

## THE REVELATION TO JOHN

### A PRELUDE TO THE FINAL 7 BOWL JUDGMENTS

#### EXEGESIS VERSE 1:

<sup>GNT</sup> **Revelation 15:1** Καὶ εἶδον ἄλλο σημεῖον ἐν τῷ οὐρανῷ μέγα καὶ θαυμαστόν, ἀγγέλους ἑπτὰ ἔχοντας πληγὰς ἑπτὰ τὰς ἔσχάτας, ὅτι ἐν αὐταῖς ἐτελέσθη ὁ θυμὸς τοῦ θεοῦ.

<sup>NAS</sup> **Revelation 15:1** **And I saw another sign in heaven, great and marvelous,** *Καί (cc) εἶδον ὀράω (viaa--1s) ἄλλο ἄλλος (a--an-s; "another" of the same kind) σημεῖον (n-an-s; "sign") ἐν (pL) τῷ ὁ οὐρανῷ οὐρανός (d.a. + n-Lm-s; "the heaven") μέγα μέγας (a--an-s; "great/large/very conspicuous") καί (cc) θαυμαστόν, θαυμαστός (a--an-s; "marvelous/amazing/remarkable"; of things relating to God beyond human comprehension; used 6x) **seven angels who had seven plagues, which are the last,** ἑπτὰ (card. adj./am-p; "seven") ἀγγέλους ἄγγελος (n-am-p) ἔχοντας ἔχω (adj.ptc./p/a/am-p) ἑπτὰ (card. adj./af-p; "seven") πληγὰς πληγή (n-af-p; "plagues") τὰς ἢ ἔσχάτας, ἔσχατος (d.a. + a--af-p; "the last/final of a series"; opposite of first) **because in them the wrath of God is finished.** ὅτι (causal conj.) ἐν (pI; "by") αὐταῖς αὐτός (npIf3p; ref. the final plagues) ὁ θυμὸς (d.a. + n-nm-s; "the wrath/boiling anger") τοῦ ὁ θεοῦ. θεός (d.a. + n-gm-s; subjective gen.) ἐτελέσθη τελέω (viap--3s; "has been finished/completed/brought to an end")*

#### ANALYSIS VERSE 1:

1. Chapter 15 provides an initial introduction to the 7 bowl judgments of chapter 16.
2. The fanfare of presentation centers on:
  - A. A marquee introduction of the 7 **angels** commissioned to administer the 7 bowl judgments. Vs.1
  - B. Victorious tribulational believers in a song of praise. Vss.2-4
  - C. Final preparations in the heavenly temple for execution of the 7 bowl judgments. Vss.5-8
3. The first 2 scenarios (the 7 **angels** & the singing tribulational saints' vss.1-4) are designed to encapsulate God's final impending judgments.
4. In this sense, they are as chronological "bookends" to this period of history in Daniel's 70<sup>th</sup> week.
5. Vss.1-4 remain part of the parenthetical insert extending from chapter 14 and become a parenthesis of their own.
6. The actual chronological event of the 7 bowl judgments of chapter 16 formally begins in 15:5 as seen in the grammatical phrase "after these things" a mark of chronological advancement in Revelation. Cp.Rev.1:19; 4:1; 7:9; 9:12

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7. It is the events of the 7 bowl judgments that then comprise the content inserted between these two parenthetical conversation pieces.
8. The parenthetical chronology represented in vss.1-4 are obvious contextually:
  - A. The introduction to the 7 **angels** in vs.1 views them as “possessing” 7 **plagues**, yet, vs.7 indicates in reality they have yet to receive the bowls that contain the judgments of wrath. Cp.Rev.15:6
  - B. Therefore the language of vs.1 is representative or anticipatory to preview the bowl judgments in advance as the beginning to God’s final execution of **wrath**.
  - C. Vs.2 indicates that the saints in view are pictured as victorious over Antichrist, his image and policy demanding the inclusion of believers from the 2<sup>nd</sup> half of the week.
  - D. This scenario finds its fulfillment at the conclusion of the week.
9. John begins both vss.1,2 with his usual notation of change in vision with the phrase, “**And I saw**”.
10. The phrase indicates a continual flow of visionary production from the previous parenthetical chapters of 13-14. Rev.13:1,11; 14:1,6,14; 15:1,2
11. Its next use as an opening phrase is not until 16:13 that will indicate another parenthetical insert between the 6<sup>th</sup> and 7<sup>th</sup> bowl judgments. Rev.16:13-16
12. What John now sees is “**another sign in heaven, great and marvelous**”.
13. That the adjective “**another** of the same kind/ἄλλος – allos” is used of this **sign in heaven** in general harks back to the preceding signs of Rev.12:1,3 beginning the corporate parenthesis extending from chapter 12 to 14:4.
14. It does not mean that this **sign** is another constellation or represents the same things, only that it is **another** dominate indicator and background of events in the A/C.
15. It is this event of the 7 bowl judgments now introduced that highlights a major turning point in Daniel’s 70<sup>th</sup> week.
16. The 7 bowl judgments are the specific contents of judgments generically revealed by the 7<sup>th</sup> trumpet judgment. Rev.11:19
17. This follows the pattern of the 7<sup>th</sup> seal judgment revealing the 7 trumpet judgments. Rev.8:1ff
18. It was the 7<sup>th</sup> trumpet judgment that we concluded highlighted the beginning of the DOL proper, mid-point in the trib.
19. The DOL introduces us to the segment of history in which Christ literally exercises His judicial rights as the Kinsman Redeemer to evict the illegal tenants occupying His kingdom.
20. All previous judgments up to the mid-point could be viewed as writs of eviction or legal warrants of an impending eviction.
21. The literal eviction process is through a series of judgments (the 7 bowls) designed to facilitate His actual arrival, final eviction and repossession of His kingdom.
22. The DOL further extends into history to encompass the Millennial Age.
23. That this **sign** is described as **great** indicates its very conspicuous presence **in heaven**.
24. That the **sign** exists **in heaven** further extends the heavenly scenario of 14:14-20 in its parenthetical context.
25. More specifically, its greatness harks to the **great sign** of 12:1-2 pointing to the birth of Christ.

