials full of incense. The meaning of this symbol is disclosed as "the prayers of the saints." Though here brought to view, it has no office to perform in connection with this redemptorial scene, which relates solely to the glorious triumph of the Lamb. Again, the content of the vials in the hand of the zoa is not incense, but the pent-up wrath of God. Both sets of vials will at the proper structural point of the progressing panorama perform their characteristic office. As they thus stand in the presence of the Lamb, with the sealed book in his possession, they lead, in the mighty tumult of praise which now ensues, with the strains of a new song. It is the voicing of the great fact of the triumph of Redemption through the vicarious sacrifice of the bleeding Lamb. The exegetical value of this factor demands that most careful consideration be given to it. As given in the Authorized Version it is: "And they sang a new song, saying, Thou art worthy to take the book, and to open the seals thereof: for thou wast slain, and hast redeemed us to God by thy blood out of every kindred, and tongue, and people, and nation; and hast made us unto our God kings and priests: and we shall reign on the earth."

The point in question touches the significance of this figure whose relation to the Theophanic symbolism is next to the throne. The position assumed with respect to it has already been intimated. While, like its associate figure, the zoa, it is purely mystic, its white robe covers a redeemed humanity and its stephanos crowns it. This fact, obscured in the rendering of the Revised Version, is fully sustained by correlate

utterances. Chapter 1, paragraph 2, whose cast is unquestionably Theophanic, parallels this voicing of the elders in the new song in a sense which fully determines the fact that it proceeds from a redeemed humanity. Passing forward, by way of anticipation, to the Mount Sion scene, where this figure of the Lamb is introduced into the book of the Pneumatophany, we hear it again, upon the lips of the hundred and forty-four thousand who were redeemed from the earth, and where the statement is made that only those thus redeemed could sing it. The coincidence of utterance must be conceded as determining the fact. The royal priesthood and the coming of the kingdom are both assured in the triumph of the Lamb. This figure, like that of the seven Spirits, must also be metamorphic, for, like it, at a certain point it must transform or vanish from the symbolism, which can hardly be conceivable of a figure of such dignity as this unless in its passing the mystery of its office is explained.

THE WORSHIP OF THE ANGELS.—Myriads of myriads and chiliads of chiliads of angels add their complement of worship to the victorious Lamb. Majestic and beautiful are the reverberations of the refrain that rises and swells upon the lips of these sons of the morning. Like the onrushing waves of the sea, or the deep-toned voice of the thunder, its billowy roll dashes at the feet of the Lamb: "Worthy is the Lamb that was slain, to receive power, and riches, and wisdom, and strength, and honor, and glory, and blessing," its accentuated sevenfold volume bespeaking the perfected character of angelic praise.

THE WORSHIP OF UNIVERSAL SENTIENT BEING.—The chorus now swings back from these groupings of myriads and chiliads to the individual. Every creature dwelling in these three worlds that were vainly searched for a Redeemer, and those in the additional world of the great waters, now adds its voice to swell the chorus, including Him that sitteth upon the throne with the Lamb in equal glory. A question

which may appear to be a little too profound to be discussed at this point of our study arises in the fact of the apparent differentiation of this grouping of the quadrature from that of the zoa. This feature will clear as we find the correlate adjustment of each of these exponential groupings.

THE FINAL VOICING OF THE ELDERS AND ZOA.—Whether this celestial music is antiphonal, successional, or an expanding volume of praise, may not signify. The great fact that stands out in the clear is that it is sufficient to convict every created being in the universe of gross idolatry if absolute divinity be denied to this redemptorial figure of the Lamb.

This quadrature of worship, in its beginning and ending with the same factors of the grouping and in its backward swing to the throne, condenses here in epitome the great generics of the book. The first two factors of the quadrature present their worship solely to the Lamb; the last two return to the throne—universal creation according equal glory to Him that sitteth on the throne and to the Lamb, while its terminal expression recognizes only Him that sitteth on the throne, but with whom it blends the Alpha and Omega in the final scene.

Again, it will be observed that the chant of the angels begins with the last word in the creational voicing of the elders, while creation itself takes up the last words in this sevenfold chorus of the angels, ending with its initial. This verbal continuity thus completes another mystic circle akin to that which pours its emerald glory over this celestial plane of the Theophany. In the finality of the symbolism this utterance of the elders and the zoa becomes simply an Amen and an Alleluia.

Special attention should be given, in passing, to the expansion of the governing numeric principle in this second exponential phase of the Theophany. In its first phase the triad is dominant: there are three colors, three emanations from the throne, the trisagion of the zoa and its reflex in the utterance of the elders. Its augmentation in the redemptorial scene,

thus rounding out a verbal seven within the lines of these exponential headlands and by means of this structural law, determines their character and coördination. Not least among the suggestions given is that with respect to the change which occurs in regard to the word "power." In the creational scene it is *dynamis*, which in the redemptorial scene becomes *kratos*, a word which adds to the thought of power that of dominion.

While facts such as these reveal the complex character and most delicate tracery of the apocalyptic symbolism, they also assure us of the existence of a structural plan the mastery of which must put in our hands the key that will unlock its more mysterious phases.

#### THE BOOK OF THE THEOPHANY—THE OPENING OF ITS SEALS

This book of the seven seals is the ranking volume of the Apocalypse. It comes forth from the hand of the invisible God. It is recognized in the first paragraph of the book as "The Revelation of Jesus Christ, which God gave unto him to show unto his servants things which must shortly come to pass," and which "he sent and signified by his angel unto his servant John." The angel was a component part of the Christophany. He is also here as the Seven Eyes, a component part of the figure that breaks these mysterious seals.

We would naturally expect that a book that was written "within" when opened would place its writing before us. It does. But it is in the same involved hieroglyph that has already passed before us upon the unfolding scroll. In the book of the Christophany the triad leads. Here it is the quadrate. Four mysterious horsemen in succession ride forth from the breaking seals into the arena of action, which are followed by a shadowy figure that has no mount. Two seals only of the triad break, and there is a significant pause. The first of these seals lifts the veil of the unseen to disclose a great altar underneath which are the souls of the martyred dead.

The breaking of the second is followed by a great earthquake and a series of terrific scenes which end in the great day of the wrath of the Lamb. Following this awful scenery there is a readjustment of the staging and the introduction of a parenthetical section which will be designated as the Contrastive Counterpart. We may now proceed with the text itself.

## THE QUADRATE

“And I saw when the Lamb opened one of the seven seals, and I heard one of the four living creatures saying as with a voice of thunder, Come.”

The white horseman: “And I saw, and behold, a white horse, and he that sat thereon had a bow; and there was given unto him a crown: and he came forth conquering, and to conquer.

“And when he opened the second seal, I heard the second living creature saying, Come.”

The red horseman: “And another horse came forth, a red horse; and to him that sat thereon it was given to take peace from the earth, and that they should slay one another: and there was given unto him a great sword.

“And when he opened the third seal, I heard the third living creature saying, Come.”

The black horseman: “And I saw, and behold, a black horse; and he that sat thereon had a balance in his hand. And I heard as it were a voice in the midst of the four living creatures saying, A measure of wheat for a penny, and three measures of barley for a penny; and the oil and the wine hurt thou not.

“And when he opened the fourth seal, I heard the voice of the fourth living creature saying, Come.”

The pale horseman: “And I saw, and behold, a pale horse: and he that sat upon him, his name was Death; and Hades followed with him. And there was given unto them authority over the fourth part of the earth, to kill with the sword, and

with famine, and with death, and by the wild beasts of the earth.”

#### THE TRIAD

The souls underneath the altar: “And when he opened the fifth seal, I saw underneath the altar the souls of them that had been slain for the word of God, and for the testimony which they held: and they cried with a great voice, saying, How long, O Master, the holy and true, dost thou not judge and avenge our blood on them that dwell on the earth? And there was given them to each one a white robe; and it was said unto them, that they should rest yet for a little time, until their fellow servants also and their brethren, which should be killed even as they were, should be fulfilled.” In the Trilogy this altar voice will confess the justice of God.

#### THE GREAT EARTHQUAKE

The importance of this sixth seal will appear in the fact that it not only relates to this great earthquake but also to a series of symbols which group themselves into a full apocalyptic seven.

(1) The great earthquake: “And I saw when he had opened the sixth seal, and there was a great earthquake.”

(2) The total eclipse of the sun: “And the sun became black as sackcloth of hair.”

(3) The crimson moon: “And the whole moon became as blood.”

(4) The falling stars: “And the stars of the heaven fell unto the earth as a fig tree casteth her unripe figs, when she is shaken of a great wind.”

(5) The vanishing heavens: “And the heaven was removed as a scroll when it is rolled up.”

(6) The vanishing mountains and islands: “And every mountain and island were moved out of their places.”

This final factor also presents a sub-seven of humanity.

(7) The great day of the wrath of God and the Lamb:

“And the kings of the earth, and the princes, and the chief captains, and the rich, and the strong, and every bondman and freeman, hid themselves in the caves and in the rocks of the mountains; and they say to the mountains and to the rocks, Fall on us, and hide us from the face of Him that sitteth on the throne, and from the wrath of the Lamb; for the great day of their wrath is come; and who is able to stand?”

What is the significance of the imagery here projected? Does it characterize, as the expositors so generally hold, some episode or era in the progress of the Christian age? Is this white horseman some militant Charlemagne or Napoleon, whose incursion is followed by carnage, famine, and pestilence, or is it rather that we have in these symbols the sequent and orderly expansion of the great generics of ontological truth? The answer to be given in these pages is emphatically the latter. As forecast in the exponential voicings already considered, the great drama will be presented in double phase of antithetic characterization. On the one side we have first this quadrate cavalcade of destruction; thence the lifting of the veil of the unseen, disclosing the spirits of the martyr dead. The extended scope of the grouping which follows is indicated in its numeric expression. It presents scenes of cosmic terror, beginning with a great earthquake, then extending to the luminaries of heaven, and ending in the vanishing of the material frame and a great day of the divine wrath before whose terrific flamings a sinful world will be appalled. Pausing here, antithetic imagery is thrown upon the scroll, whose scope is without a doubt governed by the same delimiting lines.

#### THE WHITE HORSEMAN

What is the significance of this figure which first rides forth of these breaking seals, and his mount? The importance of the symbol of the horse appears in the fact that it is one of the generics of the book. It is here quadrate as it emerges

from the seals. It will emerge from the bottomless pit as a numberless host with locust wing and scorpion sting, the infernal cavalcade of Apollyon. Again, it rises from the great Euphrates, with lion head and serpent tail, a vast host of two hundred millions. Finally, it appears upon the great field or Armageddon, as it here comes forth from the seal, with a rider whose garments are sprinkled with blood, who is crowned with many diadems, and who is followed by the white-robed cavalcade of all the armies of heaven, and which makes the final victorious battle-charge on this great crystal field. The rider in this latter case is unquestionably Christ, which fact has led some expositors, among whom is Alford, to identify him here. As the ranking figure of this grouping he comes forth with his long bow, conquering and to conquer. He receives his crown, and passes from sight, without leaving a single hieroglyph to tell of a battle fought or victory won. The latter figure is therefore supposed to be the complement of the former, and to settle the question of identity. But they do not seem to be impressed with the fact that in the expansion of the figure, in the white-robed cavalcade that follows this Leader, the question of identity is practically settled. In the latter case it is the grand total of a purified humanity that rides this mount. This fact, in harmony with the law of this mystic enunciation, fairly determines the case. It is humanity as it comes from the hand of God, crowned with regal dominion.

When we contemplate the factors and forces now deployed upon this Theophanic plane, and their relativity to the great tragedy of human life, it would seem that the importance of man himself, as the factor in whom all interest is centralized, demands for him a corresponding characteristic introduction into the arena of action. At the head of this series of the breaking seals we have it. He comes forth at the command of the first one of the zoa, but it will be observed that he speaks with the voice of thunder. Mysticism here expresses fundamental truth. The throne of God speaks

through the zöön. The Eternal stoops and kisses the dust, and it looks up and calls him Father.

The cavalcade that follows in the wake of the white horseman—red, black, and pale—are all great generics. War, famine, and pestilence (Grotius, and others) disclose their character and office so manifestly in these figures as to lead to practical agreement among the critics with respect to their meaning. They are the malign or destructive forces which ride forth into the arena, as the sequence of man's fall, through these opening gates of ontology. Each one as he rides into the field is an intensified terror, the last one the king of terrors, and the last enemy that will be conquered on this terrific field. Dr. Whedon and others clearly see here the characterization of these destructive forces, but are embarrassed by what they conceive to be the incongruous character of the white horseman. They mistake. There is no incongruity. Man as a destructive force in the arena of this earth is not surpassed. His first act was to darken the heavens, blight the earth, and destroy himself. That he comes forth armed determines his superiority in the arena of action. The stephanos that is placed upon his head, the signet which connects him mystically with the elders, is significant of the dominion which was divinely conferred upon him by his Creator. He comes forth conquering—that is his destiny—and to conquer. The repetition of the term is significant. Two great realms are already opened before us in the exponential headlands, the natural and the spiritual, and he is destined to conquer upon both these hotly contested fields. Humanity, as under the lead of the first Adam, met with disastrous defeat; but under the lead of the second we shall see this white charger riding forward to glorious victory. The symbol thus speaks with consistency, beauty, and power.

To the crimson equestrian there was given a great sword, that he should take peace from the earth, and to set men slaying one another. The implication here is plain that ere

he came forth there was peace on earth, a fact which throws this figure backward to the opening gates of history.

The figure mounted upon the black horse comes forth with a pair of balances in his hand. He is not portentous of some local famine, but of the great economic fact that the curse that falls over the material realm would entail scarcity of commodities until that hour when, in the restitution of all things, the divine Voice would proclaim, "There shall be no more curse." It is to be noted that it is not a voice from the throne, but one from the midst of the zoa, that proclaims this scarcity. It is nature that withholds. The chenix of wheat and the three of barley, always more barley than wheat, will be doled out for the penny, if it is paid; if not, this, the greatest magnate of all the trusts, will let the world starve. But he was restrained from hurting the oil and the wine. He was not to deprive the rich of their luxuries. It need not be said that he has faithfully fulfilled his office in every age of the world. Earth's millions have always been underfed, vast multitudes literally starving, while the rich have always regaled themselves with their luxuries. The antithesis of this situation will appear in the counterpart, where it is said, "And they shall hunger no more," etc.

The figure that rides upon the pale horse is the only one of this cavalcade that is named; and it is a name from which universal humanity starts back in terror—Death. He has no crown, bow, nor sword. He needs them not. The touch of his icy fingers is sufficient. No balances are in his hand. He has nothing to sell or to give. He comes to take. He is no respecter of persons. At his touch the chenix of wheat or barley falls from the hand of the poor, and the chalice of luxury from that of the rich. The king on his throne, like the prisoner in the dungeon, must bow in submission to his stroke.

We have in this fourth seal a striking instance of the association of distinct figures in one grouping. The Lamb and the

seven Spirits, the zoa and the elders, the beast and the false prophet, as well as other figures not necessary to name, are thus frequently given this numeric association. With respect to the case before us, it holds throughout the book. In the Christophany the keys of Hades and of Death hang at the girdle of the Alpha and Omega. Here Hades is the ghostly follower in the wake of the King of Terrors as he rides into the field of action. With him it will disappear in the lake of eternal burnings. It will be observed that Hades has no mount. This fact may not be without its significance, relevant to the limitations of the physical realm. Power was given to them over the fourth part of the earth, to kill with the sword and with famine, with pestilence and with the beasts of the earth. This statement, while it forms a commentary upon the three figures introduced, yet raises a question with respect to the significance of its final phrase. War and famine are agencies of unnatural death, while the meaning of the third seems to be that of natural death. But, as Hades is also associated with death in the recipiency of this power, there is a possibility that the death here associated with the beasts of the earth may relate to the frightful career of the beasts that will later appear upon this apocalyptic scroll, though the symbols here employed may be simply meant to square with the facts of thanatology. We now pass from the realm of the quadrate to that of the triad.

As though Hades follows Death to lift the veil from the world of the unseen, we are now permitted to look upon a vast throng who have tasted death and passed beyond his power forever.

#### THE GREAT ALTAR

“And I saw under the altar the souls of them that were slain for the word of God, and for the testimony which they held.” The vision is that of the martyred dead, who died for their adherence to the right; not slumbering unconsciously in their graves, but living and active and in communion with

the throne. Granted that we are here looking upon symbol; yet the symbol but veils the reality here, as it does behind the chromatic glory of the throne or the figure of the Lamb.

These heroic spirits have reached the blessed shores of immortality. Their slain and mutilated bodies may be lying in nameless graves, or in the cavernous depths of the sea, or upon Alpine summits cold; their bones may mark many a hotly contested battlefield, where they fell for God and the right; but they are not dead, nor waiting for the resurrection trump to arouse them from the silence of the sepulcher. They are alive and active, and well informed as to what is transpiring on the earth. They watch with keen interest the progress of the mighty conflict in which they fell. That they seem to grow impatient before the battle ends might be construed as a reflection of the fact that they are still human in their eagerness to behold the final triumph of the right and the meting out of justice to them that trampled them down. But the thought that evidently lies back of their cry of "How long, O Lord, how long?" is that the mighty conflict will appear so long drawn out that even heaven itself will, in this mystic sense, seem to grow impatient and to plead for its termination. The cry of the martyred dead touches one of the mysteries of the divine administration that has perplexed the ages. At the gates of Eden Abel's blood cried out from the ground against the murderer roaming free. God was not inattentive then, and he is not now. As the centuries rolled onward it must have seemed long to this protomartyr, as he waited under this bloody altar. As prophets, saints, and heroes, of whom the world was not worthy, took their place by his side, a continuous stream of martyr-spirits, who were stoned, sawn asunder, and killed with the sword, this altar must have looked questioningly toward the throne. But the battle waxes hotter still. One day the heavens grew black, and the earth trembled, and then there came One to join their ranks who bore on his brow the marks of a crown of

thorns, and in his hands and feet the print of nails, and of a spear thrust in his side, and still the lightnings and thunders of the throne are restrained. And then the great altar began to grow a deeper crimson with the blood of the slain, as those who followed him fell beneath it in the rising fury of the sulphuric storm. Unnumbered millions of them came from the dens and caves of the earth, from crosses of Roman hate and from the flames of antichristian fury; from arenas where they faced the glaring eyeballs of the ferocious beasts within, and listened to the exultant shouts of the more ferocious beasts without; from subterranean dungeons, where no pitying eye could look upon their agony, or hear their moan, as they were tortured by the racks, thumbscrews, and red-hot pincers of the pitiless Holy Roman Inquisition. Is Divine Justice inattentive to their cry? Does retribution sleep forever? No; not forever. God standeth within the shadows, keeping watch above his own. Here indeed is the patience of the saints; here are they that keep the commandments of God and the faith of Jesus.

The answer of the throne to their cry is significant, profoundly so, with respect to the structural adjustment of the lines of this symbolism. "And white robes were given to every one of them; and it was said unto them, that they should rest yet for a little season, till their fellow servants, and their brethren, which should be slain as they were, should be fulfilled." The gift of this white robe and the sequent *little season* of waiting fix within the lines of the Theophany the structural position of two most important factors of the symbolism: the triumph of the atonement and the sequent period of the loosing of Satan.

As we study the teaching points of these figures that have been evoked from these breaking seals we can but be struck with the fact, with respect to the quadrature, at least, as interpreted, that they are all clearly great generics of the panorama. A little attention to the involutions of this altar scene

will disclose the fact that its scope is equally as broad. It separates into two grand divisions the martyrs that fall and that are to fall, the divisional point being strikingly punctuated by the giving of these white robes, sequent to which another period of martyrdom would ensue which is here designated as a "little season." They were to patiently wait until its end and for the coming of the last martyr to join their ranks, the implication being that then their blood would be avenged. The age of martyrdom is thus shown to reach up to the end of the struggle. Again, the giving of the white robe, as in answer to this cry for justice, is not to be regarded as the giving of a toy to an impatient child to keep it quiet. It is an act that touches the heart-core of the book. It is the mystic announcement of the triumph of the cross, and its bestowment upon these waiting martyr spirits is the signum in heaven of its victory; for until the atoning blood was in reality shed the white robe could not be given. Receiving it, and the assurance it gives, they can afford to wait for the end. Looking forward from this standpoint of the giving of the robe, the whole period that ensues up to the point of vengeance is designated as this "little season." We shall meet this factor repeatedly as the different phases of the symbolism develop. In the book of the Pneumatophany it is the "short time" of Satan's great rage, and in the trilogy the "little season" of his losing. The correlation being established in every case, our eyes must be dull indeed not to grasp the significance of the figure.

#### THE GREAT EARTHQUAKE

What is the scope of the issues presented in the sixth seal? The answer to this question is of vital importance in the exposition of the Apocalypse. Is it simply episodal, characteristic of physical phenomena that will be associated with the end of time, or is it a fact that we have here another great generic section that worthily and consistently completes this seal-

picture of what is and shall be? That all of its conceptions are presented in symbol of magnificent proportions, which takes the full range of an apocalyptic seven, can hardly fail of impressing the dullest mind. Its quadrate characterizes calamity upon a scale that can hardly be surpassed in its power of expression, drawing one of its factors from the earth and three from the heavens.

First this great earthquake, and then the sun in the heavens becomes black as sackcloth of hair; next, the moon turns to blood, while the stars are swept from their places and cast down to earth as the unripe fruit falls from the fig tree when it is shaken of a *mighty wind*. The alert reader may possibly be impressed here with the fact of the occult introduction of one of the great factors of the book—a wind so mighty as to hurl the stars to the earth. In the contrastive counterpart, which is a parenthetical inclusion of this sixth seal, we shall see this *wind* taken hold of and thrall'd by the four world angels. In the pouring out of the vials it will be the object against which the last vial will be discharged.

Passing now to the triad, we see the heavens depart as a scroll when it is rolled together. Next, all the mountains and islands of earth are moved out of their places. The punctuating figure is not only climacteric in the highest degree, but it is clearly seen to square with the grand retributive finale of the book. It is that of the great day of the unveiled face of Him that sitteth upon the throne, and of the wrath of the Lamb, the scene presenting a sub-seven in which humanity is shown in its adverse relations to this awful day. From the fact that what is here thrown upon the screen is by universal consent associated with the finalities of the Judgment, the whole of these six preceding graphic pictures have been popularly construed as being simply the mundane and celestial phenomena associate with this crisis hour. We have but to recognize the significance of this law of numeric expression in the Apocalypse to have our minds disabused of this popular

conception. It is the initial factor of the great seven which take the full sweep of the great field of apocalyptic truth. Having been introduced here, it is immediately placed in primal exponential position as the factor which, as added to the throne voicings, completes the quadrate, which place it characteristically holds at the head of each of the succeeding grand divisions of the book.

Having reached its climacteric point, this adverse side of the seal series halts. It has lifted to view the great headlands of the symbolism on the adverse side. It will now proceed to perform the same office for the redemptorial side of the panorama as for the ontological, in which both sides will be brought up to the same terminal point. That the great generics which it will present will partake of the same character as those already before us on the dark side of the series will give added proof of the correctness of the position that has been taken with respect to these groupings.

### **The First Contrastive Counterpart**

We have in this section one of the most important features of the book. It occurs in each of the major series according to a structural law that is most clearly expressed. It is that of a supplementary series, or parenthetic inclusion of the sixth seal, trumpet, and vial, its object seemingly being that of bringing this dual phase of the panorama up to the same structural lines of characterization. An important point with regard to the structural plan of these parentheses, discussed in connection with the issues of the first chapter of the book, here again rises to view. Is this parenthesis to be viewed as a sub-seven of the series of which it is an inclusion, or is it a supplementary phase of the triad?

The Annunciation, if its meaning has not been misapprehended, clearly determines that it supplements the triad. The reason why it thus takes this structural feature touches one of the profundities of the book, presenting visibly in its very

structure at the beginning a feature which, if misunderstood, will throw the terminal series into that confusion that will render intelligible exposition impossible. The great fact to be thus impressed is this: the quadrate here is not the subject of characterization, save in a negative sense. It is introduced in a manner strikingly reminiscent, but as a single factor of the series, and as *placed under divine restraint for a specified time and purpose*. The two utterances which follow are thus thrown into structural parallelism with the final two of the seals. The fact that but two of the factors of this triad appear is harmonious with the plan of development of the panorama. Its lines pass forward into the trumpets in the same manner as those of the seals.

#### THE DIVINE RESTRAINT OF THE FOUR WINDS

If the design of this seal series is in reality that of dealing with the great primal factors and issues of the book there is certainly one most important figure whose presence should be recognized here, at the headlands of the symbolism, with a characteristic introduction. This factor is Satan, the chief destroyer and the great commander behind these destructive forces. His presence in the symbolism of the seals has already been recognized in this figure of the mighty wind that sweeps the stars from the sky. We shall now find this adverse power at the head of this contrastive section as placed under divine restraint for a definite time and purpose. We shall also find, in connection with this restraint, the clear implication of a subsequent loosing of this aërial power from this thrall, which here holds it back from hurting the earth and the sea till the seal of God had been divinely imprinted. We are thus given to see that the binding and loosing of Satan, popularly conceived as terminal episodes of the panorama, are in reality the great generics that are here placed in position in the headlands.

Strictly construed, there are but two groupings in this

counterpart; for this thrall of the four winds forms the background of the scene of the sealing of Israel. The text is as follows:

“And after these things I saw four angels standing on the four corners of the earth, holding the four winds of the earth, that the wind should not blow on the earth, nor on the sea, nor on any tree.”

The purpose of this restraint is now declared.

#### THE SEALING OF THE TWELVE TRIBES OF ISRAEL

“And I saw another angel ascend from the sunrising, having the seal of the living God: and he cried with a great voice to the four angels, to whom it was given to hurt the earth and the sea, saying, Hurt not the earth, neither the sea, nor the trees, till we shall have sealed the servants of our God on their foreheads. And I heard the number of them that were sealed, a hundred and forty and four thousand, sealed out of every tribe of the children of Israel.”

Following this appearance of the angel upon the scene we behold the twelve tribes, in even rank of twelve thousand, bearing their patriarchal names, passing under the hand of this Executive who imprints the seal upon them. For some occult reason the idolatrous tribes of Ephraim and Dan are not included in the number of the sealed, though the presence of Ephraim must be recognized in the headship of Joseph, who in the sealing of Manasseh mystically receives his “double portion” in Israel.

#### THE SUNRISE ANGEL

The seal of the living God is in the hand of this angel, and by him is imprinted upon the foreheads of these tribes. Who is he? At the beginning of the redemptorial scene in the Theophany a loud-voiced angel appears who challenges the universe to produce one worthy to open the sealed book. Here in the same structural position a loud-voiced angel puts this

divine restraint upon the four winds until Israel shall have been sealed. Again, at the same structural point in the trumpets we will meet him as the mighty angel of the Pneumatophany. Wherever he speaks, or appears, there is always that about him that bespeaks the Divinity within him.

Coincidence in structural position here is also declarative of personality. In this first grouping of the counterpart this sunrise angel is the chief figure within the horizon and master of ceremonies of the occasion; in the second grouping the chief figure is the Lamb. In the one case it is the seal placed in the forehead while these winds are in the grip of the angels that is the *chef-d'œuvre*; in the other it is the white robe, that is put on through the fiery ordeal of "the great tribulation," which by implication is the sequence of the angels' letting go. Thus again the lights that flash forth from the dual phases of the Theophany present the same personalities in corresponding position and in office equally divine. It is an established principle in governmental procedure that only the executive is ever intrusted with the governmental seal. The Scriptures fully verify the fact that the principle holds with respect to the divine government. This fact bars every created angel from executing such a commission as this of the Angel of the Sunrise. In the book of the Christophany Christ himself seems to assume this office of imprinting the name of God in the forehead; but we must remember that the very words in which he asserts it are articulated by the lingual sword, and that it is immediately added, "He that hath an ear, let him hear what the Spirit saith unto the churches." Again, it need but be said that the act of sealing belongs to the office of the Spirit. Saint Paul addresses the Ephesians as "sealed with that Holy Spirit of promise." He also urges them to "grieve not the Holy Spirit, whereby ye are sealed unto the day of redemption." To the Corinthians he writes, "Who hath sealed us, and given us the earnest of the Spirit in our hearts."

## THE MYSTERY OF ISRAEL

There is a mystery of Israel in the Old Testament as it stands, elect of God, in the presence of the festering Gentile world. This mystery deepens within the lines of the New Testament. Saint Paul, at least, would not have us ignorant, much less skeptical, with respect to it. He tells us that "blindness in part is happened unto Israel until the fullness of the Gentiles be come in. And so all Israel shall be saved." He recognizes the fact that the new and everlasting covenant has been made with both the "house of Israel and the house of Judah." The "hope of Israel" is the one brilliant star that illumines the future of the great apostle of the Gentiles. And this fisherman of Galilee—innocent of all knowledge of the scholarship of the Higher Criticism, and having no Kuenen or Harnack, but only the resurrected Christ to open his mind to understand the Scriptures—perpetuates this myth of the prophets and mistake of Paul by marching the whole of these twelve tribes of Israel through the opening gates of the Apocalypse and putting the seal of God upon them; and again, in the heart-core of his mighty theme, he takes them up the slopes of its highest mountain to stand with Christ and to follow him whithersoever he goeth, showing the flash of their white robes in his wake on the great field of Armageddon, and finally, in the glorious culminating scene where all obscurity fades into the light of perfect day, discloses their names blazoned upon the pearl portals of the Celestial City. This factor, which is thus thrown into these headlands and in varying phase traverses the entire body of the unfolding theme, presents one of the most important factors with which we have to deal. To fully grasp its prophetic significance is to unlock one of the most perplexing mysteries of the Apocalypse.

## THE GREAT WHITE-ROBED THRONG—SECOND PHASE

In the preceding phase the figure of the angel coming up out of the sunrise suggests the morning of this mystic char-

acterization, while the panorama that now passes upon the screen as plainly points us to finalities. The antithesis between this grouping and that of the sixth seal is so evident as to hardly admit of question. On the one hand there is presented the culmination of the dark side of the panorama and the awful fate of the wicked; while on the other there is in like manner portrayed the supreme felicity of the righteous.

The picture here drawn, like that of its antithetic grouping of the seal, must be understood as simply another great generic, which both structurally and logically rounds out the contrastive principle. The seal carries us up to the finality of the great day, and then drops the veil upon the awful scene of the fate of the wicked. That belongs to the retributive section of the book. It lifts it here, in contrast, upon the supreme felicity of the righteous. In the seal it has been noted that we have the full complement of seven groupings, while here we have in reality but one, relating throughout to the great white-robed throng in the same manner as its associate grouping does to the sealing of the tribes. The method of introducing the numeric principle in the different sections is highly instructive. The seal groups humanity under the septad. Here it is under the quadrate, while the triad covers position, condition, and victory. The finality presents a full seven; but this again relates not to their numbers, beyond human power to grasp, but to their supreme felicity:

“After this I beheld, and, lo, a great multitude, which no man could number, out of (1) every nation, and (2) all tribes, and (3) peoples, and (4) tongues, (5) standing before the throne, and before the Lamb, (6) arrayed in white robes, and (7) palms in their hands.”

This seven introduces the throng. Next comes its action:

“And they cried with a loud voice, saying, Salvation to our God which sitteth upon the throne, and unto the Lamb. And all the angels that were standing round about the throne, and about the elders, and the four beasts, fell before the throne

on their faces, and worshiped God, saying, Amen: blessing, and glory, and wisdom, and thanksgiving, and honor, and power, and might, be unto our God forever and ever. Amen."

It will be observed that, though the presence of the zoa and the elders is recognized, they are not represented as taking any part in this cyclone of praise which prostrates a hundred millions of angels in the dust, though now one of the elders becomes master of ceremonies and again, as when John wept over the sealed book, steps to his side, and in fuller statement announces the triumph of redemption, as, before, he had that of revelation. But behind this great white-robed throng there is some mystery, concerning which curiosity must be aroused and answer given:

"And one of the elders answered, saying unto me, These which are arrayed in white robes, who are they, and whence came they? And I said unto him, Sir, thou knowest. And he said unto me, These are they which came out of the great tribulation, and they washed their robes, and made them white in the blood of the Lamb. Therefore are they before the throne of God, and serve him day and night in his temple.

"And he that sitteth on the throne shall dwell among them. They shall hunger no more, neither thirst any more; neither shall the sun light on them, nor any heat. For the Lamb which is in the midst of the throne shall feed them, and shall lead them unto living fountains of waters: and God shall wipe away all tears from their eyes."

That the importance of this ravishing picture is of the first order is evident in the fact that it takes the full sweep of the whole redemptorial field, presenting a summation of the triumph of the Lamb. It holds to the Theophanic outline, disclosing him as still in the presence of the throne, while this innumerable throng, robed in garments washed white in his blood, shout the victory of the Lamb, with a thunder of acclaim that lays all these myriads of myriads and chiliads of chiliads of angels in the dust at his feet. The scene is con-

trastive with that in which the great adverse throng on the dark side of the picture are vainly calling for the rocks and mountains to fall upon them and hide them from the face of him that sitteth upon the throne and from the wrath of the Lamb. The biblical doctrine of divine election is here presented in monumental symbol and upon universal lines. It gives the reason why, in the fact that these saved ones washed their robes and made them white in the blood of the Lamb. It presents thus the constituency of the kingdom over which, as the angel of the annunciation promised, the triumphant Christ would reign forever. The two great characteristic thoughts of the grouping are these: this elect blood-washed throng is gathered from the points whither sealed Israel was scattered, and the only question raised by the elder is one of identity.

This question he now proceeds to answer in the language of the prophets, determining, beyond the possibility of cavil, that this great white-robed throng simply presents another phase of characterization relating to this same sealed host. The one great fact that can be more overwhelmingly proved from the prophets than any other is this divinely pledged regathering of the scattered tribes of Israel. Christ can hardly allude to anything else when, in his great eschatological discourse, he says, using the very same imagery that is here employed in the Apocalypse, that

“Immediately after the tribulation of those days shall the sun be darkened, and the moon shall not give her light, and the stars shall fall from heaven, and the powers of heaven shall be shaken: and then shall appear the sign of the Son of man in heaven: and then shall the tribes of the earth mourn. And they shall see the Son of man coming in the clouds of heaven with power and great glory. And he shall send his angels with a great sound of a trumpet, and they shall gather together his elect from the *four winds*, from one end of heaven to the other” (Matt. 24. 29).

The generic character of the picture as it is here given in the Apocalypse certifies the inclusion of this factor of the address. We scout the idea of identity and of the possibility that in this scene we have the fulfilling of the solemn oath of Jehovah, seeing only the saved contingents from the diverse races of earth; but here again the Apocalypse will discover to us our mistake. It is this host with the seal upon it that stands with the Lamb on Mount Sion, prepared to follow him, and in white robes does follow him at Armageddon.

It is to be noted that the new song sung by the elders in the presence of the Lamb logically identifies this white-robed throng; there prophetic, here visual, and in both cases gathered from the same structural points. As a "great multitude, which no man can number," it squares with numerous Old Testament utterances relative to multitudinous Israel as under the scepter of the great Restorer. The "great tribulation" also presents a factor of identification. Chiliasm places this great tribulation as subsequent to the second coming of Christ, from which the resurrected and raptured church will be absent. Even though conceived as being in it, they would be only relatively a small select company. But the great tribulation here thrown upon this great all-inclusive scroll of the Theophany is presented as involving the entire vast body of that innumerable host, white-robed, in the presence of the throne. They all came up through it and washed their robes white in the blood of the Lamb. Again, it is Israel over whom Jehovah spreads his tabernacle (Revised Version). (See Isa. 4. 4-6; Amos 9. 9-11.) Ezekiel says, in statement that is simply overwhelming, that this gathered host is Israel. Let the whole of chapters 34-37 be carefully read. He beholds this same tabernacle. He positively outlines the new dispensation in these words:

"Moreover I will make a covenant of peace with them; it shall be an everlasting covenant with them: and I will place them, and multiply them, and I will set my sanctuary in the

midst of them for evermore. My tabernacle shall also be with them; yea, I will be their God, and they shall be my people. And the heathen shall know that I the Lord do sanctify Israel, when my sanctuary shall be in the midst of them for evermore" (37. 26-28).

Isa. 49 is positively Messianic. It opens with a prediction of the birth of the coming Deliverer, and portrays the picture of Israel's deliverance in terms that are clearly parallel to the utterance of this paragraph. He says:

"And he said, It is a light thing that thou shouldest be my servant to *raise up the tribes of Jacob*, and to *restore the preserved of Israel*; I will also give thee for a light to the Gentiles, that thou mayest be my salvation unto the ends of the earth. Thus saith the Lord, the Redeemer of Israel, and his Holy One, to him whom man despiseth, to him whom the nation abhorreth, to a servant of rulers, kings shall see and arise, princes also shall worship, because of the Lord that is faithful, and the Holy One of Israel, and he shall choose thee. Thus saith the Lord, In an acceptable time have I heard thee, and in a *day of salvation* have I helped thee: and I will preserve thee, and give thee for a covenant of the people, to establish the earth, to cause to inherit the desolate heritages; that thou mayest say to the prisoners, Go forth: and to them that are in darkness, Show yourselves. They shall feed in the ways, and their pastures shall be in all high places. They *shall not hunger nor thirst; neither shall the heat nor the sun smite them; for he that hath mercy on them shall lead them, even by the springs of water shall he guide them*. And I will make all my mountains a way, and my highways shall be exalted. Behold, these shall come from far; and, lo, these from the north, and from the west; and these from the land of Sinim. Sing, O heavens; and be joyful, O earth; break forth into singing, O mountains; for the Lord hath comforted *his people*, and will have mercy upon his *afflicted*," etc. (Isa. 49. 6-13).

If this extended quotation does not establish a parallel with the concept of this great white-robed throng, then it would seem hardly possible for words to establish one. The people who are here raised up by the Messiah are the scattered ten tribes of Jacob, and the preserved of Israel—the Jews. It is to them that he is given as a covenant; and it is not the Eskimos, the Indians, and the Chinese that are here portrayed as gathering from these quadrate points, but the scattered people of Israel. It is simply this divine pledge, repeated so voluminously throughout the entire Old Testament, that calls forth this question of the elder: “Who are these that are arrayed in white robes, and whence came they?” Among the vast multitude of scriptures that assert the regathering of scattered Israel by the Messiah, the reader is referred especially to the following:

“And in that day there shall be a root of Jesse, which shall stand for an *ensign of the people*; to it shall the Gentiles seek; and his rest shall be glorious. And it shall come to pass in that day, that the Lord shall set his hand again the second time to recover the remnant of his people, which shall be left, from Assyria, and from Egypt, and from Pathros, and from Cush, and from Elam, and from Shinar, and from Hamath, and from the islands of the sea. And he shall set up an ensign for the nations, and shall assemble the outcasts of Israel, and gather the dispersed of Judah from the four corners of the earth,” etc. (Isa. II. 10-12).

Listen to Jeremiah:

“For thus saith the Lord; Sing with gladness for Jacob, and shout among the chief of the nations: publish ye, praise ye, and say, O Lord, save thy people, the remnant of Israel. Behold, I will bring them from the north country, and gather them from the coasts of the earth, and with them the blind and the lame, the woman with child and her that travaileth with child together: a great company shall return thither. And they shall come with weeping, and with supplications will

I lead them: I will cause them to walk by the rivers of waters in a straight way, wherein they shall not stumble; for I am a father to Israel, and Ephraim is my firstborn. Hear the word of the Lord, O ye nations, and declare it in the isles afar off, and say, *He that scattered Israel will gather him, and keep him, as a shepherd doth his flock. For the Lord hath redeemed Jacob, and ransomed him from the hand of him that was stronger than he*" (Jer. 31. 7-11; see also 27-37).

Zechariah, as a postexilic prophet, writing when both these houses had been, as he says, "scattered as with a whirlwind among all the nations whom they knew not," holds tenaciously to this ancient pledge of Jehovah which has formed the theme of all his predecessors. He says:

"Behold, I will save my people from the east country, and from the west country: and I will bring them, and they shall dwell in the midst of Jerusalem: and they shall be my people, and I will be their God, in truth and in righteousness. . . . And it shall come to pass, that as ye were a curse among the heathen, O house of Judah, and house of Israel [both the Jews and the ten tribes]; so will I save you, and ye shall be a blessing: fear not, let your hands be strong" (8. 7-13).

It is simply confounding to the critics to hear this prophet saying:

"And I will strengthen the house of Judah, and I will save the house of Joseph, and I will bring them again to place them; for I have mercy upon them: and they shall be as though I had not cast them off: for I am the Lord their God, and will hear them. . . . I will hiss for them, and gather them; for I have redeemed them: and they shall increase as they have increased. *And I will sow them among the peoples: and they shall remember me in far countries; and they shall live with their children, and turn again,*" etc. (10. 6-9).

It is one of the anomalies of biblical exposition that, with

all the Hebrew prophets reiterating this mighty theme, we should understand the last and greatest of them to have completely forgotten it and to have written of something else. We shall never understand the Apocalypse until we view it as presenting the culmination of the central concept of the whole Book of God. Let this fact but be once admitted in our thought, and immediately we grasp the significance of this great tribulation as relating to that age-long punitive dispensation that sent Israel adrift, among the nations, to be trampled upon by that terrific power that in the further development of this symbolism will rise before us in the form of that horrible creature, in the likeness of the devil, who rules the empire of the world until, in the final triumph of the Messianic day, he is consigned to the eternal burnings.

The two sides of the seal series have now been brought up abreast, but the book of the Theophany does not end here. Indeed, it has but begun. It now will take on a new phase of expression, by shifting the panorama back again to the main track and by introducing an entirely new series of symbols, which, as the amplified utterance of the seventh seal, will start again at these apocalyptic headlands, and under the same governing lines course through the entire apocalyptic field.

#### THE SEVENTH SEAL—THE TRUMPETS

The utterance of the seventh seal develops the second grouping of this celestial series. It presents readjusted staging and symbol, and is squared upon the same structural lines as the seals. Behind the seventh seal is the mystic writing of the trumpets. The fact is determinate of coördinate scope of characterization. The rigid parallel of the structural lines of these two series, of the seals and trumpets, gives us to understand that both begin at the same great headlands and have the same universal sweep, simply characterizing diverse phases of generic truth. In the vial series this principle of coördination becomes of vital importance in lifting some of

the deepest shadows that becloud this series of retribution. Attention must first be directed to

### The Seven Trumpets

READJUSTMENT OF THE STAGING

*The Single Exponential Grouping*

THE QUADRATE

(1) "And when he had opened the seventh seal, there was silence in heaven about the space of half an hour."

This silence has given rise to endless conjecture as to its possible significance. The most natural inference, perhaps, is that it is the terminal punctuating point of the seals, as the thunder is the initial. While this suggestion need not be wholly rejected, yet its office may rather be that of a connecting link which determines that the exponential grouping to follow squares with that of the redemptorial scene of the Theophany. It is the same "silence" in both cases.

While three worlds were silent in the throne scene, the Lamb and seven Spirits are disclosed. Here, again, during this solemn "half hour," seven angels glide into position as the associate figure of a dignified angel who, as master of ceremonies, advances to the golden altar. His dual ministrations at the altar while the seven wait involves the dominant thought of the series to follow. It will be noted that the figure of the Lamb is unaccountably absent from this entire trumpet series. So also are the seven Spirits. The elders and the zoa also seem to have no part to play in the passing panorama.

(2) The altar scene: "And I saw the seven angels, which stood before God; and to them were given seven trumpets."

(3) "And another angel came and stood at the altar, having a golden censer."

(4) "And there was given unto him much incense, that he should offer it with the prayers of all saints upon the golden altar which was before the throne."

## THE TRIAD

(5) "And the smoke of the incense, which came with the prayers of the saints, ascended up before God out of the angel's hand."

(6) "And the angel took the censer, and filled it with fire of the altar, and cast it into the earth."

The quadrate thus introduces the master of ceremonies of this new series, while the triad presents his two characteristic actions. The altar scene properly terminates at this point. The next utterance is that of the ranking divisional exponent of the book: the throne voicings.

Who are this Angel of the golden altar and the seven executives who wait upon his solemn ministration? It need not be said that the use of the terms "angels" and "angel" determines nothing with respect to the personality of the figures themselves. The seven are introduced as the seven angels that stand, or were standing, before God. The statement is reminiscent of the Theophany. But the only seven there introduced as in the presence of God were the seven Spirits which combined as eyes in the figure of the Lamb. With the fact of their metamorphosis from lamps to eyes it should not be difficult to conceive of them as gliding into position here, in the same numeric caste of perfection, as the seven angels. An angel is one sent forth. As these seven eyes combine in the figure of the Lamb they are identified as "the seven Spirits sent forth into all the earth." This statement concerning them prepares the way for their identification here.

The Angel at the golden altar performs a most solemn high-priestly function while these seven wait in his presence. Who is he? Does the Lamb begin this series of the breaking seals and then, as it rises in the development of its mystic splendors, surrender its further development into the hands of angels? Is it conceivable that there is an angel anywhere within the

realms of glory that has an incense so precious that he may deign to mingle it with the prayers of the saints as the meritorious cloud upon which they may be wafted up before the eternal throne? If so, then it seems strange that, when three worlds were searched for some one worthy to take the sealed book, he was overlooked. For if he is worthy to stand in this position he certainly was no less worthy to stand in that. If it is true that these prayers, disclosed in the vials in the redemptorial scene as withheld until the Lamb should triumph, may now be offered to God at the hand of an angel, it would seem that the office of Christ in this respect had been superseded and that the Romanists have good ground for their belief in the efficacious mediation of angels. We should disabuse our minds of all such notions as these. There is only one incense that is worthy to waft prayer upward to the throne of God. The veil that is loosely thrown over these figures in the readjustment of the staging covers the same Divine Personalities as stood at the head of the series of the epistles and of the seals.

In each of these great sevens a special phase of the Messianic office is thrown into characterization. Under the seals it is that of Prophet; under the trumpets it is that of Priest; while under the vials it will be that of King. As this high-priestly Angel stands before the golden altar much incense is given him. The significance of the incense symbol has already been fixed in the redemptorial scene as that of prayer, or intercession. The power of intercession was given to Christ by virtue of the atonement. The meaning of the first phase of this ministration before the golden altar thus becomes beautifully clear, though the second may not resolve itself so readily. This great High Priest takes of the fire of the altar, which has just sent his offering of incense up before the throne, and casts it into the earth. As an exponential factor of the coming trumpet symbolism it certainly finds a marvelous amplification; for in some phase it enters into every one of its groupings.

The meaning of this act is the same as that in Luke 12. 49, where Christ affirms of himself, "I am come to send fire on the earth; and what will I, if it be already kindled?"

#### THE SECOND UTTERANCE OF THE CONCERTED VOICINGS

In the Theophany these voicings, purely trinitarian, all come from the throne. To them now there is added the initial factor of the symbolism of the sixth seal—the great earthquake. Attention has been previously called to the fact that the thunders and lightnings, as first uttered from the throne, here change position, falling back again to their original places, in the two subsequent utterances of this exponent. Allowing that they are a possible reflex of office or personality in the Trinity, then this change becomes profoundly significant. It gives symbolic notice that within the lines of the trumpet symbolism we may expect a spectacular presentation of the person and office of the Holy Ghost. This anticipation, as will be seen, is fully met in the fact that on one side of the series we have this distributive figure, which as the executive of the great High Priest characteristically develops the different phases of the groupings and then flames before us in the Counterpart in the glory of the Pneumatophany.

In the giving of this earthquake symbol exponential office, in association with these emanations from the throne, a most significant and important principle of enunciation is established. In the mystic language of this book we are told that, while the great generics of the Theophany will be still held to view, the symbolism will deal specifically with the momentous issues of the sixth seal. The fact that in the next utterance of these voicings the leading factor of this trumpet imagery is, in like manner, given this dignified exponential position can but impress the reader with the structural refinements of the symbolism. This fact discloses the importance of the exponents as governing the lines of development or amplification of the symbolism. The retributive features of the sixth seal are not

introduced in amplification until the "great hail," the retributive symbol, is placed in exponential position, as it will be in the next concerted utterance of these throne voicings. This earthquake symbol, being thus given the ranking exponential position as next the voicings of the throne, fully certifies the character of its office. It is not some local convulsion of the natural realm, but the great seismic chill and shudder that preceded earth's fevered course of sin. It characterizes the counter activity of the underworld as against the divine activities of the throne. The repetition of this factor in its exponential position does not change its significance more than it does that of the throne voicings themselves. As this exponential utterance takes its fourth and final position it becomes an apocalyptic seven, drawing again upon the groupings of the sixth seal for its exponent of finalities.

### THE SOUNDING OF THE TRUMPETS

#### THE QUADRATE

"The first angel sounded, and there followed hail and fire mingled with blood, and they were cast upon the earth: and the third part of the trees was burnt up, and all green grass was burnt up."

Like the quadrate of the seals, this of the trumpets introduces a series of calamitous symbol. The fact that in the latter case the reference is to the sphere of the spiritual is fully certified by the dominant presence of the trine, or spiritual, number in every situation disclosed.

The great factors or principles here introduced must be understood as abstractions, in the same sense as those of the seals. That the hail should be initial here, when it also becomes the final factor of the retributive series, may seem perplexing at first glance, but its meaning becomes clear as the symbolic office of the "hail" is clearly called for at the head of this calamitous symbolism. Hail is the judgment symbol. Its fall in Eden sent destruction and death into the world.

It will be noted that of this triad the fire alone becomes active, burning up one third of the trees and all of the green grass. This fact elucidates the meaning of the fire that was cast upon the earth from the censer of the great High Priest. His is a double office. His meritorious intercession will save the saints, while his fire will destroy the wicked. But this whole triad must be understood as operative, for they are mingled. Judgment precipitates destruction, while its resultant is death.

With regard to the meaning of the burning up of only one third of the trees, while the grass is totally destroyed, we may understand the reference to be to the fact that both the spiritual and the natural life are involved in this primeval judgment. The natural life is thus symbolized in the grass, which is totally destroyed. Death was passed upon all men, because that all had sinned. The higher form of life is not totally destroyed, but only in its third part. If reference is here made to the trees that grew in the midst of Eden, one of which bore the fruitage of eternal life, we can easily perceive the mystic meaning of this destructive incursion of this triad.

#### *The Fall of the Great Fire-Mountain*

“And the second angel sounded, and as it were a great mountain burning with fire was cast into the sea: and the third part of the sea became blood; and the third part of the creatures which were in the sea, and had life, died; and the third part of the ships were destroyed.”

Mountain, in scriptural symbolism, stands for kingdom, or dominion. The sea stands for the quadrate of humanity. The meaning of these figures need not, therefore, detain us. It reveals the destructive dominion of Satan as established in the earth. The fact that this burning mountain plunges thus into humanity's great sea in reality solves the mystery of another figure which in the following series we shall behold emerging from it as the later evolution of this fiery involution.

*The Fall of the Burning Star*

“And the third angel sounded, and there fell a great star from heaven, burning as it were a lamp, and it fell upon the third part of the rivers, and upon the fountains of waters: and the name of the star is called Wormwood. And the third part of the waters became wormwood; and many men died of the waters, because they were made bitter.”

A difference is to be noted between the descent of the burning mountain and the burning star. The one is simply cast into the sea, while the other falls from heaven. The star symbol, as in the Christophany, stands for a mystic personality. This was a great star, and occupied an exalted position in these Theophanic heavens, from which it falls upon the rivers and springs, embittering them so that they become surcharged with death. The meaning of the symbols here also seems thinly veiled.

Water is the symbol of life. The fall of this star, therefore, imports the fall of a personality the result of which is to turn the sources and streams of life to wormwood. That the third part of the waters only was embittered is significant of the fact that it is the spiritual that is thus poisoned, and not the natural. Some have seen in the fall of this burning star a characterization of the fall of Satan; but it was not his fall that embittered the springs of human life, but the fall of man himself. The demands of the symbolism at this point seem to call for recognition of this sad fact, and in the fall of this burning star we have it.

*The Eclipse of the Celestial Luminaries*

“And the fourth angel sounded, and the third part of the sun was smitten, and the third part of the moon, and the third part of the stars; so as the third part of them was darkened, and the day shone not for a third part of it, and the night likewise.”

The meaning of this partial eclipse of the luminaries of the heavens becomes resolvable in the light of the great spiritual calamity that has preceded it. Whether we are to conceive of it as subjective, resulting from the death of the spiritual in man, or as an objective darkening of the heavens themselves, the results are the same. Man's spiritual nature lies in ruins. Whether subjective or objective, it matters little; the eclipse is surely on. Let any one of the senses be lost, the result is the blotting out of an entire realm. In the loss of correspondence we lose the realm. Deaf ears are oblivious to the warbling of the birds; blind eyes to the beauties of landscape and sky; so of the spiritual. The natural man receiveth not of the things of the Spirit.

#### THE TRIAD

Following the blast of these four trumpets there is a pause, during which an angel—or eagle, as the revisers have it—flies through mid-heaven with his proclamation of coming woe. The Revision translates as follows:

“And I saw, and I heard an eagle flying in mid-heaven, saying with a great voice, Woe, woe, woe for them that dwell on the earth, by reason of the other voices of the trumpet of the three angels, who are yet to sound.”

Whether he is eagle or angel, or, as some have conceived, the spirit of the eagle-faced zoön, it does not fall within the province of this treatise to discuss. As a divisional marking this proclamation calls attention to the importance of the coming symbolism of the three woes, which will develop as the sequence of the blast of these three remaining trumpets.

#### *The Fallen Star with the Key of the Bottomless Pit*

“And the fifth angel sounded, and I saw a star fallen from heaven unto the earth; and to him was given the key of the bottomless pit. And he opened the bottomless pit, and there arose a smoke out of the pit, as the smoke out of a great fur-

nace ; and the sun and the air were darkened by reason of the smoke of the pit.”

The law of solidarity of symbol here identifies this star as the one already fallen from heaven, and not another falling. Some hold that the act which this fallen star performs is fraught with such dire results to earth that only the fiendish hand of Satan himself could be conceived as opening the door for such a horrifying incursion. But the Scriptures here sustain the solidarity of the apocalyptic symbolism. It is not Satan, but man himself.

The light which here flashes through the veil is of unusual brilliance, the symbols having a correlate force that clearly determines the construction to be put upon the millenarian section, where the mighty angel, with this same key in his hand and a great chain, retrieves the work of this fallen star at the mouth of the bottomless pit. The correlate and coincident force of the symbols here is conclusive. In the seals the first Adam rides to defeat as the white horseman ; in the Trilogy the second Adam upon the same white horse rides forward to victory. So in the changed phase of the symbolism of the trumpets the same truth, squared again upon the same structural lines, is held before us in the figures of this fallen star and this angel with the key and chain. The Apocalypse here presents the great fact of the gift of free agency to man, which was used with such dire results, and not this imagined gratuity to Satan, which looks so like malice prepense against the world. This key was not placed in the hand even of the first Adam that he might throw wide these doors of infernality. That was the unavoidable alternative of free agency. It was God's choice to place in man's possession the awful power symbolized in this key. With it, if he had chosen so to do, he could have held this door against Abaddon and his horde of locusts forever. That the Scriptures abundantly sustain this interpretation will appear from the following quotations: "As in Adam all die, even so in Christ shall all be made alive."

“Therefore as by the offense of one judgment came upon all men to condemnation; even so by the righteousness of one the free gift came upon all men unto justification of life.” “Wherefore, as by one man sin entered into the world, and death by sin; and so death passed upon all men, for that all have sinned” (1 Cor. 15. 22; Rom. 5. 18, 12).

These scriptures, without quoting further, are sufficient to fix the base of this imagery and to sustain its exegesis.

Let us now take our stand at the door of the pit itself to behold the horrible thing that is let loose in the earth by the power of this mysterious key in the hand of this fallen star. Rightly used, it would have opened heaven instead of the pit.

First there arose smoke from the pit that darkened the sun and the air. Out of this smoke came these locusts; to whom was given power, as the scorpions of the earth have power.

It will be noted that the trine number holds under this trumpet the same as in the preceding quadrate, presenting (1) the incursion of these locusts into the earth; (2) the fact that they are immediately placed under divine restraint; (3) a description of their physical characteristics.

### *The Divine Restraint of the Locusts*

On the one side of the seal imagery there was introduced a mighty wind which swept the stars from the heavens; on the other we have the fact of this wind being placed under divine restraint. Here we have a corollary of the same mystic truth. The fact of this restraint is set forth in a statement with respect to its nature that is of the greatest value. It brings before us again, in slightly changed phase, the symbolism of this same divine restraint as it was characterized in the seals. The text is as follows:

“And it was commanded them that they should not hurt the grass of the earth, neither any green thing, neither any tree; but only those men which have not the seal of God in their foreheads.”

In both cases it will be perceived that the reference is to the same points—*the flora of the earth, and Israel*.

It will be also noted here that the law of physical harmony is observed in the development of both these characterizations. The three points upon which the destructive power of the winds is exercised show congruity with nature. They are the earth, the sea, and the trees, while the locusts destroy everything green that lies in their path. The employment of the trine number in both cases shows behind the metamorphosed symbol the same basic truth. In the one case this divine restraint operates through the period of an entire grouping. It is during the mystic time that the seal of the Living God is being impressed in the foreheads of this rounded and select number of all the twelve tribes of Israel; again, it is by imperative command that this destructive horde from the abyss is precluded from harming any save those who have not the seal of God in their foreheads. This fact again clearly draws the line between the world and Israel. In thus squaring these two characterizations of restraint upon the same structural lines we have, by clearest implication, the suggestion of a like correlation between the grouping that discloses the great white-robed throng and its tribulation and that which will follow in the same structural order, in the wake of these locust infernals, as the second Woe.

Again, a most important distinction here appears between these infernals of the pit and those which in the second Woe will rise out of the waters of the great Euphrates. They had not power to kill the not-sealed part of the world, but simply to torment them with scorpion sting until death was sought as a relief from the agony of living. The Euphrates horde will possess this power and will kill the third part of men. The one thought that stands out in the clear is that of the intensifying of the figures as the panorama unfolds.

Another most important point is raised here with respect to the significance of this mystic time period of "five months,"

during which these infernals go forth and exercise their power. The number five being half of the universal number ten, it is possible that the significance is that of an equable mystic division of time between the period of these two groupings that are thus placed in this close relation in this triad of the trumpets. This fact will develop its lines more clearly in the Trilogy.

*Physical Characteristics of the Locusts*

“And the shapes of the locusts were like unto horses prepared unto battle; and on their heads were as it were crowns like gold, and their faces were as the faces of men. And they had hair as the hair of women, and their teeth were as the teeth of lions. And they had breastplates, as it were breastplates of iron; and the sound of their wings was as the sound of chariots of many horses rushing to battle. And they had tails like unto scorpions, and there were stings in their tails: and their power was to hurt men five months. And they had a king over them, which is the angel of the bottomless pit, whose name in the Hebrew tongue is Abaddon, but in the Greek tongue hath his name Apollyon.”

The study of the physical characteristics of these uncouth infernals is most interesting, from the matter-of-fact way in which it throws upon this mystic screen the features of a creature which we know exists only as an intellectual abstraction. The fact that we have in each of these succeeding woes a like figure of increasingly terrible visage can but give us suggestions of the greatest possible value, if we are but sufficiently alert to apprehend them.

The most striking thing, perhaps, about this demon of the pit is the utter lack of symmetry, coherency, and natural affiliation of parts in its make-up. Falsehood is written all over it. It is a living lie photographed. The relation of each part to every other part is a physical falsehood. It is called a locust, and yet the shape is like that of horses prepared for battle. Crowns

of seeming gold are upon their heads; it is not real gold, but a counterfeit, and a cheat like themselves. They had faces like men. No matter how brutal, devilish, or incoherent falsehood is, it always tries to present an intelligent face. Feminine hair on the heads of men is another falsehood. This feature may relate to the seductive power of a nicely caparisoned lie. Their teeth also were false teeth, seemingly the teeth of lions. Their breastplates simulated iron, but it was also false. But the sound of their wings, that was real. It was like the rushing of a mighty cavalry charge upon the field of battle. Falsehood beating the air with its wings fills the whole world with its noise and commotion. Its scorpion sting, that also is a reality. It comes last in the category, as it does in the action of this infernal thing. Its only mission on earth is to make a great noise with its wings and to ply its scorpion sting until it sets agonized humanity vainly seeking for relief in death. Its universality is indicated in the fact that it is made up of ten distinct features: it is insect, horse, lion, man, woman, serpent, crowned, winged, armored, and wields the sting of the scorpion. Were this monster not sufficiently identified by the uncouth photograph here presented, the figures which we shall soon see rising over against it, in the Contrastive Counterpart, are fully sufficient to identify it *as the Satanic counterfeit of divine truth*.

This is the divinely inspired picture of that infernal thing which the devil persuades intelligent men to embrace as the most lovely thing on earth, and in behalf of which they will even fight and die. It roams over the whole of this broad earth. It creeps into every unguarded opening where it is possible for entrance to be made. It insinuates itself even within the sacred precincts of the temple of God, where it deceives the unwary with its gilded crown and stings them with its poisoned shaft.

The king of these monsters is the angel of the bottomless pit; a fallen angel, it is true, but between whom and this fallen

star who flings wide the door before him there is discoverable no symbolic suggestion of identity. The one is a star fallen from heaven; the other is a king that comes up from the depths of the underworld. The fact that the name of this king is given in both Hebrew and Greek has its suggestions with respect to the two languages in which divine revelation is given. The devil can lie in both languages. His name in Hebrew and then in Greek, meaning destroyer in both tongues, mystically determines the fact that this monster will ramify the New Testament era as well as the Old.

It will be noted by the careful reader that the period of domination of five months is given twice. This as a part of the utterance of the paragraph also has its significance. As doubled it rounds out the decimal of time, thus giving us the suggestion that it may thrall the ages even up to the end of time. With the utterance of this trumpet completed the announcement is now made that the "first woe is past," but that two more are waiting to be thrown upon the passing screen.