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26. As that **sign** ended with Christ's resurrection and session awaiting for future rule of the nations (12:5), our **sign** marquee's the judgments that usher in that rule.
27. The added descriptive attribute to our sign is its **marvelous** nature.
28. The term "**marvelous**/θαυμαστός – *thaumastos*" emphasizes the human response to things that relate to **God** challenging to our comprehension.
29. It can be translated wonderful, extraordinary, amazing or astonishing though it is void of any cause for entertainment as it might insinuate today.
30. It emphasizes the extraordinary importance attached to the **sign** itself in the scheme of the A/C.
31. The **sign** is then interpreted for us as to what it is in vs.1b, "**seven angels who had seven plagues, which are the last**".
32. The accusative case of both the term "**sign**" and the phrase "**seven angels**" are in apposition to one another and expegetical.
33. The change from the neuter gender of "**sign**" to the masculine in "**seven angels**" looks to the natural gender of male angelic beings that are the literal **sign**.
34. The change from the singular person of "**sign**" to the plural of "**seven angels**" shows the shift from its singular chronological indicator as a **sign** to the anticipation of its execution over time delivered by these 7 **angels**. Cp.Rev.16
35. That **seven angels** make up this **sign** points to the greater reality behind the **sign** as judgments from **God**.
36. Vs.6 tells us that these **angels** are currently in the heavenly temple.
37. This harks back to the 7<sup>th</sup> trumpet and the opening of the heavenly temple in anticipation of God's forthcoming judgments during the DOL in Rev.11:19.
38. The aorist passive indicative of "*was opened/had been opened*" of vs.5 recognizes this previous event.
39. In anticipation of the 7 bowl judgments, the **angels** are said to possess **seven plagues**.
40. The term "**plagues**/πληγή - *plege*" harks back to its first use in Rev.9:18,20 in correlation to the 6<sup>th</sup> trumpet and the Chicom invasion from the East.
41. In fact there is a direct tie between those **plagues** and the **plagues** of the 7 bowl judgments. Cp.Rev.16:12
42. The term **plague** is now used in the same vein as to the nature of these judgments as being from the hand of **God** Himself. Cp.Rev.9:13-14
43. Precedence for these judgments was set via the 6<sup>th</sup> trumpet judgment that we chronologically placed as being mobilized anticipating its consequences just prior to the mid-point.
44. With the initiation of the Eastern Confederation's invasion, the groundwork is set for the DOL to begin and the final 7 **plagues** to be executed.
45. Further we note that the Eastern invasion and actual genocide of a 1/3 of remaining mankind is executed during and extending into at least a sizable portion of the remaining half of the trib.
46. The **plagues** of the 6<sup>th</sup> trumpet then are seen to be associated now with the final 7 **plagues** as all will occur in concert with one another during the final 3 ½ years.
47. While men will be killed off by the Chicoms, **God** will cap it off with 7 more **plagues**.
48. That the **plagues** of the 6<sup>th</sup> trumpet are numbered as "three" (Rev.9:18), adding the 7 bowl judgments gives us a total of 10 **plagues** associated with the DOL.

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49. This has symbolic ties back to the 10 **plagues** of Egypt at the Exodus:
  - A. Water to blood. Exo.7:14-25
  - B. Frogs. Exo.8:1-15
  - C. Gnats. Exo.8:16-19
  - D. Insects. Exo.8:20-32
  - E. Dying cattle. Exo.9:1-7
  - F. Boils. Exo.9:8-17
  - G. Hail. Exo.9:18-35
  - H. Locusts. Exo.10:1-20
  - I. Darkness over the land. Exo.10:21-29
  - J. Death of the firstborn. Exo.11-12:32
50. This tie between Moses and the Exodus will be significant in interpreting *the song of Moses and the Lamb* by the victorious saints following in vss.2-4.
51. That the **angels** are said to have **plagues** looks to their readied postures of willingness to administer God's fulfillment in judgments on the earth.
52. This is in contrast to their receiving the 7 bowls (14:7) that implicates their actual execution of the judgments.
53. The **plagues** and bowls are synonymous in that they represent God's judgments, yet they are distinct as the first emphasizes God's plan for the final half of the week and the other its execution.
54. The term "**last**/ἔσχατος – eschatos" is contextually **last** in sequence of the septet judgments as well as the final judgments of Daniel's 70<sup>th</sup> week.
55. The final causal clause, "**because in them the wrath of God is finished**" harks back to Rev.10:7 about the completion of the *mystery of God*.
56. As noted, the mystery in view is that in the dual fulfillment of Daniel's colossus the revelation of all national players have been introduced and identified by the completion of the 6<sup>th</sup> trumpet. Cp.Dan.2:18ff; 7:1-8
57. This mystery is stated as fulfilled when the 7<sup>th</sup> trumpet is about to sound.
58. This again ties the bowl judgments to the 7<sup>th</sup> trumpet angel introducing the beginning of the DOL.
59. Further, it explains why these **plagues are the last** as they are the final instruments of God's **wrath**.
60. The phrase "**wrath of God**" appeals to the closing event of God's wine press metaphor in 14:17-20 that is the coup de grace of all His judgments.
61. The primary difference between the **plagues** now in view and the battle of Armageddon is that the **plagues** are administered by our Lord from the 3<sup>rd</sup> **heaven** and the final judgment will be executed in Person, face to face.
62. This isolates Christ's return as the single most formidable judgment encapsulating the sum affect of the 3 septet judgments of God's judgment upon the world in Person.

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### EXEGESIS 2 – 4:

<sup>GNT</sup> Revelation 15:2 Καὶ εἶδον ὡς θάλασσαν ὑαλίνην μεμιγμένην πυρὶ καὶ τοὺς νικῶντας ἐκ τοῦ θηρίου καὶ ἐκ τῆς εἰκόνης αὐτοῦ καὶ ἐκ τοῦ ἀριθμοῦ τοῦ ὀνόματος αὐτοῦ ἐστῶτας ἐπὶ τὴν θάλασσαν τὴν ὑαλίνην ἔχοντας κιθάρας τοῦ θεοῦ.

<sup>NAS</sup> Revelation 15:2 **And I saw, as it were, a sea of glass mixed with fire,** *Καί (cc) εἶδον ὁράω (viaa--Is) ὡς (cs; "in like manner/thus/as it were") θάλασσαν θάλασσα (n-af-s; "a sea") ὑαλίνην ὑάλινος (a--af-s; "glass"; same as 4:6) μεμιγμένην μίγνυμι (adj.ptc./PF/p/af-s; "having been blended with/mixed with"; same as 8:7) πυρὶ πῦρ (n-In-s; "fire")* **and those who had come off victorious from the beast and from his image and from the number of his name,** *καί (cc) τοὺς ὁ νικῶντας νικάω (d.a. governs 3 ptc. + subs.ptc./p/a/am-p; "those victorious/conquerors") ἐκ (pAbl) τοῦ τό θηρίου θηρίον (d.a. + n-Abln-s; "the beast") καί (cc) ἐκ (pAbl) αὐτοῦ αὐτός (nprgn3s) τῆς ἢ εἰκόνης εἰκῶν (d.a. + n-Ablf-s; "the image") καί (cc) ἐκ (pAbl) τοῦ ὁ ἀριθμοῦ ἀριθμός (d.a. + n-Ablm-s; "the number") αὐτοῦ αὐτός (nprgn3s) τοῦ τό ὀνόματος ὄνομα (d.a. + n-gn-s; "name")* **standing on the sea of glass, holding harps of God.** *ἐστῶτας ἴστημι (subs.ptc./PF/a/am-p; "standing") ἐπὶ (pa; "upon/over") τὴν ἢ θάλασσαν θάλασσα (d.a. + n-af-s; "the sea") τὴν ἢ ὑαλίνην ὑάλινος (d.a. + a--af-s; "of glass") ἔχοντας ἔχω (subs.ptc./p/a/am-p; "having") κιθάρας κιθάρα (n-af-p; "harps/lyres") τοῦ ὁ θεοῦ. θεός (d.a. + n-gm-s)*

<sup>GNT</sup> Revelation 15:3 καὶ ᾄδουσιν τὴν ᾠδὴν Μωϋσέως τοῦ δούλου τοῦ θεοῦ καὶ τὴν ᾠδὴν τοῦ ἀρνίου λέγοντες, Μεγάλα καὶ θαυμαστὰ τὰ ἔργα σου, κύριε ὁ θεὸς ὁ παντοκράτωρ· δίκαιαι καὶ ἀληθιναὶ αἱ ὁδοὶ σου, ὁ βασιλεὺς τῶν ἐθνῶν·

<sup>NAS</sup> Revelation 15:3 **And they sang the song of Moses the bond-servant of God and the song of the Lamb, saying,** *καί (cc) ᾄδουσιν ᾄδω (vipa--3p; "the keep on singing") τὴν ἢ ᾠδὴν ᾠδή (d.a. + n-af-s; "the song") Μωϋσέως Μωϋσῆς (n-gm-s) τοῦ ὁ δούλου δούλος (d.a. + n-gm-s) τοῦ ὁ θεοῦ θεός (d.a. + n-gm-s) καί (cc) τὴν ἢ ᾠδὴν ᾠδή (d.a. + n-af-s; "the song") τοῦ τό ἀρνίου ἀρνίον (d.a. + n-gn-s; "of the little Lamb")* **λέγοντες, λέγω (circ.ptc./p/a/nm-p)** **"Great and marvelous are Your works, O Lord God, the Almighty;** *Μεγάλα μέγας (a--nn-p; "great") καί (cc) θαυμαστὰ θαυμαστός (a--nn-p; "marvelous"; same as 15:1) σου, σύ (nprg-2s) τὰ τό ἔργα ἔργον (d.a. + n-nn-p;*

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"the works") κύριε κύριος (n-vm-s) ὁ θεός (d.a. + n-vm-s) ὁ παντοκράτωρ (d.a. + n-vm-s; "the Almighty/the Omnipotent") **Righteous and true are Your ways, You King of the nations.** δίκαιαι δίκαιος (a--nf-p; "righteous") καί (cc) ἀληθινὰ ἀληθινός (a--nf-p; "true/genuine") σου, σύ (npg-2s) αἱ ἡ ὁδοί ὁδός (d.a. + n-nf-p; "the ways/paths") ὁ βασιλεύς (d.a. + n-vm-s; "the King/Monarch") τῶν τὸ ἐθνῶν ἔθνος (d.a. + n-gn-p; "of the nations")

<sup>GNT</sup> Revelation 15:4 τίς οὐ μὴ φοβηθῆ, κύριε, καὶ δοξάσει τὸ ὄνομά σου; ὅτι μόνος ὅσιος, ὅτι πάντα τὰ ἔθνη ἤξουσιν καὶ προσκυνήσουσιν ἐνώπιόν σου, ὅτι τὰ δικαιώματά σου ἐφανερώθησαν.

<sup>NAS</sup> Revelation 15:4 **"Who will not fear, O Lord, and glorify Your name? τίς** (interr.pro./nm-s; "Who?") οὐ μὴ (neg. + neg.; "absolutely will not") φοβηθῆ, φοβέω (vsap--3s; "might fear") κύριε, κύριος (n-vm-s) καί (cc) δοξάσει δοξάζω (vifa--3s; "will glorify/praise/honor") σου; σύ (npg-2s) τὸ ὄνομα (d.a. + n-an-s; "name") **For You alone are holy; ὅτι** (causal conj.) μόνος (a--nm-s; "alone/singly") ὅσιος, (a--nm-s; "holy/righteous"; used 8x) **For all the nations will come and worship before You, ὅτι** (causal conj.) πάντα πᾶς (a--nn-p) τὰ τὸ ἔθνη ἔθνος (d.a. + n-nn-p; "the nations") ἤξουσιν ἤκω (vifa--3p; "will come/arrive") καί (cc) προσκυνήσουσιν προσκυνέω (vifa--3p; "will worship") ἐνώπιον (pg; "before" +) σου, σύ (npg-2s; hence, face-to-face) **For Your righteous acts have been revealed."** ὅτι (causal conj.) σου σύ (npg-2s) τὰ τὸ δικαιώματά δικαίωμα (d.a. + n-nn-p; "righteous works/acts to fulfill justice"; indicates righting a wrong; used 10x) ἐφανερώθησαν. φανερώω (viap--3p; "have been revealed/made known")

### ANALYSIS VERSES 2 – 4:

1. John again opens these verses with the phrase **“And I saw”**.
2. This grammatically ties these verses with vs.1 in a sequential fashion of visionary experience as well as highlighting its importance to the chronological scheme.
3. These verses deal with the end of Daniel’s 70<sup>th</sup> week providing the other “book end” to the chronological parenthesis of vss.1-4 encapsulating the 2<sup>nd</sup> half of the trib.
4. The conjunction **“as it were/ὡς – hos”** is correlative introducing a like manner of object often pointing to both sides of a comparison. *Friberg*
5. Here it has that sense as it compares this vision to the preceding in chronological contrast and the contrast of visions being symbolic in nature.

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6. What John now sees is “**a sea of glass mixed with fire, and those who had come off victorious from the beast and from his image and from the number of his name**”.
7. The “**sea of glass**” imagery recalls Rev.4:6 and the **sea of glass** like crystal *before the throne*.
8. The fact of its location is not stated in our verse, but could be assumed the same since those **standing on** it address the **Lord God** in song implying a direct audience *before the throne*. Vs.3
9. The only other mention of a crystalline expanse in the Bible is noted in Eze.1:22ff as it is viewed from the perspective of planet earth up towards heaven.
10. By appearances, it seems to represent some type of a dimensional portal between time and eternity. Cp.Eze.1:26ff
11. This similarity would at least fit the imagery of our verses of believing souls now seen as having entered the eternal state of heaven.
12. As in 4:6, the **sea of glass** looks to the solidified state of the believer’s Ph<sub>3</sub> regarding their experiential cleanliness for all eternity harking to the bronze laver.
13. It points to the reality of positional Ph<sub>1</sub> forgiveness in the eternal experiential state.
14. It is a tribute to the Person of Christ and His finished work on the cross and a silent tribute to BD in time providing all that is necessary for the believer to present himself before **God** purified forever. 1Joh.3:2-3
15. The marked characteristic different from our expanse and that of Rev.4:6 is this one is **mixed with fire**.
16. As we know, the **fire** motif is a regular figure for God’s judgment. Rev.1:14; 2:18; 8:5; 9:18; 11:5; 14:18
17. Further, **fire** is used to denote that which purifies. Isa.1:25; Dan.12:10; Mal.3:3; Rev.3:18
18. This pictures the saints in view as making the 3 adjustments to the justice of **God** under the most intense time of judgment the world has faced apart from the flood.
19. Under these conditions of testing, these believers held fast to the cleansing that Jesus Christ and Bible doctrine provided.
20. It denotes that testing in life for the believer is designed to produce maximum blessing through the application of BD. 1Pet.1:7; 4:12-13
21. These believers represent those that passed the greatest of tests, the death test, and their faithfulness to death qualifies them for maximum reward. Cp.Rev.2:10
22. These tribulational believers are then defined for us as “**those who had come off victorious from the beast and from his image and from the number of his name**”.
23. That the beast’s **image** and gematria is in view emphasizes tribulational martyrs that come out of the 2<sup>nd</sup> half of Daniel’s 70<sup>th</sup> week.
24. This language harks back to the 3 evangelizing messenger angels of 14:6-11 as those that heed the call and more specifically the warning to not take the mark of **the beast** (14:9-11).
25. Believers will all refuse to embrace the Antichrist system and this means many will face the consequences of the death penalty overseen by the false prophet. Rev.13:15
26. The latter half of the 7 years will produce a time in history probably unmatched in the martyrdom of believers.
27. They will pay the ultimate price of judgment from the Antichrist system rather than compromise with the evil permeating their world.