#### *The Loosing of the Four Bound Angels*

"And the sixth angel sounded, and I heard a voice from the four horns of the golden altar which is before God, saying to the sixth angel which had the trumpet, Loose the four angels which are bound in the great river Euphrates."

This symbolism of the loosing of these Euphrates angels has from time immemorial been considered most obscure and extremely difficult of exposition. But if we adhere strictly to the limitations of the structural lines already clearly projected, to the very end of the panorama, we can hardly miss of getting a glimpse at least of the generic truth set forth in this paragraph. The Contrastive Counterpart of the seals, it will be recalled, presented the two pictures: of the four winds in the thrall of the restraining quadrate, and then of the great tribulation; the one Israelite, the other white-robed Christianity. Together they embrace the full scope of the apocalyptic

panorama. The structural lines thus established here rise before us again in these two sections of this triad of the trumpets. On the one side we have again these same malevolent winds, in changed phase and symbol, as related to the same Israel and, with respect to them, again put under divine restraint; and even with respect to these whom they could assail, they could only torment them. This symbolism of the Euphrates introduces these bound angels in the same reminiscent manner in which the seven angels are introduced as having stood before God, the change of phase in both cases being determined by the same method. The loosing of this four is therefore explained, and the scope of the characterization shown to coincide with that of the great tribulation.

The divine restraint with respect to the sealing of Israel ends at the banks of this great Euphrates River. These river demons loosed become the malevolent agency in the era of the great tribulation, which, as we have seen, belongs to the final phase of the panorama. The picture, like that of the sixth seal, presents only the dark side of the panorama, which ends with the same picture of human perversity as before. The Counterpart, to follow, will bring to view the obverse side, and in its clear lines of antithesis will pour a flood of light among the shadows which hang over the bed of this great river from which these angels are loosed.

The voice that calls for the loosing of this infernal quadrate comes from the governing center of this trumpet series—the golden altar where stands the ministering high-priestly Angel. But it is not his voice, the altar, its incense, or its fire which calls for this loosing, but that of the four horns. Here again we have the same principle which rose to view in connection with the gift of the key that opened the door of the pit. It certainly would seem incongruous for Christ to command this loosing of Satan from his thrall. This voice being thus located in the horns of the altar, its meaning must be sought by a study of their ritual significance in the Levit-

ical code. In Exod. 30. 1-10 the divine directions are given with respect to the construction of this altar and its uses. Incense only was to be burnt upon it, perpetually, morning and evening, save once a year, when it became the receptacle of another most impressive offering, which was made not upon the altar itself, but upon its four horns. This is the fact to which allusion is here made, and as thus united to this incense imagery it floods this symbolism of the divine Restraint and Loosing of Satan with a brilliant light.

“Ye shall offer no strange incense thereon, nor burnt sacrifice, nor meat offering; neither shall ye pour drink offering thereon. *And Aaron shall make an atonement upon the horns of it once in a year with the blood of the sin offering of atonements: once in the year shall he make atonement upon it throughout your generations: it is most holy unto the Lord.*”

Hence it is the crimson stain upon the horns of this golden altar, significant of the atoning blood of the cross, that becomes the active agency in loosing this Satanic four which were held in thrall of the great Euphrates. If the reference here is to the real blood of the cross, and not the mystic, then there is here placed in our hands one of the most important keys for the unlocking of the perplexing millennial symbolism. In full harmony with this law of the expanding series, the blast of the seventh trumpet will cause a more clearly developed phase of this same truth to pass before us, in the book of the Pneumatophany, in a manner which will carry this restraint and loosing through the field of its third presentation, and conviction to the candid reader of the identity of the theme in each case.

It is not the purpose of the writer to deal with the many and divergent views that have been put forth with respect to the significance of the loosing of these river demons, some wild, some amusing, but all more or less strained, and utter failures so far as giving an intelligent adjustment of this figure with the body of the symbolism is concerned. When Apollyon

becomes Napoleon, and these demons Saracens or Turks using gunpowder, then is exposition gone daft.

We hear this altar voice, and follow the line of action in response, to see these four bound angels loosed from this great river, and are startled by the sight of twice a myriad myriads of these demons, breathing smoke, fire, and brimstone, and killing the third part of men. We get no glimpse of the angels themselves. They are not as yet characteristically presented, but in due time will be. Like a great commander, Four Winds is back on the hilltops, from whence he directs this charge of his fiery legions.

There is no need that we be told where these river demons originally came from, nor who their leader is. Any respectable evolutionist will haste to assure us that their ancestry is *locustine*. Though its physical features are still uncouth and horrifying, its power more terrible, and its action more deadly, yet it is evident that in its make-up some attention has been given to æsthetics. The more incongruous features of the locust have either been eliminated or softened. The locust monster had the appearance of a horse; here the qualifying phrase is dropped. The locust had the head of a man with the teeth of a lion; of this the head is fully leonine. The locust was armored with seeming iron; these are triply armored—with fire, jacinth, and brimstone. The locust had the tail and sting of the scorpion; these monsters have tails like unto serpents and heads with which they do hurt. The fang here supersedes the sting, but the underlying principle is the same. The locusts came from hell; these carry hell inside of them. While the underlying thought is clearly that of intensifying the figure of the first Woe in this of the second, preparing the way for the still more terrible figure of the third, yet the most striking point of differentiation is the characteristic fact that hell itself here becomes active in their fiery breathings.

These characteristic features thus delineated show that in this transformed figure we have this same "child of the devil"

before us again, as the Satanic counterfeit of divine truth, energized and intensified for its infernal office. Falsehood in itself has no power to kill. Its sting is poison, but can only torment, though the poison of the fang may become deadly; for the power of the monster is in both its sulphurous breath and poisoned fang. The picture of its intensification is further enhanced as an advance upon the locust in the fact that it has a rider, who guides, controls, and uses it for the accomplishment of a purpose. As metamorphosed again in the figure of the third Woe the elasticity of this feature will become apparent.

The breath of these monsters, which does the slaying, is symbolic of the life that animates them. This will become clear as the contrastive symbolism is placed in position. In that it will be the breath of life from God, as in this it is the breath of death from Satan. The thought, both direct and contrastive, relates to the spiritual and not to the natural. The breath, or vitalizing principle, of a lie is the devil himself. In contrast, it is the breath of the Witnesses that slays their enemies. Of God himself it is said, "With the breath of his lips will he slay the wicked." The fundamental principle here characterized can but be apparent, though there is confessedly a deep of spiritual casuistry which we may not be detained to explore.

The riders on the contrasting great white cavalcade are robed in righteousness, a redeemed humanity. Thus the riders here are rather to be considered as human than as demons.

If, as has been intimated, the colors in the Theophany and the emanations from the throne have a profound spiritual significance, then it may follow that the triads disclosed in connection with this monster may also have—a possible forecast of what will later appear in the figures of beast, false prophet, and dragon.

The number of these demons is given as twice a myriad myriads. While this symbol is confessedly occult, yet its

doubling is not without the suggestion that the augmentation of the power of Satan in this loosing of the angels is the fact referred to. The statement that they killed the third part of men by their sulphurous breathings must be understood in a spiritual sense, and not that they literally killed every third man. It is the third part of men that is destroyed, leaving the two parts sunken in gross idolatry and crime. It is the trichotomy of man that is here referred to. It is the spiritual in man that is slain, and the natural that becomes grossly idolatrous and corrupt and whose finality here is the same as in the seals, that of impenitence. The ominous shadings here will now be relieved in the same manner as before, by bringing upon the scene the antithetic figures of the Contrastive Counterpart.

The six trumpets have now deployed their figures in the same manner as the seals. The contrastive section will also be squared upon the same lines, save with this marked advance upon one of its features. Instead of the Angel of the sunrise, with the seal of the living God in his hand, we have the Angel of the Pneumatophany, with the third mystic book of the Apocalypse, which will deal with the finalities of the panorama.

“And the four angels were loosed, which were prepared for an hour, and a day, and a month, and a year, for to slay the third part of men. And the number of the army of the horsemen were two hundred thousand thousand: and I heard the number of them. And thus I saw the horses in the vision, and them that sat on them, having breastplates of fire, and of jacinth, and brimstone: and the heads of the horses were as the heads of lions: and out of their mouths issued fire and smoke and brimstone. By these three was the third part of men killed, by the fire, and by the smoke, and by the brimstone, which issued out of their mouths. For their power is in their mouth, and in their tails: for their tails were like unto serpents, and had heads, and with them they do hurt. And the rest of the men which were not killed by these plagues yet

repented not of the works of their hands, that they should not worship devils, and idols of gold, and silver, and brass, and stone, and of wood: which neither can see, nor hear, nor walk: neither repented they of their murders, nor of their sorceries, nor of their fornication, nor of their thefts."

This time period of an hour, day, month, and year, as a quadrate with expanding factors, is confessedly occult. It doubtless correlates with the quadrate expansion of its subject in the body of the book. As in contrast with this expansion of Satanic domination we have a septad, a triad, and a quadrate, each graduated upon a descending scale, as though to mark the *descensus averni* of the guilty race; from idols of gold to those of wood, which have neither sight, hearing, nor power of movement. Murders, sorceries, fornication, and thefts mark the results of their "worship" in practical life.

### The Second Contrastive Counterpart

As the first contrastive section followed the utterance of the sixth seal, so this follows that of the sixth trumpet. Its office is clearly that of lifting to view the antithetical side of the panorama, carrying its issues up to the same structural point of characterization. The structural plan of the trumpets being the same as that of the seals, we are justified in seeking for the same lines of structural correspondence in the Counterpart. In this we shall not be disappointed. These antitheses are clearly projected in the same manner as before. While this is so, the most impressive feature of this section by far is that at its head there is disclosed the third glorious divine epiphany, that of the Pneumatophany. At the head of the Counterpart of the seals we have the Angel of the sunrise bearing in his hand the seal of the living God. Here in the same structural position we have this mighty angel, who stands with his right foot upon the sea and his left upon the earth, presenting not now the seal, but an open book. The Israel which he has sealed are now concealed within the inner courts

of a mystic temple whose outer court is desecrated by the foot of the Gentile, while, with an enlarged commission, the prophet of God is sent to the ends of the earth. The open book, the commission, the temple, and witnesses, which follow in their order, are all features which are fairly aglow with light with respect to the leading thought of this contrastive section. And as contrastive it floods the antithetic section with light which should so dispel the darkness round this "cross of all interpreters" as to disclose the crown of exegetical triumph.

### The Pneumatophany

Three great mountain peaks, resplendent with a glory that falls around no other single figure within the lines of these introductory sections, successively lift themselves to view at the head of the three grand divisions of the book now before us. This fact, it need not be said, presents one of the most important as well as most impressive features of our study. The Christophany occurs at the head of the series of the Epistles and dominates throughout the entire field brought to view in their characterizations. The Theophany occurs at the head of this involved seal-trumpet series, and holds the central ranking position in the presence of breaking seal and trumpet blast. At the head of the series of the Epistles we have a composite figure representing Christ and the Holy Spirit. At the head of the Seal series we have in the symbols of the Lamb and seven Spirits a metamorphosed presentation of the same personalities, while at the head of the Contrastive section we have the Angel of the sunrise, whom we have identified as the Holy Spirit, as dignifying his own especial office. At the head of this Trumpet series we have, as in perfect harmony with these two previous metamorphoses, the figure of this high-priestly Angel, who, by the office he performs, is clearly identified as Christ, while the Seven that participated with him in the breaking of the seals, now in the same distributive form, first disclosed as they flamed as lamps in the presence of the

throne, consistently become the associate executives of this officiator at the golden altar in the presence of the throne.

The structural law of the book, as well as the symbol that it presents, here speaks with a power that should silence all controversy with respect to the divine character of this mighty Angel whose glory now suddenly flames at the head of this contrastive section.

The reason of his disclosure is the same as that which is made manifest in connection with the two preceding epiphanies. Each produces its characteristic book. The Third Person of the Godhead also will produce his. The coinciding shafts of light that fall around the figure of this mighty Angel, as well as his paraphernalia, environment, and utterance, all unite to stamp him as divine. But if divine, and the doctrine of the coequality of the distinct Persons of the Trinity is to hold, then we must recognize in this figure the fact of a Pneumatophany. It would be an unaccountable procedure for the apocalyptist, if he recognized the coequality of the Spirit, after giving to him the recognition that he has in the development of the symbolism up to this point, and in the presence of the fact that both the Son and the Father have been dignified in glorious epiphany, to deny unto the Spirit like recognition. To my mind, nothing could be conceived as adding stronger support to the teachings of Arianism than this; while, on the contrary, nothing can be conceived as more overwhelmingly subversive of their position than the apocalyptic disclosure of this mighty Angel clothed with the vesture of Deity, with the brilliant face and flaming feet of the Alpha and Omega and crowned with the Emerald Glory that environs the eternal throne, and his voice backed with all its flaming lightnings and the full chorus of its seven thunders. The Apocalypse here becomes a tower of impregnable strength in support of trinitarian truth.

With the facts before us that are clearly presented throughout the body of the Scriptures, relevant to the essential nature

of the Deity, these postulates are made to stand out in the clear: (1) The fundamentals of trinitarian truth, which attest the fact of three Persons in the Godhead of the same essence, power, and glory, demand that the divine personality and office of each thus distinguished shall have equal recognition in a book of the scope and character of the Apocalypse. A Christophany and a Theophany demand a Pneumatophany. (2) The sublime office of the Spirit with respect to the final Dispensation demands it. (3) The plan of the book, in its method of antithetic contrasts, demands it. And here at the proper structural point we have it. The central figure is no less resplendent than that of the stars and candlesticks, or that which flamed above the billows of the crystal sea, while its paraphernalia and environment are as lofty and impressive.

We have seen that there is a unique and mysterious association and blending of symbols in each of these transcendent epiphanies preceding. The same mystery looks out upon us here from this same mighty deep now unveiled in the Pneumatophany. The face and feet—the only parts of the figure of the Angel that are visible—are those of the Alpha and Omega. The Christophany is crowned with the snowy emblem of eternal years; this by the emerald bow borrowed in the same way from the eternal throne. It is robed in the clouds, the vesture of deity; it is voiced with the lionlike roar of Jehovah; with one of its flaming feet planted upon the sea and the other upon the earth, and with one hand presenting the final opened book of revealed truth and the other lifted in solemn adjuration with respect to the approaching end of time, stands this whelming figure of the Pneumatophany.

A careful study of the gorgeous paraphernalia here displayed will evidence the fact that it has a meaning as profoundly significant as its robes are resplendent. Like the falls of Niagara, which continually grow upon you as you stand within the reverberation of their thunder; like the Alpine summits that pierce the clouds like spires and domes of silver, so when we

get the proper point of vision will we be whelmed by the unveiled splendors of the Pneumatophany.

#### THE PNEUMATOPHANIC PARAPHERNALIA

(1) Its divine vesture:

“And I saw another mighty angel come down from heaven clothed with a cloud.”

Clouds are the vesture of Deity. That awful majesty divine that shook Sinai with its thunder was concealed from mortal vision by its robing of clouds. The angel of the divine presence, given as Israel's guide through the lone pathway of the desert to the Promised Land, was also thus arrayed—in a pillar of cloud by day and of fire by night. “Clouds and darkness are round about him,” says the psalmist, while “justice and judgment are the habitation of his throne.” In the vision of Daniel one like the Son of man came with the clouds of heaven before the Ancient of Days. At the Transfiguration “a bright cloud overshadowed them.” When Christ shall come again to judge the world it will be with the clouds of heaven. In the third contrastive section we shall behold One like unto the Son of man seated upon a cloud with a golden crown upon his head and a sharp sickle in his hand, as the reaper of the world-harvest. The cloud symbol is used in numerous instances in the Old Testament, but, so far as I have been able to determine, always in harmony with the principle of association manifest here. In its uses in the New Testament the only possible exception that can be taken arises out of a misapprehension of the meaning of the resurrection of the Two Witnesses which occurs in the presence of this Pneumatophany. That, as will appear, is an apotheosis that is in every way powerfully confirmatory of the position taken.

(2) His emerald crown, of the Theophany:

“And a rainbow was upon his head.”

This symbol also belongs exclusively to Deity. As first set in the clouds over the waters of the retiring deluge it was the

covenant sign between God and the earth. It is a profoundly significant fact that throughout the entire body of the Scriptures there are only two other instances in which it is employed in the coronal sense as in the whelming picture now before us: In the apocalypse of Ezekiel, on the river Chebar, where he beholds One seated upon a throne, concerning whom he says, "This was the appearance of the likeness of the glory of the Lord." And yet he immediately adds that it was as "the likeness as of the appearance of a man above upon it." He beheld a rainbow circling his head. That this throne is Messianic, and the personality upon it the God-man, is so generally admitted that it is not necessary to dwell further upon this point. The figure as introduced into the Apocalypse from Ezekiel serves the same purpose as the snowy crown from Daniel. The other instance of its use as an aureole is in the scene of the Theophany, where it appears as environing the eternal throne. There is here clearly apparent a surprising deftness in the handling of this figure by the apocalyptist. Had the bow in the first instance been placed around the head of the figure of the Christophany and again around that of the Theophany, and finally here around the head of this mighty Angel, it would have been a dull mind indeed that would have passed such a transparency without suspecting the presence of Deity concealed in the figure.

(3) The face and feet of the Christophany:

"And his face was as it were the sun, and his feet as pillars of fire."

Is the cloud the vesture of Deity and the bow its crown? The face which now dazzles us with its sunlike brilliance is that of Deity itself. It is that of Christ as disclosed in the Christophany. It is a most impressive fact that the only portions of this figure that are disclosed beyond the lines of the veiling cloud are those of this shining face and burning feet of the Alpha and Omega. Then, says the objector, is your law of solidarity of symbol violated, if these features of the

Christophany are here transferred to another. No; it is one of the strongest links in the chain which identifies here the personality of the Holy Ghost. He is the Spirit of Christ. It is his office to manifest Christ. "He shall not speak of himself." "He shall glorify me: for he shall receive of mine, and shall show it unto you" (John 16. 14). There is no incongruity here, but a most impressive characterization of the fact of the Spirit's oneness with Christ, in the great trinitarian mystery of the Godhead.

The presence of the Trinity, as has been observed, is recognized symbolically in both the Christophany and Theophany. Here the fact that the emerald glory environs the head, while the robing clouds conceal all the rest of the body save its brilliant extremities, throws into symbol the great scriptural truth that the visible glory of God is manifest only in the face of Jesus Christ; that in him dwelleth all the fullness of the Godhead bodily. If Christ could say to Philip, "He that hath seen me hath seen the Father," he also could say here, mystically, with equal truth, "He that hath seen me hath seen the Holy Ghost." This same transcendent fact will rise before us again when the mystic veil is lifting in the finalities of the book: "And he that sat upon the throne said, Behold, I make all things new. And he said unto me, Write: for these words are true and faithful. And he said unto me, It is done. I am the Alpha and the Omega, the beginning and the end. I will give unto him that is athirst of the fountain of the water of life freely. He that overcometh shall inherit all things; and I will be his God, and he shall be my son" (21. 5-7).

(4) The open book of the Pneumatophany:

"And he had in his hand a little book."

In both the Christophany and Theophany a divine book is presented. It is an additional proof of the divinity of the figure now before us that he presents the third and final book in this expanding series of mystic characterization. The author

of these three books is a triune Deity. Are the books themselves triune? We shall be better prepared to consider this point from the standpoint of the Trilogy.

The differences with respect to the character and design of these three books are a part of their instructive office. They are all a part of the one Revelation of Jesus Christ, and, as stated in the Introduction, are all signified to John through the agency of this divine Angel of Jesus Christ. That of the Christophany comes in figure from the lips of Christ, but it is articulated by the Lingual Sword. The book of the Theophany is opened by the Lamb, yet in mysterious combination with his personality is that of the seven Spirits. Here, again, it is the Christophanic hand that presents the book of the Pneumatophany, while the robing clouds suggest the presence of the Eternal Spirit. The book now presented is an open one. Its method of enunciation is unique, but in perfect harmony with that which has been previously employed by the inspirer of the divine Word.

(5) His symbolized omnipresence:

“And he set his right foot on the sea, and his left foot on the earth.”

A monstrous figure; a gigantic colossus, if conceived as characteristic of a finite being. But as significant of the omnipresence of the Holy Ghost it is both apposite and comprehensive. The burning feet of the Christophany walked in the midst of the golden candlesticks. Here, again, in this mysterious figure of the Pneumatophany they take the range of the terraqueous globe.

(6) He is voiced with the lion-roar of Jehovah:

“He cried with a loud voice, as when a lion roareth: and when he had cried seven thunders uttered their voices.

“And when the seven thunders had uttered their voices I was about to write: and I heard a voice from heaven saying unto me, Seal up those things which the seven thunders uttered, and write them not.”

That this lion-roar is also a mark of Deity is abundantly sustained by the Old Testament Scriptures. Jeremiah says: "The Lord shall roar from on high, and utter his voice from his holy habitation; he shall mightily roar upon his habitation; he shall give a shout as they that tread the grapes, against all the inhabitants of the earth. A noise shall come even to the ends of the earth; for the Lord hath a controversy with the nations [Gentiles]: he will plead with all flesh. . . . Thus saith the Lord of hosts, Behold, evil shall go forth from nation to nation, and a great *whirlwind shall be raised up from the coasts of the earth*. And the slain of the Lord shall be at that day from one end of the earth even to the other end of the earth" (Jer. 25. 30-33).

This paragraph from the prophecy of Jeremiah, which by this roar is correlated with this scene of the Pneumatophany, may possibly hold the clew to the mystery of what was voiced by the seven thunders. Hosea (II. 10, 11) gives us a parallel. He says: "They shall walk after Jehovah: he shall roar like a lion: when he shall roar, then the children shall tremble from the west. They shall tremble as a bird out of Egypt, and as a dove out of the land of Assyria." Reference here is to the two points of Israel's captivity, thus giving us the suggestion that this utterance of the thunders that is sealed relates to the mystery that during this symbolic characterization involves Israel. Joel, in dealing with the fact of Israel's universal gathering and terrific struggle, adds his confirmatory word. He says, "The Lord shall roar out of Zion, and utter his voice from Jerusalem; and the heavens and the earth shall shake; but the Lord shall be the hope of his people, and the strength of the children of Israel" (3. 16).

Thus we find that in every instance where reference is made by the prophets to this lion-roar it is associated with the reclamation of the people of Israel. This fact will rise before us in the book of the Pneumatophany, where Israel again appears wearing its divine seal. What the seven thunders

uttered was intelligible to John, and he could have written it, but was commanded to put the seal upon it. The incident has given rise to endless discussion as to what this utterance could have been, and as to why it was put under the seal. It would seem like the height of presumption to attempt to break into a secret that has been purposely concealed.

(7) He proclaims the coming end of the ages:

“And the angel which I saw standing upon the sea and upon the earth lifted up his right hand to heaven, and swore by him that liveth forever and ever, who created heaven, and the things that therein are, and the earth, and the things that therein are, and the sea, and the things which are therein, that there should be time no longer: but in the days of the voice of the seventh angel, when he shall begin to sound, the mystery of God should be finished, as he hath declared to his servants the prophets.”

These seven paragraphs fully cover the ground of symbol and utterance of the Pneumatophany. The apocalypticist himself now becomes an associate actor in the scene.

It will be observed that in this last paragraph there is a sub-seven, indicating the completeness of this Pneumatophanic voicing. Solemn indeed is the adjuration of this mighty Angel as he stands thus, with one foot upon the sea and the other on the land, with his right hand lifted to heaven. It contains four great generic statements of truths whose involutions are simply overwhelming. They take the sweep of the ages and of the greatest truths associate with them. He swears by God as Creator. Thus he asserts the great fundamental fact of creation itself. Time had its beginning, when worlds and suns arose into being at his creative command. This fact prepares the way for the announcement that “time shall be no longer.” He who ushered in has power to usher out. He will close the scroll of time, fold up the heavens as a vesture, or dissolve them before the glory of his unveiled face. The

mystery of God, the greatest mystery of all the ages, will be finished. God is not the unknowable. Philosophies that have asserted it will be whelmed in confusion. Finally, divine revelation will be sustained. The great drama of the world age will be finished, as God himself has declared to his servants the prophets. This compels the candid critic to recognize the fact that this book of the Pneumatophany is to be projected upon lines which will attest the veracity of the prophets as the inspired authors of the book of divine revelation.

The commentators very generally admonish us that this adjuration is not to be conceived as coincident with the final trumpet blast of time. Certainly not. Its office is exponential with respect to the character of the book of the Pneumatophany. Not that there has been a protracted delay with respect to the finishing of the course of time, which will now be cut short, but that under this blast of the seventh trumpet finalities will be reached. Not that the whole series to be unfolded can by any possibility be finished when he shall begin to sound, but, proleptically, they are all conceived as an involution of the trumpet, and thus are finished as the blast projects them into the apocalyptic field. The structural law of the book will here assert itself, so that the limitations of this final grouping may be clearly apprehended. This fact will settle a most important point with respect to the character of the final great series of the book, the Trilogy.

#### THE DIVINE COMMISSION FOR THE UNIVERSAL PROPAGANDA OF THE GOSPEL OF CHRIST

“And the voice which I heard from heaven spake unto me again, and said, Go and take the little book which is open in the hand of the angel which standeth upon the sea and upon the earth. And I went unto the angel, and said unto him, Give me the little book. And he said unto me, Take it, and eat it up; and it shall make thy belly bitter, but it shall be in thy mouth sweet as honey. And I took the little book out

of the angel's hand, and ate it up; and it was in my mouth sweet as honey: and as soon as I had eaten it, my belly was bitter. And he said unto me, Thou must prophesy again before many peoples, and nations, and tongues, and kings."

The significance of this symbolism has been definitely fixed in Ezekiel, who, under like circumstances and with like results, eats the roll which inspires him with his prophetic message to Israel. The universality of this divine commission will rise before us again in the figure of the angel who goes forth with the everlasting gospel to preach.

Reference has been repeatedly made in the course of this study to the fact of the coincidence of this angelic symbolism with like voicings of the Old Testament. As a possible parallel, or anticipation of this Pneumatophany, attention is directed to the final vision in the prophecy of Daniel. This is upon the Hiddekel, as that of Ezekiel was upon the Chebar. He says (10. 5, 6): "Then I lifted up mine eyes, and looked, and behold a certain man clothed in linen, whose loins were girded with fine gold of Uphaz: his body also was like the beryl, and his face as the appearance of lightning, and his eyes as lamps of fire, and his arms and his feet like in color to polished brass, and the voice of his words like the voice of a multitude." The paraphernalia here is Christophanic. But as we reach the end of the vision, and begin to deal with finalities, this figure upon the waters of the river takes on features which belong to the Pneumatophany. The final scene contains the suggestion of trinitarian truth: "Then I Daniel looked, and, behold, there stood other two, the one on this side of the bank of the river, and the other on that side of the bank of the river. And one said to the man clothed in linen, which was upon the waters of the river, How long shall it be to the end of these wonders? And I heard the man clothed in linen, which was upon the waters of the river, when he held up his right hand and his left hand unto heaven, and sware by him that liveth forever, that it shall be for a time,

times, and a half; and when he shall have accomplished to scatter the power of the holy people, all these things shall be finished" (12. 5-7). The reader will not fail to note that finalities here are made to be dependent upon the scattering of Israel.

#### THE GROUPINGS OF THE CONTRASTIVE COUNTERPART

The structural law of the book at this point demands the placing of a quadrate in the foreground, to be followed by two utterances in which are developed the antithetic features of the contrastive section. It is an unfortunate fault of division that both the trumpets and this Counterpart are broken into chapters at the point of this quadrate voicing. The arbitrariness of captioning here is shown in the fact that both the seals and its associate section have escaped this fate. The whole scene of the Pneumatophany and the groupings following should be viewed as continuous. Ambiguity and confusion are needlessly introduced, by some expositors, by the complete elimination of this great governing figure at this point. It need but be said that the continued presence of the figure of the Pneumatophany is as much demanded by the method of the book as is either of the other epiphanies with the sections with which they stand connected. It is under its hand that the forces and factors of this Counterpart are deployed into the field of action.

#### (I) A TEMPLE SCENE

"And there was given me a reed like unto a rod: and the angel stood, saying, Rise, and measure the temple of God, and the altar, and them that worship therein. But the court which is without the temple leave out, and measure it not; for it is given unto the Gentiles: and the holy city shall they tread under foot forty and two months."

It will be remembered that the first paragraph of the Counterpart of the seals dealt with the sealing of the twelve tribes

of Israel. Here the temple of God, the altar, and Israel are measured.

The Angel of the sunrise personally sealed the hosts of Israel, but in the case before us he simply places the divine yardstick in the hand of John, as supplemental to the gift of the book, and commands him to measure the forces that are now deployed against those of the pit. This figure of the temple as the antithesis of the pit marks the introduction of a most important factor of the symbolism. It first appears in the epistle to Philadelphia, and again in the final paragraph of the first Contrastive Counterpart, again in the text before us, and later among the exponents at the head of the book of the Pneumatophany. It will also perform a most important office in the third contrastive section and at the head of the series of retribution. It does not appear in the fourth Contrastive Counterpart, save negatively. John says of the holy city, "I saw no temple therein." The cursive importance of this symbol demands that it be studied with the greatest care. As the antithesis of the bottomless pit, whence the black legions emerged, it begins to pour its light into this obscure section of the Apocalypse. The forces of light are environed by the temple of God, and are not to be *numbered* like the hosts of Apollyon, but simply *measured*. What vast reserve of power may be veiled within its mystic courts we may not know, nor yet the full mensuration of its sacrificial altar, nor yet of the host that are occultly recognized as within its inner courts, which by implication are Israel. For if the outer court is given to the Gentiles, then this inner court of the worshipers must contain Israel with the divine seal upon their foreheads, for they are thus occultly introduced into the antithetic picture in the first Woe. The power of the temple of God, of the golden altar, with its incense and blood, and Israel, with the seal of God, are the forces which take the field against the powers of darkness and sin.

The touching of these three points by this divine measuring

rod is assertive of the spiritual character of the forces thus measured. The arrest of the rod before the temple is fully measured, like that of the pen with reference to the utterance of the seven thunders, is suggestive of the presence of some mystery which the symbolism is not as yet ready to disclose. The question asked by the elder in the presence of the great white-robed throng shows that it relates to Israel. Here, again, the lines of this great tribulation rise before us in the fact of the gift of this unmeasured outer court to the Gentiles, and the fact that the mystic city is to be trodden under their feet for the period of forty-two months. The Gentiles here are introduced as the positive factors in the case. The fact that the outer court of this great temple of God only is given to them fully certifies the fact that the inner court is not, but must remain in the possession of Israel. They, then, are the unidentified worshipers within. Here we have a bright flash of light through these veils of mysticism. The lines of the great tribulation rise before us again within the changed phase of this symbolism of the trumpets, and they stand out in greater clearness. There will be a rounded period of long duration, during which there will be a division in the great temple. Its outer court will be given unto the Gentiles. The fact is significant of their inclusion in the great redemptive scheme. They have their chance, but never penetrate within those inner precincts where symbolized sonship and priesthood reign. They do not appreciate the holy city, but tread it under their feet. How they will do it will be thrown upon the screen in the symbolism of the third Woe, with respect to which these utterances are exponential.

With respect to the significance of this period of "forty-two months" it may be said that it is an antithetic half-seven. This fact should have been sufficient to have opened the eyes of our exegetes to see that the problem is deeper than the little sum which they so cleverly work out by the rules of the practical arithmetic. The number touches adverse conditions.

To interpret it literally as standing for three years and a half is puerility, and not exposition. The fact that in the next section, of which this before us presents the exponential lines, this number rises again into visibility, as marking the full period of the continuance of the beast, by the law of solidarity of symbol certifies the identity of the periods, which, though presented under diverse phase, yet relate to the same generic conception. The period of this treading down of the holy city under the foot of the Gentile, while Israel is mysteriously within the secluded interior of the temple, is coincident with the lifetime of the beast, who dominates the entire earth, tramples upon all that is held sacred, but who religiously penetrates no farther than the outer court of the temple of God. What lies beyond the confines of this "forty-two months"? The prophets with one accord say the regathering of Israel from the four quarters of the globe, in the triumph of the Messianic kingdom. Paul says that when this time of blindness of Israel shall have passed, which he calls "the times of the Gentiles," the mystery of Israel will be solved and all Israel be saved. Our Lord himself, in his great Eschatological Address, which I shall prove employs apocalyptic symbol, says that Jerusalem shall be trodden down by the Gentiles "until the times of the Gentiles be fulfilled." Then he will send forth his angels and gather his elect from the four winds, from one end of heaven even unto the other—perplexing mystery, but wonderful harmony in every utterance that touches this subject.

## (2) THE TWO WITNESSES

The temple scene, which occupies the leading position in this antithetic section, is followed by this of the Two Witnesses. The structural law of the enunciation, as will be observed, is the same as that of the first contrastive section of the seals, in its (1) sealing of Israel, (2) its great white-robed throng. While it may be possible here to emphasize the significance

of the numeric principle, yet it will be probably less confusing if we deal with the symbolism in the aggregate, in the same manner as that of the white-robed throng. The progress of these figures across the panoramic field notes three distinct periods or conditions: (1) that of their prophesying in sackcloth; (2) that during which they lie dead in the street of the great city; (3) that of their assumption. Coincident with which there occurs: (1) the great earthquake; (2) the fall of the tenth part of the city; (3) the slaying of seven thousand; and (4) the conversion of the remnant to God. The first paragraph introduces the Witnesses, notes their abject condition, the mystic period of their prophecy, and gives their characteristic identification, as follows:

(1) The sackcloth period: "And I will give unto my two witnesses that they shall prophesy a thousand two hundred and threescore days, clothed in sackcloth. These are the two olive trees, and the two candlesticks standing before the God of the earth. And if any man will hurt them, fire proceedeth out of their mouth, and devoureth their enemies: and if any man will hurt them, he must in this manner be killed. These have power to shut heaven, that it rain not in the days of their prophecy: and have power over waters to turn them to blood, and to smite the earth with all plagues, as often as they will."

(2) Their slaughter by the abysmal beast: "And when they shall have finished their testimony, the beast that ascendeth out of the bottomless pit shall make war against them, and shall overcome them, and kill them. And their dead bodies shall lie in the street of the great city, which spiritually is called Sodom and Egypt, where also our Lord was crucified. And they of the peoples, and kindreds, and tongues, and nations, shall see their dead bodies three days and a half, and shall not suffer their dead bodies to be put in graves. And they that dwell upon the earth shall rejoice over them, and make merry, and shall send gifts one to another; because these two prophets tormented them that dwelt on the earth."

(3) Their resurrection and ascension: "And after three days and a half the Spirit of Life from God entered into them, and they stood upon their feet; and great fear fell upon them which saw them. And they heard a great voice from heaven saying unto them, Come up hither. And they ascended up to heaven in the cloud; and their enemies beheld them."

(4) Coincident activity of the underworld: "And the same hour was there a great earthquake, and the tenth part of the city fell, and in the earthquake were slain seven thousand names of men: and the remnant were affrighted and gave glory to the God of heaven.

*"The second woe is past; behold, the third woe cometh quickly."*

The punctuation point here placed in position demands most careful attention. It marks one of the most important divisions of the book, positively determining the fact that the lines of this Pneumatophanic Counterpart coincide with those of the two preceding sections of the adverse side, thus determining the fact that the loosing of the river angels and the great earthquake of this section fall to the same structural point.

#### THE TWO WITNESSES—IDENTIFICATION AND OFFICE

Recognizing the fact of the figure of the Pneumatophany as still regnant within the plane of vision, we are not at a loss with respect to a point of reference for the voice that introduces these two figures as "my two witnesses." No end of trouble has been given to the expositors by the fact of such words as these upon the lips of an angel; for what right has even the ranking seraph of the heavenly hosts to use them? Some dismiss the angel from the field sequent to the presentation of his "little book." The conception here entertained, however, is embarrassed with no such difficulty. The glorious figure of the Pneumatophany remains regnant throughout this entire section, just as that of the Christophany does within

its essential field and as that of the Theophany does throughout the entire book.

The writer will certainly be excused from lumbering his pages with the mass of vagaries with respect to these two figures that have been put forth in the name of exposition. Let us rather proceed directly to the point. The contrast between the pit, eruptive, and the temple under Gentile thrall has been noted. It is the figure of falsehood that rises out of the sulphurous smoke of the abyss. It is falsehood intensified in its action that rises out of the flood of the great Euphrates, where the bonds of the river angels are loosed. The Witnesses rise to view as the divine antithesis, presenting in symbol the inspired truth of God. It would have been an unaccountable oversight in the apocalyptist, after having thus so positively photographed falsehood as the child of the devil, not to have drawn the lines of truth equally strong, as under the mighty hand of the glorified Personality who is the inspirer of all truth.

We may note as we compare the pregnant symbols associate with the figure of the Angel of the altar, or that of the Lamb, with this of the Pneumatophany that there is the finest kind of discrimination with respect to the character and office of the two figures. In the one the dominant thought of the characterization is redemption; while in the other it is inspiration. Not to have given in this connection mystic recognition of the part to be taken by the inspired truth of God in this great world-conflict would have been to have ignored one of the most important factors of the mighty struggle. When the imperative nature of this demand is perceived, and then the method of personification by which it is met also as clearly apprehended, then the darkness which here surrounds this "cross of all interpreters" gives way to the glory of an Easter morning. The Lamb of God gave his blood as a ransom for the lost race. The eternal Spirit gave the inspired volume of divine truth.

## IDENTIFICATION OF THE SYMBOL

We are first referred to an occult paragraph in the prophecy of Zechariah. These two witnesses are easily metamorphosed into olive trees and candlesticks, standing before the Lord of the earth. The reference carries us back to the period of the building of the second temple, subsequent to the Babylonian captivity; another fact which indicates the width of range with respect to these figures. The Ten Tribes of Israel have been conquered by the Gentile power, and transported to central Asia. Judah also has met a like fate at the hands of the same power. A meager contingent of this later captivity return to Jerusalem to rehabilitate their nation. The walls of the city are rebuilt, and a new temple erected upon the old site upon Mount Moriah. Two persons are prominent in this restoration: Joshua, the high priest, and Zerubbabel, the chief executive and builder. The priest is clothed in vile raiment, and Satan stands at his right hand to resist him. The chapter ends with a reference to the coming Messianic day, when the iniquity of the land would be removed. A corner stone is laid before Joshua, with seven eyes upon it—symbolism most occult, but sufficiently clear to suggest mystic connection of some sort with that of the Spirit in connection with the Theophany. Continuing, the prophet beholds a golden candlestick, with seven lamps, and seven pipes, and two connected olive trees, the one on the right and the other on the left side of the bowl which received their oil and poured it continuously into the lamps. The prophet asks the angel for a solution of the meaning of the symbols, saying, "What are these?" The answer given is most suggestive with respect to the significance of the apocalyptic symbolism now before us: "This is *the word of the Lord* unto Zerubbabel, saying, Not by might, nor by power, but by my Spirit, saith the Lord" (Zech. 4. 6).

Next, a point of contrast is instituted between this figure

and that of the demon of the Euphrates. It breathed forth "fire, and smoke, and brimstone," with which the third part of men were killed. Fire proceeds from the mouths of these witnesses, destroying those who would do them hurt. The antithesis here is so apparent that it need not be argued that the slaying in both cases is not to be gauged by the rule of literalism. They are further identified by the fact that "they have power *in the days of their prophecy* to shut heaven that it rain not, and to turn the waters into blood, and to smite the earth with all plagues as often as they will."

The allusion calls up the celebrated contest of the prophet Elijah with the prophets of Baal in the time of Ahab, and thus in mystic language identifies "the prophets," while in the same manner "the law" is identified by the allusion to Moses turning the Nile to blood and the smiting of Egypt with the plagues associate with the Exodus. The wide scope as well as retrospective character of the symbol is indicated in the fact that they exercise this power in the days of their prophecy: in the one case fifteen hundred years anterior to the days of John, and in the other nearly one thousand. But the action here passes from the individual into the body of divine truth as a characteristic mystic principle. That two literal men, Moses and Elijah, or any other of the prophets of God, will reappear upon the earth and exercise the powers here portrayed, and pass through the literal experience of death at the hands of a beast, and ascend to heaven, is too absurd a conception to be entertained for a moment by the sane expositor, in the presence of the rational and consistent principles here laid down.

With respect to the time period associate with the symbol expositors divide. Some are not quite sure whether we are to understand a literal three years and a half or a mystic period of twelve hundred and sixty years, taking a day for a year. But in either case the "problem" as thus conceived does not rise above the dignity of a lesson in the kindergarten.

It has been previously stated, in connection with the temple scene, that the Gentile foot would tread down the holy city for the period of "forty-two months." Both these periods will reappear in the opening of the book of the Pneumatophany. Clearly, if one of these time periods is taken as a literalism, then, by parity of reasoning, all must be unless some positively differentiating factor shall be introduced to modify the expression of the symbol. Conceive of these "days" as a literal three years and a half, and it of necessity follows that each of these correlate periods must be given the same construction. For instance, the period during which the holy city is trodden under the foot of the Gentile must be compressed into a mere episode; all that relates to the rise, progress, and culmination of the symbolism that develops in connection with the great therion of the sea, inclusive of that relative to its associate figures, the false prophet and the great Babylonian harlot, must in like manner be relegated to this momentous three years and a half; for this beast slays the witnesses, enthrones the scarlet monster upon his back, and carries her forward to world domination, and must accomplish it all in the trivial space of this three years and a half. Again, at the head of the book of the Pneumatophany, which immediately follows this section, we have this same momentous period as marking the time of the humiliation of the sun-robed woman in the jungles of the wilderness, during which her man child matures, sheds his blood, and by virtue of it casts Satan and his angels out of the celestial realms and down to earth, where in great rage he finishes his career in his "short time," which again is associate with that of the woman's "time, times, and a half," or another momentous three years and a half. All these great issues are prophetic, and some of them unquestionably historic, presenting a body of associate fact which utterly refuses to adjust itself to the literalistic conception of this three years and a half. It clearly belongs to the mystic calendar and not to the literal; though, in all

fairness to those who hold to a literal interpretation of these "days," the period of the development of the law and the prophets may be conceded as in a striking manner squaring with the deductions of this year-day theory. McClintock and Strong give the date of the Exode as B. C. 1658, and the close of the Old Testament canon as B. C. 397, or 1,261 literal years.

#### THE SLAUGHTER OF THE WITNESSES BY THE ABYSMAL BEAST

Commentators at this point by common consent introduce a confusing and unnecessary anachronism. In violation of the contrastive law that is assumed to govern the development of the paragraphs of this Counterpart they import the figure of the beast of the third woe, not yet developed, within the lines of the second. While it may be conceded that all the beasts of these three woes are one essentially, yet they are not characteristically. It is not until after the slaughter, resurrection, and ascension of the witnesses that it is said, "The second woe is past, and, behold, the third woe cometh quickly." It is in the coming of this woe that its most terrible beast rises from the depths of the sea to dominate the issues of the book of the Pneumatophany, as his predecessors do from the abyss and the waters of the great Euphrates, as the correlates of the issues here thrown upon the passing screen. While no chronological difficulty need be conceived as interposing against the importing of the monster of the third woe as a factor of the second, yet such a course would vitiate the contrastive method by destroying the integrity of the apocalyptic symbols. The beast that emerges from the opened door of the abyss is the locust demon, which will metamorphose in the development of the figures of the antitrinity, but is not yet to be conceived as invested with the heads and horns of the monster of the sea.

A weighty objection against this identification of the locust demon may be interposed in the fact that it was not endowed

with power to kill, but simply to torment. This fact serves the rather all the more definitely to establish the lines of antithesis. The lion monster of the Euphrates, an evolution of that of the abyss, and which as the finality of this trumpet series stands structurally over against the witnesses, did have the power to kill—by its sulphurous breath; a fact which in a striking manner correlates with the counter activity of the witnesses, who also slay their enemies by the fire that proceedeth out of their mouth. Thus far the leading figures of the panorama have been those of the Holy Trinity. The metamorphic principle so clearly discernible with respect to them forecasts the same method with respect to the development of symbolism relative to the antitrinity. In the triad of the trumpets this antitrinity rises to view: (1) Apollyon, as the king infernal; (2) the demons of the abyss; (3) the demons of the Euphrates. In the book of the Pneumatophany, metamorphosed, they become the leading factors, and are presented in the fullness of their mystic infernality, as (1) the dragon, (2) the beast, (3) the false prophet. In the Trilogy this monster of the third woe is disclosed as rising from the abyss; but as the correlate fact there is the loosing of Satan no difficulty whatever arises with respect to the adjustment of the fact. His arising out of the pit is but a correlate of the loosing of Satan himself, the picture given showing that the short period of his great rage in the earth is associated with the fearful career of the monster in scarlet who is enthroned in state upon his back. The contrast, then, must be understood as between the witnesses and the lion of the Euphrates—two against two hundred millions.

The more closely we interrogate these symbols the more clearly will the consistency of their contrastive adjustment appear. It was not falsehood in the abstract which took this victory over the truth of God; neither was it accomplished by the governmental figure, however Satanic, next to appear. It is in this phase of its evolution, that voices corruption and

whose antithesis is the figure of the false prophet, that we find the power that took this malign triumph.

It was after they had finished their testimony that they were slain. This fact brings the mystic point of this slaughter within our apprehension. The name of the great city in whose street their bodies lie dead is not given literally, but spiritually, as (1) Sodom, which stands for beastliness; (2) Egypt, suggestive of slavery; and (3) the place where our Lord was crucified, suggestive of the culminating point of this degeneracy. The allusion to the fact of the crucifixion would seem to carry the mystic point of this slaughter up to the beginning of the gospel age. The three days and a half during which their dead bodies lie unburied is an adverse apocalyptic diminutive, marking a period relatively short in comparison with the three years and a half of their prophecy. Mysticism here is powerfully illumined by historic fact. Voluminous proof can be adduced with respect to the fact of the lifeless condition of the law and the prophets at the time of Christ. His own testimony is sufficient. They had been made of none effect, as far as the Jews themselves were concerned, while they had utterly failed to arrest the downward momentum of the heathen world. God's truth was dead, while the false prophet was rampant in the earth.

The intent of this infernal power that had thus slaughtered the truth of God was to give it speedy sepulture. But here again a strange interposition. The great quadrate of humanity—peoples, kindreds, tongues, and nations—prevent the burial. It multiplies the embarrassment of the literalist when he is asked to explain how, in a short three days and a half, this great quadrate of the globe should be able to fix its eyes upon the street of this city and so act in concert as to interdict the burial of these two dead bodies. What care the Hottentots and Chinese about the funeral of two dead men who in their lifetime went about killing people by breathing forth fire? The world was jubilant over their death, and celebrated

it by the exchange of presents. Great was the joy over the fact that these troublesome prophets were no more; for they had tormented all that dwelt upon the face of the earth. The veil of mysticism here is very thin. God's truth has ever held torment for the transgressor, and he would be glad to see it not only dead in the street of his great world city but put out of sight forever. The cry of a Godless world has ever been, "Prophecy not unto us right things; prophecy unto us smooth things." These prophets had no smooth things to prophesy in Sodom and Egypt, and to the people whose hands were red with the blood of their Lord their word was torment, and the fiery blast of their lips meant death to their enemies. The mystic photograph that is here drawn is true to life. Just such a jubilee would break forth in the streets of our great world city could the lips of all God's witnesses be silenced in death forever. But this body of dead truth has not finished its mission. It is thus unaccountably preserved for a future and glorious triumph over all its foes.

#### THE RESURRECTION OF THE WITNESSES

World rejoicing on this momentous occasion is of short duration. It is suddenly interrupted by a startling resurrection and glorious apotheosis of these bodies that have lain for three days and a half in the dust of the street, where they went down before the sulphurous blast of death. The sublime figure of the Pneumatophany continues in the perspective. They are still his witnesses, though their voices are silenced in death. It is life from him that enters into them and lifts them once more to their feet. A great voice from heaven calls, "Come up hither;" and, enwrapped in the glorious robings of the Pneumatophany, they ascend to that deathless realm where the martyrs for God and truth are safe for evermore. Behind this mystic resurrection is the literal resurrection of our Lord. Behind this associate descent of the breath of life from the Eternal Spirit is the pentecostal effusion. It

is these sublime historic facts that vitalize the law and the prophets and, from the standpoint of Patmos, place them in that exalted position before the world which, if it could only be clearly discerned by the destructive critic, would be as discouraging to him as it is distressing to the devil. The picture here presented is as assuring as it is impressive. Truly the law and the prophets, as vitalized in the Christian dispensation are in no immediate danger of being overthrown if, as the apocalypticist saw, they are thus securely enfolded in the celestial robes of Him who inspired them, gave them their mission, and such an apotheosis as this which here passes upon the mystic scroll.

#### THE GREAT EARTHQUAKE .

In the terse paragraph which closes this Contrastive Counterpart we have a most important statement; one which, if properly heeded and apprehended, will fix the point of mystic chronology now reached by the unfolding apocalyptic scroll, as it will also notify us that the details of this symbol are now at the threshold of characterization. In the sixth and terminal paragraph of the seals this great earthquake first rises to view, as the introductory factor of a sevenfold series which courses from this point onward to the end of the mighty drama. At the head of the trumpet series it quadrates the chief divisional exponent of the book, becoming the additional factor of the throne voicings. The fact of its being thus introduced, together with a proper appreciation of its exponential office, determines the fact that the series thus governed will deal with this factor though put forth in metamorphic guise. We pass forward to the sixth and terminal paragraph of the trumpets, where it is structurally due, and we find instead of a great earthquake the loosing of the four river angels and the sequence of the monster of sulphurous breath, structurally antithetic to this final paragraph of the counterpart which deals with the witnesses. Care is taken here to prevent the

misconception of a paragraph as sequent to this terminal one of the witnesses, thus confusing the structural lines. The great earthquake is to be understood as a part of the witness paragraph, occurring in "the same hour," and thus is made scenically associate with it. The "hour" here is not literal, but apocalyptic; not to be construed so much as a sequence of the apotheosis of the witnesses as of import coincident with the development of the symbolism associate with them.

The symbolism as thus placed in this antithetic or contrastive light yields these synthetic results: (1) The divine restraint of the four winds is significant of the binding of Satan. (2) In the following paragraph the great tribulation coincides with the period of his loosing. Under the trumpets divine restraint is put upon the monster that arises from the abyss; and, again, in the sequent paragraph restraint is removed in the loosing of the river angels, and the deluge which follows. This loosing of the bound four of the trumpets points back to the restrained four of the seals. The great earthquake occupying the same structural ground is thus seen to coincide with Satan's loosing in the earth. Again we are carefully guarded here against confusing the structural lines of the symbolism by conceiving of this earthquake symbol as giving us a supplemental paragraph. It is to be construed as a part of the witness section, occurring in "the same hour"; not a mere episode, but divisible into a quadrate that in an exponential sense anticipates the great world issues that are associate with it and which will be detailed in the coming book of the Pneumatophany: (1) The great earthquake. (2) The tenth part of the city falls—popularly understood as relating to Babylon; but this is inadmissible in the presence of the fact that this figure has not yet been introduced and therefore cannot be consistently placed in contrastive position. The "city" of this section is the holy city, whose fallen condition is signalized in its treading down by the Gentile foot, the contrast being established in the fact that in taking up

this earthquake symbol characterization passes to the reverse side of the series. (3) In the earthquake are slain "seven thousand names of men," a correlate of the slaying of the one third of men by the monster of the Euphrates. In the antithetic picture which characterizes the activity of this monster the number slain is given as one third, employing the same reciprocal that elsewhere dominates the trumpet symbolism. Here in contrastive setting the number rises from this reciprocal to that of the dominating integer of the Apocalypse as multiplied into the cube of the universal secular number. The change in the method of numeric expression is in harmony with a recognized law. (4) "The remnant were affrighted, and gave glory to the God of heaven." The picture which here rises before the eye of the literalist is that of an earthquake that shakes down one tenth of some great city, its action resulting in the death of seven thousand of its inhabitants, while all those that escape, affrighted by the terrible visitation, give glory to God. But this "remnant" is one of the important factors of the symbolism. We meet it in the epistles, and it will reappear in the opening section of the book of the Pneumatophany as the remnant of the seed of the woman with whom the dragon goes to make war. It is the "remnant of Israel" which the Hebrew prophet beholds in the distant Messianic age as returning to God. As contrastive here it stands over against the fearful picture of impenitence, with which the sixth seal and sixth trumpet end, and is harmonious with that scene of blessedness which, at the close of the first Contrastive Counterpart, characterizes redeemed Israel as under the lead of the Lamb.

## THE BOOK OF THE PNEUMATOPHANY

“And darkness was upon the face of the deep. And the Spirit of God moved upon the face of the waters. And God said, Let there be light: and there was light.”—Gen. 1. 2, 3.

THE three grand divisions of the Apocalypse now passed in review have presented as their central figures three transcendent epiphanies of the personalities of the Holy Trinity, and in the hand of each a mystic book which in an especial sense relates to the development of features which are associate with their character and office. The book of the Christophany consists of a series of a single seven—the epistles. That of the Theophany is profoundly involved as a triunity, consisting of three sevens linked together in an expanding series. The book itself, primarily, is that of the seven seals upon the hand of the Eternal Father. In its expansion it includes the trumpets as the utterance of the seventh seal, and this book of the Pneumatophany as that of the seventh trumpet. The fact of triunity which is here so impressively expressed will rise before us again in the structure of the retributive section of the book, thus presenting whelming proof of unity there as here. That these two sections (chapters 12, 13) comprise the subject-matter of the book of the Pneumatophany is fully determined by the law of precedent already established. The book itself appears as open in the hand of the Pneumatophanic figure. As mysteriously incorporated within the personality of the apocalyptic amanuensis it unfolds its content in these sections which follow, and thus mystically enables him to fulfill the divine command to prophesy before the universal quadrate.

Not only in this deployment of symbol is equal dignity accorded the person of the Eternal Spirit, but the subject-

matter of his book is thus shown to be of commensurate importance. By the especial illumination of four masterful figures it adds the quadrature to the sublime triad of epiphanies already before us, thus completing a great seven as the leading *dramatis personæ* of the entire apocalyptic symbolism. These factors are: (1) a resplendent woman, disclosed in the heavenly spaces, robed in sunlight, crowned with stars, with the moon under her feet, and as travailing in the pangs of maternity; (2) face to face with her, as though withheld from the dignity of separate epiphany, stands her malign antagonist in the person of a great fire-colored dragon, having seven heads and ten horns, who with the swish of his tail sweeps one third of the stars from the sky (see 9. 18); (3) a seven-headed, ten-horned beast arises from the sea, and becomes dominant in all the earth; (4) closely joined as an infernal adjuvant, a two-horned beast rising out of the earth unveils the horrid features of the third Woe, and thus fully introduces the adverse imagery of the book. The third Contrastive Counterpart, which follows in harmonious structural order, will again bring up the correlate wing of the symbolism. The retributive division of the Apocalypse which follows will add no new figure, but only the metamorphoses of this great seven, as the passing scroll of the panorama successively, and consistently, changes or modifies its characteristic expression.

#### THE SCOPE OF THE SEVENTH TRUMPET

It is of vital importance to our study that this point be cleared of all ambiguity, if possible, before we enter upon the study of the details of the book itself. Upon this will depend the position to be taken with respect to the Retributive Trilogy that follows.

It is held by some commentators of the first rank that the series of seals, trumpets, and vials are all linked together in the expanding order noted above, thus completely ignoring

this book of the Pneumatophany and passing forward the expansion of the seventh trumpet to the series of the vials. A better acquaintance with the office of the exponents which we shall find placed in position at the head of these individual series will be sufficient to correct this mistake.

Sequent to the blast of this trumpet we find a readjustment of the staging, the introduction of a new governing factor, and a new series of exponents, the final one of which—the Concerted Throne Voicings—serves as the marking of the grand divisions of this celestial series of the book. The vials, assuredly, are not the expansion of one of the trumpets, but will, as under exponents of their own, retrace the lines of all the trumpets as their whole great field is swept by the fiery storm of divine retribution.

The office of the seventh trumpet is that of introducing the symbolism of the third Woe. This, as the seventh utterance of the Trumpet series, carries its symbolism up to its generic terminal point. Before introducing the horrifying figures of the Woe itself the perspective is filled with a full group of sevens, which fact, as will be observed, repeats the structural features of the book of the Theophany in this now under review. Such refinements as these at first glance may seem most complex; but as they are mastered they reveal the wondrous harmony of the apocalyptic plan. Thus the establishing the lines that determine the scope of this perspective will, in harmony with the structural law of the book, also establish those of this sequent section which presents the Woe itself.

#### INTRODUCTORY FEATURES OF THE BOOK OF THE PNEUMATOPHANY

At this point we are again met with an unfortunate division which breaks into the continuity of the theme. The seventh seal having been selected as the starting point of a new series, it is difficult to understand why the same rule should not have

been followed with respect to this seventh trumpet. To have done so would have been significant of some sense of perception of the structural symmetry of the apocalyptic plan. The proper place for captioning is at the terminal point of the second Woe. This places all the introductory utterances at the head of the series with which they are to be construed.

#### THE FINAL BLAST OF THE TRUMPETS

“And the seventh angel sounded; and there followed great voices in heaven, and they said, The kingdom of the world is become the kingdom of our Lord, and of his Christ: and he shall reign forever and ever.”

Whether these voices proceed from the throne or elsewhere is, perhaps, irrelevant. The all-important point is the fact of the announcement made. This states the dominating issues of the book of the Pneumatophany. They will be these of the kingdom of Christ against the kingdom set up by Satan in this world. What is here proclaimed is nothing less than the universal triumph of the kingdom of our Lord and of his Christ. If our great expositors had but grasped the exponential meaning of this “great voice” they could hardly have floundered as they have done with respect to the meaning of the resplendent figure that stands at the head of this perspective grouping of sevens. First, the kingdom of Christ is presented in dual phase, and then that of the world.

#### THE EXPONENTIAL DOMINANT FIGURE—THE ELDERS

“And the four and twenty elders which sit before God on their thrones fell upon their faces, and worshiped God, saying, We give thee thanks, O Lord God, the Almighty, which art, and wast, and art to come; because thou hast taken to thee thy great power, and hast reigned. (1) And the nations were angry (2) and thy wrath is come, (3) and the time of the dead, that they should be judged, (4) and the time to give their reward to thy servants the prophets, (5) and to the

saints, (6) and to them that fear thy name, the small and the great; (7) and to destroy them that destroy the earth" (II. 16-18, Revised Version).

This factor—the elders—which takes the initiative here, does so in accordance with a fixed plan, which in succession deploys the figures associate with the Theophany in commanding position, at the head of these sequent series. Thus the dominant figure in the book of the Theophany is that of the associate Lamb and seven Spirits. In this of the Pneumatophany it is that of the elders; while in the retributive series it is the zoa that perform the initiative action. These elders consistently take the initiative here in the presence of this heavenly voicing with respect to the coming triumph of the kingdom of Christ. This was the burden of their new song in the tumultuous redemptorial scene. They were within the divine secret then, and could dry the weeping apostle's tears. They understand it now. The time of triumph has come. As indicated above, their voicing presents a complete exponential septad, which begins with the wrath of the nations and ends with the destruction of the wicked. The scope of this exponential grouping is thus shown to reach up to the vintage scene, and incidentally to determine the fact that the harvest scene includes the resurrection of the dead.

The reader will note that this exponential seven that anticipates the great governmental phase of the drama does not exhaust this voicing of the elders. It is prefaced by a most important single utterance which gives the reason for this fresh breaking forth of the creational chant. Thoroughness with respect to this exponential voicing calls for the careful consideration of this prefatory utterance. It is the creational chant not on the lips of the zoa, but on those of the elders. The zoa have no part to perform within the lines of this series of the trumpets. The transposition of their chant in the manner indicated is therefore profoundly significant. It calls attention to something that will unfold in this com-

ing symbolism that in importance will rank with creation. It is the great central characterization of this prefatory section (chapter 12) of the book of the Pneumatophany. The method by which the Eternal God takes to him his great power, and so puts all things under his feet, is that of the triumph of the great redemptive scheme. The new creation in Christ Jesus thus becomes the central factor of this governmental section.

#### THE TEMPLE OF GOD IS OPENED

In the scene of the Pneumatophany this temple is measured. Here it is opened. The object of this opening is not as yet to disclose the worshipers within its courts, but to lift the veil before "the ark of his testament." From this opened temple will issue the forces that will engage those that came forth from the mouth of the opened pit. The Two Witnesses here metamorphosed and centrally shrined in this commanding position give sufficient intimation of the fact that the forces that have been previously arrayed in antagonism to them will again confront them in this symbolism now to open.

The opening of this sacred inclosure, into which the high priest could enter only once a year, on the great day of atonement, is profoundly pregnant with meaning. The mystic veil before this ark is rent by the vicarious death of Christ, and the great word that is thus mystically uttered by this exponent is *the atonement*. As thus associate with the Word of God it epitomizes the great forces already characteristically introduced in the field and places them into exponential position. This exponent is followed by that of the

#### CONCERTED THRONE VOICINGS

The importance of this exponential utterance has been so frequently referred to, and its office so explained, that its consideration need not detain us at this point. It first takes position in the Theophany as the trinitarian voicing of the Throne. At the inception of the trumpet series it takes on

the additional factor of the great earthquake, the generic marking of the great world, and also underworld convulsion. Here there is again added another factor—the great hail. This factor is the judgment symbol and the finality of this exponential voicing. The fact that it takes position here in the book of the Pneumatophany as reënforcing the two previous utterances of this generic divisional exponent tells us that its lines will include the terminal judgment scene. In its first expansion this exponent courses through the great world convulsion. In its second it reaches the finality of the judgment, or great day of the wrath of God and the Lamb; and yet in its fivefold voicing it tells us in most positive apocalyptic language that though finalities are indeed reached, the details with respect to them are not complete.

There will be one more utterance of these concerted voicings in which they will expand to a great generic seven, thus asserting the fact that the fullness of their exponential expression has now been reached. They will follow the pouring out of the last vial, as they here do the blast of the final trumpet, and set in motion the panorama of the Retributive Trilogy. Here we shall find that, while the great hail still retains its position as the final factor, yet in the expansion and accentuation of its associate factors to the fullness of a septad (chapter 16. 18-21) we have the exponential emphasis of the content of this great triune retributive section. The reader will note that the “thunders” and “lightnings” which in the trumpet utterance exchange places here resume their original position, as in their first utterance from the throne of the Theophany.

“And there followed lightnings, and voices, and thunders, and an earthquake, and great hail.”

### Basílophany versus Satanophany

The coining here of a new word seems unavoidable if we adhere to the method adopted with respect to the three sub-

lime epiphanies that have been passed in review. Of course, the word is only susceptible of this mystic apocalyptic use. It is compounded of the Greek words *basileia*, kingdom, and *phanein*, to appear. The meaning thus to be expressed is that of the figurative or mystically emblematic display of the kingdom of God. In the same sense the great antagonist that confronts this figure, whose personality is too clearly identified to admit of mistake, becomes a Satanophany.

#### THE GROUPINGS OF THE BASILOPHANY

(1) The Sun-robed Woman Parturient: "And there appeared a great wonder in heaven: (1) a woman (2) clothed with the sun, and (3) the moon under her feet, and (4) upon her head a crown of twelve stars: and she (5) being with child (6) cried, travailing in birth, and (7) pained to be delivered."

(2) The Satanophany, and Divine Restraint of the Dragon: "And there appeared another wonder in heaven; and, behold, (1) a great red dragon, (2) having seven heads and (3) ten horns, and (4) seven crowns [diadems] upon his heads. (5) And his tail drew the third part of the stars of heaven, and (6) did cast them to the earth: (7) and the dragon stood before the woman which was ready to be delivered, for to devour her child as soon as it was born. (1) And she brought forth a man child, (2) who was to rule all nations with a rod of iron: (3) and her child was caught up unto God, (4) and unto his throne."

(3) Flight of the Woman to the Wilderness: "And the woman fled into the wilderness, where she hath a place prepared of God, that they should feed her there a thousand two hundred and threescore days."

(4) The Great Celestial War: "And there was war in heaven: Michael and his angels fought against the dragon: and the dragon fought and his angels, and prevailed not; neither was their place found any more in heaven. And the great dragon was cast out, that old Serpent, called the devil, and Satan,

which deceiveth the whole world: he was cast out into the earth, and his angels were cast out with him."

The importance of this victory is celebrated by a celestial voicing presenting a dual sub-seven.

The Celestial Pæan of Triumph: "And I heard a great voice in heaven, saying, (1) Now is come salvation, (2) and strength, and (3) the kingdom of our God, (4) and the power of his Christ: for the Accuser of our brethren is cast down, which accused them before our God day and night. (5) And they overcame him by the blood of the Lamb, (6) and by the word of their testimony; (7) and they loved not their lives unto the death.

"Therefore (1) rejoice, ye heavens, (2) and ye that dwell in them. (3) Woe to the inhabitants of the earth, (4) and of the sea. (5) For the devil is come down unto you, (6) having great wrath, (7) because he knoweth that he hath but a short time."

(5) Dragonic Persecution of the Woman—Her Second Flight: "(1) And when the dragon saw that he was cast unto the earth, he persecuted the woman which brought forth the man child. (2) And to the woman were given two wings of a great eagle, that she might fly into the wilderness, into her place, (3) where she is nourished for a time, and times, and half a time, from the face of the serpent."

(6) The Dragonic Flood of Waters: "(4) And the serpent cast out of his mouth water as a flood after the woman, that he might cause her to be carried away of the flood. And the earth helped the woman, and the earth opened her mouth, and swallowed up the flood which the dragon cast out of his mouth."

(7) Dragonic War with the Remnant: "And the dragon was wroth with the woman, and went to make war with the remnant of her seed, which keep the commandments of God, and have the testimony of Jesus Christ."

## THE BASILOPHANY

Various have been the conjectures of the scholars with respect to the mystic significance of this ranking symbol of this central section of the Apocalypse. They are very generally agreed that it is in some sort a characterization of the church, but whether of the Jewish or of the Christian they are not able to decide, some contending for the one and others equally as positive for the other. Had they but grasped the significance of the office of the exponents that are thrown into the foreground the irrelevancy of both views must have appeared. The great dominating thought which they accentuate, which looks out upon us from every exponential angle, is that of the "kingdom of our Lord, and of his Christ."

It was over this kingdom that these elders rejoiced in the rhapsody of their "new song," in the tumult of the redemptorial scene (chapter 5), and it is its mystic development that engages their attention here. Hence it is with perfect apocalyptic consistency that its epiphanic symbol should stand forth as the ranking figure of this section.

From this point onward through the correlate sections of the book this figure with its metamorphoses will form one of the most impressive features of our study. We behold her here dignified by exaltation to the celestial spaces. The trine luminaries of the heavens clothe, crown, and support her, as she stands in the pangs of parturience. Her child is caught up to the throne. She descends to cower in the shadows of the wilderness, where she is fed for a mystic apocalyptic half-seven. We see her child, in the person of Michael, taking up for her the gage of battle and administering a crushing defeat to her inveterate foe. The sequence of this is her final woe.

Again, face to face with the dragon, now full of great rage and dominant in the earth for a short time—but, as clearly appears, for the entire period of the third woe—she now once more gives way before his terrific presence and flies upon the

wings of a great eagle from before his face to the wilderness, to the place prepared for her of God. She flew away from the fiery storm of dragonic persecution followed by a whelming flood of waters, emitted from the dragonic mouth, from which she is saved by the kindly interposition of the yawning earth. Here she remains for another period, again measured by the half-seven, with only the remnant of her seed exposed to the dragonic rage. This completes the perspective for the introduction of the symbolism of the woe, which follows in the remaining section of the adverse side of this series.

We now pass forward to the lines of the Trilogy, where, at the head of the correlate section, the veiling shadows of the wilderness lift and we behold her again, to be amazed by the startling metamorphosis that has changed her robes of light to the loud paraphernalia of the harlot, and wearing upon her brow, in place of her starry crown, the mystic brand of her infamy. She is seated in state upon the ranking figure of the third Woe, "drunken with the blood of the saints and with the blood of the martyrs of Jesus," and riding forward into the thunder roads of divine retribution. Finally, as the veil lifts upon the scene of the fourth Counterpart, we behold the figure again metamorphosed. Clad in nuptial robes, illumined by the jasper glory of the throne, it awaits its culmination as the Bride of the Lamb. Metamorphosed again, it is disclosed as a jeweled city where they die no more; where all tears are wiped away; where "they need no candle, neither light of the sun; for the Lord God giveth them light, and they shall reign forever and ever."

This sublime epiphany, aside from its mystic significance, pays a beautiful tribute to maternity. It exalts it to the heavens and clothes it with a dignity and glory that is most impressive. An unparalleled honor has been conferred upon woman in the parthenogenetic mystery of her motherhood of the incarnate Son of God. Sad as is the Romanistic error of her idolatrous worship, no reaction of thought should prevent

our recognizing the high respect which the Scriptures pay to her as the mother of the humanity of our Lord. She is so pronounced, and ever will be, "blessed among women." But that it is the Virgin Mary that is presented in this striking epiphany, save in a remotely associate or mystic sense, is not conceivable. Any such conception must break and give way as soon as we attempt to adjust it with the demands of the associate symbolism. The most devoted Mariolatrist could but recoil from this view as, in the expansion of the figure, he saw the brand upon the brow of the harlot. It may be conceded that the literal birth of Christ and the murderous Herod waiting to destroy him may find mystic reflection in the case; but this is not the point in question. It is that of the divine kingdom, or Zion, pregnant with the Messianic hope which ramifies the whole body of the Old Testament Scriptures. We may indeed conceive of the Child of Mary caught up to the throne, but not as soon as it was born. Again, the exposition breaks as soon as we try to find some scriptural authority for conceiving of her as fleeing from the face of the persecuting dragon and cowering in the wilderness. Again, in view of his doctrine of the perpetual virginity of Mary, the Romanist can but be confounded with this factor of "the remnant of her seed." The popular understanding is that Mary died and went to heaven. It is clearly not of her that this symbolism speaks.

The fact that subsequent to this war in heaven, which under the hand of the expositor is made to characterize the downfall of Roman paganism, she again flies to the wilderness should be deemed sufficient to demonstrate that the apocalyptic significance of this figure is too large to be cramped within the narrow lines of literalism. Let it be granted that behind the mystic significance of the symbol the literal birth of Christ must necessarily rise to view, yet neither in the larger sense of personification nor, more remotely, as suggesting the blessed Virgin is there the least semblance of worship paid

to this most gorgeous mother. As she stands thus arrayed in her solar robes, crowned with her gems plucked from the midnight, there is no characteristic prostration of the elders before her; no chant of the zoa or tumult among the angels; no echo of Sistine choirs leading in a universal chorus of woman worship. That will pass upon the screen when her stars have been hurled to the earth and the glory of her solar robes fades away in the crimson blush of her harlotry.

That this symbol is broader than the Christian church is proved not only by its double phase, bisected by the war in heaven, but also by the fact of this bisecting being especially marked by the introduction of a full exponential sub-seven. Those expositors who contend that this symbol characterizes the Christian church are compelled by their theory not only to violate all sense of physical harmony, but also to run wild with respect to the structural symmetry of the series. It is a most glaring anachronism to conceive of Christianity as already crowned with her twelve apostolic stars while she waits for the advent of Christ himself. Such a characterization might be conceived as admissible within the lines of a governing exponent, but not within the characteristic development of the sequences of the panorama.

Having already identified this figure as a mystic personification of the divine kingdom in its broadest generic sense, and as consistently reflecting the dual phase of its development, the reader need not be wearied with further discussion of the negative side of the subject; but the importance of the position here taken is such that it should be doubly buttressed before we pass to the symbolism of the Woe of which it is the introduction. It may be a thought too occult for the average reader to grasp that as we pass from the sphere of these divine epiphanies we must of necessity enter that of the great quadrate of the Theophany; but the essential features so stand out in the clear that they may without difficulty be apprehended. The figure that assumes the governing position at the head

of the exponential grouping is that of the elders, who, as we have seen, both visually and audibly claim the regal headship of the divine kingdom in the earth.

As the dragon confronts the woman upon the celestial plane his identity is a mystery; but as he is cast down to the earth under the sword-thrust of Michael it is disclosed as "that old serpent, called the Devil, and Satan," the Four Winds, and the four Euphrates Angels as brought within the lines of the series now passing upon the screen. It will be noted that the quadrate expansion of the name carries its reference back to the gates of Eden. The phrase "man child" does the same. As Eve looked down into the face of her firstborn she said, "I have gotten a man from the Lord." The use of this phrase by the prophets, as associate with the conception of Zion maternal, gives solid background for the apocalyptic employment of the figure. The birth of the Messianic hope transpires in the Edenic promise. The world's Redeemer is thus born proleptically, as he is slain proleptically, "from the foundation of the world."

Two quotations, selected from a great mass not necessary to be introduced here, will fairly exhibit the prophetic conception of this figure of Zion maternal. Isaiah says (66. 6-8):

"A voice of noise *from the city*, a voice *from the temple*, a voice of the Lord that rendereth recompense to his enemies. Before she travailed, she brought forth; *before her pain came*, she was delivered of a man child. Who hath heard such a thing? who hath seen such things? Shall the earth be made to bring forth in one day? or shall a nation be born at once? for as soon as Zion travailed, she brought forth her children."

While this characterization is thus shown to coincide so clearly with that of the figure before us, the following verses will, in the same sense, be seen to correlate with its final apocalyptic metamorphosis in the figure of the New Jerusalem. The prophet Micah gives us a series of prophecies relating to the distant future of the "house of Israel" as under the

Messianic regime. His employment of this maternal figure will repay careful study. The famous prophecy that was read to Herod, relative to the birth of Christ, presents a scope that clearly squares with this of the Basilophany. He says (5. 1-3):

“Now gather thyself in troops, O daughter of troops: he hath laid siege against us; they shall smite the judge of Israel with a rod upon the cheek. But thou, Bethlehem Ephratah, though thou be little among the thousands of Judah, yet out of thee shall he come forth unto me that is to be ruler in Israel; whose goings forth have been from of old, from everlasting. Therefore will he give them up, until the time that she which travaileth hath brought forth; then *the remnant of his brethren* shall return unto the children of Israel.”

With respect to the twelve stars which compose the crown of this figure, and which are popularly understood to stand for the twelve apostles, it must be conceded that the law of solidarity here interposes a weighty objection. The starry diadem of the Christian church has already been held before us in the Christophany, and not as twelve stars, but seven. Twelve is the royalistic number, and relates primarily to the patriarchs, who appear mystically in drapery that suggests correlation with this symbolism, while the apostles do not. The incident is that of Joseph's dream (Gen. 37. 9-11):

“And he dreamed yet another dream, and told it to his brethren, and said, Behold, I have dreamed a dream more; and, behold, the sun, and the moon, and the eleven stars, made obeisance to me. And he told it to his father, and to his brethren: and his father rebuked him, and said unto him, What is this dream that thou hast dreamed? Shall I and thy mother and thy brethren indeed come to bow down ourselves unto thee to the earth? And his brethren envied him; but his father observed the saying.” The suggestion here plainly is that these twelve stars—for by implication Joseph himself is the twelfth star—are mystically characteristic of the tribal headship of Israel.

## THE SATANOPHANY

By the same method of exalted characterization that has presented the figures, in succession, of the Holy Trinity and the divine kingdom, the figures of the infernal antitrinity will be specialized upon the panoramic scroll. These are the dragon and the figures of the third Woe, the beast, and the false prophet, which, as has been observed, complete the great seven of the book. The dragonic figure consistently leads, and both as four winds and four angels finds characterization in the section before us, thus completely traversing the dragonic theme save as, in common with its correlate phases, it finds its final expansion in the details of the Trilogy. The portrait of the devil, as presented in popular art, is that of a man with horns, hoofs, and spear-pointed tail; a figure that may answer well for cartoons and theatricals, but which is utterly lacking in that impressiveness presented by this fearful figure of the Apocalypse. It certainly is the most terrifying of all the malign conceptions of the book, and is in every way worthy of its infernal subject. It is that of a great fire-colored dragon, having seven heads and ten horns, and upon his heads seven diadems. His terrific power is demonstrated before the eyes of John in the visual fact that by the swish of his dragonic tail he "drew the third part of the stars of heaven, and did cast them to the earth." This statement is popularly conceived to relate to the fall of the angels, one third of whom are thus conceived as having followed him in the great celestial defection; but, standing without a correlate anywhere within the book, it may be seriously questioned whether this is its intended significance.

In the presence of the fact that the fall of man has already found fitting characterization, and that the Apocalypse apparently does not introduce the subject of the fall of the angels who kept not their first estate, it might be legitimate to conceive that the figure may be strictly held as within the lines

of the dominant characteristic thought of its section. These stars of heaven may be those of the bright constellation that crowns the head of this royalistic woman; and that the depression of the divine kingdom in the earth is thus mystically expressed.

This thought is further strengthened by the fact that to give this figure the popular interpretation introduces a structural anachronism not admissible within the different groupings of a connected series. The great central paragraph does recognize the presence of the fallen angels, and as not yet cast down to the earth but as ranged under their great Leader, against Michael and his angels, to fight to a finish the great war in heaven. It is not the sweep of the dragon's tail which casts them down to the earth, but the forked lightnings in the hand of Michael. The number one third here employed in connection with these stars is the mystic third of the trumpets. The spiritual and crowning glory of the divine kingdom has been hurled in the dust. It is Calvary's great battle under the lead of the mighty Protagonist that will again uplift these fallen stars back to their place in the heavens.

At this point the writer would enter his most emphatic protest against the unscholarly juggling with the meaning of this dragonic symbol that characterizes the writings even of our ablest expositors. The law of solidarity forbids that it be employed in a double or elastic sense. And yet, notwithstanding the fact that it is hardly possible that a more positive identification of the figure could be given, they seem incapable of receiving it. With them it means either devil or Roman empire as the necessities of their theory of exposition may be. To admit of such ambiguity with respect to any of these apocalyptic symbols would render intelligible exposition impossible. The absurdity of this conception of the dragon—as symbolizing the old pagan Roman empire—immediately appears the moment we attempt to adjust it with the details of the Retributive Trilogy, as with this of the section before us.

What can the Roman empire possibly have to do with this

conceived fall of the angels? That it should be held to be capable of marshaling them upon this great celestial battlefield; that it should be defeated, and cast down to the earth, to become the precursor of the third Woe; that it should be bound with a great chain for the rounded period of a thousand years in the bottomless pit while the millennial kingdom of Christ held sway in the earth; that it should then be loosed for a short season to make havoc with it; and that it should finally be cast into the brimstone lake, must all be classed with a vast multitude of conceptions of the content of this book that take leave of sane exposition and let fancy run wild. The symbol cannot mean both devil and Roman empire. Such looseness of interpretation cannot be allowed. Not even may the dragon's skin be granted them with which to clothe pagan Rome and so help out their perplexity. As "that old serpent" this figure is considerably older than the Roman empire, and is clearly shown to exist ages after Rome has gone the way of all the earth. It is the greatest antagonist of the divine kingdom through all of the phases of its development in the earth, until its final victory ends the long-drawn-out struggle. With respect to the seven heads each wearing a diadem it may not be possible to dogmatize, save that the use of this number carries with it the implication that there is nothing lacking in his character. He is a perfect devil. The diadems which he wears are not his by right. They are the symbol of his usurped power, and pass by direct gift from him to the horns of the great therion, which in his likeness will next appear upon the scene as rising from the depths of the sea, the great culminating masterpiece of hell to be opposed to the kingdom of God in the earth.

#### THE BINDING AND LOOSING OF SATAN RELATIVE TO THE DIVINE KINGDOM

That these factors of the binding and loosing of Satan, which play so tragic a part in the dragonic section of the

Retributive Trilogy, are reflected here, as they have also been found to be under the seals and trumpets, is a fact which sends great shafts of light through one of the most perplexing problems of apocalyptic exegesis. In the book of the Christophany there are no suggestions of this principle of Satanic restraint, but rather those which are significant of the loosing. To recapitulate: Under the seals we have, first, the divine restraint that is put upon the four winds until the sealing of Israel shall have been accomplished, and then, conversely, the great tribulation, the reflex of the loosing. Under the first woe restraint is again put on this malign power from the pit, with respect to Israel, while under the second woe the bonds are cleft from the four angels bound in the great Euphrates. The book of the Pneumatophany simply adds another phase to the expanding symbolism which will reach its quadrate expression in the details of the Trilogy. As this sun-robed, star-crowned woman faces the dragon, eager to devour her royal child, this divine restraint interposes to balk his purpose. The Satanic aim is deeper here than that of merely harming the woman. The throne interposes, and her child is lifted beyond the power of the dragon until issue is joined in the celestial war. The result of this great struggle is to cast him down to the earth and also to loose him in the earth, where for a "short time" he vents his great rage now against the woman and the remnant of her seed. The mystic scope of the epistles, of the sixth seal, of the great tribulation, of the Euphrates demons, and of this short time of Satan's great rage in the earth, as of his final loosing in the Trilogy, is one and the same.

#### THE GREAT CELESTIAL WAR

One result with respect to this "war in heaven" is clear. It has given rise to a large amount of war on earth, especially among the various schools of interpretation, without as yet achieving the much-to-be-desired end of casting down the

devil of discord. The interpretation of this section at the present time perhaps the most popular is that which regards this exalted woman and her child as in some sense a characterization of the literal facts of the gospel story. The dragon, as the power which arrays itself against the woman, and against whom he vents his great rage, is conceived to be Roman paganism. The significance of the child figure is lost sight of, as they have nothing tangible to offer with respect to this implied coincidence of throne shielding with that of the entire period of the first wilderness flight of the mother. Thus divisional lines are merged, and diverse conceptions insensibly, in the hand of the critic, glide together. The structural law of the book is ignored, as they pass at once to the point of Messianic maturity, and in the same manner havoc is made with the symbol of the woman. She is the Virgin Mary and she is the Christian church; and her double flight, before and after this war in heaven, is one and the same, easily resolvable into the same period of literal years. And notwithstanding the fact that this war is fought in heaven, far above the plane of the "inhabiters of the earth, and of the sea," and that it is expressly stated that the forces on the one side are Michael and his angels and on the other the dragon and his angels, and that the dragon is here, as he falls under the sword-stroke of Michael, expressly identified as "that old serpent, called the Devil, and Satan, which deceiveth the whole world," yet, forsooth, the battle is between pagan Rome and Christianity!

The difficulties which confront this popular Constantine exposition at every turn are simply whelming. Attention may be profitably directed to a few of them. (1) The first is that of the adjustment of the time period of the woman's first wilderness flight. It was not twelve hundred and sixty literal days or mystic years from the birth of Christ until this assumed triumph over Roman paganism, but about three hundred years. Hence recourse is had to a makeshift that is

destructive of all coherency: the first flight is simply to be understood as "anticipatory" of the real flight, which was from the face of dragonic persecution. Here again (2) another most important fact is slurred over. The "ten persecutions" of the pagan emperors are all antecedent to the time of this war in heaven and assumed casting down of the power of the dragon of paganism by Christianity's ascension of the throne of the Cæsars. Again, (3) all sense of consistency is violated when in the course of these closely connected paragraphs, all of which relate to one of the great ranking factors of the book, such a juggling metempsychosis is introduced as is here conceived by these expositors with respect to the personality of the dragon, holding him as transformed from a defunct paganism to that of an apostate ecclesiasticism before whose persecuting rage the real flight into the wilderness actually takes place. This theory, having assumed this load of incongruities, staggers along under its weight till it is again confronted by the dragon at the door of the bottomless pit, when it forgets that he is the pagan Roman empire or even papal Rome. Now he is clearly the personal devil, and as such is bound by the angel's chain and incarcerated for the space of a thousand years in the bottomless pit. No scheme of exposition that destroys the solidarity of such an apocalyptic factor can have any hope of success.

With respect to the much-lauded overthrow of Roman paganism by the alleged conversion of the emperor Constantine, it must be said that the candid judgment of scholarly research is that, instead of paganism here suffering defeat, Christianity, in fact, met with the most disastrous blow that she ever received when she thus ascended the throne of the Cæsars. Here, instead of casting down and out the devil of Roman paganism, Christianity herself was in reality paganized. It is only possible to elevate this far-famed Constantine episode into a triumph of the principles of the cross when we forget what Christianity essentially is. The unbiased verdict of the

ages will be that at this point Christianity compromised with paganism, entering into that unholy alliance that laid the foundations of the great apostasy that has palled the heavens with darkness and filled earth with tears and blood. Here the true glory begins to fade away into the darkness of a transliterated paganism whose thrall holds the larger part of the earth till the present hour. At this point, of the union of the church of Christ with a corrupt state, a marked change comes over the spirit of that Christianity which for nearly three hundred years had shone resplendent amid the fires of martyrdom. That which Roman lions, crosses, and fagots could not conquer is suddenly lifted upon the wave of popularity to meet with lions more to be dreaded than any it ever met in the arena, and hotter fires than any that were ever kindled in the pleasure gardens of the inhuman Nero. In the fiercer fires of this hitherto unknown crucible the pure gold seems to turn to dross, and the spirit of the meek and lowly Nazarene to give way to that of an unholy rivalry among the standard bearers of the cross for place and power. The episcopacy, under the smile of the secular power, rose with amazing rapidity to a point of almost regal aggrandizement. Arrogant ecclesiastics, like Paul of Samosata, produced the swelling bud which was later destined to flower in the universal pope. Paganism, unchanged in spirit, was at first conciliated, and then baptized and transferred bodily into the church. All the old pagan festivals were rehabilitated in Christianity in a manner that hardly permitted the participants to be conscious of the change. A new nomenclature, of course, came in vogue, and some of the grosser forms of heathen custom were modified, but outwardly the changed conditions were so slight that paganism must have been surprised at the ease with which it had been converted. The old gods and goddesses of heathen Rome were metamorphosed into the saints and apostles of papal Rome. The classical Jupiters were easily transformed into Saint Peters, while the female divin-

ities were made over into Virgin Marys and are adored as such at the present hour. So notorious are these facts that Rome does not attempt to deny them, but acknowledges and justifies them—as can be proved by reference to the writings of her apologists. No Jesuitical juggling with the historical record will ever avail to change the verdict with respect to this *descensus averni* of the primitive church. The most startling thing in connection with it is that it should have been so faithfully mirrored in this apocalyptic vision of the fisherman of Galilee.

The popular conception of this “war in heaven” is that, at some time and somewhere, the two chief angels of the celestial hierarchy clashed spears for supremacy in the skies. Lucifer and his hosts were defeated, and hurled over the battlements, and thus forever cast out of heaven. The scholars who essay to penetrate within the veil of mysticism claim that they have discovered that this great struggle was in reality the conflict waged by Christianity for the possession of the secular power of the empire of Rome, and not—as the writer firmly holds—the mighty conflict waged by the redemptive forces for the salvation of a lost world, whose one most glorious victory lies in the fact of the triumph of the atonement. It can hardly be controverted that the elevated symbolism here wheeled into line is as fittingly characteristic of this momentous event as its passing is of the unfolding of its progressive phases. That Satan placed himself in open antagonism to Christ, with the evident design of thwarting the consummation of the atonement, is clear from the most positive statements made in the sacred record. How fierce was the onslaught that was met by the Son of God we may not know. Sufficient the fact that, as the long-drawn-out struggle ends, all heaven rings with the one great word, “Salvation.” But the contest was between the dragon and the archangel Michael. Christ is not mentioned at all. It were better before making such statement to master the significance of the voicing that as

following this battle is declarative of its result. The term "archangel" does not occur in the Apocalypse. It occurs but twice in the entire Bible, and only once as associate with a personal name—this of Michael, in Jude, where, as here, he stands in antagonism with Satan. The name means "one like God." In the prophecy of Daniel he is alluded to in a way that carries with it the implication of Messianic office—as the "great prince that standeth for the children of thy people." Throughout the Old Testament Scriptures there is the frequent appearance of two great angels that unquestionably wear the vesture of Deity. They appear as the "Angel of Jehovah" and the "Angel of Elohim," Michael (one like God) and Gabriel (strength or power of God); names which are significantly used in the New Testament, but with respect to which, for fuller discussion, the reader must be referred to the author's Eschatology of the Prophets.

The Angel of Jehovah, who is conceded to have been the Eternal Son, is par excellence the archangel, and so, fittingly, in a mystic sense, takes the name of Michael in the field of this celestial war. The result of the mighty conflict is voiced in the glorious announcement of the sequent intercalary exponential utterance. Heaven's great pæan of joy is not over the fact that it is finally and forever rid of the archfiend, but that salvation has now become a finished reality. It looks upon the blood of the atonement and shouts, "Now is come salvation, and strength, and the kingdom of our God, and the power of his Christ"—a mighty quadrate relative to assured fact, which will be followed by a triad that is ominous of the coming woe. There is rejoicing over the fact that "the accuser of our brethren is cast down, which accused them before our God day and night."

From the hour when the first saved sinner took his place in heaven, by virtue of a system of credit piling up its obligations in the great clearing house of eternity, Satan's accusing voice has up to this hour broken discordant upon the chant

of the zoa. The holy character of God is thus impugned, and his impartial justice, in the presence of the rattling chains of Tartarus, made the occasion of the Satanic sneer. But now, in the presence of this whelming fact of the blood-stained cross, the ground of this impeachment of the divine character is swept from beneath his dragonic feet, while his voice of accusation is hushed forever.

As the quadrate declares the glorious fact of salvation, so the triad which now follows lifts to view the means by which it was accomplished, the triad, by the law of the seven, relating here to the method of victory: "(1) And they overcame him by the blood of the Lamb, (2) and by the word of their testimony, (3) and they loved not their lives unto the death" (12. 10, 11).

The cross thus looms before us on the crimson field of this great battle. It is the blood of the Lamb that secures the victory, though conceptually with him is the vast army of the martyrs; for these angels that follow him upon this fiercely contested field could die, for "they loved not their lives unto the death." We understand now why the giving of the white robes in the altar scene had been deferred. They could not be thus distributively given until atonement had in reality been made. The fact is also apparent as to why it was said unto them that they should rest yet for a little season, until their brethren and fellow servants that should be slain as they were should be fulfilled. The "little season" is coincident with the "short time" of Satan's great rage here and, in the Trilogy, that of his brief loosing in the earth. Within the lines of this "little season" of his great rage will be crowded the issues of the third woe, which, as here characteristically lifted to view, take on three phases the details of which will be fully amplified and completed in the three sections of the Trilogy. With respect to this loosing of the dragon in the earth we see how the voice from the blood-stained horns of the golden altar, which called for the loosing of the bound

Euphrates angels, correlates with these expanding lines of the symbolism. The angel before the golden altar, offering his incense with the prayers of the saints, and the great Protagonist, mingling his blood upon this field with those who loved not their lives unto the death, are but different phases of the same great redemptive truth.

Having in its quadrate and triad so fully set forth the issues relative to this war in heaven, attention now is turned away from this triumphant field to contemplate the situation which must in consequence rise to view. The white-robed martyrs may indeed rejoice, for theirs is the assured "kingdom of heaven," but upon the earth there settles the awful shadow of the coming of its most fearful Woe, and so the heavenly voicing proclaims in the addendum that follows: "Therefore (1) rejoice, ye heavens, (2) and ye that dwell in them. (3) Woe to the inhabitants of the earth (4) and of the sea! (5) for the devil is come down unto you, (6) having great wrath, (7) because he knoweth that he hath but a short time." It is undoubtedly with set purpose that this divine voice directs attention to the two points from which will issue the dual figures of the coming woe which is here announced as at hand.

#### THE DOUBLE WILDERNESS FLIGHT OF THE WOMAN

The question here raised by this double flight of the sun-robed woman, important as it is, need not detain us. With the light now thrown upon this great central section of the Apocalypse it should not be difficult to grasp the thus clearly delineated fact of the double depression of the divine kingdom in the earth, from the standpoint of Sinai and again from that of the cross. Expositors have diligently sought to find some sort of rational adjustment of this wilderness symbolism with that of Israel's exodus wanderings in the Arabian deserts, and again they have conceived that it must certainly relate to the recession of the Christian church before the corruptions

and persecutions of the papacy; but in each case they are thrall'd by the troublesome factor of the associate time period, which, as translated into literal years, refused to open the rigid lips of the mystery.

A striking illustration, or rather suggestion, of the mystic base of this wilderness imagery should be recalled as given in the book of the Christophany in its introduction of the mystic figure of a woman, bearing the name of the wicked daughter of Ethbaal, associate with symbolism that is clearly anticipative of the development of the symbolism of this final woe. The period is one of the darkest in the history of Israel. Ahab, the crafty and conscienceless king, is on the Israelite throne. The power behind the throne is this lewd and idolatrous queen surrounded by the abominable priests of Baal. The worship of Jehovah had been superseded by the unspeakable rites of phallic heathenism. The bloody hand of Jezebel had almost exterminated the prophets of God, a few only being concealed in the dens of the mountains. To meet the exigencies of the hour Elijah, the man of fire, is raised up, who delivers his divine message to the throne and is then hid away from the face of this persecuting power for the literal period of three years and a half, being sustained by the provident watch-care of God. At the expiration of this period the prophet suddenly emerges from his hiding place, faces the throne, and enters into a life-and-death struggle with the priests of Baal. On the summit of Carmel he takes a signal victory. Jehovah with fire from heaven supports his lone messenger. The priests of Baal are slaughtered, and the worship of Jehovah is again placed in the ascendant. But subsequent to this most glorious victory Elijah weakens before the frenzied spirit that he had aroused in the persecuting queen and flees again to the solitudes of the wilderness, subsequently to meet the chariot of God and reach his home in heaven. Thus the figure of a lascivious heathenism insinuating itself into a position of power behind the Israelite throne, and reduc-

ing it to a truculent subserviency, is made to give the reflex of the coming Woe.

This period of twelve hundred and sixty days, which marks the first wilderness era, is a mystic half-seven, and characterizes this adverse condition of the divine kingdom without regard to literal years. That it is expressed in the same numeric manner as that which marks the period of the sackcloth era of the two witnesses fairly determines their identity, as in the same manner the use of the numeric "forty-two months" with respect to the period of the treading down of the holy city by the Gentiles and the period of the coming beast also establishes their coincidence. The witnesses prophesy in humiliation, and are finally slain by the beast, and the starry crown of the divine kingdom is hurled into the dust. The forty-two months of the beast and of the third woe is therefore the era of Gentile supremacy, while the kingdom of God is in the dust and under the Gentile foot. One of the most important suggestions here given is that, as these half-sevens united round out a full seven, they comprise the entire period of this adverse condition of the kingdom of God. That the second flight of the woman is marked by the phrase "time, and times, and half a time," which has no apocalyptic parallel, suggests that we must look for its elucidation in the prophecy of Daniel. The Satanic persecution, flood of waters, and war with the remnant of the woman's seed, all are phases of the course of the third woe, each possessing teaching points of the greatest importance. In the fact that this double adverse period of the kingdom thus reaches its limiting lines of characterization, and that the trine phase of the panorama to be retraced in the Trilogy is fully introduced, any such conception as a subsequent binding and loosing of the dragon is positively ruled out by the rigid law of development which governs every section and paragraph of the book.

It is essential to the perfection of a photograph that all of its features be carefully and uniformly developed. So

with the lines of this great apocalyptic hieroglyph of biblical truth. No one of its phases may be slighted without the conscious loss of some element necessary to the perfection of the picture to be thrown upon the screen. Thus the reader may profitably linger over even the minutest lines that have been traced by the Divine Limner in this section.

If we accept the popular exposition of this war in heaven it is inexplicable how it could be said of the devil and his angels that "their place was found no more in heaven" unless there had been an entire shift of the plane of battle; which was clearly not the case if the struggle was with pagan Rome. It is also as difficult to comprehend wherein this great victory lay if the triumphant forces, after dealing this stunning blow to the great antagonist, should allow him to immediately reform his lines and inaugurate hell on earth. But it is the critics that limp here, and not the text. As the dragon is cast out of heaven the full quadrate of his name, suggested in the four winds, is not only disclosed, but a most important factor is also placed in associate position. As he is thus cast out of heaven it is said of him, not only by way of recognition of a well-known trait of his character, "which deceiveth the whole earth," but to characterize the manner in which he will thrall the Christian age. In the very presence of the cross he will deceive the whole world—the inhabitants of the earth and of the sea. How great his success is attested by the entire history of the so-called Christian era. He first deceived the Jews with respect to Christ as their Messiah. He entered into the heart of Judas and prevailed upon him to betray him. He roused the whole nation to such a pitch of frenzy that they, unheeding the darkening heavens and the quaking earth, lifted him upon the cross and mocked his dying agonies. His deception of the Jew was a monumental success, and remains so up to the present hour.

The character of the Christ they crucified was the most beautiful that has ever been developed among the sons of men.

It stands to-day, before the rolling centuries, unapproachable in its divine majesty. Even the baldest infidelity has been compelled to acknowledge him as the most manly man that has ever trodden the planet. Yet the Jews, unawed by his sublime presence and in the face of the divine attestation of his character, by his unearthly life, mighty works, the marvelous scene of his death, and the certainty of his resurrection, rushed forward in the frenzy that had seized them, a frenzy such as never before had been known to human history. They madly took upon their heads, and those also of their children, the blood of the innocent Christ. And now, in the beginning of the twentieth century, there is no name of tyrant or people—at whose hands he has suffered the long-drawn-out horror that has shadowed his race for nearly two thousand years—that will so rouse the smoldering fires of hate in the breast of the Jew as will the mention of the name of the sinless One whom he so cruelly crucified. The Jew has been most terribly deceived, and robbed of his promised Shiloh, and in consequence the divine kingdom has been taken from him and the foot of the Gentile power planted firmly upon his most sacred places. Sequent to this universal humanity was also deceived, and robbed of its Saviour, as had been Israel. The true gospel of Christ was smothered under a monstrous system of woman worship. A paganized world-wide and world-powerful ecclesiasticism burned the Bible and those who dared to read it, and inaugurated that wild orgy in the earth concerning which this book will some day speak in tones of thunder.

These three paragraphs which complete this Basilophanic grouping, and which outline the activity of the dragon with respect to the coming woe, must be conceived as generics to be expanded in the coming panorama. The first presents

#### DRAGONIC PERSECUTION

Previous to this point of the augmentation of Satan's power in the earth persecution for righteousness' sake had marked

the entire course of the ages. Paul saw a great cloud of martyrs who had "trial of cruel mockings and scourgings," who were stoned, and sawn asunder, slain with the sword, of whom the world was not worthy. They are the contingent under the altar, to whom the white robes were given, and whose "rest" is that of this little season during which their brethren would be slain as they had been. The spirit of persecution began with Cain, and from his day forward blood has never ceased to cry unto God since it reddened the ground at Abel's altar. But all previous experience of suffering for loyalty to God, even in the darkest hours, bears little comparison with what now will horrify the world as the loosened devil loosens his lions, lights the fagots, and plies the tortures of his "Holy Inquisition."

First he stirred up the Jews to quaff this bloody goblet. Next pagan Rome relieved the Jew of his task and included him in the terrible holocaust of blood which drenched the early Christian centuries. But the great infernal masterpiece of all, that was to eclipse the darkest deeds of savagery, was that which papal Rome evoked from the lowest hell with which to terrify the faithful followers of Christ into submission. The dire result shows what man is capable of doing to his brother man when fully dominated by the power of the devil. How the papacy has glutted itself with human gore has passed upon the page of history, and Rome will vainly try to rub it out. Fifty million martyrs is the lowest number that can be charitably put to her credit, while what the maximum number may be will only be known when a just God shall whet his sword and make inquisition for blood. This horrible apocalyptic monster, drunk with the blood of the saints and martyrs of Jesus, answers to history as the die answers to the lines of the seal, and the blear-eyed creature is so drunk that she cannot see it.

## THE DRAGONIC FLOOD OF WATERS

Under the second woe we beheld, as the sequence of the loosing of the four angels bound in the great Euphrates, the sudden rise of a mighty deluge that rushed forward through the earth, bearing upon its crest the mystic shadow of spiritual death. Here, as the woman flies in terror from the face of the infuriated dragon, we see a flood of waters sent after her from his cavernous mouth to whelm her. Like all other apocalyptic figures, this has received varied and fanciful interpretation. The correlate symbolism here clarifies the meaning of the figure. This Euphrates flood flows onward, across the lines of the Trilogy, to be finally dried before the triumphant progress of the "kings of the east." The Old Testament prophet saw this flood of waters and designated it as extra-Israel. It is but another phase of the Gentile foot upon the prostrate kingdom of God. The peril that threatens Israel, as it is scattered among the Gentile nations throughout the earth, is that it will be whelmed with the flood. Irrational the hope that, in this submerging of Israel under the Gentile races, any trace will be left of either the once divinely illumined kingdom of God or of its crowning stars thus flung in the dust. But the earth helped the woman by opening its mouth and swallowing up the flood.

## DRAGONIC WAR WITH THE REMNANT OF THE WOMAN'S SEED

This remnant has caused the expositors a world of perplexity. Dusterdieck is so distressed by it that he is led to deny that the woman represents the church in any sense. He affirms that "she cannot be the Jewish church, because of the anachronism of her twelve apostolic stars and the fact that she laps over into the Christian age, even to the time of Constantine; nor can she be the Christian church, for who, then, are 'the remnant of her seed'?" To this argument Alford seems to succumb, while Dr. Whedon here takes great credit

to himself for not succumbing; though he fails to see that his "anticipatory" method of dealing with the woman's double flight is destructive of the fundamental principles of the book. The chief difficulty in the case lies in the fact that all these expositors have failed to master the significance of this "remnant" in the Hebrew prophets. This fact, added to that of the utter misconception of the character of the celestial war, makes for them indeed "hard sledding"—sending them into the wilderness along with the woman.

This "remnant" is one of the most important factors of Old Testament prophecy. It is indeed most puzzling to the critics, necessarily so because of the fact that they have ruled out as "a divine romance" about all that the prophets have had to say about it. Always, beyond the shadows of the night which they saw settling down upon the Israelitish race, there looms this remnant, to whom the divine pledge of Jehovah, ratified with an oath, will be infallibly fulfilled. "Blindness in part is happened unto Israel." Jerusalem will be "trodden down, until the times of the Gentiles shall be fulfilled"; but beyond arises the kingdom (see Eschatology of the Prophets).

The author would direct attention, in this connection, to a passage in Daniel—whose meaning does not seem to have been penetrated by the scholars—which as properly translated will disclose a striking coincidence with the characterization before us. The prophet is dealing with his fourth beast, which "was exceeding great and terrible," which with its great iron teeth "devoured and brake in pieces, and stamped *the residue* with the feet of it." The Hebrew word *shearw*, here translated "residue," is the same as that used by Isaiah and translated "remnant"—the triumphant Israel of the Messianic day. This monster of the vision of Daniel is generally conceded to refer to Rome. It stamps the remnant under its feet; speaks great words against the Most High; makes war with the saints and prevails against them; wears them out;

thinks to change times and laws; these saints of the Most High being given into his hand until a time, and times, and the dividing of a time—the mystic period of this second flight of the sun-robed woman. Again, in the concluding paragraph of Daniel this same period is employed to mark the completion of the divine purpose with respect to the scattering of Israel. He says: "And I heard the man clothed in linen, which was upon the waters of the river, when he held up his right hand and his left hand unto heaven, and sware by him that liveth forever, that it shall be for a time, times, and an half; and when he shall have accomplished to scatter the power of the holy people, all these things shall be finished." It need not be argued that these "saints of the people of the Most High" and the "holy people" of the book of Daniel are Israelites. It is they who finally take the kingdom. The harmonies here so apparent between Daniel and the Apocalypse will be more clearly seen as the reflex of the monster of Daniel will rise before us in the coming woe.

According to the consensus of prophecy the final great struggle for the mastery of the earth is destined to be between this "remnant of Israel" and the panoplied power of the heathen world; not one star of this regal crown only, but the whole twelve raised out of "the dust of the earth" to shine forever and ever, as the old patriarch saw them when he stood in the door of his tent and gazed into the Syrian sky.

The Apocalypse here may be all awry, as it certainly is at odds with the expositors; but it has this in its favor, that it seems to be in most wonderful accord with the prophets. A point of interest—which the author has developed in his Eschatology—is that Israel goes into this wilderness of her rejection of God in two sections—Israel proper, B. C. 721, and Judah, when it lost the kingdom by the rejection of Christ. This fact may be reflected in the final statement of this dragonic section, that "the dragon was wroth with the woman, and went to make war with the remnant of her seed which

keep the commandments of God, and have the testimony of Jesus Christ." The Jews do indeed keep the commandments of God, while those of the remnant not Jews have the testimony of Jesus Christ. Vast numbers of the Jews have been trampled under the feet of this persecuting world-power, while it is equally true that millions not Jews have stained the great altar with their blood for this testimony. Dr. Whedon's claim that the persecution of this remnant is purely papal completely ignores this possible phase, as it does the whole subject of the "ten persecutions."

As we pass forward to the Contrastive Counterpart of this book of the Pneumatophany (chapter 14), which in regular structural order brings up the bright side of this third Woe panorama, disclosing the forces that are deployed here, we meet this celestial woman again, and with every one of her twelve stars upon her brow—placed there by the bleeding Lamb.

We may fail to recognize her, for the ages have looked upon her, as she stands in her glorious state of redeemed exaltation, and have failed to see in the metamorphosed symbolism that she is the same glorious woman that leads the correlate section of this book of the Eternal Spirit, even though her name is given and the stars of her crown fully identified. The scene with which this Contrastive Counterpart opens the bright side of the panorama, and which it places over against the fearful picture of the third Woe, presents her as Mount Zion—her Old Testament name—and her stars are the Christianized twelve tribes of Israel, once more the brilliant diadem of her glory and ranged under the leadership of the Lamb. But all tribal relations are merged or have been swept away by the dragonic flood, and may not reappear again upon the earth, nor until in the clear light of the Eternal we may behold them as blazoned upon the pearl portals of the city; but the Apocalypse leaves no room for doubt as to their identity. It has stamped upon them their numeric name and

placed in their foreheads the seal of the Eternal Spirit, thus placing before us the Basilophany again—its divinely clad woman, its man child, and its royal diadem of stars.

#### THE SYMBOLISM OF THE THIRD WOE

“Now, we beseech you, brethren, by the coming of our Lord Jesus Christ, *and by our gathering together unto him*, that ye be not soon shaken in mind, or be troubled, neither by spirit, nor by word, nor by letter as from us, as that the day of Christ is at hand. Let no man deceive you by any means: for that day shall not come, except there come a falling away first, and that man of sin be revealed, the son of perdition: who opposeth and exalteth himself above all that is called God, or that is worshiped; so that he as God sitteth in the temple of God, showing himself that he is God. Remember ye not, that, when I was yet with you, I told you these things? And now ye know what withholdeth that he might be revealed in his time. For the mystery of iniquity doth already work: only he who now letteth will let [that which now hindereth will], until he be taken out of the way: and then shall that Wicked be revealed, whom the Lord shall consume with the spirit of his mouth, and shall destroy with the brightness of his coming; even him, whose coming is after the working of Satan with all power and signs and lying wonders, and with all deceivableness of unrighteousness in them that perish; because they received not the love of the truth, that they might be saved. And for this cause God shall send them strong delusion, that they should believe a lie: that they all might be damned who believed not the truth, but had pleasure in unrighteousness” (2 Thess. 2).

That this extended statement of Paul in cold prose relates to the same subject which John here presents in apocalyptic symbol is so generally received as not to call for serious discussion. In view of this fact, may it not be possible that this constraint, which he recognizes as barring the immediate

appearance of this monster of iniquity, has been misinterpreted? He clearly recognizes the fact that the leash has been thrown off the power of Satan; for in his production of this, his great masterpiece, his "working" is with "*all power and signs and lying wonders, and with all deceivableness of unrighteousness in them that perish.*" May it not be possible that Paul and John are in perfect agreement here with respect to this "restraint" which both see as interposing with respect to the development of this monster of the great apostasy? The understanding here is that it is the decadent Roman empire that must be taken out of the way ere this "man of sin" can appear upon the scene; but if this were the point in question, then it ought to find characterization in this symbolism. This great beast from the sea ought to pass out of the arena. But he is not thus "taken out of the way." He continues as the lively and most essential principal of this monster of the Woe, even up to the very last stand that is made upon the great field of Armageddon. The Apocalypse here is strengthened by Saint Paul, as the statement he makes is in a reciprocal manner illumined. The period of this restraint of Satan was still on at the time of his writing. Though the blood of the atonement upon the horns of the golden altar called for the loosing of the Euphrates angels, yet it was not until the hour of the assumption of the Two Witnesses that the "great earthquake" broke loose. Or, in other words, it was not until the last line had been written in the inspired Word of God that these divine forces were fully in the field and the great Antagonist given a free hand in the earth.

This section, which completes the adverse side of the book of the Pneumatophany, presents the figures of the third Woe. That the symbolism here takes an expanded range is in perfect accord with the law of enunciation with respect to the final utterance of each of these groupings of seals, trumpets, and vials. Two figures now appear upon the apocalyptic scroll in succession, with a most important structural voicing segre-

gating them. They are diverse in point of origin, though they are shown by the law of heredity to be of the same parentage. They are diverse in their physical character, though closely united in spirit and aim. One, coming up from the depths of the sea, is in the likeness of the devil, while the other, arising out of the earth, has the devil inside of him and articulates with Satanic voice. The fullness of the powers of each blend together in the amazing mystery of iniquity. The apocalyptic completeness of both figures is indicated in the fact that with respect to each a grouping of sevens deploys them upon the field of action, bisecting their field of operation in the same manner as the sections in the Basilophanic grouping preceding. This structural marking is of such vital importance that it is noted by an especial prompting. "If any man have an ear, let him hear." The structural significance of this divisional line is that the arena of these theria is the same as that previously presented in the Basilophany, the second finding its sphere of operations in connection with the time, times, and a half, or short period of the loosing of Satan in the earth, while the therion of the sea belongs originally to the first period of the Basilophany, yet continues throughout the entire course of the third Woe, during which he is under the complete domination of his confrère who exercises all his power.

If it be conceded that the figure of the sun-robed Woman has indeed been correctly interpreted as a Basilophany, or mystic personification of the kingdom of Christ, then, by virtue of their antithetic position, these figures now before us, which may be designated as a dual Theriophany, are clearly identified as the "kingdom of the world," and thus show that the gage of battle in the book of the Pneumatophany is, as indicated in the leading exponential voicing, between "the kingdom of the world" and that "of our Lord, and of his Christ." This aggregation of secular and spiritual power becomes the instrument in and through which the dragonic rage is poured forth during the short time of Satan's loosing. Again, the interpretation

of this woe symbolism as of governmental import is fully sustained by precedent in the prophecy of Daniel. The four beasts of his vision are all divinely interpreted as having governmental significance, his last and most terrible monster being generally conceded as standing for the Roman empire. Out of the body of this beast, which is the one that stamps the remnant under his feet, there comes forth a little horn which develops the same relation to its source as this second monster of the Woe does to his principal. These features, which can be only touched upon here in passing, are sufficient to fix the scope of these their correlates. The "little horn" is the power, in the prophecy of Daniel, which makes war with the saints of the people of the Most High and wears them out during this mystic period of a time, times, and a half, which period and circumstance again appearing in the section before us fix the era of the woe.

### The Great Marine Therion

#### THE DUAL FIGURES OF THE THERIOPHANY

#### STRUCTURAL ANALYSIS OF THE GROUPING

The apocalyptic completeness of this figure is indicated by the striking employment of the sub-seven in the development of his physical features. Attention can only be called to this point, in passing, by numeric notation.

#### THE QUADRATE

(1) "And I stood upon the sand of the sea, and saw a beast rise up out of the sea, (1) having seven heads (2) and ten horns, (3) and upon his horns ten crowns, (4) and upon his heads the name of blasphemy." (Note the dual triad.)  
 "(5) And the beast which I saw was like unto a leopard, (6) and his feet were as the feet of a bear, (7) and his mouth as the mouth of a lion. (1) And the dragon gave him his power, (2) and his throne, (3) and great authority."

(2) "(1) And I saw one of his heads as it were wounded

to death; (2) and his deadly wound was healed; (3) and all the world wondered after the beast."

(3) "And they worshiped the dragon which gave power unto the beast: and they worshiped the beast, saying, Who is like unto the beast? who is able to make war with him?"

(4) "And there was given unto him a mouth speaking great things and blasphemies; and power was given unto him to continue forty and two months."

#### THE TRIAD

(5) "And he opened his mouth in blasphemy against God, to blaspheme his name, and his tabernacle, and them that dwell in heaven."

(6) "And it was given unto him to make war with the saints, and to overcome them: and power was given him over all kindreds, and tongues, and nations." (Note how the quadrate is made to include the saints.)

(7) "And all that dwell upon the earth shall worship him, whose names are not written in the book of life of the Lamb slain from the foundation of the world."

This figure presents a striking reflex of the dragon. He has the same number of heads and horns, the only notable difference being with respect to the number of the diadems and their position. The dragon wears seven upon his heads, while the figure of the therion presents ten diadems, not upon the heads of the monster but worn upon his horns. The thought thus may be that of the fullness of Satanic power as inherent in the figure of the dragon but as mediate in its universality, being exercised through this symbolism of the horns. The power, throne, and great authority of the beast are directly conferred by the dragon; though this crowning of the horns determines the fact that the aggregate of his power is that of the universal support of the "kingdoms of this world." Commentators here, in their zeal to forge thunderbolts against

the papacy, are led to transgress the fundamental law with regard to the inflexibility of the symbolism of the book. Dr. Whedon, for instance, holds that this first therion stands for papal Rome while the second is simply a differentiation of the first, being Rome secular and Rome ecclesiastical. Our thunderbolts will be all the more effective when they are legitimately drawn from the arsenal of divine truth; the figure unquestionably stands for the universal world-power, and is therefore larger than Rome.

In the first paragraph of the above analysis of this section attention was called to a profundity with respect to its double triad. This feature, it will be remembered, appears in the exponents of the Christophany, and was held to be significant of the introduction of the coördinate Contrastive Counterpart. As it stands in this section it apparently introduces a redundancy which will not disappear in any method of attempted combination. If strictly aligned it gives us eight paragraphic groupings instead of the usual seven. As this symbolism of the Woe is rearranged in the Trilogy we find that it there develops an eighth factor, and that it is so stated. While this fact may be better studied from that advanced standpoint, yet it should be noted here as indicative of the symmetrical adjustments of the different phases of the passing panorama.

It has been accepted as one of the fundamental principles of this exposition that the introduction of any of the symbols associate with Old Testament prophecy carries with it the fact that the truth or principle it represents is to be understood as embodied in its apocalyptic setting. Illustrations of this principle have been frequently given. That it finds application in the case before us cannot be doubted. This great therion of the sea is disclosed as a composite of the diverse beasts of the vision of Daniel, through which he follows the course of world-empire. Daniel first introduced the lion, the Babylonian power which placed its foot upon the prostrate kingdom of God; second, a bear, the sequent Medo-Persian empire; and the

third a leopard with four heads, the Greek rule; and, as the finality, a terrible monster that does not seem to find any animal type sufficiently monstrous to characterize its dreadful visual appearance, and which in a structural sense can be none other than the universal empire of Rome.

Now, this therion of the sea is both a composite of these beasts of Daniel and a striking reflection of the dragon. Daniel's four beasts have seven heads—the leopard having four, the others one each. The fact that this order of sequence places all the horns upon the head of this last monster, which was "dreadful and terrible, and strong exceedingly," carries with it a most important implication. *All these ten horns should be upon the head of that division of the figure which stands for Rome*, and not distributed upon all the heads, as is the conception of the illustrative prints. As has been noted, the Basilophanic figure, as it next appears, is metamorphosed into a glorious mountain (chapter 14). As strikingly illustrative of the dominance of the same law upon the adverse side of the panorama, these seven heads of the beast also in the Trilogy metamorphose into "seven mountains on which the woman sitteth" (17. 9). Here, as their meaning is interpreted, they are shown to have indeed the same governmental significance that attaches to them in Daniel. Five of them are shown to relate to monarchies of the past, one only being conceptually present at the time of writing. This fact fully determines the range of this therionic figure, as it does the necessity of understanding that all these ten horns are—must be—upon this one head; inasmuch as the world-power symbolized in them does not fall with these lapsed empires, but passes forward to the head that is still living and regnant. Anticipating this important identification of the Trilogy, another equally important point is brought out in the clear; the expositional value of this passage must excuse its introduction out of its order: "And here is the mind that hath wisdom. The seven heads are seven mountains, on which the woman sitteth. And there are seven

kings: *five are fallen, and one is, and the other is not yet come; and when he is come he must continue a short space*"—the period of Satan's loosing.

In view of the fact that only one of these seven heads was a potential reality at the time of the writing of the Apocalypse, five having already fallen and one not yet come, it would seem a legitimate inference to hold that the head that received the death stroke and was healed must be the one that is conceptually in the field of the celestial war. It was the sword stroke of Michael which gave assurance of the triumph of the divine kingdom, which fact is reflected in this head wounded unto death. The healing of the stroke is explained by the second period of the depression of the divine kingdom, coincident with this period, so often presented, of Satan's loosing in the earth.

Correlate with Daniel's vision of the beasts is that of the great image of Nebuchadnezzar's dream. This also as divinely interpreted is shown to have the same governmental significance. In the component parts, of gold, silver, brass, iron, and clay, we have in another guise the passing of the world-power through the course of the ages. A stone, cut out of the mountain without hands, smites this great metallic aggregation *upon its feet*. It falls under the blow and is ground to powder, and its debris is swept away by the wind, as the chaff of the summer threshing floor, and the stone becomes a great mountain and fills the whole earth. The interpretation given to the prophet is that "in the days of these kings shall the God of heaven set up a kingdom, which shall never be destroyed: and the kingdom *shall not be left to other people*, but it shall break in pieces and consume all these kingdoms, and it shall stand forever" (Dan. 2. 44). In his vision of the beasts it is after the last and most terrible has been "slain, and his body destroyed, and given to the burning flame," that the glory of this divine kingdom rises to view. The Son of man appears upon the scene. "And there was given unto him

dominion, and glory, and a kingdom, that all peoples, nations, and languages, should serve him: his dominion is an everlasting dominion, which shall not pass away, and his kingdom that which shall not be destroyed" (Dan. 7. 14). Daniel's perspective at every point is thus shown to be harmonious with that of John, which places this starry Israelite crown upon the head of this divine woman. With him it is the "people of the saints of the Most High" that are trodden down by this persecuting world-power, and it is to them that "the kingdom under the whole heaven" is finally given. In the light of this cumulative proof that this therionic symbolism stands for the aggregate of the Gentile power that dominates the earth during the long period of the depression of the divine kingdom in the earth, coincident with the scattering of the power of the holy people, and that prophecy thus assures their rising again to become supreme in the earth, it follows that this Apocalypse would now appear as inharmonious with the prophets did it not in this striking manner recognize the continuity of Israel. It is with set purpose that Saint John introduces into this mighty struggle of the Apocalypse this glorious deliverer of Israel, whom Daniel calls Michael, "the great Prince that standeth for the children of thy people." Daniel saw it as John: "There shall be a time of trouble, such as never was since there was a nation even to that same time: and at that time thy people shall be delivered, every one that shall be found written in the book. And many of them that sleep in the dust of the earth shall awake, some to everlasting life, and some to shame and everlasting contempt." Surely Israel, as this starry crown, or as ranged upon Mount Zion, under the leadership of the Lamb, is fully justified by the prophets.

The clear identification of this therion of the sea renders it unnecessary to dwell at length upon the characteristic features that are developed in the successive paragraphs of its section, further than to note the complete harmony that is in evidence between this mystic characterization and the historic

facts that have marked the course of this great world-power across the Gentile age. In spirit this therion is anti-God; shown by the quadrate to be universally so, for "he opened his mouth in blasphemy against God, to blaspheme his name, and his tabernacle, and them that dwell in heaven." The last member of this quadrate is obscure. As it is joined to the name of God and his tabernacle it may refer occultly to that divine Word which is slaughtered by the beast of the pit, or possibly it may include occultly the associate personalities of the Deity. No fact of history is better known than this of the blasphemous claims to divine prerogative that have been put forth by the great world-conquerors all along the ages. Kings and emperors, intoxicated with the power of conquest, have from time immemorial claimed to be divine. Even such a despicable wretch as Nero was in his own estimation a god. Herod was thus lauded at Cæsarea, while the emperor of China is known by all his subjects as "the son of heaven." The doctrine of the "divine right of kings" throughout this entire world-age has been steadily maintained by its oppressors. But, as shown up in this symbolism of the Apocalypse, the prerogatives thus claimed were directly conferred by the devil; who bestowed upon this monster that wears his likeness "power, and his throne, and great authority." And rarely, very, very rarely, has the creature that he has thus endowed ever betrayed its trust. It has ruled the ages for him. To associate God in the crowning of a libidinous ruler is very closely allied to blasphemy.

There are, of course, individual instances with respect to which the hand of God has been put forth in the affairs of kings and kingdoms in this world; it is the generic truth that here finds characterization. The great world-power always has been, and still is, anti-God and, as will appear, anti-Christ, to whom alone belongs the divine right of sovereignty in the earth (Psa. 2; Ezek. 21. 26, 27).

As significant of the mystic time period that is here especially

marked, attention is directed to the difference in phraseology between verse 9 of this section and the closing statement of the last section. The dragon makes war with "the remnant" of the woman's seed who "keep the commandments of God, and have the testimony of Jesus Christ," while the beast simply makes war with "the saints"—one wing of the divine forces. He is not, up to the point of his union with the beast next to appear, which will dominate the section that immediately follows, placed as in antagonism to Christ. His mystic sphere of action is here antecedent to the hour of his manifestation. It is the earthborn therion who assumes the character of Antichrist. Upon his head he wears the horns of the Lamb though his voice betrays the dragon within him.

Before passing to the sphere of this figure now at the threshold attention should be carefully directed to the divisional structural marking which separates these sections, though the uncertainty which attaches to the text precludes positive deduction. The office of this utterance seems to be the same as that which follows the War in heaven, as the divisional marking of that section. At this point the ear must be especially alert to catch the significance of these figures and their office, while the exponential voicing here, as before, lifts the veil upon the river of death, which will brim its banks in the coming Woe.

This exponential voicing, which here arrests the onward movement of this woe panorama, unquestionably has the same office as that which constitutes the interlude of the Basilophany, save in its scope. It is a quadrature, and not, like that, a seven. It tells us, in this mystic numeric voice of the Apocalypse, that the section which it governs is not complete; that its triad lies farther on. Thus, with carefully aligned index finger it points forward to the Retributive Trilogy for its expansion. First there is introduced a striking utterance, that courses through the entire series of the seven epistles and which nowhere appears in the celestial series save here: "If any man have an ear, let him hear." Its design is not only that

of calling attention to a point in the passing panorama that demands especial attention, but, as the express signum of the epistles, shows that they square with the section now rising to view. Being the only exponential voicing associate with this section, it may be conceived as covering its entire scope. Thus the next paragraph may be retrospective, relating to the thrall of the marine monster which sends Zion into captivity; while the third paragraph unfurls the black flag of the coming Woe: "He that is destined for captivity goeth into captivity," and "he that is destined for the sword, with the sword must he be killed." Competent critics suggest that this is the correct rendering of this somewhat uncertain text. It makes this exponential voicing intelligible. The final paragraph is most impressive and will reappear later: "Here is the patience and the faith of the saints." As voiced in the counterpart of this Woe (14. 12), it is, "Here is the patience of the saints; here are they that keep the commandments of God, and the faith of Jesus." The coincidences of these voicings can hardly fail, in the light now thrown upon them, of properly impressing the reader (see 12. 17; Jer. 15. 2).