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28. That they are **victorious** conquerors looks to their faith in Christ and BD as the instruments used to do battle in the A/C. Eph.6:10-16
29. The world will look to their physical deaths as victory on their part (cp.11:7-10), yet the true victory resides with these believers and their ultimate spiritual disposition.
30. Further, it harks back to the “overcomers” of 12:11 that willing sacrifice their lives on behalf of the Lamb and BD.
31. Their disposition of victory in the A/C is then further described in the participial phrase, “**standing on the sea of glass**”.
32. The preposition “**on/ἐπί** - epi” taking the accusative is better translated as “over” providing a similar picture to Christ and the 144,000 also seen **standing** in a **victorious** manner in 14:1.
33. Further, this language is designed to be symbolic pointing to a future reality yet to be fulfilled, but with as much certainty in fulfillment as that of Christ and the 144,000.
34. In other words, this chronological bookend of the conclusion of the week is presented as a future snapshot that with utmost certainty will occur.
35. That a prophetic flair exists in this scenario is seen in that fact that these saints are seen “**holding harps of God**”.
36. This is the 3<sup>rd</sup> and final time in Revelation that **harps** will be mentioned and as with the preceding two it looks to the aspect of prophecy through the median of music. Rev.5:8; 14:2
37. That it is **God** that provides these harps looks to the fact that the prophecy in view revolves around the POG applicable to our current scenario.
38. The full measure of the prophetic influence is brought out in vss.3-4 with a title of **song** first introduced in vs.3a, “**And they sang the song of Moses the bond-servant of God and the song of the Lamb**”.
39. Most interpreters understand the reference to Moses’ **song** as one of two (or elements of both) composed recorded in Exo.15:1ff and Deu.31:22ff.
40. Exo.15 centers on the Jews deliverance at the Red Sea and Deu.31:22ff deals with the future reversionism of Israel.
41. What further baffles, is there is little connection, at least on the surface, of words here and the OT passages.
42. In addition, there is debate as to one **song of Moses and the Lamb** or two separate songs with separate titles.
43. The title(s) explained:
  - A. As already implied and otherwise noted, this orchestrated choir consists of tribulational saints of the 2<sup>nd</sup> half having found ultimate deliverance from their enemies of the Antichrist regime.
  - B. Further, their deliverance is perceived in the face of intense judgment residing upon the planet introducing the period known as the DOL.
  - C. Enter in the associated plagues of judgment applicable to the DOL.
  - D. It is here that the interpreter is to refer back to the symbolism of the 7 plagues in vs.1 and the fact that there are in reality 10 plagues associated with the DOL. Cp.Rev.9:18
  - E. The 10 plagues recalls the 10 plagues of Egypt in deliverance of Israel at the Exodus. Exo.7-12

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- F. The **song** therefore looks at prophetic symbolism found between the Jews deliverance from Egypt and these believers from the hands of Antichrist.
  - G. That symbolism is found at the hand of **Moses** implementing the 10 plagues upon Egypt and the hand of Christ now implementing 10 plagues upon the world.
  - H. In both cases, the 10 judgments initiate an ultimate deliverance for God's chosen.
  - I. In both cases, God's enemies spurn the warning of the judgments and **God** implements one final judgment of destruction; the red sea crossing of the Exodus (Exo.15:1-21) and the grape harvest of wrath at Armageddon concluding Daniel's 70<sup>th</sup> week (Rev.14:17-20; 16:16; 17:14; 19:19-21).
  - J. **Moses** is a type of Christ. Deu.18:15 cp.1Cor.10:2
  - K. The prophetic parallel is just as the Jews identified with **Moses** as their ultimate deliverer from the hands of Pharaoh, so these tribulational martyrs identify with Christ ultimately delivering them from the hands of Antichrist.
  - L. While the Exodus was a victory in time, it pictures eternal victory for these believers.
  - M. With the facets of the 10 plagues and the ultimate crushing of God's enemies in view and the fact these believers are **victorious**, the closest parallel would be Moses' victory **song** in Exo.15:1-21
  - N. That **song** was sung to Yahweh and exalts Him as **God**, Deliverer and Warrior in victory over their enemies. Exo.15:1-3
  - O. The terms "**God** and Deliverer" emphasize His role as the Kinsman Redeemer with the term "Warrior" harking to His role as the Blood Avenger.
  - P. This highlights 3 preliminary roles qualifying Christ to assume the accolades of praise now provided in our verses culminating in His position as **King of the nations**.
  - Q. That **Moses** is a type of Christ and his **song** of victory was addressed to Yahweh/Christ indicates that our **song** is one **song** of a two-fold title.
  - R. It could be translated "...**they sang the song of Moses...even the song of the Lamb**".
  - S. That **Moses** is called **the bond-servant of God** identifies the faithfulness of his person with the faithfulness of these tribulational martyrs. (*with Christ Phi.2:7*)
  - T. In that sense, these believers too identify with Christ as **bond-servants** destined to a type of prophetic victory with Him.
  - U. Further in that sense, these believers too are singing as with **Moses** (albeit prophetically) celebrating their victory by God's great hand of deliverance.
  - V. Both deliverances are initiated by 10 plagues and culminate with the complete destruction of their enemies.
44. Vss.3b-4 then provide us with the content of the **song** that can be divided into two parts:
- A. Vs.3b,c are comprised of synonymous parallelism, each with two descriptions followed by a title.
  - B. Vs.4 is introduced by a connected pair of rhetorical questions answered by 3 following causal clauses.
41. While the words of this hymn are different from the hymn of Exo.15:1-22, the theme of victory is that which is prophetically synonymous.