#### THE TERRENE THERION—PSEUDO-PROPHETOPHANY

This therion arises from the earth, as his predecessor did from the sea. It was into the sea that the great burning mountain plunged, antecedent to the rise of this monster from its crimsoned waves. The sea is the symbol of political humanity. This figure, as rising out of the earth, shows not only a diverse point of origin, but that he is mystically born of the world and the symbolic embodiment of its spirit—a groundling. He is the mouthpiece of the devil, and becomes the dominant power in the "kingdom of the world" which goes down before the mighty battle charge of Armageddon. He is the final figure of the great quadrate of the book of the Pneumatophany, and of the great seven of the combined books. Upon each of the seven heads of the marine therion was stamped the brand

of the blasphemer; but no writing appears upon the brow of this therion of the earth save that of the mystic script of his two horns. They simulate those of the Lamb, and thus lift to view the mark visual of the Antichrist. *Anti*, in Greek, as is well known, has the meaning not only of "against," but "in place of." Thus this monster is not only disclosed as against Christ, but he wears the sign manual that proclaims assumed possession of the full power of Christ, or rather the dual power of Christ, natural and spiritual. That he essays the role of the Lamb in the exercise of those powers which belong alone to him, as the predestined ruler of all the kingdoms of this world as that of the heavenly world, in a structural sense determines the point that the period he dominates is subsequent to that which manifests Christ himself. This period is that of the "time, times, and a half" of the "little horn" in the prophecy of Daniel, who wields, as does this therion, both the temporal and spiritual power.

It also squares with the "time, times, and a half" of the second phase of the Basilophany, and period of Satan's loosing. These two theria of the third Woe may thus be understood as conceptually successional, in the same order as these distinct phases of the Basilophanic section are successional. The character of the first is political, and anti-God; while that of the other is politico-spiritual, and anti-Christ. As this second beast takes position in the field the first seems to have reached a passive or moribund condition, which does not admit of even a protest, as he sees the fullness of his "power, and great authority," and even his "throne," passing into the possession of this intruder into his hitherto absolute domain. His docility is explained by the manifest attitude assumed toward him by this second therion. His coming, in fact, is welcomed by this monster of the sea as most opportune. His presence in the arena brings the promise of a new lease of life to the decadent secular power by bringing to its support that finesse of Satanic cunning that has been rendered possible by Satan's

loosing in the earth. It is in this figure of the Antichrist that he goes forth to deceive the whole world. Externally facing the world as pseudo-lamb, internally devil-possessed, he subjects the ruling world-power to his will and claims to wield the thunderbolts of heaven. And thus, as backed by the world-power, he projects a great spiritual imposture which deceives the whole earth, terrifying men into abject submission to an enslaving despotism such as the world had never seen. "And he exerciseth all the authority of the first beast in his sight. And he maketh the earth and them that dwell therein to worship the first beast, whose death-stroke was healed." It is clearly shown here, in figure, that though the marine therion remains in the field, the conditions that previously obtained with respect to his rule have entirely changed in the presence of this earth-born adjuvant that now appears upon the scene. The fact that allusion is here made to the healing of the death-stroke which the marine monster had previously received, as in the presence of this second therion, carries with it the implication that it was through his political surgery that the recovery took place.

This second monster is not only a skilled world-ruler; he is also a great spiritual power. He is a worker of startling miracles and a great sign-monger in the sight of the beast:

"And he doeth great wonders, so that he maketh fire come down from heaven on the earth in the sight of men, and he deceiveth them that dwell on the earth by means of those miracles which he had power to do in the sight of the beast; saying to them that dwell on the earth, that they should make an image to the beast, which had the wound by a sword, and did live."

Let it be granted that this first beast stands for the secular world-power, and that throughout the second phase of its existence it has been thrall'd and used by a devil-animated spiritual imposture, then the history of the Christian age may be left to say whether the apocalypstist has presented a visionary romance or drawn a picture that is true to life. While

the limitations of this discussion will not admit of a critical study of the visions of Daniel at this point, yet the position taken will be further illuminated by referring to his therionic imagery again. His fourth beast, which stamps the remnant of Israel under its feet, is the universal world-power. The scholars are generally agreed that it stands for the Roman empire. Therefore the picture that is here drawn in this Apocalypse can be given no other historic adjustment than this of the Gentile world-power under the dominance of spiritual imposture. In the vision of Daniel, as the teeth and claws grow quiet, its regal power passes to its horns. Among the ten there arises a "little horn" having the eyes of a man and a mouth speaking great things. As it rises, three of the ten horns of the beast fall before it. The usual method of dealing with this circumstance is that which conceives that these horns stand for literal kingdoms, instead of universal power, and that three kingdoms or states fall before the rise of the papal power. Notwithstanding that the expositors conceive that this point is well supported by historic fact, yet the author must be allowed to dissent. Such a recourse to literalism is incompatible with the lofty character of the apocalyptic symbolism, and, moreover, becomes an embarrassment in the general use of the figure. Were there seven kingdoms signified by the horns upon the head of the Lamb? Are there just two upon the head of this terrene beast? Are there seven upon the head of Satan himself? The thought with respect to the fall of these three horns rather suggests the change from secular to spiritual power. The fall of three of the universal number leaves regnant the ranking seven. The fact that this horn in reality makes an eighth will find characteristic recognition in the retracing of these lines in the Trilogy. The fact that this "little horn" of Daniel becomes supreme, and speaks great things, is sufficient to suggest coincidence with the figure before us. We need but to adduce a few of the "great things" that have been uttered by "the man on the

Tiber" to show how marvelously prophecy has forecast the conditions that have obtained in the Christian age as it has been thrall'd by the "man of sin."

The blasphemous assumptions and utterances of the great world-rulers of this therionic succession, from Nebuchadnezzar on down to the Roman emperors, are simply recorded history; but it was reserved for the arrogant rulers that seated themselves upon the papal throne, as above all merely secular power, to eclipse them all. The Pope boldly proclaims himself God's vicegerent on earth, the vicar of Christ, with absolute power over the three spheres of earth, heaven, and hell. The deceived multitudes prostrate themselves before him in worship and hail him as "our Lord God, the Pope." The celebrated canonist, Prospero Fagnani, thus describes the Pope in his Commentaries on the Decretals. He was the oracle of the court of Rome, and may thus be quoted as an authority. He says: "He may make laws and institutions for all the world. He has power over all men, even infidels. The Pope judges all men, and can be himself only judged by God. He cannot be judged by councils. Nay, were the whole world to pronounce, in any particular, against the Pope, it would be right to submit to his judgment against the world. . . . Everything he does is done by divine authority. . . . The Pope is not subject to the decisions of his predecessors, not even to those of the apostles; for there can be no limit to the power of the keys. He may *dispense with the observance of divine laws and the gospel precepts*. The Pope may grant every species of dispensation, except of one to marry one's father or one's mother. . . . He is the prince of the bishops, the judge of all men. He can create a law where there was none," etc., etc. Innocent III said in his coronation sermon: "Now you may see who is the servant who is placed over the family of the Lord: truly is he the vicar of Jesus Christ, the successor of Peter; the Christ of the Lord, the God of Pharaoh; placed in the middle between God and man, on this side of God, but beyond man;

less than God, but greater than man, who judges all, but is judged of none." Cardinal Bellarmine, one of the most celebrated Catholic theologians, wrote: "If the Pope should err by enjoining vices, or prohibiting virtues, the church, unless she would sin against conscience, would be bound to believe vices to be good and virtues to be evil" (Disputations). Pope Urban says: "The hands of the pontiff are raised to an eminence granted to none of the angels, of creating God, the Creator of all things, and of offering him up for the salvation of the whole world." To show how completely the papacy superseded the secular power we need but call attention to the history of the Middle Ages and to the vaunting claims that are still put forth by the champions of Rome in the face of the whole world. Cardinal Manning, in one of his lectures, puts these words upon the lips of the Pope: "I acknowledge no civil power; I am subject to no prince. I am more than this. I claim to be the supreme judge and director of the conscience of men: of the peasant who tills his field, and the prince who sits upon the throne; of the household that lives in the shade of privacy, and of the legislator that makes law for the kingdom. I am the sole, last, supreme judge of what is right or wrong." It is not necessary to burden our pages, as could be done *ad infinitum*, with quotations such as these. Their authenticity cannot be questioned, and therefore they are sufficient for rendering judgment with respect to the perfect reflex of this thralling beast that is presented by the papal throne. But he not only thralls the great world-power; his sway extends to the skies. "He doeth great wonders, so that he maketh fire come down from heaven on the earth in the sight of men." The coincidence presented here by Rome is most striking, in the face of her fulminations of excommunication. Lightnings and thunderbolts are the terms generally employed by Romish writers themselves in characterizing the papal method of transfixing the heretic. Gregory VII pronounced Henry IV to be struck with lightning. He stripped

him of all his power and compelled him to stand, naked, as a humble suppliant for three days at the gates of his palace before permitting him to stand in the personal blaze of his wrath.

Says Ducagne, "To fulminate an excommunication is the established phrase of the present day." Pius IX said, "I cannot, like Peter, launch certain thunders which reduce bodies to ashes, but I can, nevertheless, launch the thunders which reduce souls to ashes." To a Belgian delegation which offered him a tiara he said, "You offer me a tiara—a symbol of my threefold royal dignity, in heaven, upon earth, and in purgatory." He denounced the Old Catholics, saying, "They refuse to recognize the divine prerogatives of the vicar of Jesus Christ on earth, and to obey his supreme jurisdiction." To another set of visitors he said, "The voice that now sounds in your ears is the voice of Him whom I represent on the earth." All the power which the Pope once possessed, of deposing monarchs and disposing of kingdoms, arose from the fact that the popular mind, under the influence of the clergy, firmly supported him as above the emperor or king, and as being the representative of God on earth and entitled to be called God. Thus this thralling power caused the image of the old Roman secular power to live and to speak in the papacy, and to punish with death those who dissented from its dogmas or refused to prostrate themselves in the dust before it.

A multitude of Romish writers might be cited as ascribing the attributes of God to the Pope, and of according to him that worship which is due to God alone. One says, "It is certain that the Pope was styled God by Constantine, and it is manifest that God cannot be judged by men."

Under Pope Symmachus, at the beginning of the sixth century, it was declared that the Pope was judge in place of God, and could himself be judged by none, as he was above all human jurisdiction. At the fifth Lateran Council the orator announced in the presence of the Pope, "Thou art finally a

second God on earth," and, far from displeasing the Pope, the sentiment was acceptable and well-pleasing to papal ears.

With respect to the idolatrous woman worship universally prevalent in papal Rome it is too notorious to call for polemic discussion. The late and universally lamented Leo in his dying hours confessed himself a devout worshiper of Mary. We need but consult the infallible utterances of the papacy in order to understand how necessary this was to his ultimate salvation, deliverance from purgatory, and admittance into heaven. Gregory XVI says, "Mary is the only hope of sinners." On December 8, 1854, Pius IX was seated upon his throne in Saint Peter's in Rome. The triple crown of gold and diamonds was on his head. He was clothed in silk and damask, with red and white vestments upon his shoulders, while five hundred mitered prelates surrounded him and more than fifty thousand people were at his feet. It was the great day in which the dogma of the immaculate conception of Mary the mother of God was to be proclaimed to the world. I condense from Father Chiniquy:

"After a period of solemn silence a cardinal dressed in his purple robe left his seat and gravely walked toward the Pope, kneeled before him, and then humbly prostrating himself said, 'Holy Father, tell us if we can believe and teach that the Mother of God, the Holy Virgin Mary, was immaculate in her conception.' The supreme pontiff answered, 'I do not know; let us ask the light of the Holy Ghost.' The cardinal withdrew; the Pope and the numberless multitude fell upon their knees, and the choir sang *Veni Creator Spiritus*. Again the cardinal prostrated himself and repeated his question, and again the Pope responded, 'I do not know,' and again the *Veni Creator* was sung. For the third time the cardinal advanced to the throne, and said, 'Holy Father, tell us if we can believe the blessed Virgin Mary, the Mother of God, was immaculate.' And the Pope, as if he had just received a communication from God, answered with solemn voice, 'Yes;

we must believe that the blessed Virgin Mary, the Mother of God, was immaculate in her conception. . . . There is no salvation to those who do not believe this dogma.' And then with loud voice the Pope intoned the Te Deum, the bells in three hundred churches in Rome rang, the cannon of the citadel were fired—and Rome had promulgated the antiscritptural doctrine that there is one daughter of Eve who has not inherited the sinful nature of Adam."

"And he deceiveth them that dwell on the earth by the means of those miracles, which he had power to do in the sight of the beast." If we seek for these "signs," "great wonders," and "miracles," we shall find them a-plenty everywhere that Rome has established her idolatrous worship. The Bollandist Volumes, more than sixty in number, and stamped with the Pope's approval, are full of transcendent marvels, which are put forth as the proof of the divinity that resides in the church. For instance, the decapitated head of Saint Beatrix, taken from the well where it had been thrown, lived for three days, confessing, and receiving absolution. Or the beautiful (!) story of the Virgin Mary sacrificing her virginity to shield a wife who had fled from her husband's home with her paramour. The Virgin kindly takes the place vacated in the home, remaining there a full month, till the wife, repentant, returned and, astounded at the good offices of the Virgin, thankfully resumed her wifely duties, the husband never discovering the double fraud that had been practiced upon him. While "great signs," legitimately such, may be received as the marks of the true church, yet it is established here beyond the possibility of question that "lying wonders" have been lifted to view in this mystic characterization as the distinguishing marks of imposture and fraud. Rome is the only great universal Christian power that has thus promulgated her teachings throughout the earth. And thus we are compelled to recognize her as the agency held before us, for we will vainly seek for any other factor that squares with the symbolism. Witness the wonders

even now being wrought by the sacred bone from the forearm of Saint Ann, the wonderful waters of the spring of Lourdes, the Bambino, the nails and wood of the true cross, the handkerchief of Saint Veronica, etc., etc. "Strong delusion" indeed is that which makes these things possible in Rome in the glare of the twentieth century. One other phase of these groupings is deserving of more than passing notice, as it presents a most striking verification of the fact, here mystically characterized, with respect to the relations that exist between the spiritual and the secular power of Rome. It is this second beast, born of the earth, who induces them that dwell on the earth to make an image of the beast that had the sword-stroke. The old pagan Cæsarism is thus recognized as revived in the new papal Cæsarism. The old paganism is thus mystically transformed; as expressed in the Trilogity it is "the beast that was, is not, and yet is." Rome thus enforces divine homage to the secular power in this striking likeness she has reproduced, into which she has breathed life and made to speak. She does so because she herself wields the fullness of the power of the old Cæsarism—Christianized (?).

"And he had power to give life unto the image of the beast, that the image of the beast should both speak, and cause that as many as would not worship the image of the beast should be killed." The makeshift by which papal Rome attempts to parry the force of the charge of inhuman cruelty in her persecutions of dissentients is here transfixed. This Christianized secular power is the accredited executioner of the bloody decrees of Antichrist. The stain is too deep for such Jesuitical sponging ever to efface it. The blood of at least fifty millions of martyrs stains the hands and crimsones the robes of the hierarchy of Rome. They may deny it, but let Bohemia tell her story; let the hills and valleys of Piedmont and the Alps become vocal; let the gory shade of Saint Bartholomew arise; let the awful secrets of the Holy Roman Inquisition be laid bare, and the horrors of dungeon, convent, and castle be dis-

closed, and the picture that will be thus presented of the bloody career of this beast will be such as to easily show that it has no parallel upon the earth.

We have only to listen to the fiery fulminations of Rome against evangelical truth; see the arrogant priest tearing the Word of God from the hands of those who have braved his fury to read it, and committing it to the flames; we have only to listen to the dragonic roar that follows when some festering spot is uncovered upon his pustulent carcass, to fully satisfy every condition in the case that is needed to identify this anti-Christian monster of the Apocalypse.

Rome, when charged with this awful holocaust of Christian blood, attempts to defend herself by saying that it is not the *spiritual* power that has shed it, but the *temporal* magistracy, thus in a breath confessing judgment to the indictment as drawn from the symbolism of this book.

In the two final paragraphs of this section we meet with one of the most perplexing problems of the Apocalypse—the mark of the beast, and the number of his name. This mark is caused to be given to humanity, as classed under a grouping of seven—“He causeth *all*, the *small* and the *great*, the *rich* and the *poor*, and the *free* and the *bond*, that there be given them a mark on their right hand, or upon their forehead; that no man might buy or sell, save he that hath the mark, even the name of the beast, or the number of his name” (6. 15).

The metaphor is suggestive of a chief walking delegate of a universal trades-union; but as portrayed here the mark which he places upon the brow of those whom he deceives is to be viewed as antithetic to the seal which was placed in the foreheads of the twelve tribes of Israel, which will rise to view again at the head of the Contrastive Counterpart now at the threshold. With respect to this perplexing number the writer confesses that he has nothing new or startling to offer, at least at this point; later a suggestion may possibly be offered in connection with the retracing of these lines in the Trilogy. The

most ancient interpretation is that which is said to have descended from Irenæus, the grand-pupil of John, in the word *Lateinos*, the letters of which meet the conditions. This word, whether it have apostolic origin or not, shows at least how early this beast was associated with the Latin power. Others, again, have conceived that the Greek monogram  $\chi\xi\varsigma$ , in which this number is expressed, presents the solution without any counting. Its initial  $\chi$  and final  $\varsigma$  are the letters that are universally employed in early literature as the abbreviation of the name of Christ. Now let the serpentine  $\xi$  insinuate itself in the center, and the monogrammic trinity thus formed presents a most striking visuality of Antichrist, as of the dragon wearing the externals of Christ. Again, if we place this monogram over against the three epiphanies of the Holy Trinity we will have the suggestion of a dragonic usurpation of the central place of power, belonging to the Eternal, while concealing himself within the symbolic visuality that may represent Christ on the one side and the Holy Spirit on the other. It is given as an indisputable fact by eminent commentators that at one time the words "VICARIVS FILII DEI"—Vicar of the Son of God—were carved in the façade of the Vatican, and that they were hastily chiseled out when it was discovered that the letters within this assumed title that have numeric value footed up exactly 666; a fact which anyone may easily prove for himself who will take the pains to add them together (DCLVVIIIIII). The coincidence is certainly striking.

But, whatever may be the real solution of this enigma, there can be hardly any doubt of the fact that in these three malign figures of the book of the Pneumatophany we have the presentation of an antitrinity which, in its mysterious union of interests, and even mysterious blending of personality, suggests the attempt on the part of Satan to produce a counterfeit of the Holy Trinity.

This Satanic attempt at parody with respect to the Divine Nature has been previously noted in the Introductory Outline

of this work. It may profitably be recalled at this point. Satan, in the form of a dragon, is the great central and all-potent figure around whose personality the adverse imagery of the great drama gathers. In the Theophany the Throned Eternal is supported by two associate figures—the seven Spirits and the Lamb. These are the active agencies under whose hands the redemptive scheme develops and the kingdom of God finally triumphs in the earth. They are repeatedly introduced in the passing of the different phases of the symbolism, both as standing separate and as mysteriously blended in action. All these phases have been sufficiently dwelt upon. It is one of the evidences of the profundity of the Apocalypse that the reflex of the mystery of the Holy Trinity should project itself so plainly in the adverse metaphor before us relative to the great Antagonist and the opposing forces developed under his hand. In the figures associate with these three woes there is a Satanic counterfeit of the Holy Trinity. The first adjuvant which Satan sends into the field is a striking rescript of himself, and is endowed by him with power, throne, and great authority. The second has the two horns of the Lamb, but his voice is draconic. These two horns, added to the ten of his principal, give the same number of horns upon their united heads as there are stars upon the antithetic figure of the woman. The work of Christ and the development of his divine kingdom proceed as directly under the active presence of the Holy Ghost. Thus with respect to the Satanic rule of the kingdom of the world this second beast becomes its all-potent developer. The parody is most striking; once it is clearly apprehended. As the mystic veil here lets through these flashes of light we can but be amazed at the “depths of Satan” which they disclose, as we are convinced of the need of “wisdom” to count the number of the name of this finality of the Satanic trinity.

### The Contrastive Counterpart of the Third Woe

#### MOUNT SION—THE LAMB—SEALED ISRAEL

In passing again to the obverse side of the panorama it is necessary that the reader carefully retrace the lines of the two contrastive sections presented by the book of the Theophany, in order to a more thorough comprehension of their correlative office and characterization. The line of continuity running through them, from first to last, has been demonstrated. The facts established should be held in mind, for it is in the reflective light of these sections, which present the bright side of the panorama, that some of the deeper shadows of the dark side are illumined. For instance, the first Counterpart—of the seals—has two sections, the first of which relates to the sealing of the twelve tribes of Israel, while the second relates to the great white-robed throng which came up through the great tribulation. This throng was also proved to be Israel. The scope of this Counterpart was also shown to be universal, carrying us up to the end of the drama. The lines that are thus established must be conceived as including, in a generic sense, the factors which will be dealt with in the detail of the Counterparts to follow. The second also, in the book of the Theophany, presents the Spirit of truth, and his divinely inspired word, as antithetic to the spirit of falsehood and the uncouth duality he arrays in antagonism. But, as has been shown, Israel is *occultly* here on both sides of the panorama. We have seen how the divine kingdom and its crown of twelve stars were introduced as the leading figure on the adverse side of this book of the Pneumatophany; here, as the panorama discloses the scene that develops on the obverse side, which holds to view the figures and forces that are contrastive with those of the woe, we have in their metamorphoses a perfect identification of their mystic significance. They are Mount Sion, the Lamb, and the previously sealed Israel. The structural law of the book thus gives us the

identification of the sun-robed woman in a way that is surprisingly satisfactory. The man child now is manifest in his maturity as the Lamb through whose blood the dragon was overcome. The brow of the woman again has her crown of twelve stars—the twelve tribes of Israel, triumphant over the infernal trinity, with the seal of God in their foreheads. In the next and final Counterpart Mount Zion transforms into a glorious city, while her stars are emblazoned upon her gates. The lines of coincidence and continuity thus established should be sufficient to determine the fact that Israel cannot be eliminated from any part of this progressive symbolism. The solidarity of symbol here with respect to this numeric host speaks with a force that simply silences all dissent. They are Israel, but the prophetic Israel, standing on Mount Zion in the glory of the Messianic day. If it is a Hebrew mountain it stands within the lines of the Christian age; for upon it also is disclosed the Lamb as he stood before the throne in the redemptorial scene. He has been presented as the great Deliverer of Israel and the Shepherd of the lost sheep; and the Israel, sealed of God, follow him whithersoever he goeth. Their tribal distinctions are all strangely lost to sight. This is characteristic of the conditions which the prophets plainly foresaw would result as they were gathered out of the nations of the earth unto the standard of the Lamb. But their divine seal remains, and the mystic aggregate that passed under the hand of the Eternal Spirit while the angels held the winds, and the great mystery with respect to them not yet to be disclosed.

We have noted how the scope of the seals carried us forward, on the dark side of the panorama, to the great climactic day when the material realm would dissolve and vanish away while sinful men would be vainly calling for the mountains and rocks to hide them from the awful Presence now disclosed upon the eternal throne. The Scriptures know but one such day—the *dies iræ* of the end. We have seen how the seal Counterpart touches the same terminal point. The

Israel of God are gathered out of the nations, while the mystery of their identity rises to view in the question, "Who are these that are arrayed in white robes, and whence came they?" The great tribulation lies in the past; their battles are over, their victory gained, and all tears forever wiped away. We have seen how the seventh seal is amplified in the trumpets, and the seventh trumpet again in the book of the Pneumatophany. We have noted the fact that it has its governing exponents, its prefatory section, and then its dual sections of the Woe, and its conclusion in the counterpart now before us. In this connection the one structural point of divergence must be especially emphasized. This Contrastive Counterpart is not *parenthetic*, but *terminal*. There is no seventh paragraph to be expanded, but the symbolism now recurs to the headlands of the whole trumpet series and, under lines which will be seen to square perfectly with these of the book of the Pneumatophany, courses through the series of retribution. As we shall see, the bright side of this book carries us forward to the same point terminal in the seals, and then halts. But there are no more books to open save those which will appear in the final scene of the judgment. The Trilogy will present the amplified utterance of the mystic vials of the wrath of God. Holding these features in mind, we will advance to the groupings of the Counterpart.

#### THE PARAGRAPHIC GROUPING OF THE COUNTERPART

These paragraphs, as presenting the contrastive features that complete the characterization of the third Woe, are of the greatest exegetical value. The introductory paragraph, which presents the leading characteristic figures of the bright side, divides into three series of sub-sevens. The method that is dominant in other sections of the panorama fairly determines that these figures are to be viewed as apart from the connected groupings which follow. They are lifted to view as the metamorphosed factors that have already been introduced

on the dark side of the series. These sub-sevens take position as follows:

#### FIRST SECTION OF THE COUNTERPART—ITS FORCES

(1) "And I looked, and, lo, (1) a Lamb stood (2) on Mount Zion, (3) and with him an hundred and forty and four thousand, having his Father's name written in their foreheads. And I heard (4) a voice from heaven, (5) as the voice of many waters, (6) and as the voice of great thunder; (7) and I heard the voice of harpers harping with their harps."

(2) "(1) And they sung as it were a new song (2) before the throne, (3) and before the four beasts, (4) and the elders. (5) And no man could learn that song (6) save the hundred and forty and four thousand, (7) which were redeemed from the earth."

(3) "(1) These are they which were not defiled with women; (2) for they are virgins. (3) These are they which follow the Lamb whithersoever he goeth. (4) These were redeemed from among men, (5) being the firstfruits unto God and to the Lamb. (6) And in their mouth was found no guile: (7) for they are without fault before the throne of God."

This characterization fully identifies the woman, her stars, and her sceptered child.

Mount Zion is the regal mountain of Old Testament prophecy. In the second psalm, which is universally admitted to be Messianic, we have a picture of the Divine Son upon this holy hill of Zion, with the kings of the earth arrayed against him, whom he breaks with a rod of iron (2. 26, 27; 12. 5; 19. 15), and dashes to pieces, taking the nations for his inheritance and the uttermost part of the earth for his possession. The frequent use of this maternal figure of Zion by the prophets has been previously noted. Isaiah says that the Redeemer shall come to Zion. She is exhorted to awake, and put on her beautiful garments. The ransomed of the Lord shall *return*, and come to Zion with songs, and everlasting joy

upon their heads, and shall obtain joy and gladness, and sorrow and sighing shall flee away. In the Epistle to the Hebrews we find Zion characterized as the central point of interest in the New Dispensation: "Ye are not come to the mount that might be touched, . . . but ye are come unto Mount Sion, and unto the city of the living God, the heavenly Jerusalem, and to an innumerable company of angels, to the *general assembly* and church of the first born, which are written in heaven, and to God the judge of all, and to the spirits of just men made perfect, and to Jesus the mediator of the new covenant, and to the blood of sprinkling, that speaketh better things than that of Abel" (Heb. 12. 22-24). Quotations such as these might be greatly extended. They clearly show the scriptural significance of this metamorphosed symbol of the kingdom of God. The "new song," in the redemptorial scene as on the lips of the elders, the governing figure of the book of the Pneumatophany, related to their kingdom. It is thus not out of place in this scene, that is anticipative of the royal progress and final victory of the Lamb. The significance of the triads of these two sections will appear in the antithetic quadrates of the Trilogy.

The reader will not fail to note the implied antithesis between the "mark" upon the foreheads of the slaves of the beast and the "seal" upon the foreheads of the followers of the Lamb. The "mark" was first given to Cain, in his forehead, perhaps, as the original "scarlet letter" of sin. The seal is that of the living God, and impresses his name. Under the mark there is commercialism, greed, the interdict, and the boycott. Under the seal there is a song that harmonizes with the music of celestial harps. The exalted character of this sealed host is indicated in the seven statements made concerning them. It is simply another phase of white Christianity. Having placed these figures in the foreground of the panorama, the active agencies take the field against the black legions of the Woe. The struggle begins not with sword and

spear, but with the proclamation of the everlasting gospel, and ends with a stream of gore that rises to the bridles of the horses which charge upon this terrific field.

#### THE SECOND SECTION—THE TRIAD OF COUNTER ACTIVITY

(1) “(1) And I saw another angel flying in mid heaven, (2) having an eternal gospel (3) to proclaim unto them that dwell on the earth, and unto every (4) nation, and (5) tribe, and (6) tongue, and (7) people, saying with a loud voice, (1) Fear God, (2) and give glory unto him, (3) for the hour of his judgment is come: (4) and worship him that made heaven, (5) and earth, (6) and the sea, (7) and the fountains of waters.”

(2) “And there followed another angel, saying, (1) Babylon is fallen, (2) is fallen, (3) that great city, (4) because she made all nations to drink of the wine of the wrath of her fornication.”

(3) “And the third angel followed them, saying with a loud voice, (1) If any man worship the beast (2) and his image, (3) and receive his mark in his forehead, (4) or in his hand, (5) the same shall drink of the wine of the wrath of God (6) which is poured out without mixture into the cup of his indignation; (7) and he shall be tormented with fire and brimstone in the presence of the holy angels, and in the presence of the Lamb. And the smoke of their torment ascendeth up forever and ever. They have no rest day nor night, who worship the beast and his image, and whosoever receiveth the mark of his name.”

#### THE STRUCTURAL MARKING OF DIVISION

“(1) Here is the patience of the saints: (2) here are they that keep the commandments of God, (3) and have the faith of Jesus” (see 12. 17; 13. 9, 10—the remnant).

## THE THIRD SECTION—THE TRIAD OF FINALITIES

(1) "And I heard a voice from heaven saying unto me, Write, (1) Blessed are the dead which die in the Lord from henceforth: (2) Yea, saith the Spirit, that they may rest from their labors, (3) and their works do follow them."

(2) The harvest scene of world reaping: "And I looked, and behold a white cloud, and upon the cloud one sat like unto the Son of man, having on his head a golden crown, and in his hand a sharp sickle.

"And another angel came out of the temple, crying with a loud voice to him that sat on the cloud, Thrust in thy sickle, and reap; for the harvest of the earth is ripe. And he that sat on the cloud thrust in his sickle on the earth; and the earth was reaped."

(3) The scene of the great world vintage: "And another angel came out of the temple which is in heaven, he also having a sharp sickle. And another angel came out from the altar, which had power over fire; and cried with a loud cry to him that had the sharp sickle, saying, Thrust in thy sharp sickle, and gather the clusters of the vine of the earth; for her grapes are fully ripe. And the angel thrust in his sickle into the earth, and gathered the vine of the earth, and cast it into the great wine press of the wrath of God. And the wine press was trodden without the city, and blood came out of the wine press, even unto the horses' bridles, by the space of a thousand and six hundred furlongs."

The groupings of this Counterpart are thus shown to obey the same structural law that controls the development of the two like sections of the seals and trumpets, and which will in the same manner govern the climacteric Counterpart of the Trilogy. At first glance these clearly delineated paragraphs seem to break into a grouping of sevens, but no satisfactory division can be made on this basis. The anomaly of the six angels is sufficient to determine that we have not their con-

secutive action in the development of a series, but the trine groupings of dual sections that are harmonious with the structural law which governs the enunciation of these contrastive sections. As thus deployed they immediately reflect the antitheses of the trine woe sections preceding, and further lift the curtain upon the awful day of the divine wrath whose details will pass upon the screen in the coming retributive series. Every utterance of these triads of the Pneumatophany is preparing us for the sections of the Trilogy which will be so clearly shown to reflect the outline here given as to place beyond the pale of controversy the great fact of the triunity of the three great battle scenes of the day of the wrath of God.

#### THE ANGEL WITH THE ETERNAL GOSPEL

The flight of this angelic evangel presents the time of the sowing, as the second, or rather third, section will that of the reaping. The characteristic thought lifted to view in both cases determines the scope that is traversed. We are not to conceive of three episodes, but three great generic points with respect to the rise, progress, and final triumph of the kingdom of God in the earth. Thus the flight of this swift-winged evangel begins in earth's morning light, in the blood of the Lamb slain from the foundation of the world, and it traces the progressive movements only as it lifts to view these three points—world-evangelization, its triumph, and the foregleam of the eternal burnings of retribution. The fact that the third paragraph here introduces the symbolism that is associate with both figures of the woe—world-power and Antichrist—fully determines the structural point relative to Babylon. It is where we shall find it in the coming Trilogy—in the wilderness, where the fallen kingdom of God hides in its shame. These contrastive paragraphs here speak with a power that is simply overwhelming.

The character of the message proclaimed by this great world-evangel is worthy of the celestial herald who bears it.

It epitomizes the subject-matter of that evangelism that is destined to bring the world to Christ. It is, "Fear God, and give glory to him; for the hour of his judgment is come: and worship him that made heaven, and earth, and the sea, and the fountain of waters." It will be noticed that it is embodied in a triad and quadrate which take the full range of things spiritual and material. The involutions that look out upon us from this angelic sermon show that it voices universal truth. Its great initial thought is that of divine *fear*. It then presents duty—*give him glory*. It enforces its commands by the swift approach of the hour of judgment; so near that it is proleptically held before the mind as present. God is to be feared because of the certainty of the coming of the great day of final accounting. He is to be worshiped because he is the Creator of the universal frame. Of course, the modern pulpit could give this celestial herald points on preaching. It would arrest his onward flight and express its amazement that he should not know better than to preface his message to a lost world with such a word as "fear." The message as corrected would be, "Love God, and have a good time," and cut out all reference to the coming judgment. Again, this angel is behind the times; he, plainly, has never properly qualified himself in natural science, for he gives evidence that he is not an evolutionist. He presents the God of the Bible, who *created* all things by the word of his power. But if in reality he is divinely commissioned the message that he thus characteristically proclaims will reach the quadrate to which it has been sent.

#### THE FALL OF BABYLON

This central utterance of this central section of the Counterpart presents factors that are of the greatest exegetical value. At the head of this Counterpart the sun-robed woman is metamorphosed into Mount Sion, a new symbol; so the great antagonist of Sion is in like manner here metamorphosed into Babylon. The fact that the next paragraph deals with both phases

of the antithetic woe section—world-power and Antichrist—fully determines a most important point. The reflex of Babylon must be sought for in the Basilophanic prefatory section. The angelic vision penetrates the shades where hides the dragonized kingdom of God, and he beholds her in all her foulness as she will soon rise to view. He also looks onward and sees her as finally and forever fallen. The fact that he cries, "Fallen, fallen, is Babylon the great, which hath made all nations to drink of the wine of the wrath of her fornication," has presented a most perplexing problem for the scholars. As there are two defeats of the figure of the Basilophany, so each presents its antithesis. Both phases combine as an indivisible unit in the two woe sections, and as thus fully developed give us the great Babylonian mystery of the Trilogy. The reader will note that, as conceptually before the vision of this angel, Babylon, in this first section of the book of the Pneumatophany, is already recognized as the occult power that will pervert the nations. The manner in which the features of the dominant terrene therion and Babylon blend will be discussed in the Trilogy. It is also worthy of especial attention here that the only figure of this adverse coalition which is recognized as fallen is this of great Babylon. The drama next concerns itself with a scene of divine retribution, not mentioning the dragon at all and the beast symbolism of the woe as in the thrall of retributive judgment. Structurally the Counterpart here presents the fact, which will develop in the Trilogy, that in the fall of great Babylon the whole adverse coalition simultaneously crashes to ruin.

#### THE FEARFUL DOOM OF THE SLAVES OF THE BEAST

"And the third angel followed them, saying with a loud voice, If any man worship the beast, and his image, and receive his mark in his forehead, or in his hand, the same shall drink of the wine of the wrath of God, which is poured out without mixture into the cup of his indignation; and he shall be tor-

mented with fire and brimstone in the presence of the holy angels, and in the presence of the Lamb: and the smoke of their torment ascendeth up forever and ever: and they have no rest day nor night, who worship the beast and his image, and whosoever receiveth the mark of his name.”

The evident design here in all these sections is to present generic truths and to establish the correlate structural lines. There is no dealing here with any of the principles of the adverse side of this series; neither dragon nor beasts are dealt with personally; only this metamorphosed figure, discovered by angel eyes as within the shades of the wilderness, whom he sees as thralling the whole earth and, under the gospel message, finally crashing to ruin. Back of these worshipers are both the theria, and back of the theria is the dragon, and all the involutions relative to the period of his loosing in the earth. When great Babylon falls his masterpiece of the ages goes down, and with it the foundation upon which it was erected. The cup of the divine wrath will be poured out in a distributive manner in the retributive series, where we shall also see that the same smoke that here rises as the smoke of the torment of these worshipers of the great antichristian world-power also rises above the ruins of burning Babylon, showing that these three but present diverse phases of the one great day of Almighty God.

Having reached this terminal point of divine retribution, the symbolism again halts. The utterance of the three paragraphs to follow will be prefaced by a structural marking which, if apprehended, will tell us whither the lines are now about to be projected. They will complete, in the same prophetic way as the preceding paragraphs have dealt with the issues relative to them, the outlined scope of the book of the Pneumatophany as presented in the exponential voicings at its head.—“And the time of the dead, that they should be judged, and that thou shouldest give reward unto thy servants the prophets, and to the saints, and them that fear thy name,

small and great; and shouldest destroy them which destroy the earth."

#### STRUCTURAL MARKING OF THE SECTION OF FINALITIES

"Here is the patience of the saints: here are they that keep the commandments of God, and the faith of Jesus."

The importance of this utterance is such that a clear understanding of its significance should be grasped ere we attempt to deal with what follows. It is the structural marking which tells us that it relates to the period of the dragonic war with the remnant of Israel, or of the woman's seed (12. 17). This thought is lifted to view at the point of the introduction of the Antichrist (13. 10). It recognizes as within the lines of the book of the Pneumatophany the Retributive Trilogy in epitome, and incidentally in its leading generic exponent, as quoted above, shows that the facts of the resurrection of the dead, the reward of the righteous, and the punishment of the wicked are an inclusion of these terminal paragraphs.

#### THE THIRD, AND FINAL, SECTION OF THE COUNTERPART

##### THE VOICING OF THE SPIRIT

The paragraph with which this characterization of finalities begins has been considered as one of the most obscure that occurs in the book. As a beatitude pronounced upon the righteous dead it has furnished a funeral text more frequently used than any other, and that has been chiseled in marble as the most fitting tribute to Christian faith.

As following the exponent preceding it might be considered as associated with it in the completion of an exponential seven. The combined picture then becomes most impressive. Both relate to the same point—the cross. The "patience of the saints refers to the fearful ordeal of the coming great tribulation through which they are to pass, while this blessedness" relates to the assurance given with the "white robes" to the martyrs under the altar. Their robing just precedes the

“great earthquake” there, and squares with the same point here—Satan’s loosing. This point of correlation should be held in mind, as the blessedness of these departed saints who should “rest” reverts to the same point as that which enjoins “rest” for the “little season” of the coming martyrdom in which their brethren and fellow servants would be slain. This word “rest” is therefore the connective here, and reveals the fact that in this final section we have the “great earthquake” and the sequent issues which lead up to the finality. The great earthquake is again shown by this utterance to be identical with Satan’s loosing. Blood will flow, for he will persecute as his “short time” passes, but in view of the cross, and the fact that “white robes” now are given to the victors, this “voice from heaven” pronounces, “Blessed are the dead which die in the Lord from henceforth.” The Eternal Spirit, as though answering this voice from his position upon the earth and sea, says, “Yea, that they may rest from their labors; and their works do follow them.”

#### THE HARVEST OF THE WORLD

“And I looked, and behold (1) a white cloud, and (2) upon the cloud one sat like unto the Son of man, (3) having on his head a golden crown, (4) and in his hand a sharp sickle. (5) And another angel came out of the temple, crying with a loud voice to him that sat on the cloud, Thrust in thy sickle, and reap: (6) for the harvest of the earth is ripe. (7) And he that sat on the cloud thrust in his sickle on the earth; and the earth was reaped.”

In the Parable of the Sower our Lord portrays in figure the progress of gospel semination throughout the coming age. He employs the quadrate: (1) The seed falls by the way-side, and the birds snatch it away. (2) Upon stony ground, and the sun scorches it. (3) Among thorns, and they spring up and choke it. (4) Upon good ground, and it produces the harvest.

In the Parable of the Tares and the Wheat we see both are allowed to grow together until "the harvest." This is stated to be at "the end of the world," or age; when the tares will be gathered and burned, and the wheat will be gathered into the garner. It is plain that these reaping and vintage scenes now before us are simply another phase of the truths presented in these parables. They coincide in pointing to the climacteric hour of the gospel dispensation. The statement made by our Lord in explanation with respect to this gospel sowing of the earth clearly identifies himself as the sower. He says:

"He that soweth the good seed is the Son of man; the field is the world; the good seed are *the children of the kingdom*; but the tares are the children of the wicked one; the enemy that sowed them is the devil; the harvest is *the end of the world*; and the reapers are the angels" (Matt. 13. 37-39).

If this reference discloses the personality of this angel evangel, the next, or Babylonian angel, will be surrounded in the Trilogy with paraphernalia that will identify him as the Eternal Spirit. The hint that is thus given in the beatitude with which this final triad opens should not be lost upon us, inasmuch as the following paragraph introduces the Son of man as the great Harvester. The final paragraph in both these triads presents the same ominous outlook for the wicked. In the one case there is an angel who lifts the veil upon burning Babylon, while in the other the fire-angel from the altar superintends the vintage of the earth. The office of these paragraphs, as they are thus divided into two sections with three angels on either side, will become more apparent as we find their point of adjustment in the Trilogy.

The fact that this Reaper who is like unto the Son of man is throned upon this white cloud has been universally conceived as significant of the promised second coming of Christ with the clouds of heaven; and, while this conception need not be disturbed, it should not be forgotten that this cloud

symbol already occupies commanding position as robing the Pneumatophanic figure whose hand presents this third book of the series. The recognition of the cloud here is important, as in the Trilogy it metamorphoses into "a great White Throne"; both figures, without doubt, in harmony with the statement in the Evangelist: "They shall see the Son of man coming in the clouds of heaven with power and great glory. And he shall send his angels with a great sound of a trumpet, and they shall gather together his elect from the four winds, from one end of heaven to the other" (Matt. 24. 30, 31).

In connection with these reaping and vintage scenes the reader should carefully study Joel 3, where these symbols are combined with respect to the issues of that great sanguinary field where the combined world-power goes down before the Israel of God. The crown also, upon the head of this reaper, may have its lesson to teach. It is not the diadem which will later appear upon the head of the great Leader of the white-robed battalions upon the plains of Armageddon, but the stephanos which was given unto the white horseman of the first seal, which was worn by the elders, and which rested upon the brow of the sun-robed woman. As a divine teaching point it is not without its mystic significance here. It has an especial meaning as placed in this harvest scene upon the brow of the divine Reaper. The diadems will be worn when he faces the usurping world-power upon the field of Armageddon. The temple also, which is shown in the exponential utterances at the head of this book, has its lesson to give us here at the close. We shall meet all these phases again as the panorama makes its final adjustments in the retributive series.

#### THE GREAT WORLD-VINTAGE

"(1) And another angel came out of the temple which is in heaven, he also having a sharp sickle. (2) And another angel came out from the altar, which had power over fire; and cried with a great voice to him that had the sharp sickle,

saying, (3) Thrust in thy sharp sickle, and gather the clusters of the vine of the earth; (4) for her grapes are fully ripe. (5) And the angel thrust in his sickle into the earth, and gathered the vintage of the earth, and cast it into the great wine press of the wrath of God. (6) And the wine press was trodden without the city, (7) and there came out blood from the wine press, even unto the bridles of the horses, by the space of a thousand and six hundred furlongs."

Fearful the scene which closes this book of the Pneumatophany! Terrible the sweep of the sickle of divine justice, which, though long delayed, descends at last, and gathers the ripened grapes of the earth for the great wine press of the wrath of God! There can be no doubt that the angel who flies in mid heaven with the eternal gospel is a mystic figure in which is voiced the generic principle of world-evangelization. Hence this angel who now comes forth from the temple of God must be in like manner conceived as the embodiment of the retributive forces which will execute the judgment of God. He is therefore more than a mere personality. The temple stands in this book as the antithesis of the pit. We must not forget the picture that was given of it in the symbolism of the Pneumatophany. There it was measured—its altar, and the worshipers within its inner courts. Its outer court is given to the Gentiles, whose oppressive feet are to tread down the city of God for the period of forty-two months—the full lifetime of the beast. Under its altar the souls of the martyrs cry for that justice which will avenge their blood on them that dwell on the earth. They were bidden to wait until the complement of the martyrs was full. That hour has now arrived. The loud cry of this altar angel is simply the metamorphosed voicing of this martyr host, petitioning God for justice. This angel has power over fire. When the blood of the first martyr cried from the ground it had power over fire. The voice of this altar angel stirs the arrows in Jehovah's quiver. It now throws the leash of the lightnings of his

awful throne. The treading of this great wine press of the wrath of God belongs to the chief martyr—the Lamb. The parallels of this vintage scene are most instructive. Isaiah beholds a day when the Lord shall arise in the glory of his majesty to shake terribly the earth. So fearful is the hour that men hide in the clefts of the rocks to escape the flamings of his vengeance (Isa. 2. 19-21).

He in a striking manner parallels this vintage scene. He cries, "Who is this that cometh from Edom, with dyed garments from Bozrah? this that is glorious in his apparel, traveling in the greatness of his strength? I that speak in righteousness, mighty to save. Wherefore art thou red in thine apparel, and thy garments like him that treadeth in the wine fat? I have trodden the wine press alone; and of the people there was none with me: for I will tread them in mine anger, and trample them in my fury; and their blood shall be sprinkled upon my garments, and I will stain all my raiment. For the day of vengeance is in my heart, and *the year of my redeemed is come*" (Isa. 63. 1-4). As apposite to this last statement, the whole of the context relates to the defection, punishment, and final restoration of Israel (Joel 3. 12-16; Ezek. 37).

As this vintage scene finally rises before us in the Trilogy it presents the figure of the militant Christ as mounted upon the white horse, in the dual capacity of Judge and Executive. As we look upon that picture, where he thus rides forth upon the field, we can perhaps grasp the correlate significance of the statement before us with respect to the river of gore which rose up to the bridles of the horses, causing them mystically to swim in the crimson flood. As he is there mounted upon his white charger all the armies with like mount follow him. He is clothed with a vesture dipped in blood, and his name is called The Word of God.

"And out of his mouth goeth a sharp sword, that with it he should smite the nations: and he shall rule them with a rod of iron: and he treadeth the wine press of the fierceness and

wrath of Almighty God. And he hath on his vesture and on his thigh a name written, KING OF KINGS, AND LORD OF LORDS.”

These parallels so fully identify the chief Agency in this scene of retribution as to leave nothing further to be desired, though the scene will become more thrilling still in the finality of the Trilogy.

The great wine press of the wrath of Almighty God is trodden without the city. This statement has given rise to much perplexity. What city? Alford answers, Jerusalem; and Whedon, Babylon. The answer to the question is difficult because the outlines of two cities rise to view in the section now before us, though only Babylon is mentioned as such. The thought may be that Zion, long trodden down by the feet of the alien, is now forever delivered, and that this awful stream of vengeance flows beyond the walls and gates which will shut out all forms of strife forever. While, again, if Babylon is the city intended, it is difficult to understand how the wine press can be trodden without the city, as the city itself is the object of the divine vengeance. In the final Counterpart the scene of the punitive justice of God is placed as without the gates of pearl. “Without are dogs, and sorcerers, and whoremongers, and murderers, and idolaters, and whosoever loveth and maketh a lie.” And it is without that the retributive justice of God will leave them forever. It might be conceivable that, as the exponents of this book give us to understand that the resurrection of the dead is coincident with these finalities, this fact would account for the statement, referring to the fact that this treading of the great wine press of the wrath of God lies beyond the confines of time and within the opening gates of eternity. The magnitude of this scene of divine vengeance is indicated in symbolism that is simply overwhelming. The gory stream that flows out of the wine press rises to the bridles of the horses and courses through sixteen hundred furlongs—a little more than two hundred literal miles.

The number, of course, is mystic ; perhaps, as some have suggested, it may be composed of the product of the squares of the quadrate number and the decimal, to signify that this great day of the divine wrath reaches up to universal proportions. It is "the time of the dead, that they should be judged, and that thou shouldest give reward unto thy servants the prophets, and to the saints, and them that fear thy name, small and great ; and shouldest destroy them which destroy the earth."

## THE RETRIBUTIVE TRILOGY

“And these shall go away into everlasting punishment: but the righteous into life eternal.”—Matt. 25. 46.

### INTRODUCTORY

THREE great books have now passed in succession upon the unfolding scroll of this mighty Apocalypse. Each one has developed under the hand of a distinct Personality of the Holy Trinity as disclosed in sublime epiphany. They have become familiar to us as the book of the Christophany, with its seven Epistles to the Churches; next, the book of the Theophany, with its trinitarian series, the last of which presented the book of the Pneumatophany, each embodying factors and principles especially relevant to the divine office under characterization. The book of the Theophany, as the ranking volume of the series, with its peculiarly linked trinity of sevens, completes its hyphenated expression in the awful scene of the trodden wine press, which lay beyond the reaping and vintage of the earth. Here the panorama pauses, readjusts its staging, introduces a new governing factor, and changes the paraphernalia of the executives which glide into position in the headlands. The zoa arm the ministers of divine justice, whose wings then flash through the great apocalyptic field as they discharge their golden vials upon the seven points given over to retribution. The vials emptied, a voice comes from the throne saying, “It is done.” This is the proleptic point of retributive punctuation and shows that the vials carry us up to the end.

The point to which the symbolism now reverts is that of the headlands of the trumpets, which proves beyond the possibility of a doubt that the vials are not to be conceived as an inclusion or sub-seven of the seventh trumpet, but a full series which

courses through the entire trumpet field, including the figures developed in the book of the Pneumatophany in a way that determines their generic adjustment.

It is highly important that the reader grasp the fact that the structural features of this vial series are identical with those of the seals and trumpets, with this exception: that the Contrastive Counterpart does not follow the sixth vial, but is reserved to become the climacteric section of the book, its place here being marked by the exponents of the coming Trilogy. This exponential marking is worthy of most careful consideration, because of the striking confirmation which it gives to the point previously made with respect to the paragraphic grouping of these contrastive or parenthetic sections which follow the introduction of the adverse symbolism of these major series. In each case they present just three distinct phases of symbol, thus showing that they fall under the law of the triad and are not intended to be understood as a full seven; though the reflex of the seven may be clearly seen as an inclusion.

It will the better prepare the reader to understand the decisive character of this numeric principle which governs the development of these series if he will at this point take especial pains to note its significant expression in the different phases of this retributive section: (1) All the seven points brought to view in the trumpet blasts are traversed again, and end with the dragonic feature. (2) The different paragraphs or sections of the Trilogy will be seen to follow very closely the lines of characterization projected in the Contrastive Counterpart of the book of the Pneumatophany (chapter 14). In outline they are as follows:

The angel with the everlasting gospel goes forth upon his universal mission. Over against him the first section of the Trilogy presents the picture of great Babylon as enthroned upon the marine therion, giving thus a comprehensive view of the adverse features of the situation which confronts the

gospel of Christ. The picture is carried up to finalities. As following this angel evangel in the counterpart we have another angel who proclaims great Babylon's fall. Here we have "another angel" whose glory lightens the whole earth, who proclaims Babylon's fall, while another voice from on high pronounces the sublime threnody that celebrates the event. Next, a third angel follows, who deals with the worshipers of the beast, who also carries the view up to finalities as he discloses the smoke of their torment ascending up forever and ever. Over against this in the Trilogy we have the great battle charge against the beast upon the field of Armageddon, and the complete annihilation of all the great adverse coalition by the white-robed armies of heaven and the sword of their multi-diademed Leader. The Trilogy next deals with the dragon, but in this contrastive outline the name of the dragon nowhere appears. The place where it should be introduced, according to the structural law of correlation, has simply that mysterious marking to which attention was called in the previous volume—"Here is the patience of the saints: here are they that keep the commandments of God and the faith of Jesus." This paragraph here becomes the exponent of the dragonic war with the remnant of the woman's seed, adjusts its structural position, but tells us that its characterization, like that of the counterpart, for reasons which will clearly appear is deferred for climacteric effect at the culmination of the Trilogy. Next, there follows the paragraph which relates to the blessedness of the sainted dead, which is followed by the reaping and vintage scenes. These phases also follow the dragonic section in the Trilogy. The great white throne takes the place of the white cloud, while reward and punishment are meted out to the risen dead; which facts, if kept in mind by the reader, will most assuredly convince him of one fact at least—the correlate adjustment of these series.

### The Vial Series of Retribution

#### THE DEPLOYMENT OF THE RETRIBUTIVE FORCES

#### THE SEVEN ANGELS—ISRAEL—THE ZOA

It is a solemn and profoundly impressive scene when a court of justice places a man on trial for his life. The majesty of the law which he has insulted suddenly asserts its authority. It arrests him as a criminal, brings him to its bar, and confronts him with the proofs of his guilt. The testimony of the witnesses, the pleadings of counsel, the solemn charge of the judge, the anxious waiting for the verdict, the conviction and sentence, which dooms to prison or death, present a picture full of tragic power. But no judicial scene ever witnessed on earth can compare for tragic interest with the picture which now rises to view within the lines of this culminating series of divine retribution. The blood of the martyrs has never ceased to cry to God for vengeance since that of Abel soddened the earth. Wrongs unredressed have never ceased to make their mute appeal throughout the ages. Hearts that have been bruised, broken, and trampled upon have grown weary waiting, like those whose cry John heard coming from beneath the great red altar: "How long, O Lord, holy and true, dost thou not judge and avenge our blood on them that dwell on the earth?" At last the hour has come. Lightnings, long restrained, leap in zigzag fierceness from the awful throne of Jehovah. All its seven thunders begin to roar. The flaming sword of divine justice is unsheathed and flashes in the heavens, while fury rises in the face of Deity. The great day of the wrath of God and the Lamb has come, and while heaven and earth are fleeing a guilty world vainly cries out in its terror, "Mountains and rocks, fall on us, and hide us from the face of him that sitteth upon the throne, and from the wrath of the Lamb; for the great day of his wrath is come, and who shall be able to stand?"

The scenic splendor which now courses upon the screen

is but the amplification and aggregation of all that seal and trumpet have projected. The sevenfold discharge of the vials of the wrath of God presents in epitome the completeness of the whole terrific scene. The Trilogy which follows the seventh vial, according to the structural law of the book, will amplify the issues thus concisely thrown upon the screen.

#### THE GOVERNING DRAMATIS PERSONÆ OF THE VIALS

(1) The seven golden-girdled angels: "And I saw another sign in heaven, great and marvelous, seven angels having the seven last plagues; for in them is filled up the wrath of God."

(2) The host of triumphant Israel on the crystal sea: "And I saw as it were a sea of glass mingled with fire: and them that had gotten the victory over the beast, and over his image, and over his mark, and over the number of his name, stand on the sea of glass, having the harps of God. And they sing the song of Moses the servant of God, and the song of the Lamb, saying, Great and marvelous are thy works, Lord God Almighty; just and true are thy ways, thou King of saints. Who shall not fear thee, O Lord, and glorify thy name? for thou only art holy: for all nations shall come and worship before thee; for thy judgments are made manifest."

(3) The zoa arming the ministers of justice: "And after that I looked, and, behold, the temple of the tabernacle of the testimony in heaven was opened: and the seven angels came out of the temple, having the seven plagues, clothed in pure and white linen, and having their breasts girded with golden girdles. And one of the four beasts gave unto the seven angels seven golden vials full of the wrath of God, who liveth forever and ever. And the temple was filled with the smoke from the glory of God, and from his power; and no man was able to enter into the temple, till the seven plagues of the seven angels were fulfilled."

As has been frequently noted, the office of these introductory paragraphs is most instructive. As every new phase of the

symbolism has developed we have found that it was preceded by a transformation of the governing figures in the headlands. In the book of the Christophany there is a duality combined in one sublime figure. In the Theophany the combination of the Lamb and the seven Spirits reasserts the same feature. In the trumpets, which is a subdivision, the Lamb and seven Spirits are never once named, the actors here being the seven trumpet angels and the angel of the golden altar. And, again, in the book of the Pneumatophany, which is a subdivision, the twenty-four elders alone occupy this dignified governing position. In its counterpart the Lamb again is disclosed, in association with sealed Israel upon the mount. The consistency, therefore, can but be noticeable in this reintroduction of its leading figure as the symbolism reverts to the trumpets.

That there is a mystery associated with this symbolism of the seven angels is made manifest in connection with its introduction in the epistles. It is deepened as we next behold them, as deployed for action in the field of the trumpets, standing here in the presence of the angel of the golden altar as they had previously stood before God. In the scene now before us they had come through the opened doors of the temple, within which was disclosed "the ark of his testament." As they now stand at the head of this series of retribution we instinctively look for the associate figure of the angel of the golden altar, but he nowhere appears; nor does the figure of the bleeding Lamb. This absence of both these symbols is one of the most impressive of the teaching points lifted to view in these headlands of retribution. It is declarative of the fact that, in the presence of these golden vials, atonement and mediation have passed away forever.

Is it possible that the Lamb is entirely dissociate from this retributive scene? The sixth seal will answer, with whelming power, No. It presents him as the central figure, in this awful day of the divine wrath, with a lost world terrified at his presence. Again, if the office of this altar angel is affected

in this manner by the readjustment of the lines, so also must be, in like manner, that of the seven which support his action. Then, in the light of all the previous metamorphoses of this governing Divine Duality, we surely must anticipate it here. If the distributive symbol of the seven Spirits can combine with that of the Lamb, there is certainly no inconsistency in the conception that the judicial office of Christ here expresses itself through this figure that is shown to be so transcendently associate with him in the development of every part of the symbolism of the book.

Here the angel of Jesus Christ recedes behind the golden girdle of the Christophany, which becomes the signum which tells us that the executive action of this figure is in reality that of Christ himself. Mere angels can no more be dignified with this Christophanic girdle of gold than they can be with the emerald glory that environs the throne. The white robe not only declares the righteousness of the figure but also that of its action. Unveiled within the holy of holies of the temple whence these angels come is "the testimony." It is a great voice from this point that sends these angels forth with their cups of retribution. When the last one has been poured out it is a voice that comes from the temple and out of the throne saying, "It is done." The demands of the law have been fully met, and divine justice is satisfied.

#### ISRAEL TRIUMPHANT UPON THE CRYSTAL SEA

Israel was the associate figure upon the mount, facing the evangelization of the world; it is consistently associate here in the presence of the fiery ordeal of judgment. In these exponential headlands the concept is proleptic. They are thus visually caught up from the mount to stand upon these mystic billows with the harps of God in their hands, and to voice their triumph in the song of Moses, the servant of God, and the song of the Lamb. They wield no thunderbolts; they pour out no vials. God hath said, "Vengeance is mine, and I

will repay." Theirs was a universal victory: the quadrate expresses this; while the strains of their double song take the full range of its mighty theme, from creation to the judgment. It will be noted that the marks of quadrate and triad here are wanting, the point of cleavage being the word "fear."

The following key-words will indicate the division: works, ways, fear, glorify, holy, worship, judgments—the last section being a reflex of the issues of chapter 14.

#### NATURE'S VENGEANCE ON SIN

As these seven executives of divine justice emerge from the temple wearing the golden signia of their office, and having the seven last plagues, the deployment of symbol suddenly takes on startling features. Before the throne are the mysterious zoa, who rest not day nor night, chanting, "Holy, holy, holy, Lord God Almighty, which is, and which was, and which is to come." Their ceaseless trisagion never sounded more solemn, or its significance more portentous, than as associate with the act that now transpires. One of the chanting four presents to these golden-girdled angels the vial of wrath that will avenge the insult offered by sin to that Holy Being whom they ceaselessly worship. Which of the zoa performs this office does not appear and therefore may not signify, the essential fact being that the divine executives are thus armed for their mission of vengeance. The light that is here thrown upon the awful question of the future and eternal punishment of sin is such as to fairly disclose the principles involved. *Nature herself holds the cup of retributive vengeance that is to be discharged upon a guilty world.* Man, by his free choice, determines character, and character determines destiny.

These golden vials filled with the liquid wrath of God present an antithesis which touches the principle in question. They are a part of the symbolism of the Theophany. In the redemptorial scene they appear as in the hands of the elders full of sweet incense, which is the prayers of the saints. Thus

they were filled in this first instance *by the act of man himself*, thus establishing the principle which must be conceived as governing in the present case. Free agency fills both sets of vials, and God himself has no power to change to sweet aroma the awful stench of a corrupt and God-dishonoring life.

Again, the same law of metamorphic association here determines the fact that the executive agency behind the golden girdle and linen robe is indeed Christophanic. It was from the mediatorial censer of the great high priest that the incense of the golden vials, as mingled with that given to the great Officiator, ascended up before the throne. And it was also from that censer that the fire taken from the altar was cast into the earth. Consistently, it is the same agency which here mingles its wrath as previously the merits of its atoning blood.

No ground here for the doctrine that sin is only punished in this earthly life. Listen, in this connection, to the cry that comes from underneath the great red altar: "How long, O Lord, holy and true, dost thou not judge, and avenge our blood on them that dwell on the earth?" And still judgment waits till in view of the blood of the cross the white robes are given and it was said unto them that they should rest yet for a "little season," till their brethren and fellow servants that should be slain as they were should be fulfilled. This little season thus covers the last drop of martyr blood that will be shed on earth, and only then will the vengeance of God break loose. This same anticipation of the "great day" appears in the voicing respecting the coming wrath of God in the book of the Pneumatophany: "Thy wrath is come, and the time of the dead, that they should be judged," the saints rewarded, and the wicked destroyed. The wine of the wrath of God is poured out undiluted. The torment is with fire and brimstone, *in the presence of the Lamb and the holy angels*, and its smoke ascendeth up forever and ever.