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42. The original **song** sung at the Exodus is now prophetically projected to portray these events of the last days.
43. In fact interpreters recognize that just as **God** threw the horse and rider into the sea and destroyed the enemies of His people (Exo.15:1,4), even so He will throw the enemies of His people into the wine press of His wrath (Rev.14:19-20).
44. The language of horse and rider is especially apropos for us as we have identified the Antichrist as the conglomerate 4 horsemen of the apocalypse.
45. The hymn begins by focusing on God's **works** in vs.3b with the choir **saying, "Great and marvelous are Your works, O Lord God, the Almighty"**.
46. God's **works** emphasizes the expression of His omnipotence and contextually refers to the various aspects of His judgments.
47. The first adjective "**great/μέγας** - megas" attributes to His power the supernatural phenomenon associated with His judgments.
48. This concept of **great** power in judgment is used with respect to God's ultimate deliverance of the Exodus at the Red Sea with the same Greek word in the LXX. Exo.14:31
49. Exo.14:30-31 is an important introduction to understanding our verses as it gives the prelude as to the why of the victory **song of Moses**.
50. That is because **God** delivered Israel from her enemies that day via the medium of **Moses** completely destroying them in a manifestation of His **great** power.
51. Just as **God** ultimately delivers these tribulational saints from their enemies and will completely destroy them through the medium of Christ on the Day of the Lord.
52. The 2<sup>nd</sup> adjective "**marvelous/θαυμαστός** – thaumastos" we saw in vs.1 applied to the sign of the 7 angels and 7 plagues.
53. This attributes the awe inspiring significance of God's judgments designed to highlight their importance in the A/C.
54. Further, this Greek term is used in the LXX in the **song of Moses** in Exo.15:11.
55. There it emphasizes the glory of God's expression of omnipotence associated with the *working of wonders*.
56. The title now given "**O Lord God, the Almighty**" is how the LXX translates the Hebrew phrase "the **Lord God** of the armies/hosts". Amo.4:13
57. Some interpreters regard this as reference to the Father as this title is used to distinguish Him from the Lamb such as Rev.21:22
58. However, this title and ascription as "**the Almighty**" is used specifically of the Son emphasizing His deity in Rev.1:8.
59. That is the sense of its use here looking to the Deity of Christ in the expression of His judgments on behalf of His people via the DOL.
60. It looks to His roles as **God**, Savior and Warrior in their deliverance.
61. The Greek term "**Lord/κύριος** – kurios" is used in address and declaration throughout the **song of Moses** in the LXX to emphasize His omnipotence in judgment (Exo.15:2a,6,11,17,19,21), His role as Savior (Exo.15:2b), Warrior (Exo.15:3a) and King (Exo.15:18).
62. Further the Greek term "**God/θεός** – theos" is used in the **song** to extol His Person as **God**. LXX - Exo.15:2c,d
63. It is recognized among theologians that the Hebrew term "Yahweh/**LORD**" is used throughout the OT identifying the 2<sup>nd</sup> member of the Godhead, **God** the Son.

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64. This portion of the **song** is designed to exalt Christ as Deity/**God** in His expression of omnipotence as these believers Saving Warrior.
65. Vs.3c then gives the next set of symbolic parallelisms and title, “**Righteous and true are Your ways, You King of the nations**”.
66. Where as the first praise looked to a “physical/non-moral” attribute, now it is centered on moral attributes.
67. The emphasis in this regard focuses on His “**ways/ὁδός** – hodos” indicating paths or the direction one takes in life.
68. Here it looks to Christ with emphasis on His glorified humanity and the path He is now taking in judgment against God’s enemies.
69. It harks to the fulfillment of Psa.110:1 making Christ’s enemies a foot rest. Heb.1:13
70. It emphasizes the moral qualities qualifying Him as the Kinsman Redeemer and legitimate heir as the **King of the nations**.
71. It expands upon the reality of the judgments in the **song of Moses** highlighting the given moral attributes that qualifies true humanity as the executioner of these judgments (**Moses** as a type of Christ cp.Exo.7:1).
72. The term “**righteous/δίκαιος** - dikaios” looks to the fact that even in judgment every thing Christ does remains under the umbrella of +R. Cp.2Cor.5:21
73. While many in the negative world would criticize all that Christ is going to do, it remains a fact that all judgment is a **righteous** response of wrath to ungodliness and unrighteousness. Rom.1:18
74. The adjective “**true/ἀληθινός** – alethinos” points to the veracity of the Son of Man.
75. It indicts His complete and absolute honesty and integrity to fulfill God’s plan of judgment and bring all things in the POG to fruition.
76. These terms together encapsulate the **righteous** integrity of God’s plan as it is to be fulfilled in Christ.
77. The final title “**You King of the nations**” transcends the temporal reality of the judgments now in view to the eternal reality of what the judgments will ultimately produce.
78. It recognizes that all that Christ does as the glorified **God/man** is based on His Sovereign rights as Messiah to take back and repossess that which is rightly His.
79. It is this very concept of future Sovereignty that ends the **song of Moses**. Exo.15:18
80. Vs.4 now adds a distinct twist to the hymn.
81. It reflects a consummate understanding as to the far prophetic nature of the **song of Moses** now applied in the last days.
82. That is, just as Yahweh provided victory for His people through a mortal man **Moses**, how much more so will He in Person as the glorified **God/man** in the last days.
83. The two-fold rhetorical questions of vs.4a looks to this reality, “**Who will not fear, O Lord, and glorify Your name**”.
84. The sense of the completed question is “With all the evidence given both prophetically and in reality, **who** in their right mind could not come to the same conclusions vs.4 presents?”
85. The term “**Lord**” again emphasizes Christ’s glorified humanity making Him the subject of address as to the questions.
86. To **fear and glorify His name** is essentially a call to the SAJG as we previously noted in the message of the evangelizing angel in 14:7.