If nature should only present to men in irrevocable fixedness the character that they have developed the symbols are none too strong to express its fearful import.

### THE SEVENFOLD CUP OF RETRIBUTION

#### THE PRELUDIAL THRONE UTTERANCE

It will be recalled that it was the second concerted utterance of the throne voicings which introduced the Trumpet series and, again, that of the book of the Pneumatophany. The fact that they do not take position again at this point instead of at the head of the Trilogy tells us that this retributive superimposition upon the lines of the trumpets is to be understood in an exponential sense.

The action of the series begins in the temple. It is suddenly filled with "smoke from the glory of God, and from his power." So fearful was the sight that "no man was able to enter into the temple, till the seven plagues of the seven angels were fulfilled." The scene recalls the fearful displays of the divine glory as recorded in Exod. 40. 34, 35 and in 1 Kings 8. 10, 11. The cloud of the divine glory now fills the temple and enfolds the ark of the testimony, significantly barring humanity out of its courts until the throne shall announce that vengeance upon sin has been fully executed. (Note that this smoke of the temple is the antithesis of that of the pit.)

#### THE POURING OUT OF THE VIALS

"And I heard a great voice out of the temple saying to the seven angels, Go your ways, and pour out the vials of the wrath of God upon the earth."

The first vial poured out upon the earth: "And the first went, and poured out his vial upon the earth; and there fell a noisome and grievous sore (1) upon the men which had the mark of the beast, and (2) upon them which worshiped his image."

The second vial poured out upon the sea: "And the second

angel poured out his vial upon the sea; and it became as the blood of a dead man: and every living soul died in the sea."

The third vial poured out on the fountains of waters: "And the third angel poured out his vial upon the rivers and fountains of waters; and they became blood. And I heard the angel of the waters say, Thou art righteous, O Lord, which art, and wast, and shall be, because thou hast judged thus: for they have shed the blood of saints and prophets, and thou hast given them blood to drink; for they are worthy. And I heard another out of the altar saying, Even so, Lord God Almighty, true and righteous are thy judgments."

The fourth vial poured out upon the sun: "And the fourth angel poured out his vial upon the sun; and power was given unto him to scorch men with fire. And men were scorched with great heat, and blasphemed the name of God, which hath power over these plagues: and they repented not to give him glory."

The fifth vial poured out upon the throne of the beast: "And the fifth angel poured out his vial upon the throne of the beast; and his kingdom was full of darkness; and they gnawed their tongues for pain, and blasphemed the God of heaven because of their pains, and their sores, and repented not of their deeds."

The sixth vial poured out upon the great Euphrates: "And the sixth angel poured out his vial upon the great river Euphrates; and the water thereof was dried up, that the way might be made ready for the kings that come from the sunrising."

Structural marking of the Contrastive Counterpart: "(1) And I saw three unclean spirits like frogs come out of the mouth of the dragon, and out of the mouth of the beast, and out of the mouth of the false prophet. For they are the spirits of devils, working miracles, which go forth unto the kings of the earth and of the whole world, to gather them to the battle of that great day of God Almighty. (2) Behold, I come as a

thief. Blessed is he that watcheth, and keepeth his garments, lest he walk naked, and they see his shame. (3) And he gathered them together into a place called in the Hebrew tongue Armageddon."

The vial of the seventh angel poured into the air: "And the seventh angel poured out his vial into the air; and there came a great voice out of the temple of heaven, from the throne, saying, It is done."

The series of retribution being projected so clearly upon the structural lines of the trumpet series simply presents its factors in a new set of equations, as under changed coefficients and exponents. Each point brought to view by the trumpet blast is now to be traversed by the winged vengeance of the vials. The first trumpet was followed by hail and fire, mingled with blood, descending into the earth, destroying the one third part of the trees and all the green grass. Now the first vial is poured out upon the same point, but, instead of affecting trees and grass, two of the adverse factors of the book of the Pneumatophany are shown to be correspondingly affected as this first effusion of the divine wrath is unvialed. A noisome and grievous sore falls upon those that have the mark of the beast and upon those that worship his image, the method of expression evidently referring to two distinct groups.

Again, most important teaching points are presented in the fact that both the quadrature and the triad of this series begin with these same factors, and, whatever we may conceive with respect to the question of coincidence or continuity, it is certainly clear that the sores of the first vial are present to aggravate the pains of the fifth.

The reader will note the occult suggestions in the fact that it was out of the earth that the two-horned beast arose, the reference to the "mark" and "image" showing that his personality is to be conceived as in the background of the picture, while at the head of the triad the recognition of the marine therion is equally clear.

The second point in both trumpets and vials is the sea. Into this the great burning mountain fell, turning its one third to blood and destroying one third of its ships and life. It was out of this same sea that the great seven-headed, ten-horned monster arose. Now the descending wrath of God falling upon this sea turns its already crimsoned waves into the stagnant coagulation of death, and causes the total destruction of every living thing that moved within its waters.

Next the rivers and fountains, embittered by the wormwood, are also turned to blood. There can be no question that the vial here also is to be understood as intensifying the trumpet symbol. Two angelic voicings are interposed at this point. The angel of the waters attests the righteousness of the visitation that falls at this point, showing that back of the figure we are still to conceive this same adverse coalition against the saints and the kingdom of God. The slaughtered saints under the altar cried, "How long, O Lord, holy and true, dost thou not avenge our blood on them that dwell on the earth?" The voice of this altar angel now also attests the righteousness of the judgments of God. The waters stand for the adverse quadrate of humanity (17. 15), and thus sin, transfixed by the lightnings of the divine wrath, will say, as it goes out into the eternal midnight, that God is just, while the cry of the martyrs will be hushed in the presence of the retributive vengeance of God.

In the trumpets, in the next instance, the celestial luminaries are partially darkened. Naturally we would expect that totality would now ensue, but the reverse is the case. As the vial is poured upon the sun it begins to flame in unwonted splendor, so that it blinds with its light and scorches with its heat, while men blaspheme God on account of it. As the quadrate ends it is asserted again, as at the end of the trumpet series, that men repented not. Punishment under the vial is no more reclamatory than under the less terrifying conditions brought to view in the trumpets. A passage in

Isaiah is suggestive of correlation at this point. The theme is the final restoration of Israel. The prophet says, "And there shall be upon every high mountain, and upon every hill, rivers and streams of waters in the day of the great slaughter, when the towers fall. Moreover, the light of the moon shall be as the light of the sun, and the light of the sun shall be sevenfold, as the light of seven days, *in the day that the Lord bindeth up the breach of his people, and healeth the stroke of their wound*" (30. 25-29).

As we pass forward to the sphere of the triad we find that the pouring out of the fifth vial brings to view features of the symbolism that are of first importance to our study.

It will be noted here that this first vial of the triad does not descend upon the "star fallen from heaven," who opened the door of the pit, nor upon the horde of locust demons which emerged from it, but upon the throne of the beast thus structurally placing this throne, which does not develop until in connection with the symbolism of the third Woe, as conceptually present in the smoke of the opened pit. The sequence of the vial discharge is that the kingdom of the beast is full of darkness. Under the trumpet the smoke that arose from the pit darkened the sun and the air. Here the judgment of God darkens the kingdom set up by the dragon on the earth. "And they gnawed their tongues for pain, and blasphemed the God of heaven because of their pains and their sores, and repented not of their deeds." The exegetical value of the coincidence of these structural lines will hardly be missed by the studious reader.

As the next vial descends upon the great river Euphrates, out of which the four bound angels were loosed under the corresponding trumpet, we see that there is indeed a studied purpose disclosed with respect to the introduction of the throne of the beast and the darkness enveloping his kingdom, in connection with the preceding structural point. The flood that rose out of the bed of this mystic river now begins to

dry up, that the way of the kings that come from the sunrise might be prepared. Here again the structural law of these series speaks with a force that is simply irresistible, once its significance is clearly grasped. This sixth member of these great sevens of the book is the terminal point of consecutive characterization. The seventh seal and trumpet both find expression in a new series grouped as a sub-seven. This feature holds in the vials.

Under the sixth seal the scope of characterization takes the full sweep of the apocalyptic field, from the point of the convulsive earthquake to that of the wrath of God in the great day when men still impenitent would be beseeching the mountains and rocks to fall upon them and hide them from the face of Him that sitteth upon the throne and from the wrath of the Lamb. Under the trumpet symbolism we have occultly the loosing of Satan and topography which also occultly introduces Babylon. The great fact which thus rises before us in the structural perspective is that the Babylonian symbolism presents the terminal phase of the adverse panorama. The reader is familiar with the fact that under the seventh trumpet it was shown that the correlation of its amplified lines called for Babylon, at the head of its series, as occultly in the shadows of its wilderness. The sixth vial descending upon this same topographical region, and drying up its flood of waters before the coming of the conquering kings of the sunrise, should fully prepare us for the subdivision of the seventh vial which lifts the veil and discloses the figure of great Babylon in all the splendor of her gorgeous robes and in all the horrors of her debauch of blood. How she thralls the whole earth, and is finally destroyed by the horns of the beast she rides, is the story of the Trilogy. The prophetic and historic base of the symbol of the drying up of these waters of the great Euphrates may be found in Isa. 44. 27, 28; Jer. 51. 32-36.

The sea of Babylon mentioned by the prophet was the Euphrates River. This had been considered an impregnable part

of her defense. Through the great engineering feat of Cyrus it became the occasion of her fall. Behind her high walls, brazen gates, and defensive waters she hurled her defiance at the besieging armies. The great Elamite turns the course of the stream away from the city, and her defense departs. As the waters recede, in the darkness of the night he marches his army in the bed of the drying river, surprises the city, captures it, and slays the king in the midst of his drunken orgies. The prophet Daniel graphically describes the scene. Belshazzar the king, all unconscious of the receding waters, surrounded by his princes, lords, wives, and concubines, is holding high revel in the city. The palace is ablaze with light and given over to the *abandon* of the royal debauch. The culminating act of their orgies is reached in the insult that is offered to Jehovah in the profaning of the vessels of the temple of God in the drunken revelry. While they were drinking wine out of them, and praising their gods of gold, silver, brass, iron, and stone (see 9. 20), suddenly there came forth the fingers of a man's hand, and wrote over against the golden candlestick which Nebuchadnezzar had taken as a trophy from the temple. Whether its lighted lamps illuminated the writing which was traced by this mysterious hand upon the plaster of the wall of the palace we do not know; but we may infer that the candlestick was brought there for use, the same as the drinking vessels were. It does not detract from the impressiveness of the scene to conceive that it was by the light of the golden candlesticks from the temple of Jehovah that the impious king saw the terrifying characters upon the wall. "And the king saw the part of the hand that wrote. Then the king's countenance was changed, and his thoughts troubled him, so that the joints of his loins were loosed, and his knees smote one against another." The Chaldeans and the soothsayers are called in to solve the meaning of the mysterious characters upon the wall. The king holds out the great reward of a scarlet robe, a chain of gold, and a position of

power next to himself in the kingdom to anyone who would read and interpret the terrifying writing. But his wise men can only gaze in consternation at the strange problem that confronts them upon the wall. At last Daniel, the captive Hebrew, is brought in, and as the divinely commissioned messenger of Jehovah faces the trembling king.

He rehearses the story of the divine visitations upon Nebuchadnezzar, and then, with uplifted finger pointing at the quaking prince, he says, "And thou, his son, O Belshazzar, hast not humbled thine heart, though thou knewest all this; but hast lifted up thyself against the Lord of heaven; and they have brought the vessels of his house before thee, and thou and thy lords, thy wives, and thy concubines, have drunk wine in them; and thou hast praised the gods of silver, and gold, of brass, iron, wood, and stone, which see not, nor hear, nor know; and the God in whose hand thy breath is, and whose are all thy ways, hast thou not glorified. Then was the part of the hand sent from him, and this writing was written: MENE, MENE, TEKEL, UPHARSIN. And this is the interpretation of the thing: MENE; God hath numbered thy kingdom, and finished it. TEKEL; thou art weighed in the balances, and art found wanting. PERES; thy kingdom is divided, and given to the Medes and Persians." The interpretation is accepted by the king, and the promised reward is given. The scarlet robe is put upon the prophet, and the gold chain is hung about his neck, and a proclamation is made from the throne that he shall be the third ruler in the kingdom. What more could the terrified king do to atone for the turpitude of the past, or the sacrilege of this fated hour that threatens the end of his kingdom? Surely such honor as he now confers upon God's prophet will mollify his offense and retrieve the situation. But the proclamation was his last official act. "In that night was Belshazzar the king of the Chaldeans slain, and Darius the Median took the kingdom."

This great engineering feat of Cyrus and the consequent

overthrow of the reveling prince thus become the base of the symbol of these drying waters of this sixth vial which anticipate the fated hour of mystic Babylon. This flood rolled before us at the same structural point under the sixth trumpet and again in the book of the Pneumatophany, where we see these waters failing of their Satan-propelled purpose as the earth opens her mouth and swallows them up. The waters themselves, as disclosed in chapter 17. 15, are the adverse quadrate of the symbolism. There we see them not only falling away from Babylon, but, as the powers which once supported her, now not only falling away, but falling upon her, tearing her flesh and burning her with fire. The Apocalypse therefore with studied purpose pursues its unfolding plan which continually keeps these kings of the sunrise before us from the moment when they were first placed in the sunrise and the seal of the sunrise angel placed in their foreheads.

The attention of the reader is here directed to another most instructive instance of metamorphosis which occurs in connection with the amplification of these issues of the fourth vial in the Trilogy. This light of the sun, which becomes blinding and scorching, so that the subjects of the beast gnawed their tongues for pain and blasphemed the God of heaven on account of their pains and their sores, there transforms into the radiance of an angel which, like the sun, pours a flood of glory over all the earth. The figure there again confronts the beast, but superimposed upon it is the horrifying figure of Babylon. This angel, as we may see by anticipation, descends from heaven, *having great power*, and the whole earth is lightened with his glory. And then, ere Babylon's walls crash and her palaces flame, these kings of this glorious sunrise occultly appear again, as a voice from heaven calls, "Come out of her, my people, that ye be not a partaker of her sins, and that ye be not a partaker of her plagues. Reward her even as she rewarded you, and double unto her double according to her works." The Hebrew prophets give no uncertain sound with

respect to the meaning of this call. They tell us that it is the voice of God calling to the covenant people who have been scattered in the earth, and as under the thrall of the great adulteress, to come out of her and range themselves as a part of the retributive force which will now be let loose to overwhelm her.

#### THE STRUCTURAL POINT OF THE COUNTERPART

At this point we meet with a structural feature of the symbolism that demands our most careful attention, as it positively determines the fact of the dominance here of the structural law which governs the development of these major series.

Attention has been frequently directed to the terminal character of the sixth members of these series. In each case we are brought into the region of finalities, and then the veil is drawn upon the scene and a contrastive section is introduced which is here understood to be of the same scope as the series of which it is an inclusion. The seventh seal and trumpet clearly find their amplification in a full series. This structural law holds with respect to the vials, but instead of giving us the final counterpart at this point its lines are projected with the phase of symbol reversed. That of the bright side will await the culmination of the issues of the Trilogy. The reader will note another confirmation here with respect to the numeric principle which governs in the development of this parenthetic section of these several series. It shows that it is unquestionably that of the triad, though in each case, as it has already been noted, there are clearly discoverable elements which at least bear the reflex of a full seven.

#### THE CONTRASTIVE UTTERANCE

##### (1) THE GOING FORTH OF THE ANTITRINITARIAN FORCES

“And I saw three unclean spirits like frogs come out of (1) the mouth of the dragon, and (2) out of the mouth of the beast, and (3) out of the mouth of the false prophet. For

they are the *spirits of devils, working miracles*, which go forth unto the kings of the earth and of the whole world, to gather them to the battle of that great day of God Almighty."

### (2) THE SAINTS WARNED OF CHRIST'S COMING

"(1) Behold, I come as a thief. (2) Blessed is he that watcheth, and keepeth his garments, (3) lest he walk naked, and they see his shame."

### (3) THE FINAL GREAT FIELD OF BATTLE—ARMAGEDDON

"And he gathered them together into a place called in the Hebrew tongue, Armageddon."

The studious reader has doubtless been convinced of the fact that structural coincidence has been shown to hold between the lines of the trumpets and vials up to the end of the sixth utterance in each case. If he will now carefully compare the content of the first paragraph of this parenthetic section he will hardly fail of discerning the fact that it squares exactly with the characteristic deployment of the figures of the anti-trinity as they appear in the book of the Pneumatophany, which amplifies that of the seventh trumpet. With this fact of correlation so clearly marked with respect to the introduction of the adverse figures of this subseries it becomes evident that in the introduction of the chief figure of the bright side of the panorama we as clearly are compelled to recognize correlation with the contrastive scene of Mount Zion, while Armageddon is again shown to square with earth's reaping and vintage.

But as this section is parenthetic, by virtue of its structural position, it may be intended to square with the features of the third Contrastive Counterpart, as showing the coincidence of its scope with that of the adverse side of the book.

Here we see the going forth of the angel with the everlasting gospel to preach to them that dwell on the earth. He is followed by two like heralds, each with his own special mission

or voicing. The antithesis here rises before us in the going forth of these devil-spirits from the mouths of the anti-three, with their miracle-working propaganda in opposition. If this be recognized as the correlate intent, then the judgment warning that next follows falls within the lines of what is unquestionably the region of finalities; a fact which lifts the symbol of the great Armageddon to view in connection with these terminal reaping and vintage scenes of the book of the Pneumatophany. These devil-spirits which leap from the mouths of the anti-three, as the sharp sword issues from the lips of the Christophanic figure, go forth to the kings of the earth and the whole world to gather them to the *one great battle* of the day of God Almighty. It has been frequently noted how each succeeding series has traversed the entire apocalyptic field from its own standpoint, bringing us within the thunder of the great Waterloo and then ringing down the curtain without our being given to see the charge of a single legion or the glint of a spear. The governing office of the structural lines which have so advanced in their cumulative power are surely clear enough at this point to determine the fact that Armageddon itself, in amplification, lies yet onward within the great climacteric series of the book, which is that of the seventh vial and its sequent Trilogy.

The sixth seal begins with the great earthquake, and as it proceeds touches what are clearly determined to be the great generics of the gospel age, in darkened sun, falling stars, and vanishing material frame, and a guilty world more terrified at the unveiled presence of the throne of God than they are at the crash of matter and the wreck of worlds. When it is seen that this contrastive section under consideration is of the same universal scope as this sixth seal shafts of light will also be seen shooting forth from it into the sections of the coming Trilogy. While it is possible to conceive of the going forth of these frog-spirits as in the order of undetermined sequence, yet the identity of their office or concert of action

is clearly postulated in the fact that their deceiving the whole world by the lying miracles which they have power to perform is the connecting link which shows that the thralling of the whole earth by the two-horned beast is but another phase of the loosing of Satan in the earth for a little season, the culmination of which will be given in the third section of the Trilogy. With respect to these frog-spirits, which go forth from the mouths of the infernal three upon this universal propaganda, it may be safely said that such a mission is too vast to be dwarfed into a mere episode occurring somewhere at the end of time. It simply summarizes the features of the counter-activity of the infernal trinity, as against that of the Holy Trinity, the results of which are the great world conflict of Armageddon.

The only mention of the frog in the Scriptures previous to this instance is in connection with the plagues of Egypt. This fact, in harmony with the recognized method of this book, cites us back to Exodus for the lesson which the symbol contains:

“And the river shall bring forth frogs abundantly, which shall go up and come into thy house, and into thy bedchamber, and upon thy bed, and into the house of thy servants, and upon thy people, and into thine ovens, and into thy kneading-troughs. And the frogs shall come up both on thee, and upon thy people, and upon all thy servants” (Exod. 8. 3, 4).

Back of the literal Nile is the mystic Euphrates. The appositeness of the symbol is certainly striking, as it is here given this mystic setting. The universality, insinuating persistence, and lying wonders of this infernal propaganda could hardly have had a more apt characterization. They take the field here as against the visualized issues of redemptive truth. Each emerging frog, in succession scenically, but really in concerted action, antagonizes the personality and office disclosed with respect to the Deity. (1) The dragonic spirit arrays itself as against the figure central in the Theophany. Its aim is to

substitute a falsity in the place of throned Omnipotence, rule God out of his universe, and assume his divine prerogatives. It is this devil-spirit which has filled the world with polytheism and vitalizes the philosophy of atheistic paganism and all forms of modern agnostic misbelief. (2) The frog that leaps from the mouth of the beast—the marine therion—in an especial manner arrays itself against the eternal Son. It disputes his divinity and divine right to rule the kingdoms of this world. It is shown in this body of mysticism as usurping his regal dignity, wearing the diadems which belong to him, and as thralling the earth with a blasphemous despotism. (3) The spirit of the false prophet sets himself to antagonize the Holy Ghost, and is responsible in the aggregate for all the spiritual diabolism that has ever been croaked forth from the marshes of the great Euphrates.

The results of this great world-wide propaganda, as here given, culminate in the one “battle of that great day of God Almighty.” Here again there is the rim of the great Armageddon, and then the curtain falls.

We now pass to the bright side of the panorama, and its most important antithetic feature is introduced—that of the unlooked-for coming of Christ. The reader will note the fact that the judgment warning here given is reminiscent of those given in the course of the epistles, an intimation that the issues there characterized must be conceived as being occultly present in the scope of the characterization now before us. See Matt. 24. 42, 43; Luke 12. 36-40; 21. 35; 2 Pet. 3. 10-13. The last passage is most important:

“But the day of the Lord will come as a thief in the night; in the which the heavens shall pass away with a great noise, and the elements shall melt with fervent heat, the earth also and the works that are therein shall be burnt up. Seeing then that all these things shall be dissolved, what manner of persons ought ye to be in all holy conversation and godliness, looking for and hasting unto the coming of the day of God, wherein

the heavens being on fire shall be dissolved, and the elements shall melt with fervent heat? Nevertheless we, according to his promise, look for new heavens and a new earth, wherein dwelleth righteousness."

The commentary that is here furnished by Peter upon this apocalyptic statement concerning the coming of the great day is most important. It puts up an invulnerable buttress against the conception that ramifies the popular teaching upon this subject, that there are three great days of God Almighty and three comings of Christ.

The third and concluding statement of this contrastive section simply presents the picture of all the world as gathered together upon this great field of the mystic Armageddon. The Revised Version changes the pronoun here, and thus consistently credits this great universal gathering to the concerted action of these devil-spirits which went forth with this recognized purpose. Names, as has been repeatedly observed, have a profound significance in this body of mystic truth. The name here introduced tells us that the great battle of world-destiny is fought upon a Hebrew battlefield. The Trilogy will further elucidate this statement by its affirmation that it is simply the great battle so graphically depicted in the prophecy of Ezekiel, thus referring us to him for particulars. The derivation of the name, as worked out by the scholars, is that "Ar" is the Hebrew "Har" transliterated into Greek, and means "mountain." "Mageddon" is the Greek form of "Megiddo," the name of the great plain in Palestine first made memorable by the defeat of the hosts of Sisera at the hands of the militant prophetess of Israel, and which she celebrates in her triumphant song (Judg. 5. 19-21).

This field thence became traditionally glorious as the scene of this great victory which was gained by the fact that "the stars in their courses fought against Sisera" for the deliverance of downtrodden Israel. Hosea calls this day the great day of Jezreel, when kingless Israel and Judah shall be gathered to-

gether out of the earth and shall appoint them one head—the mystic David—under whose glorious reign the turpitude of the past shall be fully redeemed. The prophet Joel calls it “the valley of Jehoshaphat” (Jehovah-judged), otherwise “the valley of decision,” where the vast multitudes of the heathen world, united against the covenant people, will be defeated by a signal display of the power of God in their behalf.

This celebrated passage in Joel (2. 30-32; 3. 1, 2, 9-17) is certified by Peter, in his pentecostal sermon, as referring to the issues of the gospel day. It is therefore a prophetic utterance that is thus made worthy of the most careful study in connection with this great apocalyptic day of the divine wrath. The prophet says:

“And I will show wonders in the heavens and in the earth blood, and fire, and pillars of smoke. And the sun shall be turned into darkness, and the moon into blood, before the great and terrible day of the Lord come. And it shall come to pass, that whosoever shall call upon the name of the Lord shall be delivered: for in Mount Zion and in Jerusalem shall be deliverance, as the Lord hath said, and in the remnant whom the Lord shall call. For, behold, in those days, and in that time, when I shall bring again the captivity of Judah and Jerusalem, I will gather all nations, and will bring them down into the valley of Jehoshaphat, and will plead with them there for my people, and for my heritage Israel, whom they have scattered among the nations, and parted my land. . . . Proclaim ye this among the Gentiles; Prepare war, wake up the mighty men, let all the men of war draw near; let them come up: Beat your plowshares into swords, and your pruning hooks into spears. Let the weak say, I am strong. Assemble yourselves, and come, all ye heathen, and gather yourselves together round about: thither cause thy mighty ones to come down, O Lord. Let the heathen be wakened, and come up to the valley of Jehoshaphat: for there will I sit to judge all the heathen round about. Put ye in the sickle; for the harvest is ripe: come,

get you down ; for the press is full, the fats overflow ; for their wickedness is great. Multitudes, multitudes, in the valley of decision : for the day of the Lord is near in the valley of decision. The sun and the moon shall be darkened, and the stars shall withdraw their shining. The Lord also shall roar out of Zion, and utter his voice from Jerusalem ; and the heavens and the earth shall shake, but the Lord will be the hope of his people, and the strength of the children of Israel. So shall ye know that I am the Lord your God dwelling in Zion, my holy mountain ; then shall Jerusalem be holy, and there shall no strangers pass through her any more."

While it might appear rash to affirm that there is hardly a passage anywhere within the scope of prophecy that contains so much that enters the plasm of the Apocalypse, yet it is safe to say that this transcript from Joel cannot be considered as apart from the apocalyptic setting that is here given to it in characterization of these retributive finalities. Again, when we find that the whole mighty sweep of the vision of Ezekiel, from the strange cherubic creatures which perplex us in the headlands of his prophecy on to the apocalyptic cloudlands of its close, the central figure of which is Israel rejected of God and scattered throughout the whole earth, and then at last rising as from a great death valley and ranging themselves under the promised eternal throne of David for a terrific battle, which places in their hands the scepter of the whole earth in the presence of the opening gates of a glorious eternity, thus everywhere seen as flashing through the entire body of this mighty vision of John, it certainly introduces the question of the inviolability of the ancient covenants of Jehovah in a way that the candid expositor finds himself compelled to consider, if he would present a work that is worthy of serious consideration. If the reader will but go over again in this connection such chapters as Isa. 49 and 63, Jer. 31 and 33, he will see everywhere looming before him the lines of this one great battle, which the Apoc-

alypse presents from the diverse standpoints of right and left flanks and center.

Whatever may be our views with respect to this voluminous body of Old Testament prophecy relative to the future of the covenant people, one fact must be admitted as standing out in the clear: the great struggle which is now going forward in the earth is being fought upon a Hebrew battlefield. Christ, the great Hebrew leader, who claims the whole world for his kingdom, is face to face with the panoplied powers of the old heathenism, which has thrallled humanity throughout the ages and which is being roused with a sense of impending danger. Hoary superstitions, strongly entrenched diabolism among the heathen nations, are to-day being brought face to face with the thunders of Sinai and the demands of the cross. The terrible enginery of destruction, developed or invented by our modern civilization, is rapidly being placed in the hands of the heathen nations, far more rapidly than are the enlightening principles of the gospel of Christ. The economic condition of the world, the outgrowth of ages of oppression, appalls the statesman as he contemplates it. Strongly fortified systems of wrong are threatening the disintegration of our social as well as political fabric. The Nemesis of the ages rises before us as the threatening ghost of our delinquent past, which all our armies and navies may at last vainly attempt to lay. Thus the physical forces of the world unite with the moral and spiritual and proclaim the reality of the great Armageddon, which may be just as terrific and bloody as it has been portrayed from beginning to end of the Word of God. We pass now from the lines of this parenthetic section to the discharge of the last of these retributive vials.

#### THE SEVENTH VIAL Poured INTO THE AIR

“And the seventh angel poured out his vial into the air, and there came a great voice out of the temple of heaven, from the throne, saying, It is done.”

Here again attention must be called to the fact of the rigidity of the structural law that governs the development of these unfolding series. This retributive series of the vials, as has been shown, takes us back to the headlands of the trumpets. Let the lines of these two series be carefully compared from this point, and it will appear that every paragraph of the one series has been placed in position under the same structural law, in a manner which positively rules out the idea of historic succession. For instance, the quadrate of the trumpets and vials has been shown to touch the same points; that the triad also does is, as I think, also a demonstration. After the sixth trumpet we have the contrastive section that presents the Pneumatophany, the temple, and the two witnesses. After the sixth vial we have this same structural feature in the section just passed under review. After the seventh trumpet we have the book of the Pneumatophany, with its finality in the contrastive scene of Mount Sion. After the seventh vial we have the Retributive Trilogy and the terminal scene of the New Jerusalem. While it is hardly possible to exhibit the marvelous correlation that may be clearly discoverable here, yet the outline will be valuable as an aid to the study.

THE STRUCTURAL COINCIDENCE TO BE NOTED BETWEEN THE  
TRUMPETS AND THE VIALS

(1) The Six Trumpets.	(1) The Six Vials.
(2) The Contrastive Section.	(2) The Contrastive Section.
(3) The Seventh Trumpet.	(3) The Seventh Vial.
(4) The Book of the Pneumatophany.	(4) The Retributive Trilogy.
(a) Woman.	(a) Woman.
(b) Dragon Balked.	(b) Beast and False Prophet.
(c) Dragon Loosed.	(c) Dragon Loosed.
(d) Beast and False Prophet.	(d) Retributive Finalities.
(e) Final Contrastive Section.	(e) Final Contrastive Section.

One of the notable consistencies which develops in connec-

tion with this vial series is that of the objective point of the discharge of the seventh vial. There is no suggestion of topographical adjustment in the blast of the seventh trumpet. This point clearly appears in the amplifications which follow in the book of the Pneumatophany, which presents the dragonic symbolism. Hence, in this pouring out of the seventh vial into the air, commentators have understood that the objective point was the realm of Satan, based in the fact that he is recognized in Scripture as "the prince of the powers of the air." Though this might be recognized as pertinent, yet it is unnecessary. The aim of the vial is at the personality of Satan himself, under the symbol of the Four Winds, which at the headlands of the first contrastive section are placed in ward of the four restraining angels.

As this last vial is thus discharged no immediate action follows. Conceptually the whole of the Retributive Trilogy is finished in its fiery discharge upon this one point of the great panorama. The voice out of the temple, from the throne, asserts that retribution is now complete. It is done, and justice is fully satisfied. The end has come, and the panorama halts. But it halts only that it may readjust its staging for the amplification of the whole of this vial scene in the whelming conceptions which are awaiting us in the development of the final great section of the book.

The great quadrate which rises to view in the book of the Pneumatophany is before us again in the corresponding structural section of the Trilogy. Every symbol now presented is simply whelming, but there is none more startling than that of the woman who suddenly visualizes the mystery of the golden candlesticks.

### The Retributive Trilogy

A Trilogy in Greek literature consists of a group of three tragedies, either connected by a common subject or each representing a distinct story. A satyric drama was usually added

as its termination. While it is not consistent with the character of the Apocalypse to conceive of it as introducing a phase of the Greek drama, yet the word may be legitimately employed in a characteristic sense. This Trilogy of the Apocalypse is governed by the principles developed in the book, and is the logical resultant of the antecedent periods. The three persons of the Godhead have in succession been associated with the three leading divisions of the panorama, in which all the forces of the great drama are introduced into the field. The Trilogy now simply presents the three phases of the one great battle in which the Persons of the Holy Trinity are disclosed as triumphing over their malign antagonists. In the first section it is the angel of the Pneumatophany, whose glory fills the whole earth. In the second, it is the multi-diademed Christophanic figure. In the third, fire falling from the throne of the Theophany ends the career of the great antagonist forever.

The Trilogy is introduced by one of the most important of all the exponential paragraphs to be found in the book. It is that of the fourth and final concerted utterance of the Throne Voicings. It will be observed that they stand at the head of the book of the Pneumatophany, and as following the seventh trumpet, exactly as they do here at the head of the Trilogy and sequent to the seventh vial, save that two new factors are placed between those of the great earthquake and the great hail; thus giving us the culmination of an exponential seven.

#### FOURTH AND FINAL UTTERANCE OF THE THRONE VOICINGS

“And there were (1) *lightnings*, and (2) *voices*, and (3) *thunders*, and there was a (4) *great earthquake*, such as was not since men were upon the earth, so mighty an earthquake, and so great.

“(5) (1) And *the great city* was divided into three parts, (2) And the cities of the nations [Gentiles] fell. (3) And great Babylon came into remembrance before God, to give unto her the cup of the wine of the fierceness of his wrath.

“(6) And every *island fled away, and the mountains were not found.*

“(7) And there fell upon men *a great hail out of heaven,* every stone about the weight of a talent: and men blasphemed God because of the plague of the hail; for the plague thereof was exceeding great.”

The Trilogy, as squared upon the lines of the book of the Pneumatophany, will in the main hold to its structural form, though its sections will be amplified at greater length. While the exponential significance of the governing throne voicings can hardly be misapprehended, yet special attention must be directed to the fact that it is with the two additional paragraphs that the Trilogy is chiefly concerned: the Great City and the Dissolution of the Material Frame.

Amplification begins with this great city which, as sequent to the great earthquake, (1) divides into three parts, (2) the cities of the nations fall, and (3) the cup of the divine wrath is poured on great Babylon. The mastery of the significance of these three exponential points will send a brilliant flash of light into the chaos which from time immemorial has involved these three great terminal sections of the Apocalypse.

The consecutive expansion of this great divisional exponential voicing of the book, from its trinitarian inception in the throne of the Theophany until it here completes its additional quadrature expression, presents the guide-marks for the mastery of the unfolding panorama. The great generics of the book are here given commanding position, and as in their consecutive order of development. In each case the additional factors in the exponential headlands determine the character of the symbolism which follows. The method of development of this exponential hieroglyph is instructive. The triad of lightning, voices, and thunders issues direct from the throne. The antagonistic action is put forth as a mighty convulsion of the underworld. This great earthquake, which first appears as in the

panorama, next appears as the additional factor of this exponential voicing at the head of the trumpets. At the blast of the first trumpet we behold the descent of the hail and fire, mingled with blood. At the head of the next division—the book of the Pneumatophany—this hail symbol is, in like manner, placed next the earthquake as the terminal exponent of this paragraphic grouping. Now if we return to this imagery of the sixth seal we will discover that these two additional factors are present there in the same structural position as here, the paragraph which refers to the dissolution of nature clearly so, which gives the suggestion that the three paragraphs which lie between it and the great earthquake are simply a metamorphosis of the factors which here relate to the great city. Let these facts be clearly fixed in mind. After the great earthquake in the sixth seal we have this statement: “(1) And the sun became black as sackcloth of hair, (2) and the moon became as blood; and (3) the stars of heaven fell unto the earth, even as a fig tree casteth her untimely figs, when she is shaken of a mighty wind.”

Following this triad we have the same conception which enters this second additional paragraph of the exponential section under review. It is almost in the same words: “And the heaven departed as a scroll when it is rolled together; and every mountain and island were moved out of their places.” It is hardly necessary to dwell upon the correlate significance of the two remaining paragraphs—that of the seal and this of the great hail. The alert reader may be trusted to trace the convergence of the lines which are so clearly shown as connecting this great day of the wrath of God and the Lamb with the issues which are here presented in the Trilogy under the figure of the Judgment symbol. As we now return to this first additional paragraph of this exponential section we find that its office becomes strikingly clear. As a unit of this exponential seven it tells us that there is but one great battle of the day of Almighty God. In its trine paragraphic division it as plainly tells us that the

issues of this one great struggle will receive trine amplification. This fact immediately suggests the three great sections of the Trilogy. There can be no question of the correctness of this conclusion; but the manner in which these three sections are made to govern the Trilogy presents whelming proof, to one who has mastered the apocalyptic method, that they are to be conceived as an inclusion of the Babylonian symbolism. For, after presenting these three diverse voicings, which end with the pouring of the wrath of God upon great Babylon, the next point touched by the following additional exponent is not relevant either to the triumph of the Lamb at the head of the white-robed armies or of the throned Eternal in the whelming of Satan. These two sections are passed without exponent unless we conceive them as included in the Babylonian paragraphic divisions. The next scene presents the great white throne and the vanishing material frame.

Sequent to the great seismic convulsion the "great city was divided into three parts." At the close of the introductory section next to follow it will be disclosed that this great city is Babylon, "which reigneth over the kings of the earth" (17. 18). The three sections relative to this city introduce it, first, as the Great Harlot, drunk with the blood of the saints; second, as confronted by an angel having great power, whose glory lightened the earth and who in sublime threnody pronounces her doom; third, her final whelming at the hands of a mighty Angel executive. The first phase presents the great mystery and its mystic solution; the second in its exponent touches its political phase, and the third its ecclesiastical. The wine of the wrath of God is poured out upon those who worship the beast and wear his mark. It is said of these, as of great Babylon, that "the smoke of their torment ascendeth up forever and ever" (14. 9-11). The great city is therefore composed of devil, beast, and harlot. Its sublime antithesis will follow in a manner which will be shown to strikingly confirm the position here taken with respect to this great city. Its three phases

are a unit in the same sense as the three phases of the celestial city are also a unit, as will appear in the amplification of the sections to follow.

We may now pass to the amplification of these three exponential paragraphs which deal with the great monster of iniquity. We will find that Babylon alone is dealt with, the beast and the dragon not being even remotely referred to in these exponential voicings; though in the amplification to follow the beast is disclosed as the associate of the harlot throughout the entire section. Beyond the point where the wine of the wrath of God is poured upon this great aggregation of iniquity the next voicing shows the vanishing heavens.

### THE GREAT MYSTERY IN SCARLET

In our study of the whelming figure and scenic grandeur of this final division of the Apocalypse we must ever keep in sight of the governing headlands that have been placed in exponential position. The Trilogy is the amplification of the final vial discharge upon the person and into the realm of Satan. The governing sense of the throne voicings is that the subject-matter of the series will be broken into the usual sevenfold system of grouping, though the additional and emphatic features recognized in the voicing will present the factors which will be the subjects of the specific amplification. Here the greatest care is called for, that we may not mistake the lines of transition. The following résumé may serve to blaze our pathway through the maze of the symbolism that will now be thrown upon the screen:

### ANALYTIC OUTLINE OF THE TRILOGY

#### THE QUADRATE

- (1) THE GREAT SCARLET MYSTERY.
- (2) SHE IS CONFRONTED BY THE ANGEL OF THE PNEUMATOPHANY.

He pronounces her doom in the light of a glory that radiates from his person and illumines the whole earth. He is supported

by a voice from the throne of the Theophany which pronounces the sublime threnody of doom.

(3) SCENIC DISPLAY OF THE WRATH OF THE LAMB.

A mighty executive angel symbolically hurls great Babylon to destruction as the casting of a great millstone into the sea. He also adds in concert with his action the final words relative to her awful doom. Each Person of the Holy Trinity is thus shown as in the relations of his office, and as characteristically participating in the final destruction of the great whore.

(4) THE MARRIAGE OF THE LAMB—A PRELUDE.

The fact that the final number of this quadrate presents the Marriage of the Lamb should be sufficient to settle the question as to the all-inclusive character of the Babylonian section of the Trilogy. To fully certify this fact a most significant punctuation point is inserted, and repeated at the same structural point in the triad, to show that all that lies between must be understood as an inclusion of the Babylonian section. The demonstration that is here made by the structural law of the symbolism is simply overwhelming. This punctuation which ends this quadrate is in the episode of the apocalypticist falling at the feet of the golden-girdled angel in worship.

THE TRIAD

(5) TRIUMPH OF THE MULTI-DIADEMED WHITE HORSEMAN.

His antagonists are the beast, false prophet, and the kings of the earth.

(6) FINAL TRIUMPH OF THE THRONE OF THE THEOPHANY.

Its fiery fulmination forever ends the career of the great antagonist with all his infernal coalition.

(7) THE SCENIC DISPLAY OF FINALITIES.

Dissolution of nature in the presence of the great white throne, the resurrection of the dead, and the final assize of the judgment.

## THE FINAL CONTRASTIVE COUNTERPART

This amplifies the prelude of the marriage of the Lamb, and presents the ravishing grand finale of the book.

With this clear outline before us it will hardly be necessary to dwell at length upon the numeric subdivisions, which are in evidence here as they are in all other sections of the panorama.

**Babylon the Great, the Mother of Harlots**

## FIRST SECTION OF THE TRILOGY

The Apocalypse opens with the resplendent symbolism of the Christophany. Its central whelming figure is disclosed as the glorified Christ walking in the midst of the seven golden lampstands, and holding seven stars in his hand. Both stars and lampstands are involved in some inscrutable mystery which is not solved in the course of the epistles, but the rather deepened. It is not until the blast of the seventh trumpet that the assurance is given that the mystery is now to be finished. Under the blast of this trumpet develops the book of the Pneumatophany, which presents as its leading figure a glorious woman as sublimely exalted in the heavenly spaces. She is clothed in sunlight and crowned with the stars, and her royal child is caught up to God and his throne. In the counterpart of this section she again appears as transformed into Mount Zion. We see her, in the presence of the enraged dragon, descend from her dignified celestial position to cower in humiliation and defeat in the solitudes of the wilderness. We have noted the fact that, throughout the entire series of the seven epistles, there is a recognized segregating line which divides the mystic body of the church of Christ into the true and the apostate. These two phases of the one church are now brought to their culmination in the antithetic figures of this retributive series—this scarlet monstrosity, and the Bride of the Lamb. This word "mystery" that is thus divinely branded upon the forehead of this foul

creature, as well as the "names full of blasphemy" with which the beast she rides is covered, unite to tell us that she is the Satanic counterfeit of the true church or Bride of Christ.

The book of the Christophany is not only the propylæum of a great mystic temple, but the full expression of its seven paragraphs attests the structural completeness of its characteristic features. Both sides of its series are carried up to the terminal point of the second coming of Christ. As we retrace the lines of the mystic content of these seven epistles we may now see, in the larger light of the celestial series, how close the parallel between the issues there brought to view and those which develop in the expanded symbolism. Take the Ephesian phase, for instance, and you may clearly see the lines cutting sharply between these two phases of Harlot and Bride. The "first love" is here, and apostolic life, commendable works, and spiritual communion; and then love lost, a fallen angel, and the coming of Christ to remove its light forever. In the Smyranean we behold the sweep of the fiery storm of persecution through the whole of the mystic "ten days," which we have seen to be characteristic of the whole period of Satan's maddened career in the earth. Here there is a pure church, without reprehension, and the crown of life is held out to its martyr host. In the Pergamean we have in miniature the beast and the false prophet, and structurally the issues of the third woe; here also the true and the false, the victor and the apostate. As we pass from the opening triad to the ensuing quadrangle the Mother of Harlots herself gives the first visible flaunt of her scarlet robes before us. Here the "depths of Satan" are uncovered, the "great tribulation" rises to view, and the church of Christ crashes into the nations and rules them with a rod of iron. In the Sardean we have a church with a "name to live," but resting under the pall of spiritual death; but also those who wear the celestial robe of white. In the Philadelphian, a glorious church without rebuke, Judah worshipping at the feet of Christ, the church triumphant in the "great tribulation," the new Jerusalem

descending, and the footfall of the returning Lord sounding in the corridors of the great temple. Lastly, the Laodicean, or church of the judgment. She is startled by the advent knock at the door, all unconscious of her awful need for the ordeal impending. Poor, wretched, miserable, blind, and naked, she is about to be spewed out, in divine disgust; and yet out of this mass of worldly conformity there come forth victors who are found worthy to sit down with Christ in his throne.

We need but to take this running glance through the opening avenues of the great mystery to see how marvelously its miniature symbols anticipate the unfolding of the larger scroll. Jezebel, the priestess of Baal, the foul adulteress, the power behind the Israelite throne, becomes the self-called prophetess and teacher of the Christian church. The pertinence of the symbol is clearly apparent. Babylon, as the proud city or state which destroyed Israel, is simply an advance upon Jezebel. A point to be noted is that Israel went into the great tribulum of the ages in two grand divisions, which has its suggestions with respect to the double episode of the wilderness. But the figure of the Basilophany is shown to be larger than Israel, as she wears it as the starry crown upon her brow. As the kingdom divine she suffered a double defeat at the hands of her great antagonist, first as Israelite and second as Christian. The kingdom passed into eclipse and was taken from the Jew and given to a nation that would bring forth the fruits thereof; but those fruits lay far beyond the fearful night of a great apostasy. The Gentile nations were grafted into the trunk of the tree from which the natural branches had been broken. These facts, together with these heathen names of the great apostate, are quite sufficient to clear the mists that might in the estimation of some be conceived as beclouding this symbol of the woman in scarlet. It is shown to be fully sufficient to cover the Gentile phase of the great apostasy, as well as to fully embody all that the prophets foresaw with respect to the great

defection of Israel. The fearful picture is thus portrayed upon the screen:

“And there came one of the seven angels which had the seven vials, and talked with me, saying, Come hither; I will show unto thee the judgment of the great whore that sitteth upon many waters: with whom the kings of the earth have committed fornication, and the inhabitants of the earth have been made drunk with the wine of her fornication.

“And he carried me away in the Spirit into the wilderness: and I saw a woman sit upon a scarlet colored beast, with names full of blasphemy, having seven heads and ten horns. And the woman was arrayed in (1) purple and (2) scarlet color, and (3) gilded with gold and (4) precious stones and (5) pearls, having (6) a golden cup in her hand full of abominations and (7) the filthiness of her fornication:

“And upon her forehead was a name written, (1) MYSTERY, (2) BABYLON THE GREAT, (3) THE MOTHER OF THE HARLOTS (4) AND OF THE ABOMINATIONS OF THE EARTH. (5) And I saw the woman drunken with the blood of the saints, (6) and with the blood of the martyrs of Jesus: (7) and when I saw her I wondered with great wonder. And the angel said unto me, Wherefore didst thou marvel? I will tell thee the mystery of the woman, and of the beast that carrieth her, which hath seven heads and ten horns.

“The beast that thou sawest was, and is not; and is about to come out of the abyss, and to go into perdition. And they that dwell on the earth shall wonder, whose name hath not been written in the book of life from the foundation of the world, when they behold the beast that was, and is not, and shall come.

“Here is the mind that hath wisdom. The seven heads are seven mountains, on which the woman sitteth: and they are seven kings: the five are fallen, the one is, the other is not yet come; and when he cometh, he must continue a *little while*. And the beast that was, and is not, is himself also an eighth, and is of the seven: and he goeth into perdition.

“And the ten horns that thou sawest are ten kings, which have received no kingdom as yet ; but receive authority as kings, with the beast, for one hour. These have one mind, and give their power and authority unto the beast. These shall make war against the Lamb, and the Lamb shall overcome them, for he is Lord of lords, and King of kings ; and they that are with him, called, and chosen, and faithful.

“And he said unto me, The waters which thou sawest, where the harlot sitteth, are peoples, and multitudes, and nations, and tongues.

“And the ten horns which thou sawest upon the beast, these shall hate the harlot, and shall make her desolate, and naked, and shall eat her flesh and shall burn her utterly with fire.

“For God hath put it into their hearts to fulfill his will, and to agree, and give their kingdom unto the beast, until the words of God shall be fulfilled. And the woman which thou sawest is the great city [16. 19], which hath a kingdom over the kings of the earth.”

The complete identification of this monster in scarlet should not be difficult in the presence of the brilliant light that is thrown upon her by the correlate symbolism. First, the beast she rides, with names full of blasphemy, is by the dominant law of solidarity of symbol shown to be the same great therion of the sea whose seven heads, as lifted from the briny depths, bore this significant brand. An important suggestion is given in the fact that all the phases of the three woes are blended in his pedigree. Primarily he arose from the depths of the opened pit. The statement made with respect to him, that he is “about to come from the abyss, and to go into perdition,” simply refers to the metamorphic conception of the symbol as portrayed in the Trilogy. As presented in the panorama of the third woe his heads are all erect save one, which had the death-stroke from a sword upon it, but which was healed, thus conceptually presenting the figure in the fullness of its power. In the picture now presented five of these heads are fallen and

only one is erect, with one to develop in the future. We are here given to see the universal scope of the figure. Again, the two-horned therion, which in the previous section both supports and thralls him, is now nowhere in sight. The metamorphic principle, again, explains this. As Jezebel, the false prophetess of Thyatira, is an advance upon Balaam, the false prophet of Pergamos, so this scarlet creature supersedes the thralling beast of the woe. The idolatrous system of Baalism of the false prophet and the false prophetess was one and the same; consequently, in this Babylonian symbolism, we simply have the same adverse and thralling spiritual despotism as it faces the lightnings of divine retribution.

The Apocalypse holds no more distressing picture than this which is here thrown upon the screen. It is all the more humiliating because it is but the faithful reflex in mystic figure of that which the Scriptures, from beginning to end, assert with respect to the sad defection and foul corruption of the church of God upon earth. This unspeakable creature, throned in state upon the scarlet-colored back of the great world-power, wearing both the purple and the scarlet, and drunk with the blood of the martyrs, presents a conception that is as far removed from that of the Bride of the Lamb as hell is from that of heaven. And yet the word "mystery," which is branded upon her forehead, is unquestionably that of the golden candlesticks. We were not given to see what became of the glorious woman that was exalted in the heavenly spaces, clothed with the sunlight and crowned with the stars, save that she descends to the jungle instead of rises to the throne. When great eagle wings were given to her she still failed to mount up, but sought her old place in the solitudes of the wilderness. Her place was near that throne out of which the lightnings flashed and the thunders roared, and before which the ceaseless chant of "Holy, holy, holy," blends with the New Song and the voice of harpers harping with their harps. We are only given to see her bright robes fade away in the wilderness and then to behold, as the

veil of this wilderness scene is lifted, this drunken harlot upon the back of this beast. The starry crown has given way to the brand of her infamy, the sunlight to the jewel-bespangled paraphernalia of the harlot. Woman in her purity is the most beautiful, the most heavenly emblem that the Spirit could choose with which to characterize the true church of God, and woman fallen, as the most repulsive thing on earth, the apostate.

Protestant commentators have no hesitation in conceding this fearful picture to Rome. But they ask, Does it refer to Rome papal or to Rome pagan? The answer given by the exponents, if more carefully studied, would have answered their question. The range of the symbol is clearly wider than that of the Roman apostasy alone, including all phases of apostate Christianity with a retrospective view which also includes the great defection of Israel; for this drunken harlot not only quaffs the blood of the saints and the martyrs of Jesus, but that of the prophets as well. She is the great universal murderess, for in her was found all the blood of all that were slain upon the earth. But, as the great Roman phase of the apostasy so overshadows all others, this alone need engage our attention, though, as will appear, this awful picture of apostasy covers every form of the prostitution of the truth of God. This great mystery sitteth upon many waters, and is a most prolific mother. Pagan Rome was no church at all. It was the old pagan regime which first made war upon the saints, and which, as foreseen by Daniel, would wear them out and overcome them. The killing of the prophets is, by our Lord himself, charged up against Israel. If the reader will carefully refer to the following Scriptures he will hardly fail of seeing the necessity of recognizing the fact that prophecy very clearly projects the Israelite defection into the gospel age: Isa. 1. 21; Jer. 2. 20; 3. 1, 6, 8; Ezek. 16. 15, 16, 28, 31, 35, 41; 23. 5, 19, 44; Hos. 2. 5; 3. 3, 4, 15; Mic. 1. 7.

Alford forcibly says, "The figure of a harlot who has committed fornication with secular kings and peoples is frequent

in the prophets, and has one principal meaning and application, namely, to God's church and people that have forsaken him and attached themselves to others."

The mobility of this figure of the great therion of the sea and its transitional phases is clearly indicated in the exposition with respect to it that is given by the angel. He announces that he will tell the "mystery" of the woman and of the beast that carries her. While his revelation is still in mystic language, yet if our ears are sufficiently acute we will in reality grasp the mystery. He says:

"Wherefore didst thou marvel? I will tell thee the mystery of the woman, and of the beast that carrieth her, which hath the seven heads and ten horns. The beast that thou sawest was, and is not; and *is about to come up out of the abyss*, and to go into perdition. And they that dwell on the earth shall wonder, whose names were not written in the book of life from the foundation of the world, when they behold the beast that was, and is not, and shall come."

We are here, and in the continuance of this angelic exposition, given to see several most important features of this symbolism which, if we are able to grasp them, will clear the horizon in a most satisfactory manner. The great truth that stands out in the clear is that there are two phases of this figure thrown upon the screen. One is in the past tense, and has now ceased to be. But, as transformed, he still exists. His seven heads are seven mountains, or, cleared of mysticism, the universal world-dominion. There are seven kings, or world-empires, conceptually present in the figure, though five of them have become historic, belonging to that phase of the old-time pagan world-power that has passed away. Only one head is now erect upon the beast, which fact fully certifies the postulate that it stands for pagan Rome.

The one head which, from the standpoint of Patmos, was yet to come, and which would startle the whole world and cause it to wonder, is thus chronologically fixed beyond dispute; it will

be the result of a second opening of the doors of the bottomless pit and of a fresh incursion of the power of the underworld into the earth. Thus again we have presented to us, under a chronology that cannot be mistaken, the fact that this metamorphosed phase of world-dominion in the Christian age has its origin in the bursting open of the doors of the bottomless pit and the *loosing of Satan in the earth*. If the reader has mastered the method of this mystic chronology, which has throughout the course of the series traversed invariably brought us to this point, he will see that in this angelic interpretation the sunlight has indeed shot through the symbolism in a manner that definitely settles one of the most perplexing questions of the panorama.

As the fifth vial is poured out upon the throne of the beast grievous sores result—the reflex, perhaps, of the grievous sores upon the putrefying body of the beast himself; for it is historically true that as each head has fallen and rotted away it has left an open sore which none of his physicians have ever been able to heal. Conceptually the power of dominion is in the ten horns, for they wear the diadems, but they have no kingdom save as they give their power to the beast and reign conjointly with him. In the same sense as it may be said of the beast that he was, is not, and yet is, all the antecedent phases of Satanic power must be conceived as, in a correlate sense, passing forward with the beast redivivus. I must here record my dissent from the interpretation which so positively at this point interjects the seven hills of Rome. The interposition of a literalism in this connection, striking as it may be, is in violation of the method of the Apocalypse, shows a painful lack of acuteness of perception, and weakens the cause in behalf of which it is brought forward. If the seven hills are the literal hills of the Eternal City, how about the many waters? Five of these mountains were fallen in the time of the writing of the Apocalypse, while it will hardly be disputed that the seven literal hills of Rome are yet in place. From the standpoint of John,

or rather of the interpreting angel, only one of these great mountains lay in the future. As one head it would wear all the horns, but would continue only a "short space." Here we have again the chronological exponent of the period of Satan's loosing in the earth. The continuance of this final phase of world-dominion is under the one head of the beast, with the apostate church enthroned upon his back and guiding him as she will, until the horns break loose from the last falling head and, turning against the great harlot, "make her desolate and naked, and shall eat her flesh, and burn her with fire."

There are but two points within the lines of this panorama where a divine call is made for "wisdom": first in connection with the number of the two-horned adjutant of the therion of the sea and again with respect to this duality now before us. The reintroduction of this exponential marking here is significant. It tells us in metamorphic phase that the thrall of the beast in both cases is by the same power, though in the one case by the false prophet and in the other by the great whore. It is hardly possible to conceive of the two-horned therion as present in this scene. He exerciseth *all the power of the beast*. His supersession in the case before us, therefore, is simply a metamorphic phase of the symbolism.

Two most interesting facts are stated by this interpreting angel with respect to the ten horns upon the beast which do not fall conjointly with the heads, but which remain until the end. In the progress of the panorama they receive no kingdom save as they are a component part of the beast. The horn is the symbol of power. Here mystically we are told that the universal power of world-dominion will by concerted action be given to the support of the beast until this last head shall fall. The Lamb shall finally overcome them; "for he is Lord of lords, and King of kings, and they that are with him are called, and chosen, and faithful." The allusion here is to the second phase of the Trilogy and serves to mark its inclusion. His overcoming of these ten horns which destroy the harlot

fulfills the prolepsis of the book of the Pneumatophany, that "the kingdoms of this world are become the kingdom of our Lord, and of his Christ."

The identification of the great harlot by the angel as "that great city which reigneth over the kings of the earth," as here presented in its final phase of characterization, is shown to be that great counterfeit of the true church of Christ which has in reality drunk the blood of the martyrs of Jesus as this great apocalyptic monster has done mystically. If we admit the only possible interpretation of this figure that can be drawn from the Scriptures there is no escape from the conclusion. There is but one great city that ever pretended to reign, or, in fact, ever did reign, over the kings of the earth. There is now but one that sits upon its great quadrature of waters and claims to have dominion over every throne on the globe, without abating one whit of the arrogance of the past, and that great city is *the great Roman apostate church*.

That Rome is the objective point of this imagery is candidly admitted by some of the ablest champions within her fold, such as Bellarmine, Baronius, and Bossuet, as quoted by Dr. Wordsworth in his lectures. Cardinal Bellarmine says, "Saint John, in the Apocalypse, calls Rome Babylon; for no other city except Rome reigned in his age over the kings of the earth; and it was well known that Rome was seated upon seven hills." "It is confessed," says Cardinal Baronius, "that Rome is signified in the Apocalypse by the name of Babylon." Bossuet, Bishop of Meaux, says, "The features are so marked that it is easy to decipher Rome under the figure of Babylon." Now, what do Romish writers do with these most candid admissions? They simply try to maintain that only pagan Rome is meant, or that these prophecies, as applied to papal Rome, are to be fulfilled in some distant day. The delusion of which Saint Paul speaks was evidently far too strong upon them to admit of their seeing the awful reality which was thus held prophetically before their purblind eyes. The perversity that could class

the blood of the martyrs of Christ with that of thieves and man-killers could hardly be expected to discern the identity of their "holy mother" as the great principal in this bloody debauch.

It is not essential to the integrity of this apocalyptic symbolism to establish the literal year in which Rome pagan or Christian gave way to Rome pontifical. The great fact that is admitted by all is that the universal emperor was succeeded by the universal bishop. That this last phase of universal power would be diverse from anything ever known in the history of the world is stated in unmistakable terms by the prophet Daniel. When the Pope became the substitute for the imperial Cæsar the last head was developed upon the beast, and that stupendous empire, far greater in its extent than the secular empire ever was, arose and to this hour asserts its claim to the throne of the Cæsars. And because it is denied him by one of the horns, that is beginning to get in some of its divinely ordained work, the Pope sits like a caged lion in the Vatican and roars out his displeasure. Elliott quotes from Vitranga two pertinent passages with respect to this papal head. They are from writers of the papal era. Augustus Steuchus, librarian of the Pope, says: "The empire having been overthrown, unless God had raised up the pontificate, Rome, resuscitated and restored by none, would have become uninhabitable and would have become thenceforward a most foul habitation of cattle. But in the pontificate it revived as with a second birth; its empire not, indeed, equal to the old empire, but its form not very dissimilar, because all nations, from east and from west, venerate the Pope not otherwise than they obeyed the emperors." The second passage is from Flavius Blondus, a celebrated papal antiquarian writer in the sixteenth century, who says: "The princes of the world now adore and worship as perpetual dictator the successor, not of Cæsar, but of the fisherman Peter; that is, the supreme pontiff, the substitute of the aforesaid emperor." Dr. Whedon, who quotes the above, tersely adds,

“And hereby was fulfilled the ancient prediction of Saint Paul, that the man of sin, the Antichrist, in the temple of God, would not be revealed until the emperor disappeared.”

It will be noted here that the same lines drawn between the beast and the false prophet are maintained between the beast and the harlot, as significant of the same dual power.

As an instance of the governing significance of this mystic number seven, attention may be directed to the statement made in connection with the completion of this symbolism of these governmental heads. It is said of the beast that was, and is not, that he is an eighth, but it is immediately added that he is of the seven. There is therefore a sense in which the beast himself becomes a great world-power that must be characterized in the symbolism.

While the purple and scarlet, gold, gems, and pearls, so lavishly flaunted in the loud paraphernalia of the harlot are rather to be considered as having a spiritual significance, yet it cannot be denied that the coincidence which they present with respect to the pomp, glare, and lavish splendor of Romish equipage is indeed most striking. What Rome was in the day of her greatest power, when she could make her proud boast that kings were her vassals, whom she could strip of their power and compel to stand naked before her palace gates, is undisputed history. Emperors holding the stirrup for the Pope to mount his mule, or bowing low before his more than regal splendor, laying themselves in the dust for the Pope to put his foot upon their necks, may seem uncharitable to recall, but it in a marvelous manner certifies the fact that if there ever was a universal secular power upon this earth more imposing history has utterly failed to take note of it. It is the proud boast of Romish writers that Rome never changes. What she has been in the past she is, in spirit at least, to-day. There certainly was never a time in her history when her purple, scarlet, gold, and pearls were more in evidence than at the present time. For instance, let us but note the splendor of any

of her more recent state occasions, and we can but be impressed with the presence of the purple, scarlet, and gold.