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87. This looks to identifying Christ as the Son of God and fulfillment of prophetic revelation as the Savior of the world (the fulfillment of the type).
88. It harks to +V embracing the evidence **God** provides that He is the **true** Savior (Exo.14:31) and hence glorifies Him, a sub-theme of the **song of Moses**. Exo.15:1,2,21 (*highly exalted*),6,11 (*majestic*)
89. The 3 following causal clauses then give the logical responses as +V would perceive all the evidence provided as these tribulational martyrs so obviously have.
- A. **For you alone are holy** indicates there is no other that has the +R necessary to fulfill this prophetic judgment.
- 1) The term “**holy**/ἅγιος – hosios” indicates that which is consecrated and separate from defilement or sin.
  - 2) This harks to the moral attributes that qualifies Christ to be **King** of kings and **Lord** of Lords providing the bond of the hypostatic union. Rev.17:14; 19:16 cp.1Tim.6:15-16
  - 3) That evidence is seen in His **righteous and true ways**.
  - 4) This again qualifies Christ spiritually in the typological fulfillment of **Moses**. Cp.Exo.7:1
- B. **For all the nations will come and worship before You** indicates there is no other that can claim the rights of **God** in the capacity of judgment and rule over the world.
- 1) This points to the future destiny of the fulfilled typology as seen in Christ. Exo.15:18
  - 2) That Christ is Sovereign emphasizes His Deity making Him the **only** Person worthy of **worship**. 1Tim.6:15-16
  - 3) That evidence is seen in His **great and marvelous works**.
  - 4) This fulfills any typological requirements as Divine in nature.
- C. **For your righteous acts have been revealed** reemphasizes that all evidence is given regarding the Person of Christ under the concept of judgment.
- 1) This clause combines His moral and non-moral attributes.
  - 2) It regards His judgments as the perfect expression of **God** under the law of *lex talionis* (equal and exact retribution under +J).
  - 3) That His judgments “**have been revealed**/φανερώω – phaveroo/aorist/passive/indicative” looks back to the prophetic nature of the **song of Moses** and now its ultimate fulfillment in the Person of Christ during the 2<sup>nd</sup> half of the trib.
90. **The song of Moses and the Lamb** is a typological prophetic fulfillment.
91. It looks to **Moses** and the deliverance of the Jews via the 10 plagues and final crushing of God’s enemies at the Red Sea as a type of deliverance for God’s people during the DOL at the hand of Christ.
92. The song is presented in the form of an a fortiori argument (all the more).
93. It is designed to praise **God** that with even more certainty as in the days of **Moses** and the Exodus will the judgments of Jesus Christ in the DOL be executed in the deliverance of His people.
94. These tribulational martyrs are given the honor to sing this **song** as they have experienced 1<sup>st</sup> hand God’s deliverance in victory over Antichrist.
95. This in a time that He is expressing His ultimate deliverance in judgment on behalf of those that are His.

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### FINAL PREPARATION TO EXECUTE THE 7 BOWL JUDGMENTS

#### EXEGESIS VERSES 5 – 8:

<sup>GNT</sup> Revelation 15:5 Καὶ μετὰ ταῦτα εἶδον, καὶ ἠνοίγη ὁ ναὸς τῆς σκηνῆς τοῦ μαρτυρίου ἐν τῷ οὐρανῷ,

<sup>NAS</sup> Revelation 15:5 **After these things I looked, and the temple of the tabernacle of testimony in heaven (corrected) had been opened,** *Καί (cc) μετὰ (pa +) ταῦτα οὗτος (near dem.pro./an-p; "after these things"; a chronological break and advance) εἶδον, ὁράω (viaa--1s) καί (cc) ὁ ναός (d.a. + n-nm-s; "the temple") τῆς ἡ σκηνῆς σκηνή (d.a. + n-gf-s; "of the tabernacle/dwelling") τοῦ τό μαρτυρίου μαρτύριον (d.a. + n-gn-s; "of the witness/testimony") ἐν (pL) τῷ ὁ οὐρανῷ, οὐρανός (d.a. + n-Lm-s) ἠνοίγη ἀνοίγω (viap--3s; "had been opened")*

<sup>GNT</sup> Revelation 15:6 καὶ ἐξῆλθον οἱ ἑπτὰ ἄγγελοι οἱ ἔχοντες τὰς ἑπτὰ πληγὰς ἐκ τοῦ ναοῦ ἐνδεδυμένοι λίνον καθαρὸν λαμπρὸν καὶ περιεζωσμένοι περὶ τὰ στήθη ζώνας χρυσᾶς.

<sup>NAS</sup> Revelation 15:6 **and the seven angels who had the seven plagues came out of the temple,** *καί (cc) οἱ ὁ ἑπτὰ (d.a. + card. adj./nm-p; "the seven") ἄγγελοι ἄγγελος (n-nm-p) ὁ ἔχοντες ἔχω (d.a. + adj.ptc./p/a/nm-p) τὰς ἡ ἑπτὰ (d.a. + card. adj./af-p; "the seven") πληγὰς πληγή (n-af-p; "plagues") ἐξῆλθον ἐξέρχομαι (viaa--3p) ἐκ (pAbl) τοῦ ὁ ναοῦ ναός (d.a. + n-AbIm-s; "the temple") **clothed in linen, clean and bright, and girded around their breasts with golden girdles.** *ἐνδεδυμένοι ἐνδύω (circ.ptc./PF/m/nm-p; "having clothed themselves"; same as 1:13) λίνον (n-an-s; "linen/made of flax"; used 2x) καθαρὸν καθαρός (a--an-s; "clean") λαμπρὸν λαμπρός (a--an-s; "shining/bright/radiant") καί (cc) περιεζωσμένοι περιζώννυμι (circ.ptc./PF/m/nm-p; "having girded about themselves") περὶ (pa; "around") τὰ τό στήθη στήθος (d.a. + n-an-p; "the breast/chest"; used 5x) χρυσᾶς χρυσοῦς (a--af-p; "golden") ζώνας ζώνη (n-af-p; "belt/girdle")**

<sup>GNT</sup> Revelation 15:7 καὶ ἔν ἐκ τῶν τεσσάρων ζώων ἔδωκεν τοῖς ἑπτὰ ἀγγέλοις ἑπτὰ φιάλας χρυσᾶς γεμούσας τοῦ θυμοῦ τοῦ θεοῦ τοῦ ζῶντος εἰς τοὺς αἰῶνας τῶν αἰώνων.

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<sup>NAS</sup> Revelation 15:7 **And one of the four living creatures gave to the seven angels seven golden bowls full of the wrath of God, who lives forever and ever.** *καί (cc) ἓν εἷς (card. adj./nn-s; "one") ἐκ (pAbl) τῶν τό τεσσάρων τέσσαρες (d.a. + card.adj./Abln-p; "the four") ζώων ζῶον (n-Abln-p; "living beings") ἔδωκεν δίδωμι (viaa--3s) τοῖς τό ἑπτὰ (d.a. + card.adj./dm-p; "to the seven") ἀγγέλοις ἄγγελος (n-dm-p) ἑπτὰ (card.adj./af-p) χρυσᾶς χρυσοῦς (a--af-p; "golden") φιάλας φιάλη (n-af-p; "bowls/shallow cups/saucer like"; same as 5:8) γεμούσας γέμω (adj.ptc./p/a/af-p; "filled with"; same as 4:6,8) τοῦ ὁ θυμοῦ θυμός (d.a. + n-gm-s; "the passionate wrath" ) τοῦ ὁ θεοῦ θεός (d.a. + n-gm-s) τοῦ ὁ ζῶντος ζάω (d.a. + adj.ptc./p/a/gm-s; "who lives/the One living") εἰς (pa+) τοὺς ὁ αἰῶνας αἰών (d.a. + n-am-p +) τῶν ὁ αἰώνων. αἰών (d.a. + n-gm-p; "into the ages of the ages/forever and ever")*

<sup>GNT</sup> Revelation 15:8 **καὶ ἐγεμίσθη ὁ ναὸς καπνοῦ ἐκ τῆς δόξης τοῦ θεοῦ καὶ ἐκ τῆς δυνάμεως αὐτοῦ, καὶ οὐδεὶς ἐδύνατο εἰσελθεῖν εἰς τὸν ναὸν ἄχρι τελεσθῶσιν αἱ ἑπτὰ πληγαὶ τῶν ἑπτὰ ἀγγέλων.**

<sup>NAS</sup> Revelation 15:8 **And the temple was filled with smoke from the glory of God and from His power; καὶ (cc) ὁ ναός (d.a. + n-nm-s; "the temple") ἐγεμίσθη γεμίζω (viap--3s; "had been filled with") καπνοῦ καπνός (n-gm-s; "smoke") ἐκ (pAbl) τῆς ἡ δόξης δόξα (d.a. + n-Ablf-s; "the glory") τοῦ ὁ θεοῦ θεός (d.a. + n-gm-s) καὶ (cc) ἐκ (pAbl) αὐτοῦ, αὐτός (nrgm3s) τῆς ἡ δυνάμεως δύναμις (d.a. + n-Ablf-s; "power") **and no one was able to enter the temple until the seven plagues of the seven angels were finished.** *καί (ch) οὐδεὶς (neg.card.adj./nm-s; "no one") ἐδύνατο δύναμαι (viIPFm--3s; "was able") εἰσελθεῖν εἰσέρχομαι (compl.inf./aa; "to enter/go into") εἰς (pa) τὸν ὁ ναὸν ναός (d.a. + n-am-s; "the temple") ἄχρι (cs; "until") αἱ ἡ ἑπτὰ (d.a. + card.adj./nf-p) πληγαὶ πληγή (n-nf-p) τῶν ὁ ἑπτὰ (d.a. + card.adj./gm-p) ἀγγέλων. ἄγγελος (n-gm-p) τελεσθῶσιν τελέω (vsap--3p; "might be completed/finished/brought to an end")***

### ANALYSIS VERSES 5 – 8:

1. Though omitted in the NAS, vs.5 begins with the connective “καί - kai/and” indicating a parallel with the preceding verses.
2. That parallel looks to the chronological theme of vss.1-4 bracketing the 2<sup>nd</sup> half of Daniel’s 70<sup>th</sup> week as the DOL in judgment.

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3. It is the immediate phrase that follows, “**After these things**” that provides a specific chronological orientation in the visions following its pattern of use in Revelation. Rev.1:9; 4:1; 7:9; 9:12
4. In near context it looks to the events of chapters 12-14 that highlights the events that centers in focus on the 2<sup>nd</sup> half of Daniels 70<sup>th</sup> week.
5. Remotely it looks back to the last chronological foot note of the septet judgments and the final 2 woes of the 6<sup>th</sup> and 7<sup>th</sup> trumpets in Rev.9:12.
6. As we have noted, the mobilization of the Eastern confederation begins immediately preceding the DOL in the 6<sup>th</sup> trumpet and the 7<sup>th</sup> trumpet formally introduces us to that Day.
7. As we are now progressing on with the final set of septet judgments, this chronologically picks up with the 7<sup>th</sup> trumpet and the beginning of the DOL as the last events of the septet judgments and final woe.
8. Yet, with the connective kai and the following phrase “**I looked**” the author also maintains the primary theme of the 2<sup>nd</sup> half as established in the parenthetical visionary inserts of chapters 12-14:4.
9. The current vision retains its heavenly appearance as John records, “**and the temple of the tabernacle of testimony in heaven had been opened**”.
10. The aorist passive indicative of the verb “**had been opened**/ἀνοίγω – anoigo” is forward in the Greek sentence for emphasis.
11. This looks contextually to the past action of the **temple** being **opened** at the event of the 7<sup>th</sup> trumpet. Rev.11:19
12. John’s looking at the **temple** now is therefore a continuation of that event.
13. It indicates that the 7 **bowls** of judgment now in view are the content of the 7<sup>th</sup> trumpet following the pattern of the septet judgments.
14. The heavenly **temple** will have its final mention concluding the 7 bowl judgments in Rev.16:17.
15. The **temple in heaven** served as the blueprint for the construction of the earthly **tabernacle** under Moses. Heb.8:5
16. It indicates that reality begins in the 3<sup>rd</sup> **heaven** and its earthly counterpart is only a prototype of the reality.
17. This is important in the A/C, since no matter the fate of the earthly sanctuary it is the true and heavenly sanctuary that is perfect and permanent. Psa.11:4; Hab.2:20
18. And it is the fate of the earthly tribulational **temple** as to the reason why this **temple has been opened**.
19. As we know, at the mid-point of the trib, Antichrist establishes his image in the MHP and stops all sacrifice. Rev.11:2; 13:15 cp.Dan.8:11-12; 9:27
20. The Antichrist with the permission of Israel abolishes sacrifice in the earthly **temple** desecrating it making it null and void as to its designed purpose.
21. **God** immediately responds by opening the heavenly **temple** to pour out His wrath upon the world formally beginning the DOL.
22. The genitival phrase “**of the tabernacle of testimony**” is a descriptive genitive to define its witness to the realities that the earthly **tabernacle** taught.
23. It is referred to in this manner elsewhere in the OT and NT. Exo.38:21; Num.1:50,53; 9:15; 10:11 cp.9:15-17; Act.7:44

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24. The term “**tabernacle**/σκηνή - skene” means a tent or dwelling place and looks to the residence of **God** manifested through its earthly counterpart, i.e., heavenly spiritual realities communicated to earthly inhabitants.
25. The residing **testimony** is the entirety of the witness the **temple** is so designed to portray i.e., the Person of Christ and the POG in salvation.
26. That we are dealing with the realities of the heavenly **temple**, the residing witness obviously is Jesus Christ Who is the fulfillment of the witness of **God**. 1Joh.5:9-10; cp.Joh.1:18
27. Christ is the heavenly dwelling **testimony** of the word of **God** that occupies the heavenly **temple**. Rev.1:2,9; 19:10
28. The reality is that it is the **temple** of Jesus Christ now **opened** ready to reveal the Word of **God** as it pertains to the DOL.
29. In vs.6, we are reintroduced to the 7 marquee **angels** now noted as emerging from the **temple**, “**and the seven angels who had the seven plagues came out of the temple**”.
30. It now becomes clear that these 7 **angels** are directly commissioned by Christ to carry out these judgments on His behalf.
31. The stage production of these events cannot be overlooked.
32. The **angels** are first introduced as marquee actors co-starring in this final act of God’s play in the book of Revelation. Rev.15:1
33. In fact, their role of participation is not last seen until the very final act introducing the New Jerusalem. Rev.21:9
34. Now they are seen emerging in their starring roles with the play ready to commence.
35. They emerge from behind the stage “**clothed in linen, clean and bright, and girded around their breasts with golden girdles**”.
36. They appear having dressed themselves in “full costume” imaging their starring roles.
37. The term “**linen**/λίνον – linon” looks to the product of flax and used 2x in the NT with the other use as that of a “smoldering wick” in Mat.12:20.
38. It indicates the substance used with candles and lamps designed to be lit with fire for their indicated purposes.
39. Here, the imagery is that these 7 **angels** are viewed as living “wicks” that will be used to light the fire of God’s judgments via the 7 **bowls**.
40. To further heighten this imagery there is a play on words in the term “**bright**/λαμπρος – lampros” that is obviously a derivative of the term “λαμπάς – lampas” meaning “a brightly burning torch”. Cf. NAS Concordance
41. The preceding adjective “**clean**/καθαρός – katharos” emphasizes that which is pure, undefiled or righteous. Rev.19:8
42. This indicates that the judgments in view are totally righteous acts and that the judgments themselves are fueled with +R minus leniency or compassion. Cp.Rev.15:4d
43. Further, the clothing in general (with mixed variation of words) depicts those righteous ready to do battle with God’s enemies. Rev.19:14
44. The imagery of being **girded around their breasts with golden girdles** harks back to Christ seen in His glorified state. Rev.1:13
45. Gold represents Deity and this emphasizes the fact that these **angels** are the expression of Christ flexing His deity in judgment.