One instance of the flaunting of this loud paraphernalia in the face of the Western world: It is January 5, 1896. The occasion is that of the elevation of the Pope's ablegate, Satolli, to the cardinalate in the city of Baltimore. The weather is intensely cold, the thermometer being below zero. The procession forms upon the street, oblivious of the cold. Priests and bishops stand bareheaded in the streets, worshipping at the shrine of "holy mother." First came the processional cross-bearer, with the crucifix raised high in the air; following him, a long line of students from the colleges of Catholicism in the city; after them, the seminarians, and then priests, then Franciscan monks; following these came the members of the Catholic University in Washington; after these, a half hundred bishops, the purple and gold of their vestments glistening resplendent in the clear cold air, their immense trains held up by little shivering altar boys. Thus they marched by the palace of the cardinal, where they were joined by his eminence, who took his place last in the line. Upon his shoulders hung a beautiful cloak of cardinal silk and ermine, with half a dozen train-bearers clad in cardinal velvet and gilt braid following in his wake. In this order they swept up Mulberry Street to the cathedral, where they filed into the marble pile. When Cardinal Gibbons reached the altar he bowed low to Monsignor Satolli, who returned the salutation, and both, accompanied by their assistants, sought their respective thrones. Then the Marquis Sacripanti, clad in the scarlet, gold, and white uniform of the Papal Guards, wearing high boots, sword, and helmet, advanced from his position near the center of the altar and deposited on a table at the left hand of Cardinal Gibbons the cardinalatial documents and the berretta; then he crossed the altar and stood in front of the throne. He lifted his helmet to the cardinal elect and took his place on the left of his throned majesty. Then the cardinal-to-be advanced to the throne of

Cardinal Gibbons and addressed him in Latin, to which the cardinal responded in the same tongue, and finishing his address he descended from the throne and advanced to the altar, where he met the Monsignor. The prelate knelt; the cardinal took the berretta from the silver salver, held it up so all could see it, and then placed it upon the head of the new cardinal. Cardinal Satolli arose and made another address, and retired to the inner sanctuary, and in a few moments returned, clad in the gorgeous scarlet robes of a cardinal. Finally the Pope himself spoke through Cardinal Gibbons, in the following strain, by cablegram:

*"To his Eminence, Cardinal Gibbons, Archbishop of Baltimore:*

"The extraordinary splendor accompanying the conferring the berretta upon Cardinal Satolli gratifies the Holy Father beyond measure, and he asks your Eminence to express his satisfaction. Furthermore, as a token of his deep appreciation, he empowers your Eminence to impart to all present at the ceremony the Apostolic Benediction. LEO."

The cardinal, accordingly, pronounced the papal benediction, and the gorgeous and splendid ceremony was at an end.

Later than this, in the opening of the twentieth century, in the year 1903, upon the occasion of the death of Leo XIII and the consequent election and installation of his successor, another instance is given in which, in a striking manner, we behold the fulfillment of the apocalyptic symbol of the whole world as standing in wonder and amazement before the beast. While the aged pontiff lay dying the eyes of the whole world were, for the time being, fixed as in deep solicitude upon the Vatican. A strange spell seemed to have fallen upon the whole Protestant world, hushing the press and even the pulpit into a stultifying silence. Nothing but fulsome praise, extravagant compliment, and servile adulation found place in the public print. There seemed to be a craven fear on all sides that

something might inadvertently be said that might be construed into a criticism of the senseless Romish mummeries with which the world was being regaled. The Pope might confess his Mariolatry while living, and the whole Catholic cult join in senseless incantation for the repose of his soul when dead, and not a single voice was heard in protest in the name of the martyred dead whose blood the great harlot has quaffed. Rome, without abating one jot or tittle of her arrogant claims of vicegerency, without even conceding the semblance of right to the Protestant world to exist or to use the Christian name, yet had the satisfaction of seeing these Protestant millions apparently overawed by her presence as the beast, with his infamous load of harlotry, moved forward to possess himself of all the great world-avenues of the twentieth century.

If we shall go back to the early stages of Christianity we will find that this association of the Antichrist with that regime that was destined to arise upon the ruins of the old Roman empire is not of Protestant origin. This fact was well understood even from the times of the apostles themselves. Cyprian, in the third century, wrote: "We are now in the end and consummation of the world; *the fatal time of Antichrist* is at hand." Tertullian, also in the third century, wrote: "Who is he that letteth?" in allusion to Paul's prophecy in Second Thessalonians. "Who but the Roman empire, the breaking up and dispersion of which among the ten kings shall bring on Antichrist? And then shall be revealed that wicked one whom the Lord Jesus shall slay with the Spirit of his mouth." In the fourth century Lactantius wrote: "This [the predicted Antichrist] shall come when the time of the Roman empire shall be fulfilled and the consummation of the world approach."

These are certainly not post-Reformation utterances, for they antedate the Reformation more than a thousand years. Protestants certainly did not write this mysterious book that contains this striking reflex of the purple and scarlet, gold and gems, and awe-inspiring presence in this apocalyptic pic-

ture of the great apostate church. Protestants clearly have had nothing whatever to do with the painting held before us. It was John, the beloved disciple, who drew its fearful lines. And the Protestant world has no responsibility for the fact that Rome is at this hour prostrating itself in worship before a woman whom it calls its "holy mother" and whom it invests with the attributes of God. It is not a Protestant calumny against Rome that charges her with the slaughter of not less than fifty millions of those who were willing to die for their faith in Jesus Christ. This is the awful record of history, and no Jesuitical sponging will ever be able to wipe it out. Let Rome continue to malign the character of the millions whose lives she has crushed out upon her racks, or whom she has sent out of the world through the fires of her *auto-da-fés*, to cry unto God from beneath the great red altar; let her continue to cover their memory, as once she covered their bodies, with caricature, contemning them as only "brute beasts, for the shedding of whose blood no commonwealth shall answer"; yet it remains true that they loved the Lord Jesus Christ with a love sufficiently strong to unshrinkingly face tortures which only Satan himself could ever have conceived, and to joyously yield up their lives with the precious name of Christ upon their lips. There is no question as to the record. The lips of the great "mother" have quaffed the blood of these millions, and thereby discloses the antitype of the fearful picture drawn by the fisherman of Galilee. Rome has torn the Word of God from the hands of those who sought to find in it the way of life, and consigned it to the flames. She has done so within the opening years of the twentieth century in the countries where she is supreme, and even in free America, if an attempt is made to lift the veil with which she strives to conceal her infamous practices, it is met with a threat of death from her priesthood. The author is in possession of proof of what he here asserts. Rome may protest, but the rolling centuries are vocal. There comes a voice from Bohemia, where the saintly

Huss yielded up his pure spirit to God in the midst of Popish flames; another comes from the Lowlands, where the butcheries of the infamous Duke of Alva horrified the civilized world; bloody forms swarm the Alpine valleys; while over the hills of France hovers the gory specter of Saint Bartholomew—all waiting for the day when the retributive vengeance of God shall be let loose, as God himself has promised it shall be. Fearful as this historic record of slaughter is, there can be no doubt that this debauch of blood has its climax in the deep dark underground chambers and dungeons of Rome's "Holy Inquisition," where men like the fiendish Torquemada with their most infernal cruelties eclipsed the record of Nero. History tells us that a full complement of the paraphernalia of the Inquisition formed a most important part of the equipment of the great Spanish Armada that sailed for the conquest of England. The world, perhaps, will never know until the great day how much it owes to God for letting his tempest loose upon the sea, and thus sending this flower of the Spanish main where lately its successor was sent by Anglo-Saxon guns on the coasts of Cuba and in Manila Bay.

What has Rome to say in the presence of this awful indictment? Simply this: The note in the Rhemish New Testament, authorized by the Pope, says with reference to this Babylonian symbolism of the Apocalypse, "*The Protestants foolishly expound it of Rome, for that they there put heretics to death, and allow of their punishment in other countries; but their blood is not called the blood of saints, no more than the blood of thieves, man-killers, and other malefactors, for the shedding of which by the order of justice no commonwealth shall answer.*"

It has been previously noted that the ancient Baal worship, which appears in the symbolism of the epistles as the germ out of which this vast universal system of spiritual harlotry develops, unites debauchery and dogma. The system that here crashes to ruin is also a compound of lewdness and false the-

ology. In her contravention of the divine law of marriage she not only fulfills another prophecy (1 Tim. 4. 3), but she has reaped a harvest of concubinage, fornication, and adultery that would be simply appalling could the secret rooms, dungeons, and confessionals be made to tell their story. I would in all charity draw the veil here and add no new chapter to Rome's book of horrors, for the picture the world has been compelled to look upon is enough to make angels weep; but it is a kindness to Rome herself to exhibit that putrescence which is continually being heaved to the surface as ominous of the swift-descending judgment of God and of the fires of eternal burning toward which the great harlot is heading.

The blasphemous character of the old-time regal heathenism is clearly indicated as passing forward with the form of the beast redivivus. It thus must be conceived as taking on a Christian phase, inasmuch as the beast himself is shown to be so completely thrall'd by these representative symbols of Christian absolutism that the incrimination is mutual. The blasphemous titles alone which Rome gives to the Pope and the Virgin are sufficient to sustain the charge of blasphemy asserted by the symbolism at this point. Blasphemy, harlotry, and blood most fittingly characterize the record Rome has made. As a system it usurps the office of Christ by interposing itself as the only mediator between heaven and earth. True, it does not deny the character and efficiency of the atonement, but it plants itself squarely in the way of the sinner and denies him all access to Christ except through its paganized mummeries. As a recent writer has said, "The priest stands between the sinner and God; auricular confession between him and the footstool of mercy; penance between him and godly sorrow for sin; the mass between him and the righteousness of Christ; indulgence between him and a self-denying Christian life; tradition between him and Holy Scripture; and purgatory between him and the heavenly world" (D. C. Marquis, D. D.).

## The Trilogy—Part First

### THE FALL OF BABYLON

“And the great city was divided into three parts” (Rev. 16. 19).

This important exponential statement presents great Babylon as in three sections, not, perhaps, as the scenic result of the great earthquake, but rather that underlying fundamental principles may be properly thrown into characteristic expression. The great city was divided into three parts, and all simultaneously crash to ruin, though figure and incident must necessarily pass in successional order upon the panoramic scroll.

The fall of this great harlot is detailed on a scale of grandeur that is certainly commensurate with the importance which it assumes as the climacteric figure of this adverse symbolism. The threnody which details the terrific scene also divides into three parts, and is the most magnificent panegyric of the book. This fact alone should be sufficient to determine the all-inclusive character of this first great primal phase of retributive vengeance. The extended space the threnody occupies, the majestic imagery wheeled into line, the universal sweep of its periods, all with eloquent voice tell us that in the fall of the great universal corruptress of the kings of the nations and the diverse peoples of the whole earth it carries down the whole great world coalition against the kingdom of our Lord and of his Christ, and fully includes the great Armageddon. That this is the significance of the introduction here of the title “Lord of lords, and King of kings,” applied to the great Leader in the next section of the Trilogy, becomes apparent when we apprehend the structural significance of such an allusion.

As we consider this Babylonian figure, with its environment and the logical sequences attendant upon her fall, it may be given us to see how irrational, how utterly inconceivable the popular assumption that, subsequent to this awful day of

divine judgment, which rises up to universal proportions, tearing this great scarlet cancer out of the whole earth by the manifested presence and glory of the Holy Ghost, there could be a return to the conditions which obtained before this scarlet abomination arose to view. Strange indeed the conception that we can reverse the course of the ages, restore the fallen heads to the beast, again place the horns in their old-time position, and that after the lightnings of divine wrath and judgment have struck the foul creature from his back we should find the false prophet unscathed, his universal thrall again renewed, and these "kings of the earth," who have torn and demolished the great harlot, as arrayed against the Lamb, in coalition with the beast and false prophet upon another great universal field. The false prophet deceives the whole world by his great miracles and lying wonders, which he had power to perform in the sight of the beast. He deluges the world with blood by putting to death all who refuse to submit to his sway. Then the curtain falls, and lifts upon the scene of this wilderness horror. The great harlot has taken full possession of his beast. She saddles and rides him as she will. She deceives the whole world by her sorceries, and she and her great family of bawds become the paramours of the kings of the earth. These kings become the agencies of the harlot's destruction. They tear her flesh and give her to the eternal burnings. They stand afar off, recognizing the divine judgment that has fallen upon her. And yet we are asked to believe he now resumes his old position, starts up his thunder mill afresh, and persuades these kings to brush away their tears and try it again. With the smoke of burning Babylon rolling in terrific grandeur before their eyes they conclude that they have not had enough. Even the Spaniards were more sensible than that.

The importance of this Babylonian section is such that we must give all its phases the most careful attention if we would penetrate the mystic veiling of the figures passing before us.

We must keep in mind the principles discovered with respect to the governing law of the symbolism. We are now dealing with the fourth great division of the book, the amplification of the issues of the seventh vial, aimed directly at the personality of Satan himself, and under the fourth, and completed, exponential utterance of the concerted throne voicings. Vision here takes the full sweep of the entire apocalyptic field, but in an order the reverse of that which introduced the great factors of the adverse trinity. The metamorphism clearly discoverable with respect to some of the figures should be sufficient ground for holding that it may possibly involve them all. The liquid discharge of this vial of wrath of God that is aimed at the great antagonist will reach him by coursing symbolically through the figures which he has evolved. Let the reader study the seven paragraphs of the exponent at the head of this Trilogy until he fully grasps the fact that its fifth paragraph, which relates to the pouring out of the final cup of the vial of wrath of God, deals only with Babylon as divided into three parts. There is no more wine to pour out when the seventh vial is emptied, for the throne itself attests the fact that "it is done."

No exponential voicing follows with respect to either the fall of the beast or the destruction of the dragon. All the three parts of the great city are Babylon, and all simultaneously crash to ruin. The two phases which follow without exponent do so because of the physical impossibility of throwing them upon the screen at the same time that it is occupied with the scenic fall of the great city as a whole. When these points are grasped it is hardly possible not to see the beautiful symmetry of this retributive section. There are not three great universal, and sequent, conflicts with the powers of darkness, with three consequent victories, and three diverse comings of Christ, and three distinct judgment days. In order to hold such a view we must take leave of rational exposition, as we must outrage the rigid law that governs the enunciation of

the symbolism from beginning to end. If such a condition as ensues in the fall of Babylon were not sufficient to end the great struggle it would seem that when this adverse coalition had met the diademed Christ, upon the great field where the charge of his white-robed legions ends the career of the beast and false prophet and sends them to the pit, ending all remaining opposition by the sharp thrust of the Pneumatophanic sword, it would certainly suggest the end of all opposition to Christ by the kingdoms of this world. But in the popular view such is not the case. Satan is now chained for a thousand years in the bottomless pit, breaks out, or rather is loosed, takes the field, and in a trice has the nations, that Christ has ruled for a thousand years, in open rebellion against him and more terribly deceived than they ever were by either the harlot or the beast and false prophet; for he masses these nations of the millennium as the sands of the seashore and strikes at the throne once again. This is not exposition; it is lunacy.

#### BABYLON CONFRONTED BY THE ANGEL OF THE PNEUMATOPHANY

“And after these things I saw another angel come down from heaven; and the earth was lightened with his glory. And he cried mightily with a strong voice, saying, Babylon the great is fallen, is fallen, and is become the habitation of devils, and the hold of every foul spirit, and a cage of every unclean and hateful bird. For all nations have drunk of the wine of the wrath of her fornication, and the kings of the earth have committed fornication with her, and the merchants of the earth are waxed rich through the abundance of her delicacies.”

There is but one angel whose glory is so great that it can light up the darkness of a lost world, and that is this mysterious Angel of Jesus Christ who here, in slightly metamorphic phase, stands forth again as the Angel of the Pneumatophany. The consistency of his presence here will become

apparent as we proceed. When we contemplate the trinitarian features of the preceding major sections of the book it would certainly be an occasion of surprise, and would powerfully discount the fundamental principles of this exposition, did we not at this point meet with this sublime figure of the Angel of the Pneumatophany. It will be observed that we arrive at the conclusion, as we demonstrate his presence in the opening trinitarian utterances of the book, by the law of association or exclusion. In the second section of the Trilogy the figure which there confronts the allied powers of evil is unquestionably the militant Christ in his royalistic character. In the third section it is the fire that falls "from God out of heaven" that consumes them. Therefore, by these two inductive index fingers pointing backward, we are apprised of the presence of the Eternal Spirit as the Victor over great Babylon.

As we behold this sublime effulgence of his glory, that illumines the darkened world, dull indeed are our eyes that we have not recognized him. The incongruity of the plan that fully determines the principle that two persons of the Trinity deal in succession with the beast and the dragon, while in this leading section we have only an angel standing in the great world-avenues where the most signal display of the retributive vengeance falls, long ere this ought to have brought us to a better understanding of the significance of this figure. Again, it will be observed in connection with this figure that there is no confusing of the lines with respect to trinitarian office. That of the Holy Ghost does not call for nor admit of the pouring out of the retributive wrath of God through him. It is not his province to wield the thunderbolts nor to tread the great wine press. He was divinely given to convict of sin, righteousness, and judgment. He simply magnifies his office here in the brilliance of a light that blinds and of a heat that scorches, while great Babylon contemns and blasphemes—a blasphemy that may never find forgiveness, as it is against the Holy Ghost.

He now lifts his voice and in solemn tones bears witness against the great harlot and pronounces her doom. Fallen, fallen is Babylon the great. She has become the habitation of demons, the hold of every foul spirit, and the cage of every unclean and hateful bird. Demons, foul spirits, and unclean and hateful birds—three counts which determine her lapsed spiritual condition. She has sown to the flesh, and her harvest is corruption. She has grieved and quenched the Eternal Spirit, and there is nothing left for him to do but pronounce her awful doom.

#### THE THRENODY

Though this world-illuminating angel is dignified with the leading position in this retributive scene, yet we find that he is supported by a voice from heaven, which is plainly divine and must therefore be located as in the throne of the Theophany, which pronounces the threnody, and an executive angel, who characteristically hurls the great harlot to destruction. As the judgment executive is the divine Son, here we plainly have the manifest presence of the divine Three associate in this great crisis hour of Babylon's doom. This throne voice addresses (1) the chosen people of God under the thrall of the great city; (2) the kings of the earth; (3) the merchants of the earth; (4) the merchant marine; (5) the spirits of the martyred dead. It will be noted that each of these points of apostrophe mystically touches familiar phases of the symbolism.

#### (1) THE DIVINE CALL TO ISRAEL

“And I heard another voice from heaven, saying, Come forth, my people, out of her, that ye have no fellowship with her sins and that ye receive not of her plagues; for her sins have reached even unto heaven, and God hath remembered her iniquities. Render unto her even as she rendered, and double unto her the double according to her works: in the cup which she mingled, mingle unto her double. How much she glorified herself, and waxed wanton, so much give her of torment and

mourning: for she saith in her heart, I sit a queen, and am no widow, and shall in no wise see mourning. Therefore in one day shall her plagues come, death, and mourning, and famine; and she shall be utterly burned with fire; for strong is the Lord God which judged her."

It will be noted that, though this voice comes from heaven, it is plainly from between the lightnings and the thunders. Its command, "Come out of her, my people," plainly stamps it as divine, while its reference to God as fully determines the Personality whose utterance it is.

Two most important facts are disclosed: (1) the chosen people, recognized as with the Lamb at 17. 14, and upon the mount, and who again will follow him in the great Armageddon, are within the domain of the great city, and are to be called out ere the judgment of God descends; (2) they are the chosen agents who will execute the judgment that has been thus pronounced, their office being shown to be clearly coöperative with that of the kings whose love for the harlot has turned to hatred, and who wreak vengeance upon her.

This divine command has occasioned some perplexity, causing some to ask, Is it possible that God really has a people within the thrall of this great city? Christian charity, in the main, has answered, Yes, holding that there are doubtless many who have been deceived by the great sorceress, who are not in sympathy with her practices, and who at heart are true disciples of Christ. While this may be admitted, yet it must not be forgotten that the prophets everywhere identify this conquering host as the Israel of God, scattered universally throughout this great Babylon in the day of the punitive dispensation in which they expiate their sin. Israel was thus given the lot of a divorced woman, or widow, but this great mass of corruption vauntingly claims what Israel has lost. She is a queen, and not a widow. She holds the first place in the affections of Jehovah. The divine voice utters its dissent in four sharp commands to his people: "(1) Reward her as she hath rewarded

you; (2) double unto her double, according to her works; (3) in the cup that she hath filled, fill to her double; (4) in the measure that she hath glorified herself, and lived deliciously, so much torment and sorrow give her." The symbolism here plainly reverts to the fall of literal Babylon of the prophets. Ere she was whelmed by the coming storm a like call resounds through the fated city, addressed to the captives whom she had carried from the land of Israel. Jeremiah delivers the message: "My people, go ye out of the midst of her, and deliver ye every man his soul from the fierce anger of the Lord" (chapter 51. 45). This call was therefore not addressed to the slavish idolaters, however sincere, but to men like Daniel, the Hebrew children, and those who wept by the rivers of Babylon and hung their harps upon the willows, refusing to sing the Lord's song in a strange land. There can be no question, therefore, with respect to the base of the imagery here introduced; it referred to Israel, destined to be delivered in connection with the overthrow of the great city; and, whatever the sense that is conceived to be embodied in the figure, there can be no question as to the fact that the people here referred to, as called out of the domain of the harlot ere the fires of the eternal burnings are let loose upon her, the apocalyptic symbolism characteristically presents as the captive Israel of God, to whom the divine pledge had been repeatedly given of rising again in triumph over the oppressive Gentile regime that had trampled them and their kingdom in the dust. If anyone will take the trouble to examine into the biblical uses of the phrase "my people," past, present, and future, he can hardly fail of being impressed with the beautiful consistency that is here in evidence. One passage, taken at random from Isaiah, will serve to show how inseparable, from the prophetic standpoint, was this conception of the triumph of Israel, in the coming Messianic day: "And it shall come to pass in that day, that the Lord shall set his hand again the second time to recover the remnant of his people, which shall be left,

from Assyria, and from Egypt, and from Pathros, and from Cush, and from Elam, and from Shinar, and from the islands of the sea [the universal seven]. And he shall set up an ensign for the nations [Gentiles], and shall assemble the outcasts of Israel, and gather together the dispersed of Judah from the four corners of the earth" (Isa. 11. 11, 12). The fact that Israel, as the remnant of his people, are assembled from these seven points is evidence of a mystic sense in Isaiah that squares with this of the Apocalypse. The progressive order of this Messianic work of restoration is instructive: (1) An ensign is set up for the Gentiles; (2) the outcasts of Israel, scattered to these seven points, are assembled, and (3) the dispersed of Judah are gathered from the four corners of the earth. This trine division, here so clearly marked, evidences the fact that these segregate lines will be evident in the Messianic age. Thus the Apocalypse sustains the prophets and the utterances of the New Testament with respect to the "times of the Gentiles." The fact has not been forgotten that the divine seal has been placed upon the forehead of Israel and that its holy city is to be trodden under foot only for the limited period of an apocalyptic half-seven (see Isa. chapters 13, 14).

It was more than a thousand years after Isaiah's time before the prophecy he uttered with respect to the destruction of literal Babylon was fulfilled and the great city left to the bittern, the satyr, and the doleful creatures of the desert; so that for centuries the spot where the proud city once stood became one of the problems of the uninhabited wilderness of Mesopotamia. If the whole of Jer. 50 and 51 be carefully read in this connection the latter-day Messianic significance of much of this Babylonian imagery will hardly fail of impressing the reader with the evident fact of intended correlation.

With this introductory paragraph placed in position, next we have the threnic dirge that follows great Babylon's fall.

The picture that is presented is that of a whole world in flames, for the great city spreads itself over the whole globe: governmentally, it sits upon its seven mountains; ecclesiastically, as situate upon its many waters, and as defended and supported by its ten fierce horns, the symbol of the universal world-power, and with the quadrature of humanity in its thrall. Thus the great universals of the Apocalypse are all massed in this culminating characterization that now rises before us in the field of vision. The Eternal Spirit has pronounced the knell of doom, the Eternal Throne has also spoken, and the fires burst forth and the roar of the surging flames reverberates through the whole earth as they lick up great Babylon's thrones and palaces. And now a mighty wailing, as from lost spirits in the outer darkness, breaks in upon the fearful scene.

## (2) THRONELESS KINGS IN MOURNING

"And the kings of the earth, who have committed fornication and lived deliciously with her, shall bewail her, and lament for her, when they shall see the smoke of her burning, standing afar off for the fear of her torment, saying, Woe, woe, the great city, the mighty city! for in one hour is thy judgment come."

It is not for scenic embellishment, deftly introduced to intensify the crisis character of this fearful hour of doom, that this threnic strain comes rolling in from these triangular points in the outer darkness that envelops the fated city. It is rather that proper recognition may be given to the structural lines which have divided the great city into three parts. Behind these "kings," "merchants," and "mariners," if our ears are acute, we may hear a voicing from each of these parts into which the great earthquake shook the great harlot. The coincidence of this threnic wailing is established by the fact that its theme is in each case the same—the burning city. In the terse language of symbol it tells us that the whole

great aggregation of the Satanic empire on earth crashes to ruin simultaneously in the fall of this great universal city.

The leading threnodists are "the kings of the earth," or the ten horns that ever wore the diadems. If we retrace the lines of development that have marked the progressive unfolding of this symbol it will lead us back to the initial personification of the power of the dragon. These ten horns are all upon his head as he stands disclosed before the sun-clad woman, though not as yet diademed. As they pass to the heads of the beast they signify the Satanic endowment of power and great authority, and as they now appear, as distinct personal threnodists, they in a mystic sense embody the personality of the dragon himself. They gave themselves to the service of the beast, obeyed the will of the false prophet, and were the lictors that hedged the debauch of the great whore. They are not conceptually the same kings that finally strip the harlot and burn her with fire, but those who have lived deliciously with her, that long line of inhuman tyrants who have shared her orgies of lust and blood, whose voices are conceptually lifted here as the leading threnodists of this, to them, most mournful occasion. With great Babylon's departing glory their usurped diadems also fall. We shall next behold them upon the brow of the mighty Victor who will wear them forever. Under the sixth seal, where this same great day of doom arises before us, these kings are introduced as the leaders not of a choral dirge, but of a great universal prayer meeting whose chief burden, in the presence of the vanishing universe and the blazing wrath of the Lamb, is "Mountains and rocks, fall on us, and hide us from the face of him that sitteth upon the throne, and from the wrath of the Lamb; for the great day of his wrath is come, and who shall be able to stand?" These two conceptions of these kings are given in the exponential voicing at the head of the book of the Pneumatophany, which includes this scene now before us, as "the kingdoms of this world are become the kingdoms of our Lord and his Christ."

## (3) THE GREAT MERCANTILE BLACK FRIDAY

“And the merchants of the earth shall weep and mourn over her; for no man buyeth their merchandise any more: their merchandise of gold, and silver, and precious stones, and of pearls, and fine linen, and scarlet, and all thyine wood, and all manner vessels of ivory, and all manner vessels of most precious wood, and of brass, and iron, and marble, and cinnamon, and odors, and incense, and ointment, and frankincense, and wine, and oil, and fine flour, and wheat, and cattle, and sheep, and horses, and chariots, and slaves, and souls of men. And the fruits that thy soul lusted after are departed from thee, and all things which were dainty and goodly are departed from thee, and thou shalt find them no more at all. The merchants of these things, who were made rich by her, shall stand afar off for the fear of her torment, weeping and wailing, and saying, Woe, woe, the great city, that was clothed in fine linen, and purple, and scarlet, and decked with gold, and precious stones, and pearls! For in one hour so great riches is made desolate.”

If we will revert to chapter 13, where the therionic symbolism is developed, we may see this great stock and produce exchange in the midst of its most successful operations. The structural position which these merchants thus take, as sequent to the horns, is clearly with the apparent design of expressing continuity. The great and dominating king of all trusts and boycotting organizations, who controls and directs operations here, is the two-horned beast which arose from the earth; otherwise the false prophet whose imperial dictum is—the mark of the beast, or death: “And he causeth all, both small and great, rich and poor, free and bond, to receive a mark in their right hand, or in their foreheads: and no man might buy or sell, save he that had the mark, or the name of the beast, or the number of his name.”

They are therefore the servile constituency whom he has

deceived, and who worship at the shrine of the image into which he has breathed of his life. They are now brought forward, into this final retributive scene, as one of the trine parts of the great city. Thus the universal constituency of the false prophet are here shown to have been as indissolubly joined to the regime of the great whore as to that of the beast, who primarily sets his brand upon them. Their voicing, as it comes from the second of these triangular points, presents convincing proof of the fact that the second phase of the Trilogy cannot be otherwise than an inclusion of this great crisis hour. It is the one great hour for the whole of this antitrinitarian coalition. All phases of imposture, fraud, apostasy, and corruption disclosed in the symbolism of the beast are present as intensified in that of the harlot. His kings and merchants are hers, and in the marts of the great city all trade under the one exclusive union label. He deceives the whole world by fraud and imposture, she by her sorceries and the maddening cup of the filthiness of her fornication. She is a habitation of devils; the dragon dwells in him, speaks through him, and devil-spirits issue from his mouth. He has slaughtered the saints throughout the whole earth; she has quaffed the blood of the prophets and apostles and is held responsible for every drop that has ever reddened the great altar. Her hold of foul spirits and cage of unclean and hateful birds are easily filled by him. These holds! these cages! Turn your eyes to the monasteries, convents, and nunneries of Rome. Cages indeed; against whose strong bars birds clean and unclean beat their wings in vain. Think of the Alvas, Torquemadas, Philips, and Borgias, and a picture rises that fully meets the demands of the symbols here presented. These merchants lament because their traffic has ended forever. There will be no new lease of power when the smoke of burning Babylon shall have cleared away. It will never clear away. It riseth up forever and ever, and no man buyeth their merchandise any more. The fact that all the blood ever

shed upon the earth is now found staining the scarlet robes of the great harlot is sufficient assurance that no more blood will be shed. In this Black Friday the doors of this great exchange are closed forever.

#### (4) THE WAIL OF THE MERCHANT MARINE

“And every shipmaster, and all the company in ships, and sailors, and as many as trade by sea, stood afar off, and cried when they saw the smoke of her burning, saying, What city is like unto this great city! And they cast dust on their heads, and cried, weeping and wailing, saying, Woe, woe, that great city, wherein were made rich all that had ships in the sea by reason of her costliness! for in one hour is she made desolate.”

This third threnic strain rolling in from the sea presents the final strophe of this choral dirge. The sea itself is one of the great factors of the book. It was into the sea that the great fire-mountain plunged. Out of its crimsoned depths arose the great seven-headed therion. Under the second vial discharge it became as the blood of a dead man. Beneath its waves Babylon will now be characteristically hurled, like a great millstone, to disappear from sight forever. Upon this sea float great Babylon's argosies. Upon its many waters Babylon herself is situated. This fact is stated by the interpreting angel thus: “The waters which thou sawest, where the whore sitteth, are peoples, and multitudes, and nations, and tongues.” A reflex of this fact may be seen in the quartette of the dirge—“shipmasters, company in ships, sailors, and as many as trade by sea.” In this quadrate voicing the threnody rises to universal proportions. The thrall of the earth by the dragon has ended forever. The great world-empire of the beast also passes away, and the bloody career of the great apostate terminates in the smoke of her torment, which will rise up forever and ever.

As points of especial interest attention may be directed to

the fact that each section of threnodists accentuates the angelic "Fallen, fallen, is Babylon," with its "Woe, woe," and that each recognizes the simultaneousness of the hour of this tripartite fall. Again, progressive phases may be noted in the fact that in the first instance it is the hour of judgment, in the second the hour when material riches become valueless, and in the third the hour when desolation ensues. With this threnic voicing ended music is called for from three points of antithesis.

### (5) THE ANTIPHONY OF THE SKIES

"Rejoice over her, thou heaven, and ye holy apostles and prophets; for God hath avenged you on her."

As great Babylon is here divided into three sections, so the antiphony called for assumes the same form. It is the martyr spirits under the great red altar whom the divine voice now calls upon for action—the saints, apostles, and prophets; those who cried, "How long, O Lord, holy and true, dost thou not avenge our blood on them that dwell on the earth?" They have obeyed the divine command, waited until the last drop of martyr blood has been shed, and now they hear the voice from the throne calling upon them to rejoice in the fact that God hath avenged them upon the great harlot. It is significant here that, though this victor anthem is called for, it is arrested by the introduction of a new factor into the scene. This burst of heavenly joy can wait until the great executive of the Trinity shall have appeared upon the scene and in a symbolic manner hurled the great harlot beneath the waves of the sea. The action is significant. It was out of the sea that this great usurping world-power arose, it was upon its waters that the great sorceress sat in the pride of her power, and it is beneath the waves of the sea that she sinks into oblivion. The great quadrate of humanity has been delivered from her thrall forever.

## (6) THE MIGHTY EXECUTIVE AND THE GREAT MILLSTONE

“And a mighty angel took up a stone like a great millstone, and cast it into the sea, saying, Thus with violence shall that great city Babylon be thrown down, and shall be found no more at all. And the voice of (1) harpers, and (2) musicians, and of (3) pipers, and (4) trumpeters, shall be heard no more at all in thee; and no (1) craftsman, of whatsoever craft he be, shall be found any more in thee; and the sound of a (2) millstone shall be heard no more at all in thee; and the (3) light of a candle shall shine no more at all in thee; and the (4) voice of the bridegroom and the bride shall be heard no more at all in thee: for thy (1) merchants were the great men of the earth; for by thy (2) sorceries were all nations deceived. And in her was found the (3) blood of prophets, and of saints, and of all that have been slain upon the earth.”

As we reach the culminating point of this retributive scene the mighty Executive takes the terminal position and, with most impressive act, hurls great Babylon to her awful doom, and then, in like characteristic strain as those which have preceded, he rolls the waves of oblivion over the devoted city.

Having identified the dignified figure at the head of this judgment section as the Holy Ghost and the central voicing as proceeding from the throne of the Theophany, the divine Personality of the mighty angel now before us so stands out in the clear that we can hardly mistake him were he not fully identified by the characteristic executive action which he performs. The utterance of mysticism here is simply the reflex of the clearest and most emphatic statements of the Word of God. All judgment has been committed to the Son. It is he that “shall be revealed from heaven with the angels of his power, in flaming fire, taking vengeance on them that know not God, and that obey not the gospel of our Lord Jesus Christ” (2 Thess. 1. 7, 8). When the Son of man shall come

in his glory, and all the holy angels with him, then he shall sit upon the throne of his glory: and before him shall be gathered all nations: and he shall separate them one from another, as a shepherd divideth his sheep from the goats: and he shall set the sheep on his right hand, but the goats on the left. Then shall the King say unto them on his right hand, Come, ye blessed of my Father, inherit the kingdom prepared for you from the foundation of the world. . . . Then shall he say unto them also on the left hand, Depart from me, ye cursed, into everlasting fire, prepared for the devil and his angels. . . . And these shall go away into everlasting punishment: but the righteous into life eternal" (Matt. 25. 31-46).

The reader may note that the category of privation breaks into three sections: two quadrates and a triad. When the fires of judgment are let loose upon Babylon there will be the universal cessation of all music. The weeping and wailing and the gnashing of teeth, so frequently alluded to in connection with the retributive parables of the gospel, here have their echo in the wailing of these threnodists. Not only will all music cease, but no craftsman's skill will ever be called into exercise; no sound of the millstone will ever be heard; not even the light of a candle will ever shine to light up the desolation of her palaces; and no bridal joys will ever come to the harlot. They belong to the other side of the picture. The reader will note the terminal coincidence of the figure. The triad simply states three facts: her merchants were the princes of the earth, all nations were deceived by her sorceries, and the blood of all the slain was found in her.

#### (7) THE CONTRASTIVE JOY OF THE HEAVENLY WORLD

"After these things I heard as it were a great voice of a great multitude in heaven, saying, Hallelujah; salvation and glory and power belong to our God: for true and righteous are his judgments; *for he hath judged the great harlot, which did corrupt the earth with her fornication, and hath avenged*

*the blood of his servants at her hand.* And a second time they say, Hallelujah. And her smoke goeth up forever and ever. And the four and twenty elders and the four living creatures fell down and worshiped God that sat on the throne, saying, Amen; Hallelujah."

This burst of heavenly rejoicing is that which was called for by the voice from the throne as the last echo of the threnody dies away in the midst of the roaring of the flames of the burning city. The fact that it waits until the end of the judgment scene, and the third of the trinitarian voicings relevant to Babylon's doom, gives us an important feature which anticipates or forecasts the method which will obtain with respect to the structural development of the two remaining sections of the Trilogy. They in the same manner arrest the symbolism of the marriage of the Lamb, simply presenting the story of each of the remaining parts of the great city.

This heavenly rapture which now breaks upon our ears comes from prophets, apostles, and the martyred saints of all the ages, a great multitude whom no man could number, who out of humanity's great quadrangle came up through the great tribulation and washed their robes white in the blood of the Lamb. They cried for vengeance ere the white robes were given, and then patiently waited until the great harlot had ended her debauch of blood. They were commanded to wait until the holocaust should end and the martyr host be made complete. They here, by their rapturous rejoicing, attest the fact that this judgment upon the great harlot is not of limited scope, but fully avenges every drop of blood ever shed in the earth. It not only whelms the great world-city but also the great world-power that shared in her wild course of sin, and the dragon himself, against whom the final retributive vial was aimed; for Satan himself, as well as his "devils," cannot be otherwise than involved in the judgment of Babylon. The fire burning here is "everlasting fire"; it was this that was prepared for the devil and his angels (Matt. 25. 41).

It is to be especially noted here that the dual emphasis that appears in the angelic announcement of Babylon's doom, and in the thrice-repeated "Woe, woe," of the threnody, finds antithetic expression in the double "Hallelujah" of this triumphant pæan. The punctuation mark is now placed in position, and the scene of retributive vengeance ends. At the close of the creational scene the elders fell before the throne in worship; at the close of the redemptorial scene both elders and zoa present their significant voicing. The zoa simply said, "Amen," while the elders fell down and worshiped him that liveth forever and ever. Both elders and zoa now fall before the throne of God in worship, the one presenting its final "Amen," the other its shout of "Hallelujah." The previous locating this "Amen" upon the lips of the zoa fully determines its reference here. At the head of the book of the Pneumatophany these elders place its exponential voicing in position in a manner that fully certifies the fact that this pouring out of the wine of the wrath of God upon great Babylon is associate with the general judgment scene. Let it be carefully studied:

"And the four and twenty elders, which sat before God upon their thrones, fell upon their faces, and worshiped God, saying, We give thee thanks, O Lord God Almighty, which art, and wast, and art to come; because thou hast taken to thee thy great power, and hast reigned. And the nations were angry, and thy wrath is come, and *the time of the dead, that they should be judged*, and that thou shouldest give reward unto thy servants the prophets, and to the saints, and to them that fear thy name, the small and the great; *and that thou shouldest destroy them that destroy the earth.*"

The time is the crisal hour of Babylon's awful fate. It will be remembered that in the judicial scene, in Matt. 25, the bestowment of reward precedes the punishment of the wicked. The same order obtains here, thus in a structural sense determining the fact that there is studied precision in this call for

celestial joy before the scene of the final plunge of great Babylon into oblivion's bloody sea. The zoa in the emptying of their golden vials have executed the divine vengeance upon sin. They now utter their solemn "Amen" and pass out of the field of vision. The elders also here pass from view with this shout of "Hallelujah" upon their lips. Perhaps we may meet them both again, transformed in the new creation.

The importance of this Babylonian section of the Trilogy is such as to suggest that the lines be carefully retraced here ere we proceed. The correlation of structural features that is presented is simply masterful—so delicate, so profound, that they will escape us, perhaps entirely, unless we have the divinely quickened ear to hear what the Spirit saith unto the churches. In the Pneumatophany the mighty angel lifts his hand to heaven and swears, by him that liveth forever and ever, that time shall be no longer, but that in the time of the sounding of the seventh angel the mystery of God shall be finished. We have seen how the seventh vial takes up the issues of the seventh trumpet for amplification. The angel of the Pneumatophany holds the leading position here as at the head of his book, visibly manifesting the glory of Christ here as there. If we now follow closely the mathematical lines that govern this great leading characterization of the pouring out of the wrath of God we shall find them strangely reflexive of the serial plan of the book.

For instance, the pronouncement of this leading figure is found to consist of a clearly defined quadrate and triad, thus making a full seven and mystically denoting the completeness of the characterization of the issues involved; thus the introductory series of the epistles. The second section, which gives the Theophanic voicing, has its introductory paragraph, its triune threnody, and its supplemental pæan of victory. The third section presents a peculiarity in the fact that it has a double quadrate, clearly defined, and a single triad, the entire section being shown to be clearly parenthetic, lying between

the call for the heavenly pæan of rejoicing and its actual utterance. Two of these periods—the quadrates—deal with issues relevant to Babylon, while the triad relates to the martyred saints. This structural fact forecasts the character of the remaining sections of the Trilogy. They are to be understood as parentheses. This fact will become overwhelmingly conclusive as we grasp the significance of the episode which punctuates this Babylonian section. Though the retributive scenery ends, the contrastive scene is now structurally due. We find that it is simply placed in structural position, and then this striking punctuation point is appended as certifying that the end has been reached. If the reader will master this fact he will see all shadows lift from this terminal point of the book.

THE MARRIAGE OF THE LAMB  
THE INITIAL THRONE VOICING

“And a voice came forth from the throne, saying, Give praise to our God, all ye his servants, ye that fear him, the small and the great.”

THE HEAVENLY STORM OF MUSIC

“And I heard as it were the voice of a great multitude, and as the voice of many waters, and as the voice of mighty thunders, saying, Hallelujah: for the Lord God omnipotent reigneth. Let us be glad, and rejoice, and give honor to him: for the marriage of the Lamb is come, and his wife *hath made herself ready*. And to her was granted that she should be arrayed in fine linen, clean and white: for the fine linen is the righteousness of the saints.”

THE APOCALYPTIST'S MISDIRECTED WORSHIP OF THE ANGEL

“And he said unto me, Write, Blessed are they which are called unto the marriage supper of the Lamb. And he saith unto me, These are the true sayings of God. And I fell at his feet to worship him. And he said unto me, See thou do it

not: for I am thy fellow servant, and of thy brethren that have the testimony of Jesus: worship God: for the testimony of Jesus is the spirit of prophecy."

Expositors make a vital mistake when they construe this voice from the throne and these celestial voicings as a continuation of the Babylonian pæan of rejoicing. That ended with the "Amen" and the "Hallelujah" of the zoa and the elders. When the panorama recurs to the throne we will invariably find rising before us the vista of some new phase or the solemn punctuation of a series whose end has come. Here it inaugurates this contrastive glorious nuptial scene.

We have now reached the structural point for the introduction of the culminating antithesis of the book. It takes the form of this transcendent wedding scene which succeeds the terrible picture of retribution that has just passed upon the screen. All traces of the great revolt have been swept away forever. All the enemies of the Lamb have been put under his feet. The kingdom has been delivered up to the Father, for heaven itself here declares the fact in its proclamation that "the Lord God omnipotent reigneth." The last sinner has been washed in the blood of the Lamb and has put on the robe of white; otherwise it could not be affirmed by these celestial voicings that she "hath made herself ready." The contrastive character of this heavenly storm of praise cannot be questioned. It is both visible and audible, as its triune mighty thunderings drown the triangular wail of the threnody. This celestial storm of music far exceeds in its tumultuous grandeur anything ever heard before in the heavenly spaces, as each mournful wail of woe is answered by this choral hallelujah. Progressive order is evident in the manner in which this cyclone of harmony develops and proceeds. We may note the fact, but who shall essay the task of expounding its glorious meaning? (1) This chorus starts "as the voice of a great multitude," possibly reverting to the scene in the book of the Theophany, where this voice swept a hundred

millions of angels off their feet; then "as the voice of many waters," recurring to the Christophany, where this voice was that of the Christophanic figure; and lastly "as the voice of mighty thunders," which is Pneumatophanic (14. 2). The thunders, as has been suggested, vocalize the presence or office of the Holy Ghost; thus there is given the concept of official association of the Holy Trinity itself, in this symphony, in a manner that passes all understanding.

Wedding scenes are occasions of festal joy. For lavish display they usually eclipse all others ever witnessed in the home. The wealth of paraphernalia, orange blossoms, and gems and the splendor of environment and equipage are usually limited only by the ability of the contracting parties whose nuptials are to be celebrated. This now before us is the grandest wedding ever to be celebrated in the universe of God. We may profitably linger here and breathe the aroma of its orange blossoms; not alone that we may be whelmed by the splendor of the scene, but that we may study some of the questions connected with it, which are unquestionably of vital importance to a correct understanding of the order in which it proceeds.

There are questions presented here which must be settled ere we advance to the study of the second and third phases of the Trilogy. Why such a celebration as this at this point, involving the office of each Person of the Holy Trinity, and which lets loose the choral thunders of the heavenly world? The popular teaching here is such as to confound all analogies and violate all the structural consistencies that have steadily guarded our approach to this culminating point of the symbolism. The Bride hath made herself ready and stands arrayed in her wedding robes, white and clean. We look now for the coming of the celestial groom. Instead we behold a mighty militant Leader riding forth upon the field of the world's greatest battlefield, with his garments dyed in blood, followed by all the armies of heaven. In front of him are the

beast, false prophet, and these kings who have just been wailing over the fall of great Babylon. Behind these combined forces we have another great Babylon; for it is world-power, spiritual power, and supporting kings of the earth. And the carnage of the battle is so great that the blood rises to the bridles of the horses. And again, after both the beast and false prophet are taken, and the kings of the earth and their mighty men have left their bones to be picked by the birds upon this most sanguinary field, this Bride, who has been proclaimed as ready, must still wait for at least a thousand years, while Satan languishes in chains. Chiliasm, of course, rejects this thought of delay, for its "Bride" is only a select few and not the great white-robed throng which is disclosed as standing with the Lamb in triumphant array upon this great celestial plane. It conceives of the Bride as ready while billions yet unborn are still to enter the arena of testing, if it is possible for such a conception as testing to be entertained in connection with the millennial reign of Christ upon the earth. Plainly, the Bride, as John saw her, was a perfect figure, a massive cube of glory, let down from the skies, from God out of heaven, into the New Creation, when this sin-stained world has forever passed away. Christ's Bride cannot be ready while there remains one martyr yet to fall beneath the great red altar, while one robe yet remains to be washed in the blood of the Lamb. Why this triune thundering of hallelujah, this pan-uranic joy, this proclamation by the heavenly host, that "the Lord God omnipotent reigneth," if yet, beyond the horizon of this festal scene, there lie these two great universal fields of battle? Surely the wedding cards of this Bride are out at least a thousand years too soon, and during all the period of Satan's loosing in the earth. Like another Napoleon escaped from his Elba, he plants his feet securely upon this earth, snatches the scepter from the hand of Christ, which he has swayed over the nations for a thousand years, and reduces his dominion on the earth to a "camp" and a "city," with the

deceived nations as the sand of the sea under the banner of the loosened devil. It is simply the expositors that limp here, and not the apocalyptic symbolism. There is no delay, and no confusing anachronism, when heaven itself proclaims the Bride to be ready. Babylon's judgment and final whelming is immediately and consistently followed by this most glorious contrastive scene. Let it be stated again: the inclusion of the three phases of destruction under one exponent, as given at the head of this grand division, fully determines the point, in advance, that the second and third phases of the Trilogy will be an inclusion of the great Babylonian crisis. The vanishing of the material universe, the general resurrection of the dead and the awards of the judgment day are also to be conceived as structurally coincident with great Babylon's fall. The exponents carefully guard all these phases, one of the most striking falling here as punctuating the structural epitome of the marriage of the Lamb. The importance of this marking is such that the reader must not fail of mastering its significance.

This angel that wears the girdle of the Christophany has stood silent during the time of the passing of this whelming panorama superinduced by his hand. As the echoes of these mighty thunderings die away, clearly giving to us the suggestion of finality, he addresses the enraptured seer: "And he said unto me, Write, Blessed are they which are called unto the marriage supper of the Lamb. And he saith unto me"—as though putting the seal to his finished work—"these are the true sayings of God." But now a peculiar episode happens. The apocalyptist, relieved from the strain of rapt contemplation of the panorama, turns his attention to this radiant angel and prostrates himself before him in worship. The angel quickly arrests the apostle, in his misdirected devotion, by saying, "See thou do it not: I am thy fellow servant, and of thy brethren that have the testimony of Jesus: worship God: for the testimony of Jesus is the spirit of prophecy." Why

the introduction of this episode? Is it that our curiosity may be satisfied by beholding the subjective effect of the panorama upon the seer? Hardly. The Apocalypse has a higher aim than this. Various explanations have been given; some fanciful, others perhaps with an approach toward the truth. Some behold in the angel's act a most striking interdiction of that universally prevalent idolatrous worship of saints, angels, and the virgin within the pale of apostate Rome. This angel who wears the golden circlet of the Christophany quickly rejects the proffered worship, in the words, "See thou do it not." Not so prelate and pontiff of Rome. Here the command is, "See thou do it." Down in the dust before the purple and scarlet, and abjectly before the papal white. The Pope accepts with complacency what Peter himself would not. When Cornelius fell down at his feet in worship he was quick to rebuke the act, as was this angel, lifting him to his feet and saying, "Stand up; I myself also am a man." But not so the Pope; he is more than man. He sitteth in the temple of God, showing himself that he is God, and accepts without protest that worship which belongs to God alone. Others have seen in this episode a suggestion with respect to the identity of the angel himself. He says, "I am thy fellow servant, and of thy brethren the prophets." The promise was given to Daniel, "Thou shalt rest, and stand in thy lot at the end of the days;" they hold that it may be something more than a pleasing fancy to conceive of the grand old lion-tamer as thus standing in his lot. But the thought is not essential to the explanation of the statement made. The Spirit of prophecy is the Holy Spirit. He is the inspirer of all that vast body of prophecy whose great burden very largely is that of pouring out prophetically the vials of the divine wrath upon a world contumacious of God and the demands of his kingdom.

It has seemed most perplexing to some commentators, who read this book as consecutive history, that after receiving such a rebuke the apostle should so utterly fail to profit by it. At

the close of the Contrastive Counterpart he repeats his error, and is again rebuked in almost exactly the same words as before. Others have sought to explain this second act of worship as being only an allusion to the first, which occurred in the connection first recorded. But why call it up again? What end is to be subserved by thus repeating almost in the same words what has already been made sufficiently clear? *This episode is the punctuating point of the apocalyptic panorama.* It is now structurally complete. Its repetition at the end of chapter 22 simply tells us that all that lies between must be understood as amplified detail of the paragraphs already passed upon the screen in connection with the crisis fall of the great city. The two remaining sections of the Trilogy will deal (1) with the therionic phase of the great battle, placing the second Person of the Holy Trinity in the leading position, while the third phase will deal with the overthrow of the dragon, giving this victory to Him who is seated upon the Theophanic throne. Then in the same manner there follows the amplification of this paragraph relative to the marriage of the Lamb in exactly the same order as it occurs above—with a refinement in connection which can be hardly properly exhibited until these included sections shall have been thrown upon the screen.

### The Trilogy—Part Second

#### THE FALL OF THE BEAST AND FALSE PROPHET

#### THE WHITE HORSEMAN AT THE HEAD OF THE ARMIES OF HEAVEN

“And the cities of the Gentiles fell” (Rev. 16. 19; 11. 2; Luke 1. 31-33).

(1) “And I saw heaven opened, and behold a white horse; and he that sat upon him was called Faithful and True, and in righteousness he doth judge and make war. And his eyes were as a flame of fire, and on his head were many diadems; and he had a name written, that no man knew, but he himself.

And he was clothed in a vesture dipped in blood: and his name is called The Word of God."

(2) "And the armies which were in heaven followed him upon white horses, clothed in fine linen, white and clean."

(3) "And out of his mouth goeth a sharp sword, that with it he should smite the nations; and he shall rule them with a rod of iron: and he treadeth the wine press of the fierceness and wrath of Almighty God."

(4) "And he hath on his vesture and on his thigh a name written, KING OF KINGS, AND LORD OF LORDS."

(5) "And I saw an angel standing in the sun; and he cried with a loud voice, saying to all the fowls that fly in the midst of heaven, Come and gather yourselves together unto the supper of the great God; that ye may eat the flesh of kings, and the flesh of captains, and the flesh of mighty men, and the flesh of horses, and of them that sit on them, and the flesh of all men, both free and bond, both small and great."

(6) "And I saw the beast, and the kings of the earth, and their armies, gathered together to make war against him that sat on the horse, and against his army. And the beast was taken, and with him the false prophet that wrought miracles before him, with which he deceived them that had received the mark of the beast, and them that worshiped his image. These both were cast alive into the lake of fire burning with brimstone."

(7) "And the remnant were slain with the sword of him that sat upon the horse, which sword proceeded out of his mouth: and all the fowls were filled with their flesh."

The symbolism now recurs to the headwaters of the book of the Theophany to clear up the mystery that envelops the white horseman who, as introduced with a clap of thunder, rides forth from the first broken seal. He was armed with a bow, and a crown was given to him, and he went forth conquering and to conquer. He is followed by other horsemen, whose

names are indicated or expressed, but his is veiled in mystery. If given at all it is in characters most occult. Many are of the opinion that we have him before us again in this mighty diademed Commander who now rides forth upon the field of the great Armageddon. Alford maintains that the two figures are the same. Whedon dissents. Whedon is unquestionably in the right, though he utterly misconceives the significance of the white horseman of the seal. The position taken in this study has already been defined.

The white horseman of the seal is the federal head of the race. He goes forth at the head of the seal panorama in solitary grandeur. He comes forth armed, and receives the crown of dominion. In the present scene he is before us again, the figure being consistently enlarged into the mighty white-robed white-horsed cavalcade who are deployed upon the field of the great Armageddon. The many-diademed Commander presents the Christophanic figure metamorphosed to accord with the militant occasion in which his is the leading part. He has the same flaming eyes, the same sharp sword flashes from his lips, and with his fiery feet he will now tread the great wine press of the wrath of God. He will tread it here as though the cup of the wrath of God had not already been poured out upon great Babylon. The hoary crown of the figure, as first disclosed, here is reënforced by the symbol of royal power. In the seal symbolism omnipotence is displayed in the seven horns that crown his head, and omniscience in the seven eyes, or spirits. Here the diadems stand for the same occult truth, while the sword symbol takes the place again of that of the seven eyes. The recurrent symbolism of the Christophany determines its associate connection here. He has been disclosed as Prophet and Priest, and now he rides forth in his kingly glory. He is the seed of the woman, divinely caught up to God and to his throne to rule the nations as with a rod of iron, and to dash them to pieces as a potter's vessel. The reintroduction of this figure from the Thyatiran sym-

bolism and from that of the Basilophany (2. 27; 12. 5) tells us that there is mystic structural coincidence between these diverse points of characterization. He rides with his militant following into the most terrific scene of blood ever conceived in the imagination of mortal man. It rises into a sanguinary flood that reaches to the bridles of this white cavalcade that follows his lead. The name written on his blood-besprinkled vesture and on his thigh discloses him as the KING OF KINGS, AND LORD OF LORDS. In this character he is disclosed as deployed against these same kings of the earth in the Babylonian symbolism (17. 14), where we also get a glimpse of this mighty host which are now ranged under his banner: "And they that are with him are called, and elect, and faithful." There are horses also on the adverse side of the field; for the birds of the air are summoned to "eat the flesh of kings, and of captains, and the flesh of mighty men, and the flesh of horses, and of them that sit on them." The allusion introduces here the Euphrates cavalcade of the two hundred millions (9. 17). These allusions, as they take the sweep of the whole of the previously deployed panorama, simply serve to show how wide is the range of vision with respect to this gory field. The fact that its progressive phases take the range of a clearly defined seven will not be lost sight of by the intelligent reader. It is structurally determinative of the same universal sweep as that of the correlate sections of the book.

Alford considers this scene as a mere episode, and denominates it judicial. Whedon also has a like limited range of vision, and decides that it is militant. The first white horseman, of the seal, is some Charlemagne, or Napoleon, while this great Leader is clearly identified as the militant Christ, who here mystically leads upon the great field of final arbitrament between the kingdoms of this world and that divinely given to him. Both phases are recognized in the office of the mighty Leader, for it is said, "In righteousness he doth judge

and make war." It is one of the principles clearly established in the Scriptures that the judgment of God upon the nations, as such, proceeds in time, as they have no hereafter.

The parallel of this scene that is furnished by Isaiah is instructive, and in the same sense as the next section will introduce the great Gog-Magog battle of Ezekiel, so this of Isaiah falls here. He says: "Who is this that cometh from Edom, with dyed garments from Bozrah? This that is glorious in his apparel, traveling in the greatness of his strength? I that speak in righteousness, mighty to save. Wherefore art thou red in thine apparel, and thy garments like him that treadeth in the wine fat? I have trodden the wine press alone, and of the people there was none with me: for I will tread them in mine anger, and trample them in my fury, and their blood shall be sprinkled upon my garments, and I will stain all my raiment. For the *day of vengeance is in mine heart, and the year of my redeemed is come*. And I looked, and there was none to help, and I wondered that there was none to uphold; therefore mine own arm brought salvation unto me, and my fury, it upheld me. And I will tread down the people in mine anger, and make them drunk in my fury, and I will bring down their strength to the earth."

As we follow the prophet as he develops this scene we will find here just as we will in connection with the later vision of Ezekiel, which is drawn upon for the next section of the Trilogy, that it is the white-robed, and in consequence, redeemed "house of Israel" that follow him in every case. On the mount they are clearly ranged with him as the purified "one hundred and forty-four thousand" who wear the seal of Israel in their foreheads, and who are indissolubly joined to him and follow him whithersoever he goeth. They are his *elect* whom his angels gather from the four winds, from one end of heaven even to the other end of heaven.

There can be no ground for dispute that the great leading theme of the Old Testament is the divine election of Israel,

their sad defection from their God, and the consequent punitive dispensation which scatters them throughout the whole earth, to be submerged for a long period under the Gentile nations and lost to themselves and to history. There can be no dispute of the fact that this period of their depression and scattering in the earth is recognized by Christ, Paul, and in this symbolism as "the times of the Gentiles," beyond the lines of which Israel would rise again, as the lost sheep of this great world-wilderness whom their great Restorer and Shepherd would gather again unto himself and cement into a glorious kingdom that would be everlasting. To ignore this great scriptural fact, or to stamp it as a myth, will not only render intelligent exposition of the Scriptures impossible, but it will destroy the foundations of the entire body of Old Testament Christology. We may see in the concluding statements of this vision of Isaiah quoted above the same conception of the treading down of the Israelite sanctuary as we have at chapter II. 2: "Doubtless thou art our Father, though Abraham be ignorant of us, and Israel acknowledge us not: thou, O Lord, art our Father, our Redeemer: thy name is from everlasting. O Lord, why hast thou made us to err from thy ways, and hardened our heart from thy fear? Return for thy servants' sake, the tribes of thine inheritance. Thy holy people possessed it but a little while: *our adversaries have trodden down thy sanctuary*. We are become as they over whom thou never bearest rule; as they that were not called by thy name" (Isa. 63. 16-19). The continuity of Isaiah here is unbroken. If we allow that the Apocalypse, at this point, introduces this symbolism as referring to Christ we cannot reject the presence of Israel. The manner in which Israel has been introduced, and dignified in the symbolism, gives good ground for the amended rendering of the exponent that governs this section of the Trilogy. As is well known to all the scholars, the same Greek word is employed for "nations" and "Gentiles." The triumph of Israel, as it is so pointedly set

forth under these various symbols, gives plausibility to the thought that the rendering of "Gentiles" in the statement, "and the cities of the Gentiles fell," is in perfect accord with the groundwork of the book. The fact that thus stands forth in the exponential hieroglyph is in perfect accord with this most striking feature of the symbolism. The fall of these cities touches the governmental aspects of this section. It signifies the end of the Gentile regime in the earth, as it stands opposed in spirit and act to the kingdom of Christ.

Above the carnage of this sanguinary field there comes a voice bidding the birds of heaven to come to the feast and eat the flesh of kings and captains, etc. It will be observed that the number seven also controls with regard to the menu served here, as it did with respect to the kings and captains who led the great prayer meeting at the close of the sixth seal. Attention is directed in this call to the structural point from which the sun-robed woman fell. The hour of her divine Child has now arrived, and he will dash the nations to pieces upon this fated field. This call also serves to establish the unity of this great conflict with that next to follow, in the third phase of the Trilogy. The prophet Ezekiel puts this feast of the fowls at the end of the Gog-Magog battle. That will next ensue, and end the career of the dragon. This call to the feast for Armageddon tells us that Armageddon and the battle of Gog are one and the same.

The mobility of this angel figure who bids the birds to the feast is suggested by the fact that in the prophecy of Ezekiel it is the prophet himself who is divinely directed to utter this call: "And, thou son of man, thus saith the Lord God; Speak unto every feathered fowl, and to every beast of the field. Assemble yourselves, and come; gather yourselves on every side to my sacrifice that I do sacrifice for you, even a great sacrifice *upon the mountains of Israel*, that ye may eat flesh, and drink blood. Ye shall eat the flesh of the mighty, and drink the blood of the princes of the earth, of rams, of lambs,

and of goats, of bullocks, all of them fatlings of Bashan. And ye shall eat fat till ye be full, and drink blood till ye be drunken, of my sacrifice which I have sacrificed for you. Thus ye shall be filled at my table with horses and chariots, with mighty men, and with all men of war, saith the Lord God. And I will set my glory among the Gentiles, and all the Gentiles shall see my judgment that I have executed, and my hand that I have laid upon them. *So shall the house of Israel know that I am the Lord their God from that day and forward. And the Gentiles shall know that the house of Israel went into captivity for their iniquity, because they trespassed against me, and I hid my face from them: so I gave them into the hand of their adversaries, so fell they all by the sword.* According to their uncleanness and according to their transgressions have I done unto them, and hid my face from them. Therefore thus saith the Lord God; *Now will I bring again the captivity of Jacob, and have mercy upon the whole house of Israel, and will be jealous for my holy name;* after that they have borne their shame, and all their trespasses whereby they have trespassed against me, when they dwelt safely in their land, and none made them afraid. When I have brought them again from the peoples, and have gathered them out of their enemies' lands, and am sanctified in them in sight of many nations; then shall they know that I am the Lord their God, which caused them to be led into captivity among the Gentiles: but I have gathered them unto their own land, and have left none of them any more there. Neither will I hide my face any more from them: for I have poured out my Spirit upon the house of Israel, saith the Lord God" (Ezek. 39. 17-29).