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46. The term “**girded**/περιζώννυμι – perizonnumi” has the metaphorical meaning of arming or preparing oneself to do battle in the A/C. Eph.6:14
47. These breastplates of gold identify these **angels** with Christ’s “colors” of Deity symbolizing His army of which they are a part. Cp.Rev.9:17
48. The imagery is quite bravura as these 7 **angels** are postured to be utilized as flaming arrows or shooting stars of God’s judgment upon the world fully approved for use in battle by the glorified God/man.
49. In vs.7 enter Christ’s standard for representation and rule, “**And one of the four living creatures gave to the seven angels seven golden bowls full of the wrath of God, who lives forever and ever**”.
50. A cameo appearance is now made by **one of the four living** beings with previous ongoing roles focusing on God’s throne and rule.
51. They were initially introduced in Rev.4:6-8 and are characterized as very unique **angels** that perform the function of a “color guard” to God’s throne.
52. Based on their Ezekiel counterparts, they have a combination of likeness to both the Seraphim and Cherubim angels, though Ezekiel calls his **angels** Cherubim. Eze.10:2-9,14-20; 11:22
53. This is seen in the fact they are pictured with 6 wings when in the 3<sup>rd</sup> heaven (Rev.4:8) unique to the Seraphim (Isa.6:2) and only 4 when functioning in the earthly realm (Eze.1:6).
54. This indicates that their roles are in worship of **God** when in the throne room (like the Seraphim) and security guarding the expression of God’s throne in judgment on mankind (like the Cherubim).
55. Whether the same as in Ezekiel or their morphed twins, it is clear their dominate role is representing God’s throne in its expressions of reality of rule whether heavenly or earthly.
56. They therefore function as representing the heavenly “standard/flag” or type of **living** family “crest” depicting God’s Sovereignty over creation.
57. Of the 12x they are mentioned in revelation in 7 scenarios ([Rev.4:6,8,9]; [5:6,8,11,14]; [6:1,3,5,6,7]; [7:11]; [14:3]; [15:7]; [19:4]), only in two scenarios are they pictured functioning individually, Rev.6:1ff and our verse.
58. In Rev.6:1 their individual roles emphasize the execution of the 1<sup>st</sup> 4 seal judgments.
59. This pictured the fact that the 4 horsemen of the Apocalypse/the Antichrist are a direct judgment of delusion from **God** orchestrating the big lie against –V. 2The.2:11
60. That only **one** is now pictured in our passage indicates again the execution of God’s judgments now concerning the 7 **golden bowls**.
61. It emphasizes that these judgments are a direct retribution from **God** against –V looking to their single volitional status more so than their universal evil actions.
62. This points to the primary issue in the A/C for mankind, -V or +V, sins aside.
63. As noted, this period of Daniel’s 70<sup>th</sup> week is inundated with unbelievers.
64. The identity of this **living** being is moot as the emphasis is strictly on God’s Sovereignty expressed.
65. Obviously, that expression contextually is via the glorified Christ.
66. The **living** being then hands each of the 7 **angels** 7 **golden bowls full of the wrath of God** for that purpose.

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67. The number 7 as with the cases of all the septet judgments indicates that God's series of judgments express perfect +J in fulfillment of His wrath against -V via *lex talionis*.
68. That the **bowls** are made of gold symbolizes again that the judgments now are an expression of God's deity.
69. The term "**bowls**/φιάλη – phiale" is badly translated in the KJV as "vial" as they are containers that are broad and shallow in shape as with a deep saucer.
70. What these **bowls** contain is **the wrath of God**.
71. The imagery is of one in which we see a container filled with God's anger and can easily and quickly be poured out.
72. This indicates that each of the 7 judgments occurs with expediency and some interpreters suggest that they all occur in a very short time at the end of the week.
73. This is concluded as the fresh water supply is seen to dwindle to emergency rations and the life expectancy under certain conditions would be relatively short. Rev.16:4
74. However, this does not mean of necessity all of these judgments have to occur at the very end, though logically at least some would.
75. Yet, even if all occur in succession towards the end, we must not forget the 3 plagues of the Chicom Confederation also occurring during this time. Rev.9:13-21
76. That they will kill 1/3 of remaining humanity is a fairly sizable judgment even over a time of 3 years (24 months real time). Rev.9:18
77. The final phrase emphasizes God's eternality indicating that when **God** determines to pour out His wrath in this situation there is eternal ramifications. Cp.Rev.14:11
78. Vs.8a then provides us with the special affects afforded this stage setting, "**And the temple was filled with smoke from the glory of God and from His power**".
79. As previously symbolized, **smoke** further represents judgment from **God**. Rev.9:2,3,18; 14:11
80. That it is only **smoke** rather than the imagery of fire for judgment indicates a prefatory smoldering of God's anger before its actual expression.
81. Here the **smoke** is seen to arise **from the glory of God and from His power**.
82. His **glory** looks to His +R while His **power** is omnipotence.
83. This imagery pictures **God** manufacturing friction between His +R and omnipotence to ignite His flammable **angels** in judgment of **wrath** responding to the world.
84. It indicates that His expression of **wrath** is imminent with the stage being set.
85. Vs.8b indicates the closing of this play barring further admittance to this heavenly theatre, "**and no one was able to enter the temple until the seven plagues of the seven angels were finished**".
86. All that has transpired is symbolic of the reality this cinema production represents.
87. That **the temple** is now off limits indicates that the actual playing out of this scene will be relocated to an on-site shoot, planet earth. Rev.16:1
88. It indicates that the spiritual realities of God's plan are now dependent upon His success in executing judgment against the world.
89. Those realities hinge on the dwelling **Testimony** of the heavenly **temple**, Jesus Christ, fulfilling His judgment peyoratives as the Kinsman Redeemer and establishing His rightful place on planet earth as God's **temple** in reality.
90. Until then worship in the **temple** is on hiatus only to resume when reality is fulfilled.
91. It harks to a transitional phase of history where heavenly worship of Christ focuses on +J while in the process of His throne being moved to planet earth via the DOL.