It has been laid down as one of the fundamental principles of this exposition that any reference to the correlate or parallel symbolism of the Old Testament, in as striking a manner as is here in evidence, certifies the adjustment of all its associate symbolism or factors within the scope of the apocalyptic field under characterization. Ezekiel places this sumptuous feast

of the birds as sequent to the great battle of Gog; John here places it as the terminal utterance with respect to this great Armageddon; *ergo*, Gog and Armageddon are identical. Next, the defeat of the dragon is portrayed upon the scroll. The whole world is deceived by the loosened devil, who gathers the Gentiles, as the sands of the seashore, against the sovereignty of Christ. This mighty coalition is distinctly stated to be the great Gog-Magog movement of the latter days. Therefore, again, the mighty struggle in which the dragon goes down is identical with Armageddon. If the symbols here do not become diaphanous it is surely not the fault of the Sacred Limner, but of our "holden" eyes.

The final paragraph, which deals with the "remnant" who are slain with the sword of the Spirit, touches again this question of Israel, as it attests the spiritual character of the warfare that is waged by the mighty Leader upon this decisive field (see chapter II, last verse, relative to the great earthquake).

This section, as it thus tersely ends, finishes with the second, or governmental, part of the great city. The dragonic part, which will now be thrown upon the screen, in a thoroughly characteristic manner disposes of the dragon, and then ends the retributive scene with a passing reference to the great terminal scene of the judgment day.

Had it not already been lucidly explained by this principle of inclusion the query here would force itself upon us as to why this most glorious victory, achieved by the multidiademed Christ at the head of all the armies of heaven, should have no exponential introduction, and no threnodists to celebrate it either by wailings from the outer darkness or celestial storm of rejoicing. Surely the importance of this great battle, that is waged against the beast, false prophet, and the kings of the earth, cannot consistently be conceived as less than the striking of this foul creature in scarlet from her throne of state and hurling her down the steps of Gehenna. The silence of all, prelude, interlude, and postlude, is a structural attestation

of the fact that we have already heard it all in the tempestuous storm which swept through the heavenly spaces when great Babylon fell. The dragonic section, which follows, will be found in the same manner denuded of all apocalyptic embroidery. Here we have some of the most marvelous periods of the whole book, and most whelming imagery, and yet without a single shout, or thrum of a harpstring. The design is thus made apparent simply to give the necessary details with respect to the dragon's part in the great battle, and how the fiery discharge of the wrath of God reached him, as the great infernal commander, back upon the hilltops.

### **The Trilogy—Part Third**

#### THE WHELMING OF THE DRAGON

The candid expositor is not disposed to underrate the difficulties which have so effectually baffled all previous attempts at satisfactory exposition of this transcendent culmination of the retributive series. Schemes of interpretation, numerous, variant, incoherent, and mutually destructive, have persistently thrust themselves forward with all the assurance of infallibility with respect to their exhibit. To that extent have the fundamental principles of apocalyptic characterization been outraged that the whole subject has very largely fallen into quasi-disrepute with thinking men and has been given over to the irrational enthusiast, who confidently exploits it as the citadel of strength of his logically impossible scheme of millennial incoherency. If it can be shown that there is a sane method of exposition, that this dragonic section, like all others, is solidly buttressed in the structural law of the book, rounding out its symmetrical enunciation, the writer, in demonstrating this fact, could hardly perform a more valuable service in behalf of sound biblical exposition. The ascertained character of the associate sections of the Trilogy have very largely determined, in advance, that of this now under review. It will take coördinate rank as one of the great generics of the

book, having a full complement of paragraphic groupings in attestation of the fact that it takes the full range of its subject from this dragonic standpoint, from initials to finalities, simply giving in accentuated form what has already in different phase passed upon the screen.

The structural division of the section is as follows:

#### STRUCTURAL ANALYSIS OF THE DRAGONIC SECTION

"And great Babylon came into remembrance before God, to give unto her the cup of the wine of the fierceness of his wrath."

##### (I) THE QUADRATE OF THE BINDING

(1) "(1) And I saw an angel come down from heaven, having the key of the bottomless pit and (2) a great chain in his hand. (3) And he laid hold on the dragon, that old serpent, which is the Devil, and Satan, and bound him a thousand years, (4) and cast him into the bottomless pit, (5) and shut him up, (6) and set a seal upon him, that he should deceive the Gentiles no more, till the thousand years should be fulfilled. (7) And after that he must be loosed a little season."

(2) Antithetic vision of triumph: "(1) And I saw thrones, (2) and they sat upon them, (3) and judgment was given unto them."

(3) The millennial reign of the martyrs with Christ: "(1) And I saw the souls of them that were beheaded for the witness of Jesus, (2) and for the word of God, (3) and which had not worshiped the beast, (4) neither his image, (5) neither had received his mark in their foreheads, (6) or in their hands; (7) and they lived and reigned with Christ a thousand years. (But the rest of the dead lived not until the thousand years were finished.)"

(4) The first resurrection: "This is the first resurrection. (1) Blessed and holy is he that hath part in the first resurrection: (2) on such the second death hath no power, (3) but they shall be priests of God and of Christ, (4) and shall reign with him a thousand years."

Attention is here called to a most impressive feature of complex enunciation—that of a broken seven holding as an inclusion the full seven of the paragraph relating to the reign of the souls of the sainted dead with Christ. That we have here a feature of most profound significance will become more apparent as these periods are passed in review.

## (2) THE QUADRATE OF THE LOOSING

(1) “(1) And when the thousand years are expired, Satan shall be loosed out of his prison, (2) and shall go out to deceive the nations which are in the four quarters of the earth, Gog and Magog, (3) to gather them together to battle: the number of whom is as the sand of the sea. (4) And they went up on the breadth of the earth, (5) and compassed the camp of the saints about, and the beloved city: (6) and fire came down from God out of heaven, and devoured them. (7) And the devil, that deceived them, was cast into the lake of fire and brimstone, where the beast and false prophet are, and shall be tormented day and night forever and ever.”

(2) The second coming of Christ: “(1) And I saw a great white throne, (2) and him that sat on it, (3) from whose face the earth and the heaven fled away; (4) and there was found no place for them.”

(3) The resurrection of the dead, and general judgment: “(1) And I saw the dead, the small and the great, stand before God; (2) and the books were opened: (3) and another book was opened, which is the book of life: (4) and the dead were judged out of those things which were written in the books, according to their works. (5) And the sea gave up the dead which were in it: (6) and death and Hades gave up the dead which were in them: (7) and they were judged every man according to their works.”

(4) “(1) And death and Hades were cast into the lake of fire. (2) This is the second death. (3) And whosoever was not found written in the book of life was cast into the lake of fire.”

If the reader will now carefully study the diagram of this section he will hardly fail of being impressed with the fact that both these quadrates present a broken seven, which carries a sub-seven as an inclusion, with a striking reversal of the order of enunciation. This is part of the problem with which we are called to deal. This dual quadrate feature here, on the dark side of the symbolism, presents the same structural symmetry as that of the dual triads, recognized in the Third Contrastive Counterpart (chapter 14). In the Triad of Attestation (chapter 22), the same structural lines rise before us again, but with a complexity that, though clear in its expression, is most profound in its meaning.

#### THE BINDING OF THE DRAGON

First, with respect to the significance of the dragonic symbol. A protest seems in order here against the unscholarly juggling with this figure that mars the work of some of our best expositors when they find it getting in the way of their theory. For instance, a double significance is attached to it within the lines of the same section. First it is Satan, and then the pagan Roman empire. As first disclosed upon the celestial plane, as the malign antagonist of the sun-robed woman, none seem to have the hardihood to maintain that it does not signalize a veritable Satanophany. It is hardly possible by any stretch of the imagination to conceive of pagan Rome as occupying such a position in the presence of the throne of God, and of sweeping one third of the stars from the heavens by the swish of its dragonic tail. Nor is it logically possible to conceive of pagan Rome as still within the field of action as subsequent to the whelming of the adverse figures of the previous sections of this Trilogy. It is equally unthinkable that the pagan Roman empire should be bound with a great chain for a thousand years within the depths of Tartarus. But, notwithstanding all this, when the dragon crosses swords with Michael, in the war in heaven, then, forsooth, he is pagan Rome, even

be the result of a second opening of the doors of the bottomless pit and of a fresh incursion of the power of the underworld into the earth. Thus again we have presented to us, under a chronology that cannot be mistaken, the fact that this metamorphosed phase of world-dominion in the Christian age has its origin in the bursting open of the doors of the bottomless pit and the *loosing of Satan in the earth*. If the reader has mastered the method of this mystic chronology, which has throughout the course of the series traversed invariably brought us to this point, he will see that in this angelic interpretation the sunlight has indeed shot through the symbolism in a manner that definitely settles one of the most perplexing questions of the panorama.

As the fifth vial is poured out upon the throne of the beast grievous sores result—the reflex, perhaps, of the grievous sores upon the putrefying body of the beast himself; for it is historically true that as each head has fallen and rotted away it has left an open sore which none of his physicians have ever been able to heal. Conceptually the power of dominion is in the ten horns, for they wear the diadems, but they have no kingdom save as they give their power to the beast and reign conjointly with him. In the same sense as it may be said of the beast that he was, is not, and yet is, all the antecedent phases of Satanic power must be conceived as, in a correlate sense, passing forward with the beast redivivus. I must here record my dissent from the interpretation which so positively at this point interjects the seven hills of Rome. The interposition of a literalism in this connection, striking as it may be, is in violation of the method of the Apocalypse, shows a painful lack of acuteness of perception, and weakens the cause in behalf of which it is brought forward. If the seven hills are the literal hills of the Eternal City, how about the many waters? Five of these mountains were fallen in the time of the writing of the Apocalypse, while it will hardly be disputed that the seven literal hills of Rome are yet in place. From the standpoint of John,

or rather of the interpreting angel, only one of these great mountains lay in the future. As one head it would wear all the horns, but would continue only a "short space." Here we have again the chronological exponent of the period of Satan's loosing in the earth. The continuance of this final phase of world-dominion is under the one head of the beast, with the apostate church enthroned upon his back and guiding him as she will, until the horns break loose from the last falling head and, turning against the great harlot, "make her desolate and naked, and shall eat her flesh, and burn her with fire."

There are but two points within the lines of this panorama where a divine call is made for "wisdom": first in connection with the number of the two-horned adjutant of the therion of the sea and again with respect to this duality now before us. The reintroduction of this exponential marking here is significant. It tells us in metamorphic phase that the thrall of the beast in both cases is by the same power, though in the one case by the false prophet and in the other by the great whore. It is hardly possible to conceive of the two-horned therion as present in this scene. He exerciseth *all the power of the beast*. His supersession in the case before us, therefore, is simply a metamorphic phase of the symbolism.

Two most interesting facts are stated by this interpreting angel with respect to the ten horns upon the beast which do not fall conjointly with the heads, but which remain until the end. In the progress of the panorama they receive no kingdom save as they are a component part of the beast. The horn is the symbol of power. Here mystically we are told that the universal power of world-dominion will by concerted action be given to the support of the beast until this last head shall fall. The Lamb shall finally overcome them; "for he is Lord of lords, and King of kings, and they that are with him are called, and chosen, and faithful." The allusion here is to the second phase of the Trilogy and serves to mark its inclusion. His overcoming of these ten horns which destroy the harlot

to depart into everlasting fire, yet, behold, according to Henry Varley, Dr. A. J. Gordon, and other accepted authorities, this judgment becomes almost farcical in its results. All the guilty nations of earth, fresh from their wild orgies of rapine and blood, are gathered before the judgment throne of Christ. The goats are divided from the sheep, though why they should have been so mixed that it became necessary for the angels to interpose to separate these mortals and immortals is not clear. The reward prepared from the foundation of the world is the millennial kingdom, and this contingent of the first resurrection now enter upon it to dash the nations to shivers as a potter's vessel and rule them with a rod of iron. The goats, including the contumacious Jews still unconverted, hear from the lips of Christ the awful words, "Depart from me, ye cursed, into everlasting fire, prepared for the devil and his angels." The veil lifts, and the flames of great Babylon—still burning, for the smoke of their torment ascendeth up forever and ever—lights the pathway of a lost world out into the realm of eternal darkness. The loud wail of terror resounds, "Mountains and rocks, fall upon us, and hide us from the face of him that sitteth upon the throne, and from the wrath of the Lamb; for the great day of his wrath is come, and who shall be able to stand?" But at this point this whole affair of the judgment of the guilty nations is shown to be nothing more than a spectacular farce. If these nations obey the awful mandate from the throne the constituency of the millennial kingdom is gone and with it the history of the generative races ends. But this must not be, cannot be. The world must be converted and the Jews brought to the feet of Him they crucified. Hence there is now a strange arrest of judgment and suspension of sentence for a thousand years, and these nations just doomed to everlasting fire are given another chance, as the constituents of the saints, and share with them the glory of the millennial reign. This means to them a second probation after being sentenced to depart. It will take place in the

presence of the demonstrated realities of the spiritual and eternal world, and with the certainty that the crucified Christ holds the destinies of the world in his hands. But, strangely inexplicable, the graves of the wicked dead are not disturbed. They sleep on, having no part or lot in this amazing exhibit of millennial mercy. The kingdom is immediately established, and these enthroned immortals take the scepter of the world. Government is no longer thrall'd by legislative and executive iniquity. Righteousness reigns supreme in all the earth. The burdens of government no longer oppress; for taxes and revenues are very largely a superfluity in the situation that now obtains. The ideal ministry has also arrived to take possession of the deserted churches. It has no need of an estimating committee or board of stewards. It can preach on Hard-scrabble Circuit or fly to the ends of the earth with the message of salvation with utter indifference to the missionary appropriation. The Luthers and Wesleys can now thunder truth in the face of mobs who have no power to do them harm. Paul can preach without any danger of sinking ships, or of Roman dungeons, or ever saying, "The time of my departure is at hand." The benighted Darwinist can be brought face to face with Adam, Moses can be called upon to smash the Higher Criticism, and Jonah to answer all questions with respect to his unique sea voyage. The prophets are all at hand to attest the genuineness of their prophecies, and the apostles and evangelists to tell the story of the cross in the presence of the throne of the now glorified and reigning Jesus.

The devil gnashes his teeth behind the sealed door of the bottomless pit and can no longer thrust his snaky fingers into the affairs of earth. It would seem that conditions were at last favorable for a revival that would sweep through the whole earth like a cyclone of glory. A conservative estimate would give about eight evangelists to one sinner, as the glorious work begins. In the language of the Rev. A. B. Simpson with respect to Christ: "Earth will be again his residence.

He shall be its benignant and glorious King. He shall be, no doubt, accessible, and visible to his subjects as Solomon of old. The saints shall sit with him on his throne and reign with him over the earth. Every perplexity and difficulty will have his wisdom and omnipotence at instant command" (Millennial Kingdom, p. 303).

What a day it will be for the downtrodden Jew, after his reprieve, when Abraham, Isaac, Jacob, Moses, and the prophets all unite for his conversion! He can hold out no more. The Jewish commonwealth restored becomes the queen of the nations and, to a large extent, the instrumentality employed in the conversion of the myriad Gentile populations, under the fostering care of the wisest men of all the past, and of Christ himself as the King of kings. Glorious the result for that mighty host who were once classed as goats and sentenced to depart into everlasting fire. They have been converted, and thus saved from this awful fate. The years roll on, and the earth, transformed, blossoms as the rose. All the dark questions that once perplexed mankind are now illumined in millennial light. The mysteries of the mighty past have all been cleared up by those who lived when earth was young and onward through the rolling centuries.

Sad to contemplate is the fact that over this transcendent picture of millennial triumph and glory there should fall again the appalling shadow of the coming wreck and disastrous end of it all. Sometimes the advocates of the scheme of which these "etchings" are the logical outcome have spells of rational thinking, and then, by their silence in the presence of whelming difficulties, or by candid confession, give evidence of the doubt that oppresses them, with respect to the validity of their teachings (see Dr. Gordon's *Ecce Venit*, p. 273).

Rev. A. B. Simpson says: "We do not say that there shall be no sin left in human hearts during the millennial age, but that open wickedness shall be suppressed and restrained under the holy and universal sway of Christ and his saints. The

world will be evangelized, and brought into subjection to Christ, and, ostensibly at least, will be righteous and obedient."

This is but anticipative of the terrific hurricane that lies onward, and which the whole world knows will then burst forth upon the earth in intensified fury. Dr. Gordon admits the fact, but glosses it over with a few meaningless strokes of his pen. He says: "*Sin, and sin's agencies, will still have a certain sway: for Satan will yet once more incite rebellion before being finally and forever cast in the lake of fire* (Rev. 20. 3-10)" (p. 310).

What a commentary on the intelligence of the millennial age that, with the whole dark record of Satan's past doings in the earth laid open before them, and with every almanac noting the fact of the fearful incursion due in the year 1001, when the whole world, Gog and Magog, would be swept into open rebellion against Christ, they should become so easy a prey to the wiles of the loosened devil!

That varied phases of this millennial scheme have exerted in the past and do up to the present hour wield a most potent influence upon no inconsiderable part of the church of Christ need not be said; for the wildest vagaries and at times the rankest fanaticism have developed in connection with the promulgation of these views. Periodical waves of millennial excitement have swept through the church in which the most ardent expectations were aroused with respect to the speedy reappearance of Christ to establish his longed-for reign upon the earth. This, notably, was the case when the end of the first thousand years of the Christian era was approaching. History records that at this time belief in the speedy return of Christ and the approaching end of the world permeated all classes. The Christian then was as eagerly anticipating the coming of the kingdom of heaven as the Jew had been a thousand years before him; and, like the Jew, he was doomed to disappointment. Again, as we are approaching the end of the second thousand years, this ancient conception that the

heavenly kingdom is in some way connected with the decimal point we find once more powerfully agitating the church. Beginning with the Millerite excitement at the middle of the last century, whose disastrous collapse only checked the enthusiasm it had aroused for a brief spell, hardly a year has passed without some startling announcement being made with respect to the speedy coming of the Lord to raise the righteous dead and establish his throne upon this earth for the rounded period of a thousand years. With carefully prepared mathematical demonstrations and topographic charts of the course of time, they have persuaded many of the most spiritual and devout members of the church that the end of all things is even now at the doors.

Many in the recent past, carried away with the excitement incident to so stupendous an anticipation, have sold or given away their possessions, have provided themselves ascension robes of the finest quality of linen, and have sought the most elevated points in the neighborhood that they might be first to greet their returning Lord. Housetops and church spires have been thus utilized as vantage points from which they might hail the dawn of the millennial morning. It is not in the spirit of ridicule that I would refer to these numerous advent fiascoes of recent years, but with profound sorrow of heart, as I contemplate the sad havoc they have made with this most important biblical truth, bringing humiliation upon the church and furnishing a most delectable occasion for the ungodly to scoff. In the face of the express declaration of our Lord that the time of his promised return had been most carefully concealed not only from men, but from even the angels of God, these advent dates continue to multiply—and fail. In a recent work, that claims about half a million circulation, the startling information is given that the “resurrection is past already.” The author’s carefully computed calculation determined the fact that the second coming was due in the year 1874; and without visiting a single cemetery,

to ascertain whether any Christian graves were empty, he confidently declared that Christ had already come, and that the saints, already seated upon their thrones, had begun their millennial reign. Others have fixed the date at 1904, 1914, 1927, the latest date given being that of 1972.

If the principles herein set forth are correct this whole millennial scheme rests upon a most stupendous exegetical blunder, which must be corrected in the interests of truth.

#### CORRELATE PHASES OF DRAGONIC RESTRAINT

These phases already passed in review in the development of this study show that we are not here dealing with a terminal episode of this great drama, but with a generic principle which ramifies its entire plan. In this terminal section it is but the accentuated characterization of what has been repeatedly, in varied phase, thrown upon the screen as the successive series have readjusted the mystic drapery of the passing panorama. Both these phases, of restraint and of loosing, rise to view either as distinctly relating to the dragon or to some factor which he animates, or through which he puts forth his action, in the same structural order in each successive series. A brief recapitulation here will indicate the strength of this position as these converging figures are more clearly deployed.

Restraint may be said to be nowhere apparent within the lines of the epistles; but this is as it should be, for their scope is that of the loosing. This is evident in the fact that their sphere is subsequent to the cross and that three progressive phases of Satanic activity are characterized as (1) the Satanic synagogue, (2) the Satanic throne, and (3) the Satanic depths, which are correlate with the scarlet symbolism.

Passing now to the seals, we find both the main and contrastive sections reflecting the same generic features within the same structural topographical lines. The restraint first appears within the lines of the quadrate and the loosing within those of the triad. As the quadrate figures which emerge from the

loosened seals go forth upon their mission of destruction and death we recognize that they do so under divine restraint.

In the triad two phases of symbol are presented: The first, the great sacrificial altar, with its double grouping of martyrs bisected by the fact of the giving of the white robes. The second relates to the great earthquake, in the development of which prophetic symbolism is employed which distinctly falls to the period of the loosing, and thus in a most satisfactory manner establishes here at the headlands of the celestial series the topographical lines which will be found to be rigidly dominant throughout the book. In the contrastive section, which lies within its terminal seals, there are but three phases of characterization, this principle also holding throughout the book. The first introduces (1) the malevolent four winds under divine restraint until (2) the sealing of the twelve tribes of Israel shall have been accomplished. Sequent to this we have (3) the scene of Christian triumph, beyond the lines of the great tribulation out of which this mighty host which no man can number emerges with their garments washed white in the blood of the Lamb. The contrastive topography of the entire field of vision, with all its involutions, is here thrown upon the screen. In neither of these groupings, either main or contrastive, can there be found an opening for the insertion of the millennial scheme, as it cannot be in Christ's Eschatological Address.

Passing now to the trumpets, we find another adverse quadrate and again this principle of divine restraint. Again two paragraphs of the triad present their mystic disclosures. First we have the opening of the bottomless pit, and the locust infernals operating under divine restraint with respect to the twelve tribes of Israel; second, the Euphrates demons, which deluge the earth as the bonds are loosed from the four angels which have been previously bound in the great river. Again, in the same structural order, there follows the contrastive section, at the head of which stands the angel of the Pneumatophany. Here the great temple of God rises to view as the antithesis

of the pit. The phase next developed marks the mystic chronology of the "times of the Gentiles." Restraint also is apparent here. They can penetrate no farther than the outer court of the great temple of God, and they can trample upon the holy city only "forty-two months." The third phase deals with the testimony, slaughter, and assumption of the Two Witnesses, the latter being coincident with the great earthquake. The topographical lines projected here are as perfect as are those of a mathematical figure.

In the book of the Pneumatophany which follows, and which deals with the symbolism of the third woe, which, as a whole series, follows the blast of the seventh trumpet, the dragon is introduced, and this divine restraint immediately put upon him at the very headwaters of the first section, upon the celestial plane, and in the presence of the Eternal Throne. The war in heaven ensues upon the same elevated plane. Satan is here defeated and cast down to earth, and, in consequence, loosed in the earth, for he goeth forth in great rage, knowing that he hath but "a short time." In his "great rage" he deluges earth with the miseries of its culmination of woe. Again there is perfect topographical accord. The woe figures comprise the two theria—the one from the sea and the other out of the earth; the former dominant in both these mystic periods, the latter clearly in that of the second, or period of the loosing. The metamorphic character of this therionic symbolism, as it reappears in the Trilogy, is especially marked. It is there said of the beast, "which was, is not, and *shall ascend out of the bottomless pit*, and go into perdition."

The fresh incursion into the earth of this marine monster, who wears the likeness of the dragon and who is throned by him as he now ascends from the bottomless pit, simply presents as thinly veiled the fact of the loosing of Satan himself.

In the second section of the Trilogy, while the white horse symbol again takes us back to the headlands of the symbolism, consistency is maintained in the fact that the great battle is

fought in the light of the cross, and with the chains off the great antagonist.

We now come to this final section of the Trilogy to find it presenting just these two great generic phases again, confronting us in exactly the same structural order of sequence, and unquestionably with the same chronological and topographical reference. It therefore simply remains for us to interpret this section in the full glare of this great body of reflective light that has been thrown upon it, to round out in symmetrical completeness the whole mighty scheme of the enunciation of this mystic body of truth.

#### (I) THE ANGEL WITH THE KEY AND CHAIN

It is not necessary to dwell upon the leading figure as it now is disclosed, standing at the door of the pit with the key and great chain. It was the first Adam that flung this door wide. It is the second who, in a mystic sense, is here shown as retrieving the results of his fearful act. With respect to this phase of the subject there is little ground for controversy. The conception of a literal chain binding a spirit, or of a literal key holding it in ward for a thousand years, is too puerile to be dignified with discussion.

That there are chains capable of binding spirits is placed beyond question by the statements of Saint Peter and Saint Jude. The former says, "God spared not the angels which sinned, but cast them down to Tartarus, and delivered them into chains, to be reserved unto judgment" (2 Pet. 2. 4); the latter, "And the angels which kept not their first estate, but left their own habitation, he hath reserved in everlasting chains, under darkness, unto the judgment of the great day" (Jude 6). Here we have the record. Tartarus, everlasting chains, and darkness was the fate of those angels that sinned, including their chief. This fall of the sons of the morning antedated the creation of man, and consequently these chains were then upon these lost spirits; but this fact did not prevent the old serpent from

getting in his deadly work in the garden. Again, these lost spirits, reserved in these everlasting chains in the darkness of Tartarus, were very much in evidence during the ministry of our Lord. Here is proof positive that Tartarean chains in these instances did not prevent the presence and infernal activity of Satan and his angels in the earth. The bearing of this fact on the case in hand is obvious. It certainly gives ground for the suggestion that possibly we have failed to grasp the full significance of this Satanic restraint. With the fact before us that every correlate phase presented in the preceding sections of the book, save possibly the thrall of the four winds, simply places a divine limitation upon the king of the infernals, instead of banishing him from the earth, it may be possible that there has been as great misapprehension of the character of this binding of the dragon as there certainly has with respect to the period to which it was supposed to relate.

The critical study of the verbiage of this celebrated section of the Apocalypse, in the light thrown upon it in the preceding pages, will show how the imagination has overworked the mystic utterances of this terminal part of the Trilogy. We are surprised to find how much it is supposed to say that it does not say and cannot, legitimately, be made to say under the rigid law that governs apocalyptic characterization. The effect is to disabuse the mind of the popular conception that this section deals with an entirely distinct and transcendent phase of the world's history, lying somewhere beyond the confines of the present age. It is simply a coördinate seven whose enunciations accentuate the dragonic phase of the fall of the great city. The striking peculiarity of the parenthetic seven, noted previously in the paragraphic grouping of this section, is in perfect accord with the principle that governs the introduction of the Contrastive Counterpart. As employed here, in both the quadrate and the triad, it indicates the structural inclusion of the content of these paragraphs within the lines of the seven which they bisect. The quadrate gives us (1)

the binding of the dragon, (2) this triad of the thrones, which is followed (3) by the full seven relating to the reign of the spirits of the martyrs with Christ, and then (4) this quadrate with respect to the first resurrection. This structural feature is profoundly significant. It brings before us again, in changed expression, (1) the thrall of the four winds, (2) the sealed tribes of Israel, (3) the universal gathering of the great white-robed throng. We are thus carried back to the headlands of the drama. The paragraph included parenthetically in the second section deals with the general resurrection of the dead and the judgment. The repetition of this structural feature is too striking not to have a most important significance.

Let the seven of the binding now be carefully studied: (1) the angel with the key; (2) great chain; (3) the binding; (4) casting into the pit; (5) shut up; (6) sealed; (7) loosed for a little season.

Here we have the numeric completeness of this first paragraph as under the governing structural law of the book. The next paragraph stands by itself, having the same trine principle of enunciation, but in its final member containing a full seven and the evidence of an interpolation; but before considering this attention may be profitably directed to a possible correction in the rendering of the text, in the light of facts that have been developed.

Throughout the entire Bible a fundamental distinction is made between the "kingdom of God" and "the nations," or Israel and the Gentiles. That this fact enters into the mystic characterizations of the Apocalypse has been too positively established to admit of question. It is Israel who receive the divine seal of this kingdom in their foreheads, while the Gentiles are the dominant factor in the treading down of the holy city. In the New Testament the word *ethnos* occurs one hundred and twenty-nine times. In ninety-two instances it is translated "Gentiles" and thirty-seven times "nations." It occurs in the Apocalypse twenty times, and is invariably rendered "nations,"

save in the one instance alluded to above. If the same ratio had continued, with respect to the rendering of this word in the Apocalypse as in the rest of the New Testament, we should have had "Gentiles" at least sixteen times where now we have nations. If substituted in the text under consideration it will add a new aspect to the case.

The passage then will read: "that he should deceive the Gentiles no more till the thousand years should be fulfilled, and after that he must be loosed for a little season"—manifestly, to deceive the Gentiles. The restraint that was placed upon the locust infernal, it will be remembered, prevented its harming any save those men who had not the seal of God in their foreheads. Israel had it; the Gentiles had not. When Satan is loosed he goes forth "to deceive the Gentiles which are in the four quarters of the earth, Gog and Magog, to gather them together to battle: the number of whom is as the sand of the sea." Gog and Magog were Gentile. The enumeration of the nations which comprise this mighty coalition, in the prophecy of Ezekiel, shows that it is Gentile throughout, and that it is arrayed against Israel and Judah in a battle unto the death. The annihilation of Gog on the mountains of Israel reestablishes the theocracy and gives us the glimpse of a coming glorious Israelite city (compare chapter 12. 9, where in connection with his loosing in the earth it is said that he "deceiveth the whole world").

#### THE BASIS OF THE SYMBOL OF THE THOUSAND YEARS

The author understands it to be a symbol; a numeric mysticism—like all other numbers of the book—and no more susceptible of a literal interpretation than the heads and horns of the beast or the cubic dimensions of the glorious city that comes down from God out of heaven. To take this one lone number as a literalism, in a book that is built upon the mystic principle from beginning to end, is to violate every rule of interpretation upon which enunciation is grounded, vitiate

every position established, and to take leave of sane exegesis as of good common sense.

That there are difficulties connected with the interpretation of this number is evidenced by the confusion that reigns with respect to it. The first arises when we attempt to adjust it with its correlates. If we take the "twelve hundred and sixty days," forty-two months, "time, times, and a half," as denoting literal time periods we are compelled to crowd all the issues associate with them into an utterly unthinkable three years and a half. Consequently, to prevent taking leave of all reason, the year-day theory is advanced. But this gives to the beast a longer reign on the earth, by two hundred and sixty years, than that of Christ in the millennium. The period of the testifying of the two witnesses must also be made to conform, and injects a puzzling chronological difficulty for our chiliastic friends. These witnesses are universally held by them as being factors of the future. But what can be done with a period of twelve hundred and sixty years during which they may prophesy in sackcloth, shutting heaven that it rain not, turning rivers into blood, and smiting the earth with all manner of plagues as often as they will, with the millennium even now at the doors? Such prophesying is out of harmony with the conceived character of the millennial reign, and the era is not long enough for them to finish their testimony, and the beast that must slay them has ceased to be an active agency in the earth for at least this full period. Hence they either ignore these difficulties altogether or else violate the law of symbolic inflexibility by reducing the period to literality. The latter method is usually employed, and is conceived to be justified in the fact that a longer period than three days and a half could hardly be allowed for the dead bodies of the witnesses to lie in the streets of the great city awaiting the sepulture which all the nations of the earth, in that short time, by concert, deny.

Dr. Whedon clearly saw that the year-day method of dealing

with these half-sevens could not be accepted without involving this ranking millennial number, and he expressed his amazement at the possibility of Christ's reigning upon this earth, and of Satan languishing in prison, for the extended period of three hundred and sixty thousand years.

It has been satisfactorily shown in the preceding pages that the entire body of apocalyptic symbolism finds its basis in the Old Testament. Looking for this of the thousand years, we find that we are shut up to one lone passage as having any suggestions of such a possible use. It is found in Psa. 90. 4: "A thousand years in thy sight are but as yesterday when it is past, and as a watch in the night." The New Testament, in like manner, has but one such passage: "But, beloved, be not ignorant of this one thing; that *one day* is with the Lord as a thousand years, and a *thousand years* as one day" (2 Pet. 3. 8).

Having mastered the method of the Apocalypse, it needs but a glance at this Old Testament passage to see its mystic possibilities. *It has a double significance:* (1) as relating to *the yesterday of the past*; (2) as *a watch in the night*. The thousand years of Satanic restraint may thus be conceived as I have held, to be antecedent to the triumph of the atonement, while the "watch in the night" coincides with the gospel age, which begins with the blood of the everlasting covenant upon the horns of the altar and a loosened devil going forth in the earth in great rage, knowing that he hath but a short time.

The comment upon this passage in Peter confirms its mystic significance and its tropical indefiniteness. No more elastic expression can be found in the entire Bible for concealing the real time-period involved—the mystic factors in the case being the "yesterday" of the past and the "watch in the night." Can this suggestion of dual millennial periods be sustained? If this number be conceived as a literalism, and the section in which it occurs a series of detailed sequences, the task is

certainly a most difficult one. But if we admit that it is a mystic number and that it occurs in diverse paragraphs, which the whole body of the book now passed in review proves are not to be viewed as sequences but independent utterances, they may be dealt with in the same manner as the two half-sevens which mark the period of Satanic restraint and loosing at the head of the book of the Pneumatophany. There these two periods, as they relate to the adverse wilderness state of the sun-robed woman, are significant of imperfection. The dual forty-two months, as measuring the lifetime of the beast and the period of Gentile supremacy, may be given the same partitive significance. But now, as we approach the end of the panorama and the perspective widens, these mystic time-periods are developed from another base. It is the cube of the universal number ten. Its reflex will appear in the cubic splendors of the celestial city, next to rise to view. These two periods of Satanic deception having been previously discussed, I need but allude to them here. The binding of Satan, that he should deceive the nations or Gentiles no more till the thousand years should be fulfilled, is not to be understood as delivering the whole world completely from his presence and power, but *that he would not be permitted to add any new phase of deception to that which wrecked the race, until the fact of its redemption should be established; after which he would darken the very sun in the heavens.*

## (2) THE ENTHRONEMENT OF THE SAINTS

This paragraph consists of the triad of a bisected seven. He says, "(1) And I saw thrones, (2) and they sat upon them, (3) and judgment was given unto them." The thought is complete with respect to this disclosure. The sweep of vision here touches three points in the great circle of apocalyptic characterization. The indefinite manner in which these throned ones are introduced suggests previous acquaintance with them. The key word is "judgment." They are the altar group, who

cried, "How long, O Lord, holy and true, dost thou not judge, and avenge our blood on them that dwell on the earth? And white robes were given unto every one of them, and it was said unto them, that they should rest yet for a little season, until their fellow servants and their brethren, that should be killed as they were, should be fulfilled."

Vision passes here in mighty strides from the point where they received the robes to that where judgment was given unto them. It was the success of the atonement that gave them their white robes and a throne with Christ in his developing kingdom. The parenthetic seven presents

### (3) THE MILLENNIAL REIGN OF THE MARTYRS

This second grouping discloses the great white-robed throng of the martyrs of Christ and those who came up through the great tribulation—these fellow servants: "(1) And I saw the souls of them that had been beheaded for the witness of Jesus, (2) and for the Word of God, (3) and which had not worshiped the beast, (4) neither his image, (5) neither had received his mark upon their foreheads, (6) or in their hands; (7) and they lived and reigned with Christ a thousand years. (But the rest of the dead lived not again until the thousand years were past.)"

Paragraphic completeness here utterly precludes construing this grouping with that of the first resurrection. It relates to the souls of them that had been beheaded for their faithfulness to Christ. Under a strict literal construction of this paragraph our chiliastic friends should very largely give up their hope of participating in the first resurrection. Beheaded? *Literally*, only a few.

These martyrs cried unto God for judgment, and they were bidden to rest for a little season. Later the blessedness of this rest is touched upon. Dying in the Lord, they "rest from their labors, and their works do follow them." Christ himself having "offered one sacrifice for sins forever, sat down on the

right hand of God; from henceforth expecting till his enemies be made his footstool." To the Laodiceans he gives the promise, "To him that overcometh will I grant to sit with me in my throne, even as I also overcame, and *am set down with my Father in his throne.*" Thus, in A. D. 96, he was on the throne of his Father. This throne of Christ is supported by four pillars—his life, utterances, works, and vicarious sacrifice. In the same manner his faithful followers conjointly reign with him. They are the channels through which his truth reaches and molds the thought and action of the ages. Thus they sit with him in his throne. Abraham, Moses, David, the prophets, the apostles, are all on thrones as long as the truths they uttered are regnant in the earth. Luther will sit upon his throne as long as sinners shall be justified by faith, and Wesley while the blood of Christ shall cleanse from all sin. Copernicus, Newton, Faraday, Watt, Morse, and a host of others who grasped the great truths of God and gave them to the world are to-day wielding scepters over the mighty realm of human thought. "Blessed are the dead which die in the Lord from henceforth: Yea, saith the Spirit, that they may rest from their labors; and their works do follow them." Silently and invisibly, as Christ himself rules, so these to whom he imparts his Spirit, and whom he associates with himself in giving his gospel to the world, sit down with him in his throne. These millennial thrones are thus but a varied phase of familiar truth.

#### WHEN DOES CHRIST'S REIGN BEGIN?

This is a most important question, and at the risk of far transcending the limits set to this discussion some space must be given to its examination. The popular teaching of the day asserts that the kingdom of heaven is now in abeyance, and will be, until Christ shall return to inaugurate it by the binding of Satan and the raising of the righteous dead. If this be true, then there is a large body of Scripture that is utterly misleading—the prophecies, the parables, and the Apocalypse

itself. The prophets all locate the kingdom of heaven in the Messianic period. The parables of our Lord all recognize the kingdom as John proclaimed it—at hand. It cometh not with observation; it is not of this world; it is within you; it suffereth violence and the violent take it by force since the days of John the Baptist. The dark side of the book of the Pneumatophany presents the picture of the kingdoms of this world as a panoplied reality arrayed against a reality and engaged in a struggle unto the death. The power which at last triumphs is “the kingdom of our Lord and of his Christ.” If there is no active kingdom of Christ until after the overthrow of the kingdoms of this world and the banishment of Satan from the earth, then we are confounded in the presence of the fact that the mighty Leader, who at the head of all the armies of heaven overthrows the beast, false prophet, and the kings of the earth, sweeps over the great battlefield at the head of his white-robed legions, crowned with many diadems, and with the displayed title of King of kings and Lord of lords. If he is not a King at this point the symbolism should hardly have disclosed him as such. If he is not a King the second psalm is equally astray when it sets him on Mount Zion, in the presence of the kings of the earth, with the heathen for his inheritance and the uttermost parts of the earth for his possession. One passage from Daniel: “And *in the days of these kings* shall the God of heaven set up a kingdom which shall never be destroyed: and the kingdom shall not be left to other people, but it shall break in pieces and consume all these kingdoms, and it shall stand forever” (Dan. 2. 44). The Annunciation promises to Christ the “throne of his father David, and he shall reign over the house of Jacob forever.” Peter, standing before the Sanhedrin, says, “Him hath God exalted with his right hand to be a prince and a saviour, for to give repentance to Israel, and forgiveness of sins” (Acts 5. 31). Paul quotes Isaiah: “Again, Esaias saith, There shall be a root of Jesse, and he shall rise to reign over the Gentiles; in him shall the

Gentiles trust" (Rom. 15. 12). In his great discourse upon the resurrection he makes this statement: "For as in Adam all die, even so in Christ shall all be made alive. But every man in his own order: Christ the firstfruits; afterward they that are Christ's *at his coming. Then cometh the end. When he shall have delivered up the kingdom to God, even the Father; when he shall have put down all rule and all authority and power. For he must reign, till he hath put all enemies under his feet. The last enemy that shall be destroyed is death*" (1 Cor. 15. 22-26).

The fact of the resurrection is here shown to be coincident with the coming of Christ, and then cometh the end. The statement that he must reign till he hath put all enemies under his feet can have no other meaning than that his sovereignty will be disputed by his enemies throughout its entire course, till at last it becomes triumphant.

A most important utterance of our Lord, recorded by both Matthew and Luke: "And Jesus said, Verily I say unto you, that ye that have followed me, in the regeneration, when the Son of man shall sit in the throne of his glory, ye also shall sit upon twelve thrones, judging the twelve tribes of Israel" (Matt. 19. 28). Luke is still more explicit. He says, "Ye are they which have continued with me in my temptations. And I appoint unto you a kingdom, *even as my Father hath appointed unto me*; that ye may eat and drink at my table in my kingdom, and sit on thrones judging the twelve tribes of Israel" (Luke 22. 28-30). The kingdom here appointed unto them was his kingdom, and its constituency that recognized by the angel of the Annunciation—the house of Jacob; here specifically designated as the twelve tribes of Israel. Grant that these were the thrones that John saw in this vision, and we have a reason for the division noted between them and the souls of them that had been beheaded for the witness of Jesus. It specializes the fact of the reward of the apostles in the same manner as Jesus here does in the promise made. From the

standpoint of modern criticism this judging of the twelve tribes by the apostles presents a most perplexing situation; but how consistent its adjustment in this symbolism, where we behold the whole of these twelve tribes pass in review to receive the divine seal in their foreheads, and then to range themselves with Christ on Mount Zion, to follow him on the great field of battle, and then to have their names emblazoned upon the gates of the city! We may be puzzled over the presence of this Israelite imagery in the Apocalypse, but we cannot deny the fact of its consistency with the imperative demands of both Old and New Testament eschatology.

Ere we take leave of this most impressive paragraph attention must be directed to the perplexing statement with which it ends: "The rest of the dead lived not till the thousand years should be finished."

Its design is evidently that of an antithesis to the preceding statement with respect to these living souls who had been beheaded, but who live and reign with Christ during this millennial period. These souls, as *the rest of the dead*, lived not till the thousand years were ended. No hedging upon the elasticity of the word "souls" will relieve the situation which here arises. Those sitting upon these thrones were souls living after they had been beheaded, and reigning with their Lord, who also had tasted death, while the "rest" are simply *dead souls*. Did they live up to the point of the beginning of the thousand years, and then die for this period? The passage is of little service to the doctrine of the "soul sleeper," for it discloses souls, without the body, living and active in the kingdom of Christ. The annihilationist may find it serviceable, as anticipative of the final blotting out of the wicked; though why they should be blotted out for a whole thousand years and then brought into life again for a moment, to be speedily blotted out forever, it is exceedingly difficult to understand. But we are precluded from a too positive dogmatism here by the questionable authenticity of the passage. It is not found

in the Tischendorf manuscript, nor in the old Syriac; in fact, it is not found in any manuscript older than the fifth century, while the variations noted in the manuscripts where it is found bear the infallible earmarks of corruption. Again, the structural law of paragraphic enunciation stamps it as an interpolation. It is a redundancy in the paragraph with which it of necessity must be construed. Did the revisers leave it as a concession to chiasm?

#### (4) THE FIRST RESURRECTION

The abrupt introduction, "This is the first resurrection," must be understood as relating to this paragraph, with which it must be construed, and not to the preceding, which is complete in itself. The meaning is that the quadrate of this paragraph presents the fact of the first resurrection. That the statement touches a great mystery need not be denied; that it bristles with difficulties may be also admitted; but, as will appear, the fact is legitimately here, as the reflex of a most important, though most occult, Old Testament eschatological presentment. The quadrate expression of the paragraph is as clear as the triad is in the antecedent paragraph which it is here conceived to complete.

"This is the first resurrection. (1) Blessed and holy is he that hath part in the first resurrection: (2) on such the second death hath no power; (3) but they shall be priests of God, and of Christ, (4) and shall reign with him a thousand years."

It will be noted that the duration of the reign of this grouping of the throned ones of the triad is not stated; that of those who had been beheaded for their loyalty to Christ is given as a thousand years. The exaltation of both these groupings, as upon thrones, and as reigning with Christ, is in the world of spirits; for, as the martyred dead, their abode is in the spirit world. It was for the witness of Jesus that they yielded up their lives. This fact throws the thousand years of their reign with him as subsequent to the beginning of the gospel age,

while the fact that the conditions which confronted them belong to the era of the false prophet gives an additional proof that their thousand years is that of the "watch in the night," or the period of Satan's loosing.

An event of such world-wide and age-long importance as this, and which is dignified by being classed with that of the resurrection of the dead, needs no other certificate of character. That its period is marked by the ranking mystic time-number of the book is in keeping with the transcendent conception characterized. That we find such an event as this forming a part of this apocalyptic scheme of world-conflict is sufficient to throw us back upon the fundamentals of Old Testament eschatology for an explanation of its meaning; for it is unthinkable that an event of such transcendent importance would be relegated to one brief apocalyptic paragraph.

Turning thus to the Old Testament for the base of this symbol, we find that its great central theme, which runs from Genesis to Malachi, comprehends some such stupendous event as this in connection with the developments of the Messianic age; and this, in fact, is definitely set forth under the very simile here employed. The divine kingdom is trodden under the foot of the alien; the chosen people of Israel, who were pledged as its eternal constituency, are scattered to the ends of the earth only to be as surely gathered again under the banner of their Messiah. This regathering of Israel, as will be conclusively shown, is characterized by the prophets as a resurrection from the dead. We need but to take one instance, that most striking and weird picture painted by Ezekiel with respect to the valley of dry bones, to find a coincidence that fully covers the case. The fact that this great resurrection from this death valley of Israel occupies the same relation to the battle of Gog-Magog that this first resurrection of the Apocalypse does ought long ere this to have led to the solution of this unyielding paragraph.

The theme reaches back to the headlands of divine revelation

as the antithesis of the "first death" sentence which was passed and executed upon the federal head of the race. The promise of a Redeemer is the pledge that the fearful sentence may be finally canceled. This glorious hope involves the first resurrection. The solemn oath of Jehovah assures to Abraham the heirship of the world, with the promise of a progeny as the dust of the earth, the sands of the sea, and as the stars of heaven, and that in him and in his seed all the families of the earth would be blessed. This heirship of the world henceforth becomes the dominant thought in the mind of the Hebrew race. It set Abraham himself looking forward for a city that had foundations. Perhaps he saw it as the veil lifted upon the glory of "that day" which he did see, which thrilled his patriarchal breast with joy. When the dying Jacob blessed the sons of Joseph he transferred to their heads this Abrahamic legacy, as the hands of his father Isaac had conferred it upon him. To Ephraim, the younger, he pledges "a multitude of nations in the midst of the earth"; and later supplements the bestowment by devising unto Joseph a legacy of such material and spiritual riches as would almost bankrupt both earth and heaven. Its realization was to be in the distant day when the Shiloh should have come to Judah, for the dying patriarch makes it clear that this wonderful horoscope, cast for his stalwart sons, refers in a distinct sense to the Messianic day. As he turns to Judah he makes the celebrated promise with respect to the coming of the Shiloh, but also adds a pledge whose significance has somehow been strangely overlooked: "The scepter shall not depart from Judah, nor a law-giver from between his feet, until Shiloh come; *unto him shall the gathering of the people be.*"

This gathering of the people unto Shiloh presupposes their scattering. Here, then, we have the recognition of the fateful world-history of the tribes of Israel. Moses, later, with a marvelous prevision, prophetically scatters them throughout the whole earth and submerges them under the hostile foot of

the Gentiles. He beholds Judah strangely separated from the rest of the tribes, and puts up this prayer for him: "Hear, Lord, the cry of Judah, and *bring him unto his people.*" He sees the day of their punishment end, after they have drunk the bitter cup of humiliation to the dregs; then, like a great lion leaping from his lair, Israel would arise and crush the nations, break their bones and devour them, and then dwell alone in the earth in a state of supreme felicity. We pass these occult pencilings of the desert and move forward half a millennium. David is on the throne of the kingdom of Israel. Nathan the prophet stands before him with the promise of a kingdom that would finally whelm all opposition, become supreme in the earth, and last through the eternal ages, with his royal seed upon its throne. And its constituency is the chosen people of Israel, the Israel over whom he was then reigning. With respect to this Davidic throne the following scriptures may be profitably studied: 2 Sam. 7. 4-17; Isa. 9. 6-9; 14. 1-9; 22. 20-22; 55. 3-5; Jer. 23. 1-8; 30. 1-11; 31. 14-37; Ezek. 34. 20-31; 37. 21-28; Hos. 3. 5; Amos 9. 11, 12; Zech. 12. 7-14; 13. 1. These references, which might be multiplied to an unlimited extent, are sufficient to indicate the nature of the task that was laid upon the apocalyptist by the fact that he did not harbor a suspicion that every jot and tittle of these prophecies would not be infallibly fulfilled.

The "house of Israel," under the scepter of Joseph, was whelmed by the power of Assyria twenty-six hundred years ago, and transported in a body more than a thousand miles from its ancient patrimony to the distant table-lands of central Asia, where it became so completely lost to the historian that it has been since then dismissed from the historic stage. So completely has it vanished from sight that even our scholarly expositors seem to be unconscious of the fact that the Scriptures ever made a promise to any other Israel than the Jew. In the author's Eschatology of the Prophets, where this question is elaborately discussed, proof is given of the fact that

the titles "House of Israel" and "House of Judah" stand for two distinct conceptions in the Scriptures, which are not confounded in any of the prophets, and are used with the same careful discrimination in the New Testament, the writer of Hebrews recognizing the fact that the new and everlasting covenant was made with both of these houses, one of whom had vanished from sight centuries ago. It will, of course, be considered unscholarly to call up this old Jewish "romance," but if we admit the possibility that John had any respect for the doctrine of the inspiration of the prophets it is hardly thinkable that he would quarry all round this great theme of all prophecy for his apocalyptic imagery and never think it incumbent upon him to give it a place upon the scroll of the passing panorama. If the reader will carefully go over the following Scriptures he will hardly fail of seeing the promise of the "resurrection" of both these prostrate houses: Isa. 49; 51. 6-11; 55. 8; 60. 1; Jer. 2. 18; 12. 14, 15; 23. 5-8; 30. 3-11; 31. 1-11; 33. 7-9, 17, 24; 50. 4-7, 19, 20; 51. 5, 19-21; Hos. 1. 10, 11; 3. 4, 5; Zech. 10. 3-11; Matt. 24. 31; Rev. 7. 9. These references, which might be greatly extended, I judge will be sufficient.

Hosea, whose prophecy relates in an especial manner to the rejection and discipline of this "house of Israel" as distinct from that of the "house of Judah," sees a time in the distant future when both of these houses would rise again from this abject condition in the earth and would unite under one head, being gathered together in the great day of Jezreel. In his second chapter he deals specifically with this casting off of Israel as an adulterous wife. But after the punitive dispensation ends she would return to her Ishi and be betrothed unto him forever. The parallel here between the prophet and the apocalypticist is perfect. Again, he says, with respect to this restoration of Israel, "After two days he will revive us; in the third day he will raise us up, and we shall live in his sight" (6. 2). Again, "The iniquity of Ephraim is bound up: his sin

is hid. . . . I will ransom them from the power of the grave; I will redeem them from death: O death, I will be thy plagues; O grave, I will be thy destruction: repentance shall be hid from mine eyes" (13. 14).

In the attestation at the close of the Apocalypse we hear the Alpha and Omega saying, "I am the root and offspring of David, and the bright and morning star." Isa. 11 gives us the norm of this symbol. It introduces the Messiah, describes his character and work, alludes to the fact that he "will smite the earth with the rod of his mouth and with the breath of his lips shall he slay the wicked"—a figure that certainly reappears in the Christophany—and then proceeds to say with respect to this "root of Jesse" that "it shall stand for an ensign of the people; to it shall the Gentiles seek: and his rest shall be glorious. And it shall come to pass in that day, that the Lord shall set his hand again the second time to recover the remnant of his people, which shall be left from Assyria, and from Egypt, and from Pathros, and from Cush, and from Elam, and from Shinar, and from Hamath, and from the islands of the sea"—seven specified points and then the distant islands of the sea. "And he shall set up an ensign for the Gentiles [Heb. same as above], and shall assemble the outcasts of Israel, and gather together the dispersed of Judah from the four corners of the earth. The envy also of Ephraim shall depart, and the adversaries of Judah shall be cut off; Ephraim shall not envy Judah, and Judah shall not vex Ephraim. But they shall fly upon the shoulders of the Philistines toward the west; they shall spoil them of the east altogether: they shall lay their hand upon Edom and Moab: and the children of Ammon shall obey them" (11. 10-13). Again, in chapter 49. 6, we have the correlate statement that presents the work of the Messiah with respect to Israel in the light of a resurrection. "And he said, It is a light thing that thou shouldest be my servant, to raise up the tribes of Jacob, and to restore the preserved of Israel: I will also give thee for a light to the Gentiles, that thou mayest

be my salvation unto the end of the earth." We may brush aside such positive statements as these with respect to the great work of the Messiah, but the apocalyptist cannot. They are the base of the parable of the leaven, presenting the "three measures of meal" that would be leavened by the kingdom of Christ. The one great realistic picture of the resurrection is given in Ezek. 37. These whitened bones in the great death valley are a type of Israel's moribund condition in the earth. The prophet is particular to tell us that it is the whole house of Israel, the lost nations of Joseph as well as the house of Judah. We here behold them raised up and filled with the Spirit of God, and established forever under the throne of the mystic David, who will reign over them as their Prince forever. Ezekiel is clear with respect to the fact that it is the Israel of the promise, scattered throughout the earth, to which he refers; for he puts these words in their mouths: "Then he said unto me, Son of man, these bones are the whole house of Israel: behold, they say, Our bones are dried, and our hope is lost; we are cut off for our parts. Therefore prophesy, and say unto them, Thus saith the Lord God; Behold, O my people, I will open your graves, and bring you into the land of Israel. And ye shall know that I am the Lord, when I have opened your graves, O my people, and brought you up out of your graves, and shall put my Spirit in you, and ye shall live; and I will place you in your own land: then shall ye know that I the Lord have spoken it, and performed it, saith the Lord." As the prophet draws the picture of the glorious era that shall ensue under the scepter of David, their everlasting Prince, he introduces another apocalyptic figure in his allusion to the fact that the tabernacle of God will be with them, and that he will be their God and that they shall be his people. Thus every Old Testament figure here presented which passes forward to the symbolism of the Apocalypse is associated with this divine pledge of the restoration of these once cast-off tribes of the chosen Israel. The structural order in which this "res-

urrection" and the great battle of "Gog-Magog" are presented in Ezekiel is exactly that of the Apocalypse, though in the latter case both the resurrection and the great battle are reduced to two brief paragraphs.

Daniel and Ezekiel were fellow captives in Babylon, and doubtless were well acquainted. It is therefore highly probable that there would be the closest harmony between them with respect to treatment of this theme. Whatever construction may be placed upon the concluding portion of Daniel, this much stands out in the clear: there is the same perplexing question relative to the scattering and regathering of Israel as previously noted throughout the prophets, and associate with it there is a resurrection, which in a specific manner relates to them. He says: "And at that time shall Michael stand up [Heb. *amad*, equivalent to the Greek *anastasis*, resurrection, here declarative of the resurrection of Christ], the great prince which standeth *for the children of thy people*; and there shall be a time of trouble, such as never was since there was a nation even to that same time: and at that time *thy people shall be delivered*, every one that shall be found written in the book. And many of them that sleep in the dust of the earth shall awake, some to everlasting life, and some to shame and everlasting contempt. And they that be wise shall shine as the brightness of the firmament, and they that turn many to righteousness as the stars forever and ever" (Dan. 12. 1-3). The only construction that it is possible to put upon the phrase "children of thy people" is that it refers to Israel, and that the deliverance here noted with respect to them is the same as that enlarged upon in Ezekiel. The "time of trouble" that is thus made to stand alone in the world's history is that which arises in connection with this punitive dispensation out of which Israel emerges at this time. But the veil of mystery falls over the scene so that even the prophet himself is perplexed with reference to it, but he is informed that the seal has been put upon it until the end of time. One whose charac-

teristic features and acts strikingly correlate with the figure of the Pneumatophany stands before him on the waters of the river, and answers his pleadings for more light with this statement: "And I heard the man clothed in linen, which was upon the waters of the river, when he held up his right hand and his left hand unto heaven, and sware by him that liveth forever, that it shall be for a time, times, and an half; *and when he shall have accomplished to scatter the power of the holy people, all these things shall be finished.*"

The time-period here introduced is that which in the Apocalypse marks the second flight of the sun-robed woman and is coincident with the period of Satan's loosing in the earth.

In the light that is thrown upon this question by these scriptures we may profitably call up Isaiah again. He says: "Thou hast increased the nation, O Lord, thou hast increased the nation [note the dual expression]: thou art glorified: thou hast removed it far unto all the ends of the earth. Lord, in trouble have they visited thee, they poured out a prayer when thy chastening was upon them. Like as a woman with child, that draweth near to the time of her delivery, is in pain, and crieth out in her pangs; so have we been in thy sight, O Lord. We have been with child, we have been in pain, we have as it were brought forth wind; we have not wrought any deliverance in the earth, neither have the inhabitants of the world fallen [that is, before us]. *Thy dead men shall live, my dead bodies shall arise. Awake and sing, ye that dwell in the dust: for thy dew is as the dew of herbs, and the earth shall cast forth her dead.* Come, my people, enter thou into thy chambers, and shut thy doors about thee: hide thyself as it were for a little moment, until the indignation be overpast. For, behold, the Lord cometh out of his place to punish the inhabitants of the earth for their iniquity: the earth also shall disclose her blood, and shall no more cover her slain" (Isa. 26. 15-21; see also 29. 4; 52. 2).

While the great eschatological deliverance of our Lord can-

not be considered at this point, yet two utterances may be noted as suggestive of a possible correlate adjustment with the thought of this prophetic regathering of Israel: "For there shall be great tribulation, such as was not since the beginning of the world, no, nor ever shall be. And except those days should be shortened, there should no flesh be saved: but *for the elect's sake* those days shall be shortened. And he shall send his angels with a great sound of a trumpet, and *they shall gather together his elect from the four winds*, from one end of heaven to the other" (Matt. 24. 21, 22, 31).

The apocalyptic character of this address, the significance of the "four winds" as well as of other terms employed, must be reserved for future discussion, but the reference to the "elect," and their gathering together under the hand of their promised Deliverer, gives too striking a parallel with this great theme of the prophets to be passed without calling attention to its suggestions of possible identity.

The statements made by Saint Paul in Rom. 11 with respect to the rejection and final restoration in the Christian age, adds a most important factor to this discussion. He too gathers the elect Israel together under this figure of a resurrection. He says: "I say then, Hath God cast away his people? God forbid. For I also am an *Israelite*, of the seed of Abraham, of the tribe of Benjamin. *God hath not cast away his people which he foreknew*"—these Israelites? In the previous chapters of this epistle he deals with the Jew; from this point onward he discusses the Israelite of the prophets and the promises: "I say then, Have they stumbled that they should fall? God forbid: but rather through their fall salvation is come unto the Gentiles, for to provoke them to jealousy. . . . For if the casting away of them be the reconciling of the world, what shall the receiving of them be, *but life from the dead?* . . . And they also, if they abide not still in unbelief, shall be grafted in: for *God is able to graff them in again.* . . . For I would not, brethren, that ye should be ignorant of this mystery, lest ye

should be wise in your own conceits; *that blindness in part is happened to Israel, until the fullness of the Gentiles be come in.* And so *all Israel shall be saved:* as it is written, There shall come out of Zion the Deliverer, and shall turn away ungodliness from Jacob: for this *is my covenant unto them, when I shall take away their sins.* As concerning the gospel, they are enemies for your sakes: but as touching the *election,* they are beloved for the fathers' sakes."

It is clear from this utterance that the doctrine of election, as held by the apostle Paul, had no reference whatever to the Gentiles. Had Calvin but seen this what a world of controversy we would have been spared!

Again, a critical study of the content of the quadrate of this paragraph of the first resurrection will strengthen the position that has been taken with respect to its interpretation. In the third Contrastive Counterpart two groupings are presented. One is ranged with Christ upon Mount Sion, with the seal of the Israel of God in their foreheads, who follow the Lamb whithersoever he goeth. They are "holy." The other is "the dead which die in the Lord." These are pronounced "blessed." If these words have this reference they indicate the extended scope of the "first resurrection." They are lifted beyond the power of the "second death." That is associated with the general judgment. "They shall be priests of God, and of Christ." This statement is supported by a passage in Isaiah which our Lord himself certified belonged to the gospel age: "And they shall build the old wastes, they shall raise up the former desolations, and they shall repair the waste cities, the desolations of many generations. And strangers shall stand and feed your flocks, and the sons of the alien shall be your plowmen and your vinedressers. But ye shall be named the priests of the Lord; men shall call you the ministers of our God: ye shall eat the riches of the Gentiles, and in their glory shall ye boast yourselves" (Isa. 61. 4-6). We have seen how this phrase, "kings and priests," occurs in the initial voicings of the book

(chapter 1. 6; 5. 10). Peter writes his first epistle "to the strangers scattered throughout Pontus, Galatia, Cappadocia, Asia, and Bithynia, *elect* according to the foreknowledge of God the Father, . . . begotten again unto a living hope, by the resurrection of Jesus Christ from the dead, to an inheritance incorruptible, undefiled, and that fadeth not away, *reserved in heaven* for you, who are kept by the power of God through faith unto salvation ready to be revealed in the last time" (1 Pet. 1. 1-5). These strangers, scattered abroad, are to become a "spiritual house, an holy priesthood, . . . a chosen generation, a royal priesthood, an holy nation, a peculiar people; . . . called out of darkness into marvelous light, which in time past were not his people, but are now the people of God: which had not obtained mercy," "but now have obtained mercy" (1 Pet. 2. 10). The statement shows in the light of the quotation that these strangers scattered abroad were Israelite. They are commanded to have their "conversation honest among the Gentiles. They were as sheep going astray; "but are now returned unto the Shepherd and Bishop of your souls."

The parable of the prodigal son falls into beautiful accord with this rising again of Israel. The two sons represent the two grand divisions of Israel. The elder, the Jew, remains at the old homestead, though strangely unrequited for his alleged service. The younger wanders into "the far country." He represents scattered Israel. At last he comes to himself, and says, "I will arise, and go unto my Father." The Father hastens to meet the returning wanderer, saying, "This *my son was dead, and is alive again, was lost, and is found.*"

The theme is by no means exhausted; but, as I fondly hope, has been made intelligible to the reader. For a fuller discussion of the Old Testament phase of the question the reader must be referred to The Eschatology of the Prophets.

## THE TRIAD OF THE DRAGONIC SECTION

## (5) THE LOOSING OF SATAN FOR A LITTLE SEASON

A progressive phase of characterization is indicated in the fact that the great antagonist is bound as the dragon but is loosed as Satan. It is supreme folly to maintain that the figure represents the Roman empire in the situation now disclosed, though, as this period has been previously shown to coincide with the Christian age, the first, most furious exhibit of his infernal power with the thrall off is associated with Rome.

The task imposed with respect to his "loosing" has been greatly simplified by the anticipations of the previous pages, which need not be recapitulated here. It has been, perhaps, sufficiently shown how the unchaining of the great archfiend adjusts itself with the great earthquake, loosing of Euphrates angels, great rage, that follow his defeat in the celestial war, etc. One point, however, should not be lost sight of—the structural independence and interdependence of the dual quadrate phases of this final section of the Trilogy. In each case the dragonic paragraph leads with a full seven and is followed by the mystic involution noted with respect to the succeeding paragraphs.

The one all-important fact that stands out in the clear is that in this third section of the Trilogy we have the same dual phases of the great drama previously characterized, their perspective only being modified to harmonize with issues relative to the final fall of the dragon—the third part of the "great city."

The loosened devil goes abroad in the earth to deceive "the nations," or "the Gentiles," as previously suggested, though he first makes havoc with the Jews in most effectually blinding them with respect to the advent of the promised Messiah. This great deception is simply that of the second phase of the third woe, in which the whole governmental world is deceived and gathered to the battle of the great day of God Almighty.

It is not surprising that chiliasm has so little to say with respect to the conditions which, by its theory, necessarily exist in the earth after the glorified Christ and the millions of his resurrected saints have sat upon their thrones for a thousand years. The astonishing failure of the reign of the personally present Christ, supported by all the throned prophets and apostles, is too humiliating to contemplate. This foretaste of the coming glory of the eternal world has been so unsatisfactory to the citizens of this heavenly kingdom that they welcome the returning devil with open arms, though it seems impossible that they should have been ignorant of the fact that they were marching under a flag that was fated to go down under the fulminations of the eternal throne. The gospel has had a thousand years of trial, under conditions that could hardly be improved upon in heaven itself, and it is voted a failure, and all the nations of earth march out upon the field of battle to fight with an army, billions strong, of whom it has been said, "neither can they die any more," thus giving the prospect that the casualties will be all upon one side of the field. They go up on the breadth of the earth, and compass the camp of the saints about, and the beloved city. "And fire came down out of heaven from God, and devoured them."

Upon this terrible picture of the unnumbered millions of earth devoured by the fulminations of the throne of God, as it must be conceived by the literalist, I will not dwell. Let us turn to another phase of this supreme endeavor for the empire of the world. The apocalyptist tells us that this is the great battle the details of which are given in Ezekiel. It is the crisis battle of the ages, led by Gog, of the land of Magog, prince of Rosh, Meshech, and Tubal. If it is not the intention of the apocalyptist to incorporate this phase of the prophecy of Ezekiel, as he has all the various symbolism drawn from his book, then no dependence can be placed upon any reference made in the course of the unfolding scroll. Unless we willfully close our eyes to the basal facts established with

respect to the development of the great drama we cannot escape the conclusion that the Apocalypse is intended to square with the prophets. The account of this great battle runs through two whole chapters of the prophecy, too lengthy to be quoted entire, but if carefully read by the student it will hardly fail of clearing the atmosphere of much of this millennial haze. The following extracts will be sufficient to show its point of adjustment:

“After many days thou shalt be visited: in the latter years thou shalt come into the land that is brought back from the sword, and is gathered out of many peoples, against the mountains of Israel, which have been always waste; but it is brought out of the nations [Gentiles], and they shall dwell safely, all of them. Thou shalt ascend, and come like a storm, thou shalt be like a cloud to cover the land, thou and all thy bands, and many peoples with thee. . . . Thus saith the Lord God; in that day when my people Israel dwelleth safely, shalt thou not know it? And thou shalt come from thy place out of the north parts, thou, and many peoples with thee, all of them *riding upon horses, a great company, and a mighty army*, and thou shalt come against my people Israel, as a cloud to cover the earth: *it shall be in the latter days*. And I will bring thee against my land, that the heathen [Gentiles, Heb. *gowy*] may know me, when I am sanctified in thee, O Gog, before their eyes. . . . And it shall come to pass at the same time when Gog shall come against the land of Israel, saith the Lord God, that my fury shall come up in my face. For in my jealousy, and in the fire of my wrath have I spoken. Surely in that day there shall be a great shaking in the land of Israel, so that the fishes of the sea, and the fowls of the heaven, and the beasts of the field, and all creeping things that creep on the face of the earth shall shake at my presence; and the mountains shall be thrown down, and the steep places shall fall, and every wall shall fall to the ground, and I will call for a sword against him throughout all my mountains, saith the Lord God: every

man's sword shall be against his brother, and I will plead against him with pestilence, and with blood; and I will rain upon him, and upon his bands, and upon many peoples that are with him, an overflowing rain, and great hailstones, fire and brimstone. Thus will I magnify myself, and sanctify myself: and I will be known in the eyes of many nations, and they shall know that I am the Lord. . . . And I will smite the bow out of thy left hand, and cause thine arrows to fall out of thy right hand. Thou shalt fall upon the mountains of Israel, thou, and all thy bands, and the peoples that are with thee: I will give thee unto the ravenous birds of every sort, and to the beasts of the field to be devoured. Thus shalt thou fall upon the open field: for I have spoken it, saith the Lord. And I will send a fire upon Magog, and among them that dwell carelessly in the isles: and they shall know that I am the Lord. So will I make my holy name known in the midst of my people Israel. And I will not let them pollute my holy name any more: and the Gentiles shall know that I am the Lord, the Holy One in Israel. Behold it is come, and it is done, saith the Lord God. This is the day whereof I have spoken. And thou, son of man, thus saith the Lord God: Speak unto every feathered fowl, and to every beast of the field, Assemble yourselves and come: gather yourselves on every side to my sacrifice that I do sacrifice for you, even a great sacrifice upon the mountains of Israel, that ye may eat flesh and drink blood. Ye shall eat the flesh of the mighty, and drink the blood of the princes of the earth, of rams, of lambs, and of goats, of bullocks, all of them fatlings of Bashan. And ye shall eat the fat till ye be full, and drink blood till ye be drunken, of my sacrifice which I have sacrificed for you. Thus shall ye be filled at my table, with horses and chariots, with mighty men, and all men of war, saith the Lord God. And I will set my glory among the Gentiles, and all the Gentiles shall see my judgment that I have executed, and my hand that I have laid upon them. *So the house of Israel shall*

*know from that day and forward, that I am the Lord their God. And the Gentiles shall know that the house of Israel went into captivity for their iniquity, because they trespassed against me; therefore hid I my face from them, and gave them into the hand of their enemies, so fell they all by the sword. According to their uncleanness, and according to their transgressions have I done unto them, therefore, thus saith the Lord God: now will I bring again the captivity of Jacob, and will have mercy upon the whole house of Israel, and I will be jealous for my holy name. And they shall bear their shame, and all their trespasses whereby they trespassed against me. When they shall dwell securely in their land, and none shall make them afraid: when I have brought them again from the peoples, and gathered them out of their enemies' lands, and am sanctified in the sight of many nations. And they shall know that I am the Lord their God, in that I caused them to go into captivity among the Gentiles, and have gathered them into their own land; for I have poured out my Spirit upon the house of Israel, saith the Lord God" (Ezek. 38 and 39).*

The end of this great battle, as detailed here, relates primarily to the fate of the dragonic leader in the same manner as the preceding sections of the Trilogy have done to that of the associate figures of this dread triumvirate of the pit. The battle itself is the same as that already brought before us in the associate sections. The development of the plan is climactic. The course of defeat takes its way, through the ranks in the field, back to the commander in chief on the hilltop. His defeat and terrible doom to the lake of fire are not dwelt upon, but are tersely told, and the veil drops upon this fated field of the great world-struggle.

Once admit the claim here made—that this paragraph of the first resurrection reflects that of the great death valley of Ezekiel, and this great world-battle which follows, to which John and Ezekiel give the same name, is in reality the same,

and that the Glorious City, with its gates bearing the names of the tribes of Israel, is the same in John as in Ezekiel, with the same mystic river, and trees—and you have a succession of striking coincidences that are sufficient to confound and vitiate every prophetic symbol or reference drawn from the Old Testament, if the fact of an intended correlate adjustment be denied. There is no book of the Old Testament whose authenticity has been more positively established than this of the prophet Ezekiel. In fact, the question of authorship is no longer disputed even by the most destructive of the critics. It is conceded that the book was written on the Chebar by the prophet whose name it bears. But *was he a prophet, and were his writings inspired of God?* If so, his eschatology must be conceded as underlying this of the Apocalypse of Saint John. He just as clearly projects the lines of the great world-struggle to the end of the age as do the anterior prophets of Israel and his own contemporaries, and as do Christ and the New Testament writers. Our Lord certifies the prophets. Paul stands by them without a shadow of dissent. John recognizes them, and makes their prophecies both the warp and the woof of his mighty Apocalypse. Ezekiel's "living creatures" meet us in the foreground; his militant Israel receive the stamp of the living God in their foreheads and thence range themselves upon the obverse side of the great drama. The foul harlotry excoriated in the prophet gets upon the throne in the Apocalypse. The finalities of the prophet square perfectly with those of the apocalyptist—the great resurrection from the death valley of Israel, the sequent battle of Gog, the New Jerusalem, which is disclosed from the same high mountain, its river of life, proceeding from the throne, its trees of life, blooming upon its banks, its Prince of the House of David upon the throne of Israel forever, are factors which present a solid buttress of correlation that will simply overwhelm any expositor who attempts the task of expounding the Apocalypse with the great central theme of the prophecy of Ezekiel left out.

Attention is again directed to the manner in which the symbolism of Ezekiel is made to certify the triunity of this great world-battle of the Apocalypse. In the second section of the Trilogy, when the theria and the kings of the earth face the mighty Leader upon the field of Armageddon, at the head of all the white-robed armies of heaven, ere the battle is joined, an angel takes his stand in the sun and makes the following proclamation "with a loud voice, saying, to all the fowls that fly in the midst of heaven, Come, and gather yourselves together unto the supper of the great God."

The battle ends as the field is swept by the legions of light, and the birds are satiated with the flesh of kings, captains, mighty men, horses, their riders, the free and the bond, the small and the great—an apocalyptic seven. But in Ezekiel this great supper table is spread for the birds on the field where Gog meets his Waterloo. John makes no reference to it in this connection. The fact simply evidences the deft pencilings of mysticism, telling us that these three great crises of the Apocalypse are in reality one and the same.

Again, the Theophanic phase of the battle, as well as its dragonic, finds imagery in the prophet that it draws upon for its purpose here. In Ezekiel the destructive agencies employed against Gog are celestial—"great hailstones, fire, and brimstone." In the Apocalypse (1) hail becomes the judgment symbol, (2) fire from God out of heaven devours the hordes of the great world-coalition, (3) brimstone intensifies the fires of destruction that dash and surge in the billows of Gehenna. What this lake of fire may signify does not fall within the province of this study to discuss at this point. That it sustains the awful pronouncement which Christ said would fall from the lips of the King, when all the nations of the earth would be assembled in the judgment, need not be discussed. The Apocalypse does not falter in the presence of the fact of an eternal hell, but presents it as a stern reality which waits upon the adjudications of the "great day." "And the devil that deceived

them was cast into the lake of fire and brimstone, where the beast and the false prophet are, and shall be tormented day and night forever and ever." Not only are the beast and false prophet there, but, as we learn in the terminal paragraph of the quadrate of the Third Contrastive Counterpart (chapter 14), the worshipers of the beast are also there, and shall have the same torment, and the smoke of their torment will ascend up forever and ever.

Reference has been previously made to the fact of the accentuation of the office of each Person of the Holy Trinity in the successive sections of the Trilogy as supported by the associate Divine Personalities. In the first section we have as the leading figure the Angel of the Pneumatophany. He illumines the whole world with his glory. He is supported by the Throne, while the Divine Executive whelms the harlot in the sea. In the second section we have the slightly metamorphosed figure of the Christophany with the signum of omnipotent power upon its head and of the Eternal Spirit animate within, as the sharp sword of its mouth, whose action completes the victory on this mighty field. In this final section action proceeds from the Theophany, but as this is put forth through the Son and Spirit, as He never descends from the throne, the fire symbol simply flashes from it. At the head of the section we meet the second Adam, with the key and great chain; at its close, this descending fire, which is one of the emblems of the presence of the Eternal Spirit, suggesting here rather his occult action than that of a whole world wiped out by the liquid fires of wrath.

#### (6) THE SECOND COMING OF CHRIST

"(1) And I saw a great white throne, (2) and Him that sat on it, (3) from whose face the earth and the heaven fled away; (4) and there was found no place for them."

The reader will bear in mind the involved structural character of these two terminal paragraphs previously alluded to. The second coming is expressed by a quadrate, then a full

paragraphic seven breaks in, which is followed by the terminal triad which declares the results of the adjudications of the awful day. It will be observed that this method of involved paragraphic subdivision does not disturb the lines of the groupings of the section, which are fixed by the diversity of subject and factors introduced. The second coming of Christ is here associated with the vanishing of the material frame, or the earth, and the aërial scroll around it. The following scene also combines in the same manner the general resurrection and judgment.

The unapproachable sublimity of this transcendent scene halts the finite imagination. Christ has come, as he promised. Enthroned in the white light of eternity, he sits as the Judge of an assembled universe, for all judgment has been committed into his hands.

Clearer light is thrown upon the significance of the seven paragraphs of the sixth seal by these terminal characterizations of the Trilogy. Its quadrate groups the results of Satan's loosing in (1) the great earthquake, (2) the darkened sun and (3) crimsoned moon, and (4) the falling stars. If we consider the vanishing heavens and the fleeing mountains and islands as one scene, then we have but six paragraphs; this may be intended as harmonious with the incomplete character of the seal-trumpet method of characterization. While this point is interesting, it need not detain us. After this quadrate of the loosing of Satan, next in order is the second coming of Christ, which will be signaled by the vanishing of the material frame. Up to this time all things have continued as they were from the beginning of the creation, the long delay with respect to the fulfilment of his promise to come again most severely trying the faith of the church and leading the scoffer to scout the idea that the stability of nature will ever be disturbed by this promised return of the crucified Christ. But in such an hour as they think not he comes, and heaven and earth flee away before the glory of his unveiled face.

Christ said that the heavens and the earth shall pass away. Peter says, "But the day of the Lord will come as a thief in the night; in the which the heavens shall pass away with a great noise, and the elements shall melt with fervent heat, and the earth also and the works that are therein shall be burned up" (2 Pet. 3. 10). In harmony with this scene now before us the opening of the books of judgment in the vision of Daniel discloses but one universal gathering of humanity before the throne of God. The present order now passes, and the veil lifts upon the opening vision of eternity.

#### (7) THE GENERAL RESURRECTION AND THE JUDGMENT

"(1) And I saw the dead, the great and the small, stand before the throne; (2) and the books were opened: (3) and another book was opened, which is the book of life: (4) and the dead were judged out of the things that were written in the books, according to their works. (5) And the sea gave up the dead which were in it; (6) and death and Hades gave up the dead which were in them: (7) and they were judged every man according to their works."

With respect to the meaning of this most impressive scene there is hardly the possibility of mistake. It is the apocalyptic characterization of the general resurrection of the dead. The employment of the full paragraphic seven determines the fact that it takes the full range of its subject. If the reference to "the rest of the dead" in the martyr grouping be rejected as an interpolation, this is the only place within the lines of this entire retributive division of the book where we have a specific allusion to the resurrection of the dead. The structural law of the Apocalypse here speaks with an authority that should silence all dissent, and will when its significance is fully grasped. On the surface we have what appears to comprise a double resurrection and a double judgment—the first out of the written record, the other according to their works. This duality of expression here throws additional light upon

the relation of the quadrate and triad principle of these groupings. Here it shows the universal sweep of its theme. The quadrate here may allude to the vast host of the living, changed in a moment, in the twinkling of an eye, as the last trump sounds, and who are not thus conceived as passing under the thrall of death and Hades, as vanished generations have done. In the triad we behold the sea giving up the dead in it, and death and Hades delivering up the dead which were in them. The question here raised with respect to this figure of the sea is important. Is it the literal sea, or this mystic sea whose waters were turned to blood? If the latter, then we may understand that the reference is to the rising again of the material form, while the complement from the realms of death and Hades refers to the giving back of the two classes of spirits that have been held as it were in their thrall.

The great fact here declared by the structural law of the book is that of the general resurrection of the dead, both of the just and the unjust. It is associated with the glorious appearing of our Lord, in the "last day." The whole living world is suddenly arrested in the walks and ways of life. White-robed spirits from the realms of the unseen convoy their returning Lord. Spirits from the realm of death are also summoned before the throne, and in the presence of the opened books which will determine the eternal destiny of men.

In taking leave of this Retributive Section attention is directed to the fact that in no less than four passages in John 6—verses 39, 40, 44, 54—our Lord places the resurrection of the righteous dead in this "last day," and not at a point a thousand years anterior. He says: "And this is the Father's will which hath sent me, that of all which he hath given me I should lose nothing, but should *raise it up at the last day.*" "And this is the will of him that sent me, that every one that seeth the Son, and believeth on him, may have eternal life: *and I will raise him up at the last day.*" "No man can come to me except the Father which hath sent me draw him: *and*

*I will raise him up at the last day.*” “Whoso eateth my flesh, and drinketh my blood, hath eternal life: and *I will raise him up at the last day.*” In the presence of the sepulcher of her dead brother Martha shows how she has understood the teachings of Christ upon this question of the resurrection of the dead. “Jesus said unto her, Thy brother shall rise again. Martha said unto him, I know that he shall rise again in *the resurrection at the last day.*” More conclusive proof could not be desired with respect to the fact that the righteous dead are not to be raised until the “last day.” Other passages preclude hedging upon the point that it is the “last day” of the present age that is meant, and not the “last day” of the riot of the loosened devil in the earth, as beyond the lines of the millennial collapse of the kingdom of Christ. The wicked are to be judged in this same “last day.” “He that rejecteth me, and receiveth not my words, hath one that judgeth him: the word that I have spoken, the same shall judge him *in the last day*” (John 12. 48). And finally this utterance of Christ, which it would seem impossible even by the most violent wrenching to pervert its plain meaning: “Marvel not at this: for the hour is coming in which *all that are in the graves shall hear his voice, and come forth: they that have done good, unto the resurrection of life: and they that have done evil, unto the resurrection of damnation*” (John 5. 28, 29). The chiliast will not dispute the fact that both the righteous and the wicked would be simultaneously raised up in this supplemental resurrection including, of course, all the wicked, but only those of the righteous who die subsequent to the assumed “first resurrection.” They would not be in their graves, and therefore are eliminated from consideration. But if this coming of Christ to judge the world is in reality in the “last day,” he has settled the point himself that both classes will be raised simultaneously and judged by their works and by the record of the opened books.

The sundered triad now declares the dread finality:

“(1) And death and Hades were cast into the lake of fire. (2) This is the second death. (3) And whosoever was not found written in the book of life was cast into the lake of fire.” Thus the promise is fulfilled that the last enemy that shall be destroyed is death.

Alford observes with respect to this destruction of the “king of terrors,” that, as there is a second, or higher, life, so there is a second, or deeper, death. And as after that life there is no more death, so after that death there is no more life. That this second death is not annihilation is proved by the words of Christ which affirm that the wicked shall go away into everlasting punishment but the righteous into life eternal, the same word, as is well known, being employed in both cases.

The finality here held before the vision is terrible in its suggestions. The fact that we are dealing with mysticism does not take the barbs out of it. It means, in the light of the words of Christ and in the light of this transcendent section to follow, eternal banishment from the presence of a holy God and all that is pure. It means eternal association with all that is deformed and horrid. No hint here of “eternal hope” or of a possible future restoration. No provision of purgatorial fires supplements the expiation made for sin upon the cross. While the river of life shall flow from the throne and lave the golden streets of one city, the smoke of their torment will ascend from the eternal burnings of the other. White robes in the New Jerusalem demand the restraint of prison stripes behind the barred gates of Gehenna. God would not have it so. But Omnipotence has no power to change the results of a free agent’s choice. When we contemplate the festering hideousness held before our eyes in the pages of this book—which flaunts itself in the face of dying love and divine tears, tramples upon the blood of the everlasting covenant, and contemns offered mercy—this lake of fire, even were it a literal reality, would not seem so very disproportionate, after all.

Thus ends this series of divine retribution. It has uttered its terrible warning, and now drops the veil. It will lift it again upon the glory of the contrastive scene.

### The Contrastive Counterpart of the Trilogy

In this final shift of scene there rises before us the transcendent masterpiece of the mighty drama. Apocalyptic metaphor here essays the superhuman task of throwing into concrete, though mystic, expression what infinite love, backed by omnipotent power, will do in behalf of the Bride of the Lamb when the bells of heaven shall ring in her nuptial morning.

Attention should first be directed to the fact that the contrastive feature of this obverse section fully sustains the contention for the fact of triunity of the Trilogy. *There is but a single phase of contrast, and that is with its leading figure, the great Babylonian harlot.* We have seen fallen Babylon sink into the sea of oblivion. As the great world-corruptress she becomes the "habitation of devils, the hold of every foul spirit, and cage of every unclean and hateful bird." The harlot symbol transforms into that of the city, upon which the veil of the unseen lifts and we are given to see her fearful doom in the "smoke of her torment that ascendeth up forever and ever." The contrastive character of this section could hardly be exhibited in more striking expression. We have here the same Master of Ceremonies, in this golden-girdled angel, who, with the apocalypticist, ascends the "high mountain" to lift the veil from the antithetic nuptial scene. The figure of this divine woman appears in the foreground, but, in the same manner as the harlot, immediately transforms into a city. As the Bride of the Lamb made ready for her marriage, and then as the New Jerusalem descending from God out of heaven, she is the one central point of interest in this concluding series.

Let the reader go over again the whole of the Babylonian section of the Trilogy and note the completeness of its detail,

and how it is immediately followed by that terse, tumultuous scene in which the Bride of the Lamb is disclosed as ready for the marriage, and that this is followed by the strange punctuation point of the misdirected worship of the angel, and he may there write the finis of the book. What follows is simply the amplification (1) of the manner of the fall of the two remaining parts of the great city, and (2) that of the glory of the Bride. There is mystery declared with respect to the seven golden candlesticks, and disclosed in the person of the great scarlet monster; and yet it is only that of the false and the true as arrayed against each other in the progress of the great redemptive work of Christ. The figures present the pure church as corrupted and debauched by Satan, but which is finally saved and transformed by the power of the Spirit and the blood of the Lamb. We have beheld this woman in her celestial exaltation, and in her anguish maternal, and as descending from her abode in the sunlight to cower in the shadow of the wilderness. We have seen her spread her great eagle wings to fly again, the second time, from the hot breath of the dragon to the solitudes of her place in this drear wilderness. We have seen how she rode forth from this point of her humiliation as the drunken bawd. Now comes the final contrastive picture of her exaltation as she stands, in her wedding robes, ready for her eternal union with Him who has redeemed her, upon whose arm she comes up from the wilderness, clear as the sun, fair as the moon, and terrible as an army with banners.

Within the lines of the Babylonian section we catch a glimpse of the militant Christ at the head of his white-robed army (chapter 17. 14). Later we have the detail of their great battle, in the second section of the Trilogy. We see the fire also, which descends from heaven, in the third section. Here we have reached a point where the great conflict has forever ended. The initial scene of this Counterpart ushers in the new heavens and new earth and the glory of the eternal state.

The white horseman who went forth of the first broken seal, conquering and to conquer, has triumphed upon every field as indissolubly joined to the multidiademed Leader who rides at the head of the host. He has met the red-horseman upon a million battlefields, and has wrested his great sword from him and transformed it into a plowshare. He has spiked the last cannon, and forever hushed the tumult of war and set the angels chanting "Peace on earth, and good will to men." He has confronted the gaunt black-horseman, who has ever followed close in the wake of the red, doling out his wheat and his barley by the penny's worth to a world that was starving for bread. He has halted him in his miserly career, taken his balances from him, and proclaimed to the new earth's remotest bounds, "They shall hunger no more, neither thirst any more: neither shall the sun light on them, nor any heat. For the Lamb which is in the midst of the throne shall feed them, and shall lead them unto living fountains of water: and God shall wipe away all tears from their eyes." He has met the pale-horseman upon a field where the struggle was so fierce that the sun turned dark in the heavens while the earth rocked in its orbit. Riding in triumph off this fearful field, he cries, "Fear not; I have the keys of Hades and death, and behold, I am alive for evermore." "There shall be no more death, neither sorrow nor crying; neither shall there be any more pain, for the former things have passed away." The great red altar has gone with the wreck of burning worlds. The last sob of sorrow has been hushed, the last falling tear forever wiped away by a hand as loving and tender as ever rocked a babe to sleep or kissed its shadows into sunshine. The curtain rises now upon a scene that throws wide the gates of the eternities. It is no wonder that as John gazed upon it he should fall in the dust at the feet of his celestial companion in worship.

How, or through what agency, the material realm passes away it were, perhaps, idle to discuss. God has not seen fit to disclose to us the mystery involved in the material creation.

The whence and the whither of matter presents a problem as insoluble to us as that of the nature of God himself. Its real essence may be as far beyond the comprehension of the finite mind as that of its Creator. Whether real or ideal we may not be quite sure, for as yet we have advanced but little beyond noting the physical changes which pass upon its face. We only know that in this great final hour the temporal gives way to the eternal. Nature dissolves. The elements melt with fervent heat. The world and all things therein are burned up. The heavens as a thin parchment scroll are rolled up, take fire, and pass away. The sea, too, gives up its dead and its awful mysteries, and vanishes forever. This picture of the passing of the sea must have been inexpressibly sweet to this lonely exile upon Patmos, as from his rocky grotto he looked out upon its dark and heaving flood. The sea was his jailer. It was the one impassable barrier between him and his loved ones on its distant shores. Nevermore, while he remained upon this lonely isle, would his eyes rest upon its white-capped waves, nor listen to their ceaseless moaning as they dashed on the rocks below, without a thrill of joy: "There shall be no more sea."

It has been previously noted that the exponents on the contrastive side of the panorama take on a diverse form of expression from that of the main series, the throne voicings, for instance, expanding *from the triad of the Theophany to the full seven of the Trilogy*, at whose head they complete their exponential office and pass from the field of action. On the contrastive side there are also voices, but not as associated with the lightnings and thunders but with *celestial music*. As introductory to the scene now developing upon the scroll they are again trinitarian. There is an initial voice from the throne that calls for praise, and then there bursts forth "as it were the voice of a great multitude, and as the voice of many waters, and as the voice of mighty thunderings, saying, Alleluia: for the Lord God omnipotent reigneth." Here again we

may observe the same involved method of enunciation noted in the previous section. This final Counterpart conforms to the structural law that calls for the triad on the obverse side of characterization, but gives it in the form of the broken seven. We have (1) the oral quadrate of introduction; (2) the sublime vision of the bride; (3) the oral triad of divine attestation of the book. This general outline will be sufficient to establish the structural harmony of this Counterpart with those that have preceded, though within the lines of each paragraph there may be found intimation of profundities of enunciation that will yield rich treasure to those who may have the patience and skill to quarry within these mystic depths.

### Exponential Groupings

#### THE QUADRATE OF THE FINAL BROKEN SEVENS

##### (1) THE NEW HEAVEN, NEW EARTH, AND NEW JERUSALEM

“(1) And I saw a new heaven, (2) and a new earth: (3) for the first heaven and the first earth were passed away; (4) and there was no more sea. (5) And I saw the holy city, new Jerusalem, (6) coming down from God out of heaven, (7) prepared as a bride adorned for her husband.”

#### TRINITARIAN VOICINGS

##### (2) THE ETERNAL SPIRIT IDENTIFIED BY ASSOCIATION

“And I heard a great voice out of heaven saying, (1) Behold, the tabernacle of God is with men. (2) And he will dwell with them. (3) And they shall be his people. (4) And God himself shall be with them, and be their God. (5) And God shall wipe away all tears from their eyes. (6) And there shall be no more death, neither sorrow nor crying. (7) Neither shall there be any more pain: for the former things are passed away.”

## (3) THE SILENCE OF THE THRONED ETERNAL BROKEN

“And he that sat upon the throne said, (1) Behold, I make all things new. And he said unto me, (2) Write: for these words are true and faithful. And he said unto me, (3) It is done.”

## (4) THE ETERNAL SON—HIS UNITY WITH THE FATHER

“(4) I am the Alpha and Omega, the beginning and the end. (5) I will give unto him that is athirst of the fountain of the water of life freely. (6) He that overcometh shall inherit all things: and I will be his God, and he shall be my son. (7) (1) But the fearful, and unbelieving, (2) and the abominable, (3) and murderers, (4) and whoremongers, (5) and sorcerers, (6) and idolaters, (7) and all liars, shall have their part in the lake which burneth with fire and brimstone: which is the second death.”

This most impressive quadrate is introductory to the glorious vision to follow. The *triad of attestation* will complete this exponential utterance when the vision shall have passed.

## THE BRIDE OF THE LAMB

In the ravishing vision now looming before us the numeric lines seem to be lost in the effulgence of its glory. This is but seeming. They are still in place. The vision presents three phases: (1) the description of the city; (2) its inhabitants; (3) the throne of God as its source of life and central glory.

## (1) DESCRIPTION OF THE CITY

“And there came unto me one of the seven angels, which had the seven vials full of the seven last plagues, and talked with me, saying, Come hither. I will show thee the bride, the Lamb’s wife. And he carried me away in the spirit to a great and high mountain, and showed me that great city, the holy Jerusalem, descending out of heaven from God, having the glory

of God: and her light was like unto a stone most precious, even like a jasper stone, clear as crystal; and had a wall great and high, and had twelve gates; and at the gates twelve angels, and names written thereon, which are the names of the twelve tribes of the children of Israel: on the east three gates; on the north three gates; on the south three gates; and on the west three gates. And the wall of the city had twelve foundations, and in them the names of the twelve apostles of the Lamb. And he that talked with me had a golden reed to measure the city, and the gates thereof, and the wall thereof. And the city lieth foursquare, and the length is as large as the breadth: and he measured the city with the reed, twelve thousand furlongs. The length, and the breadth, and the height of it are equal. And he measured the wall thereof, an hundred and forty and four cubits, according to the measure of a man, that is, of the angel.

“And the building of the wall of it was of jasper: and the city was pure gold, like unto clear glass. And the foundations of the wall of the city were garnished with all manner of precious stones. The first foundation was jasper; the second, sapphire; the third, a chalcedony; the fourth, an emerald; the fifth, sardonyx; the sixth, sardius; the seventh, chrysolyte; the eighth, beryl; the ninth, a topaz; the tenth, a chrysoprasus; the eleventh, a jacinth; the twelfth, an amethyst. And the twelve gates were twelve pearls; every several gate was of one pearl: and the street of the city was of pure gold, as it were transparent glass. And I saw no temple therein: for the Lord God Almighty and the Lamb are the temple of it. And the city had no need of the sun, neither of the moon, to shine in it: for the glory of God did lighten it, and the Lamb is the light thereof.”

## (2) ITS INHABITANTS

“And the nations [*ethne*, Gentile contingent] of them which are saved shall walk in the light of it: and the kings of the

earth [the royal priesthood of Israel] do bring their glory and honor into it. And the gates of it shall not be shut at all by day: for there shall be no night there. And they shall bring the glory and honor of the nations [Gentiles] into it. And there shall in no wise enter into it anything that defileth, neither whatsoever worketh abomination, or maketh a lie: but they which are written in the Lamb's book of life."

### (3) THE THRONE OF GOD ITS SOURCE OF LIFE AND CENTRAL GLORY

"And he showed me a pure river of water of life, clear as crystal, proceeding out of the throne of God and of the Lamb. In the midst of the street of it, and on either side of the river, was there the tree of life, which bare twelve manner of fruits, and yielded her fruit every month: and the leaves of the tree were for the healing of the nations.

"And there shall be no more curse: but the throne of God and the Lamb shall be in it; and his servants shall serve him: and they shall see his face; and his name shall be in their foreheads: and there shall be no night there; and they need no candle, neither light of the sun; for the Lord God giveth them light: and they shall reign forever and ever."

The exponential character of the quadrate that introduces this whelming contrastive scene is clear, both from its content and from its structural office. The apocalyptist first tells us what he saw, and then what he heard.

The new heavens, the new earth, and the New Jerusalem are the great factors of characterization. That these terse paragraphs are exponential must be logically inferred from the fact that it yet remains for him to take the hand of his celestial Guide, and ascend the great and high mountain where the real descent of the heavenly city was witnessed. The new heavens and the new earth are also proleptic, for later the throned Eternal announces the fact that he will make all things new.

The reader should pause here until he shall have fully mas-

tered the structural features of this Counterpart. They are strikingly coincident with those of the previous section. We have here, in fact, another "broken seven," with its severed paragraphs on either side hedging the great central vision of the glory of the Bride. In the two groupings of the quadrate which present audible truth we easily discern the presence of the first and second Persons of the Godhead. It should not be difficult, at this stage of our study, in the remaining paragraph to discern that of the third.

The first voice is that of the Eternal Spirit. In the triad of attestation he speaks last. Here he gives assurance of the fact that henceforth the tabernacle of God will be with men, and that he will "tabernacle" with them. I incline to the thought that, inasmuch as this word has been used by both Peter and Paul as referring to the human body, it may here refer to the glorified body of Christ rather than to a tent like that of the wilderness march. The quadrate presents the thought of the presence of God with his people; the triad, the glorious results of his presence. All tears are forever wiped away. There will be no more death; no more sorrow, nor crying; no more pain, for the former things are passed away.

In the next grouping we have a startling innovation. From the inception of the drama up to this point no sound has ever come from the lips of the indescribable Personality upon the throne. The Apocalypse thus may give symbolic recognition of the fact of a silent God in the universe he has created. From the first disclosure of his awful throne he remains mute. The throne itself is vocal, with its utterance always hedged by its fearful lightnings and thunders. The only act performed by this All-glorious One who occupies this exalted position is that of extending the sealed book which only the Lamb was found worthy to open. Now, at the point of the vanishing of the heavens and the earth, he speaks again. His word ushers in the new creation. This utterance from the throne is terse, but of tremendous import: "And he that sat upon the throne

said, Behold, I make all things new. And he said unto me, Write: for these words are true and faithful. And he said unto me, It is done." This presents a triad. The quadrate introduces, abruptly, the Alpha and Omega in a way which both structurally and audibly seems to unite him with the Personality upon the throne. The title Alpha and Omega is employed four times in the Apocalypse; three times there is associate with it the statement, "I am the beginning and the end," and in three instances out of the four it is unmistakably applied to the personality of the Son. By the law of solidarity of symbol we are compelled thus to recognize its application here. The fact creates no confusion, violates no principle of the symbolism, but the rather visually certifies what has already, in so many instances, been disclosed. The eternal Son is upon the throne. He announces this himself at the same time that he proclaims himself the Alpha and Omega. He says, "I am set down with my Father in his throne;" and to Philip, "He that hath seen me hath seen the Father." The mystery here presented may remain forever beyond our finite comprehension, but it is only that which we are ever compelled to recognize in connection with the subject of the Holy Trinity. We have seen how the trinitarian symbols have been so marvelously blended in these ranking figures of the book; here there is but one Personality in the field of vision, though we are audibly assured of the presence of the three divine Personalities at the headlands of this contrastive scene. The Infinite and Eternal no man hath seen nor can see. When we shall look upon the unveiled face of Him that sitteth upon the throne it will be that of Him who dwelt among us in the person of Jesus Christ. The blending of these two Personalities here in the triad and quadrate of one grouping is significant. The reader will note its Christophanic significance, in that it deals with both the saved and the lost—in the latter case presenting a full seven—in the same manner as has been previously noted with respect to this terminal scene, notably

in the Theophany, where this same sevenfold aggregate are terrified at the face of Him that sitteth upon the throne and at the wrath of the Lamb.

### THE GLORY OF THE BRIDE

With this introductory quadrate thus placed in exponential position the way is prepared for the introduction of the most ravishing vision which follows. The master of ceremonies now approaches the seer. He is one of the white-robed, golden-girdled angels who, as the stern executives of this series, poured out the vials of the divine wrath. It will be recalled that it was also one of these who performed like office with respect to the antithetic symbolism of the Trilogy. He was by him borne away in the spirit into the wilderness, that he might behold the judgment of the great whore. Now under the same leading hand he ascends, or rather is carried away in the spirit, to a great and high mountain, that he may behold the antithesis of the awful scene of the threnody.

Nothing, in all the realms of literature or art, ever portrayed by pen or painted by brush approaches the ravishing beauty of the whelming characterization that is now disclosed as the grand climax of the mighty drama. It is the transcendent masterpiece of inspiration, the sublime and fitting peroration of the Book of God. In its monumental massiveness and jeweled splendor it stands at the headlands of eternity as the whelming result of the triumph of Redeeming Love—the index of what lies yet onward within the opening gates that disclose the golden avenues of immortality and the bliss of eternal life. As we gaze upon such a whelming picture as this, and listen to the mighty thunderings of triumph which like great billows of glory dash up against the eternal throne, we must lay down the pen. To touch such a picture is but to mar it. It bankrupts all language and whelms our struggling thought.

The parallel in the method of characterization between the leading figures of this Counterpart and that of the Trilogy

gives the clearest evidence of design. On the one side it is the harlot, on the other the Bride. Both metamorphose into cities. The one becomes a "habitation of devils, the hold of every foul spirit, and the cage of every unclean and hateful bird"; the other presents this ravishing vision of jeweled splendor and celestial blessedness. Both cities are eternal. Of the one it is said that "the smoke of their torment ascendeth up forever and ever"; of the other "there shall be no more death, neither sorrow nor crying," and that "they need no candle, neither light of the sun, for the Lord God giveth them light, and they shall reign forever and ever."

Attention has already been called to the fact that the introduction of this figure of the Bride as ready for the marriage of the Lamb follows immediately upon the culmination of the Babylonian symbolism. It should hardly be necessary to dwell upon the fact that its introduction there, punctuated in the manner it is, fully determines the point that all that follows is simply elaboration—on the one side the details, from the trinitarian standpoint, of the great battle, and on the other that of the glorious triumph of the forces of light. The value of such a demonstration as this should be sufficient to compel a sane exegesis of this most sadly perverted portion of the Apocalypse.

In order to a full understanding of the sublimity of this marriage scene we must connect this elaboration with that of its most tumultuous introduction, which marks its structural position in the panorama. The curtain falls upon the terrible career and fearful fate of the great harlot, and then rises upon this transcendent contrastive picture. A voice from the throne calls for praise, and in response there comes "as it were the voice of a great multitude, and as the voice of many waters, and as the voice of mighty thunders, saying, Alleluia: for the Lord God Omnipotent reigneth. Let us be glad and rejoice, and give honor to him: for the marriage of the Lamb is come, and his wife has made herself ready. And to her

was granted that she should be arrayed in fine linen, clean and white: for the fine linen is the righteousness of the saints." There is evident contrast between the trousseau of the Bride and the loud raiment of the harlot, of purple and scarlet, decked with gold and ablaze with pearls and precious stones. The disclosure here of the significance of the white by implication gives that of the scarlet. Crimson and scarlet are Bible types of sin, and are therefore most appropriately employed in this connection. It is significant that the gold, pearls, and precious stones, so lavishly disported in the robes of the harlot, find no place in the attire of the Bride. She needs them not. She is one great Jewel herself, a diadem of beauty that far outshines all the wealth of all the Ophirs and Golcondas of earth. Her adornment is the glory of God. And yet no support is here given to the thought that in order to be a true Christian all that God has made precious or beautiful in this world is to be contemned. The glory that here dazzles our vision should be sufficient to teach us our mistake. The gold, precious stones, and pearls of the Bride far outshine those in the paraphernalia of the harlot. But if we look closely at the two pictures we may see that there is an intended antithesis that is simply whelming.

There are two most instructive points of contrast between the figures of the harlot and the Bride: the one on the shores of time, the other on those of eternity. The woman-symbol in both cases relates to the former; as metamorphosed into the city, to the latter. Keeping this fact in mind, the antithesis presented speaks with whelming power. The harlot symbol is climacteric in its portraiture of sensuality at the height of its fevered delirium. The picture painted is true to life. The great mother of harlots mystically sets the pace for all her foul brood in the lavish splendor with which she adorns herself that she may allure her lecherous paramours to her wild debauch of sin. Of the fifty million dollars' worth of jewelry manufactured in the United States each year, no small part

is displayed upon the person of the bawd. But how striking the contrast in the attire of the Bride! No solitaires sparkle in her ears; no brilliants adorn her hair; no pearls or rubies around her neck nor gems of rarer luster upon her fingers. Her garments once were scarlet, but she has washed them white in the blood of the Lamb. She has her treasures, and they are of priceless value; but they are all laid up in the city where moth and rust do not corrupt and where thieves do not break through and steal. When her Lord shall come to make up his jewels she will find them. Her precious stones form the chromatic splendors of the foundations of the New Jerusalem, her pearls swing as gates before the hosts of the redeemed, her gold paves a shining pathway from a lost world up to the throne of God. "The building of the wall of it was of jasper: and the city was pure gold." The jasper and the sardine stone were the gems of the Theophany. Here the walls of the city reflect the same glory, though the absence of the sardius as associate with the jasper may indicate the fact of an incommunicable reserve in the Deity which can be shared with none of his creatures.

As we gaze upon these gates of pearl—"every several gate of one pearl"—we behold blazoned upon them the names of the twelve tribes of the children of Israel. This fact certifies the integrity of the prophets by showing that the Apocalypse is as loyal to them as was the Master himself. The name Israel occurs but three times in the book: once in the epistles, where we have the figure of the stumbling-block thrown before them by the *king* and the *false prophet*; and again at the head of the celestial series, where the whole of the twelve tribes are caused to pass before us in even rank, twelve thousand strong, to receive in their foreheads the seal of the living God. Subsequently the name drops out of sight, though the host that thus receives the seal does not, but may be found by its certified insignia throughout the entire body of the symbolism until the mighty conflict ends and the names of the victors

flash out in the pearl-splendor of the golden city. The New Jerusalem is a Messianic city, for it is built upon twelve foundations that have in them the names of the twelve apostles of the Lamb. It is therefore clear that we are here dealing with these twelve tribes as within the mystic topography of the gospel day. They receive the divine seal. They are the great multitude whom no man could number. They range themselves with the Lamb upon Mount Sion, and upon their white horses follow him through the battle-storm of the great Armageddon. As the porters of the gates of the celestial city they are only characteristically presented here as having rounded out their prophetic destiny. The city rests upon twelve foundations, and in them the names of the twelve apostles of the Lamb. This fact most effectually negatives the vaunting claims of Rome with respect to the primacy of Peter. Theirs is a pseudo-Peter, for the real Peter is only one of the twelve.

The parallel between the Apocalypse and the prophecy of Ezekiel at this point is too striking to have been merely accidental. In Ezekiel the entire eschatological plan is dominated by the presence of the whole of the twelve tribes of Israel. Under the power of prophecy and the breath of God they arise out of the great death valley where their whitened bones have been beaten by the storms of the centuries. Then, as an exceeding great army once more upon its feet, they face the ordeal of the great Gog battle for the empire of the world. This battle ended—in glorious victory for Israel—the hand of the Lord is again upon the prophet and he is borne in the spirit to a great and high mountain from whose summit he beholds the frame of a city that lies foursquare, with a mystic river flowing from a "house" that contains within it the throne of the Eternal God. On the banks of this river there are trees that bring forth twelve fruitages, and whose leaves are for medicine. The apocalyptist recognized the inspiration of Ezekiel; the eschatology of the Apocalypse must therefore square with him. The striking manner in which the vision

reproduces Ezekiel fully certifies all that he has said with reference to this rising again of Israel and wresting from the Gentile nations the empire of the world. The resurrection from the great death valley squares with the first resurrection of the Apocalypse; the mighty struggle which in both instances follows is also certified to be the same, though with respect to the city John soars away from Ezekiel as upon eagle's wings. That of Ezekiel was an incomplete conception. In John the square assumes the form of a cube of jeweled glory. But the names which John beholds upon the gates are the same as those of the vision of the Chebar. It is a Hebrew city, and *the nations of them which are saved shall walk in the light of it.*

Mystic measurement in the vision of Ezekiel occurs upon an elaborate scale. Here it is simplified, but evidently has the same design. It is introduced in connection with the disclosure of the temple in the Pneumatophany, where the measuring reed touches the temple, the altar, and the worshipers. Here the golden reed in the hand of the angel also touches three points—the city, its gates, and its walls. The measurement of the walls, of a hundred and forty-four cubits, as well as that of the city itself, of twelve thousand furlongs, literally about fifteen hundred miles, are both mysticisms which relate to the regal phase of the figure. With respect to the gems which garnish the foundations classification is difficult, and their significance more so. The fact that the wall itself is jasper, and the first gem in the foundations likewise, gives the suggestion of some occult design in thus giving precedence here to the leading gem of the Theophany. That these jewels are the same as those upon which the names of the twelve tribes of Israel were engraved upon the breastplate of the high priest is hardly debatable (see Exod. 27. 17-20; 39. 10-13).

The massing of all this crystalline splendor in this culminating figure of the Apocalypse may hold the suggestion of that glorious transformation which awaits matter itself in

the new creation. Matter, as we know it, is in disguise. In fact, we really know less about it than we do of the spirit which animates it. Why has God, who is himself pure spirit, created matter? For what great end has he strewn the stellar spaces with such material splendor? Why is the human spirit robed in it during its state of probation? Will it exist forever? These questions may be answered in part. To us matter is indestructible. All the scientists on earth, with the aid of all the angels in heaven, could not annihilate a single mote that floats in a sunbeam. We behold it in a constant state of flux, or transition. Decay and death seem written all over it. Worlds grow old, and stars grow cold, and the moss may cover their departed glory. Dead worlds, and dark stars, may be more than the living and shining. But the edict has gone forth from the throne that there shall be no more death. The voice of the Eternal shall ring through this cemetery of dead worlds, saying, "Behold, I make all things new." Matter will continue to exist; but it will be transformed, its disguise thrown off, and we shall see it as it is. The eternity of matter has been certified in the resurrection of the body of Jesus Christ—as the firstfruits of them that sleep—and its exaltation to the throne of God. Heaven and earth will pass away, and there may be debris of matter as well as debris of spirit, and the two may be fittingly associated together. The punishment of the wicked might be conceived, in part, as of their being allowed to take as their eternal inheritance that which they in their earthly life chose in preference to their God; while the crystalline splendor of the New Jerusalem but gives the mystic reflex of what Infinite Love will present as the eternal dowry of the new creation in Christ Jesus. What God may finally make of the material universe may be one of the startling surprises that await the redeemed. We know that the world-stuff for just such a city as John here portrays lies all around us, hidden in rock, carbon, and clay. God has given man dominion over the material realm, and there is no

intimation that he will ever reverse the decree. With such a picture as this held before us we may be sure that if such a glorious city does not in reality exist it is because it has been reserved for a redeemed humanity to build it.

Central within the vision of the Chebar there was a glorious temple; but John says of this city, "And I saw no temple therein: for the Lord God Almighty and the Lamb are the temple of it." It had no need of the sun or the moon to shine in it, "for the glory of God did lighten it, and the Lamb is the light thereof." If John had said that it was illumined by the sun, or a thousand suns, the scientist would volunteer the information that, somewhere down the eternities, its golden streets would be shrouded in darkness; for suns, like burning tapers, will at last expire. Their office relates to things temporal, and not to things eternal. But, no; its central sun is the glory of God and the Lamb. Uncreated light, like the river which flows from the throne and from the Godhead's deepest sea, will stream on forever and ever.

"The nations of them which are saved shall walk in the light of it: and the kings of the earth do bring their glory and honor into it." The Revised Version here has, "And the nations shall walk amidst the light thereof: and the kings of the earth do bring their glory into it."

If the word "*ethne*" here be translated "Gentiles" it will focus the light of numerous passages upon the statement made. In Isa. 49. 6 the office of the promised Messiah is declared to be that of raising up the tribes of Jacob, restoring the preserved of Israel, and also to shine as a light to the Gentiles. Later it is said, "The Gentiles shall come to thy light, and kings to the brightness of thy rising" (60. 3). "And the Gentiles shall see thy righteousness, and all kings thy glory" (62. 2). "A light to lighten the Gentiles, and the glory of thy people Israel" (Luke 2. 32).

The Gentiles here are thus shown in the same relative position to these kings of the earth as is indicated by these scriptures.

Again, this thought finds further elucidation in the following verses: "And the gates of it shall not be shut at all by day: for there shall be no night there. And they"—these kings of the earth—"shall bring the honor and glory of the Gentiles into it." Israel thus fulfills its mission as foreseen by Isaiah (66. 19).

This city, it will be observed, is not a development of the new creation, but descends into it from God, out of heaven, in all the splendor of its crystalline perfection. The Bride and the City are one. Admitting this, the significance of this descent becomes plain. As the resurrected and glorified church of Christ she was caught up from the earth to meet him at his coming. As she rises the world beneath her feet is given to the flames and passes away. Its empires and thrones, its cities and palaces, for which human ambitions have struggled, lie among the cinders of ended time. It would have been a strange omission in the sacred penman if he had left the Bride of Christ forever suspended in the air. He sees her home-coming, but it is not, as chiliasm teaches, to this sin-cursed earth, but to a land where there is no death, and where all tears shall be forever wiped away.

Let the song cease; let the harps be silent; we are approaching now the culminating point of this body of mysticism. It was foreshadowed in the utterance of the exponents at the head of this section; it is here disclosed. Vision is now directed to the central glory of the city—the throne. It is the same throne from which, in the Theophany, the lightnings flamed and the thunders roared. They are now hushed to silence in the momentous hour of the triumph of redeeming love. Instead, it now sends forth a beautiful crystal river of the water of life, flowing from the fathomless depths of infinite love. Upon its banks grows the tree whose fruits were blighted, and whose healing leaves were withered by the curse that was entailed by sin. But now it blooms again, and the flaming swords that hedged it are sheathed forever. "There shall be

no more curse: but the throne of God and the Lamb shall be in it: and his servants shall serve him: and they shall see his face: and his name shall be in their foreheads."

Resplendent in her celestial wedding robes, crowned with the jeweled diadem of eternal life, the Bride awaits the unveiling of the face of her Beloved. She has reached the golden shores of infinite bliss. Hers is this crystal river; hers this whelming glory of the eternal throne; hers this mystic nuptial union with her Lord; hers this hour of triumph, where the harps of angels are drowned in the mighty thunderings of the redeemed.

Hers indeed has been the pathway of great tribulation. She has fled before the hot breath of the dragon to the shadows of an awful wilderness, where her bright stars are lost and the sunlight fades out of her robes. She has worn the chains of the slave, toiled in the brickkilns, and wept by the rivers. Her weary feet have stumbled on the dark mountains; she has groped her way through the valley of the shadow of death, when the star of hope withdrew its shining. She has seen her thrones fall, and her altar fires go out in darkness. Kings have dragged her at their chariot wheels, and tyrants have reddened the earth with her blood. And yet God has stood within the shadows, keeping watch above his own. She has seen thrones fall, and heard the crash of empires, and through the gloom of the midnight has heard the voice of her Beloved, and in the dim perspective seen the harbinger of the morning.

With a love stronger than death she has trodden down the fiery fields of her sorrows, and washed her garments white in the blood of the Lamb. She leaves the wilderness forever, leaning upon the arm of her Beloved, clear as the sun, fair as the moon, and terrible as an army with banners; a glorious church, "without spot, or wrinkle, or any such thing." She lifts her eyes to the throne, and beholds the unveiled Face, and she knows that her God and Redeemer are one.

“And they need no candle, neither light of the sun; for the Lord God giveth them light: and they shall reign forever and ever.”

Thus ends the panorama of the Apocalypse, in this whelming climacteric picture, at the opening gates of eternity. The triad of attestation which follows completes the “broken seven”; rounds out the structural symmetry of the book, which closes, as it began, with the inscrutable mystery of the Holy Trinity.

In the introductory paragraphs of the Apocalypse our attention is held by the emphatic manner in which the great trinitarian mystery is presented. In this respect the symbolism ends as it began, though consistently changed in its expression. Here, as elsewhere, it may be that only the properly sensitized ear may catch this soft whisper of finality; but we miss a most important voicing if we fail to apprehend it. The attestation of the book is designedly trinitarian. The order of the introductory paragraph (chapter I. 1-4) is that of (1) Jesus Christ; (2) God; (3) the Angel of Jesus Christ. Here the order is that of the baptismal formula, and of the three divine dispensations. The teaching points may be studied to better advantage after a glance at the paragraphs themselves.

#### TRINITARIAN ATTESTATIONS OF THE APOCALYPSE

##### (1) BY THE FATHER

“(1) And he saith unto me, These sayings are faithful and true: (2) and the *Lord God of the holy prophets* sent his Angel to show unto his servants things which must shortly be done. (3) Behold, I come quickly: blessed is he that keepeth the sayings of the prophecy of this book.”

##### THE MYSTIC PUNCTUATION POINT

“(1) And I John saw these things, and heard them. And when I had heard and seen, I fell down to worship before the feet of the Angel which showed me these things. (2) Then

saith he unto me, See thou do it not: for I am thy fellow servant, and of thy brethren the prophets, and of them which keep the sayings of this book: Worship God. (3) And he saith unto me, Seal not the sayings of the prophecy of this book: for the time is at hand."

### (2) BY THE SON

(1) "(1) He that is unjust, let him be unjust still: (2) and he which is filthy, let him be filthy still; (3) and he that is righteous, let him be righteous still: (4) and he that is holy, let him be holy still."

(2) "And, behold, I come quickly; and my reward is with me, to give every man according as his work shall be."

(3) "(1) I am Alpha and Omega, (2) the beginning and the end, (3) the first and the last."

(4) "Blessed are they that do his commandments, that they may have right to the tree of life, and may enter in through the gates into the city."

(5) "For without are (1) dogs, (2) and sorcerers, (3) and whoremongers, (4) and murderers, (5) and idolaters, (6) and whosoever loveth (7) and maketh a lie."

(6) "I Jesus have sent mine Angel *to testify* unto you these things in the churches."

(7) "I am the root, and the offspring of David, and the bright and morning star."

### (3) BY THE SPIRIT

(1) "(1) And the Spirit and the Bride say, Come. (2) And let him that heareth say, Come. (3) And let him that is athirst come. (4) And whosoever will, let him take the water of life freely."

(2) "(5) For I testify unto every man that heareth the words of the prophecy of this book, If any man shall add unto these things, God shall add unto him the plagues that are written in this book: (6) and if any man shall take away

from the words of this prophecy, God shall take away his part from the book [or tree] of life, and out of the Holy City, and from the things which are written in this book."

(3) "(7) He which *testifieth* these things saith, Surely I come quickly. Amen."

## BENEDICTION BY THE APOCALYPTIST

(4) "Even so, come, Lord Jesus. The grace of our Lord Jesus Christ be with you all. Amen."

A careful examination of this triad of attestation, in the light that has been thrown upon the dominant character of the structural principle that pervades the entire book, will show that we have here the same numeric profundity as elsewhere in the book. The same triune Divine Personalities that are disclosed in the first paragraph of the book are again presented in this attestation at its close, though the order of precedence is changed. It is here (1) God, (2) Jesus Christ, (3) the testifying Angel.

If the fact of a "broken seven" be admitted to hold with respect to the subdivisions of the final section of the Trilogy it would logically follow here. Whether it does or does not may be left to the judgment of the reader after he shall have carefully considered the analysis given above. The "great seven" of this Contrastive Counterpart consists, thus, of the leading factor of the new heaven and new earth and the new Jerusalem, and then the trinitarian paragraphic voicings. The Bride thus occupies the place of the sun-robed woman in the structural plan. Following this quadrature we have the vision of the city, which is antithetic to that of the other city doomed to everlasting burnings. Sequent to this is this triad of attestation.

The one feature of this terminal grouping upon which special attention should be centered is that of the striking manner in which this attestation, in its method, certifies the unity of

the distinctive features of the Trilogy. A perfect reflex of its structural form is given here, even to the marking its terminal point by the same punctuating episode of the apocalypticist's misdirected worship of the testifying Angel. The threnody ended, there is but one paragraph—that relating to the marriage of the Lamb—and then this point of punctuation. In the Counterpart, after the glory of the Bride has ravished our vision, there is but one paragraph—that which relates to the coming of the Lord God of the holy prophets—and again this same punctuation point. In the Trilogy there follow the two supplemental sections of elaboration of the issues of the one great battle of the day of Almighty God; here there follow two paragraphs of attestation, in which each remaining Personality of the Holy Trinity also proclaims his coming, with distinctions noted that are highly instructive. There is but one coming, as there is but one great battle, but its trinitarian phases must be all characterized. Just as abruptly as the diademed white-horseman is introduced upon the great field of battle, here we have this coming of Christ abruptly introduced by the striking quadrate which, in mystic expression, asserts the sudden arrest of human probation and the fixing thereby of eternal destiny. He says, "Behold, I come quickly, and *my reward is with me*, to give to every man according as his work shall be." He is the Alpha and Omega, the beginning and the end, the first and the last. In his presence the "blessed" enter in through the gates into the city; without are the "dogs," "sorcerers," etc. He positively fixes his identity, as he does that of the testifying Angel whom he sends. He is also the root and offspring of David, and the bright and morning star. The presence of a paragraphic seven here is easily discernible. The Lord God of the holy prophets sent forth this Angel, Jesus Christ also sends him forth, and finally the Angel speaks for himself in the closing paragraph of this trinitarian attestation. And the method, like that of the preceding paragraph, shows the same abruptness in its introduction. It also presents a quadrate, but,

as the reader will note, with an entirely distinct point of application. The personality of this testifying Angel is announced in the foreground:

“And the Spirit and the Bride say, Come. And let him that heareth say, Come. And let him that is athirst come. And whosoever will, let him take the water of life freely.”

He has been already introduced by Christ as the Angel whom he sent to testify in the churches. It has been clearly proved that this Angel is none other than the Third Person of the Trinity. Here in his final attestation he emphasizes the fact.

Many understand that in the following utterance we have the warning of the apocalyptist against the corruption of the text of the book; but the one who says, “For I testify unto every man that heareth the words of the prophecy of this book,” is unquestionably the Divine Angel of Jesus Christ, and he closes his attestation with the words, “He which testifieth these things saith, Surely I come quickly. Amen.” This is the trinitarian Amen. The following words are those of the apocalyptist himself: “Even so, come, Lord Jesus;” to which he adds the benediction, “The grace of our Lord Jesus Christ be with you all. Amen.”

That this coming, here relating to the personality of the Holy Ghost, has only the significance of association in the parousia of Deity at the last day may be a conception far short of the truth involved in this paragraph need not be denied. It might be possible to conceive of the first “Come” of this quadrate as an appeal of the Spirit and the Bride, whom he has arrayed in her wedding robes, to the Bridegroom; but, it is rather to be conceived as relating to the universality of the provisions of gospel grace that include the “whosoever.”

The reader should carefully discriminate here between this Angel of Jesus Christ, sent to witness in the churches, and this angel of the vials who wears the Christophanic girdle of gold. While their identity in a qualified sense is undoubtedly the same, yet there are distinctions to be noted with respect to their

relative office in the symbolism. The integral and distributive form of this Angel of Jesus Christ previously discussed gives the mobile basis of the transition. If it be objected that he cannot be divine, else he would not have refused the proffered worship of the apocalyptist, it may be said in reply that there is no instance on record in the Scriptures where specific worship is offered to the Holy Ghost.

In the presence of the Throned One of the Theophany the chant of the zoa rolls on forever. In the presence of the triumph of the Lamb the same worship offered to Him that sits upon the throne is offered in the same manner to him, not only by zoa and elders, but by all the angels in heaven. But in this Presence, that is robed with the clouds and which discloses the face and feet of the Alpha and Omega and who speaks with voice divine, whose head is circled by the rainbow borrowed from the eternal throne, the zoa, the elders, and the angels are all mute. This is the fact. The mystery we may not pretend to solve. One hint may be given to us in the fact that blasphemy against the Holy Ghost is a sin that has no forgiveness. The danger of committing it may thus be lessened by this inhibition of worship. It certainly is not to be construed as depreciating either the character or office of the Great Pantokrator of the Universe.

John is still on Patmos. The barren rocks are about him. The circling sea surges and swells as though by its ceaseless moanings it would call the ravished spirit of the apocalyptist back from these opening gates of the eternities to the humiliations and sorrows of his lonely exile. He heeds it not. His heart has gone with the vanishing Bride within the veil. One word above all others thrills his soul with rapturous expectation. It is, "Behold, I come quickly, and my reward is with me." Three times he heard it in the epistles; three times in this impressive trinitarian attestation. As he lays down his pen he adds this most earnest prayer of his heart, which should ever voice that of the waiting church: "Even so, come, Lord Jesus."







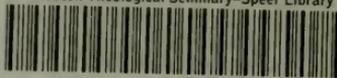




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