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Mythos and metaphor in the Apocalypse Northrop Frye's literary criticism applied to the Book of Revelation

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MYTHOS AND METAPHOR IN THE APOCALYPSE
Northrop Frye's Literary Criticism Applied to the Book of Revelation

By

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Thesis

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ABSTRACT

Northrop Frye's book, The Great Code, published in 1981, drew attention to his interest in applying his own brand of literary criticism to the Bible. However, he did not comment in detail on any portion of the Bible in this book, choosing rather to make general statements about his approach and theories.

The present thesis applies Frye's theories to a single biblical book, namely the Apocalypse, after a brief review of Frye's seminal works, Anatomy of Criticism and The Great Code.

Two issues in understanding the Apocalypse are raised. They concern the structure, which is discussed in Frye's category of mythos, and the symbolism, which is considered under Frye's category of metaphor.

Frye's approach is then compared with that of four other commentators on the Apocalypse (R. H. Charles, A. M. Farrer, N. W. Lund, and V. Eller), who represent differing literary- and historical-critical approaches.

CONTENTS

TABLE OF ABBREVIATIONS

AC -- Anatomy of Criticism, Northrop Frye, Princeton N. J.: Princeton University Press, 1957.

CNT -- Chiasmus in the New Testament: A Study in Formgeschte, N. W. Lund, Chapel Hill: The University of North Carolina Press, 1942.

GC -- The Great Code: The Bible and Literature, Northrop Frye, New York: Harcourt Brace Jovanovich Publishers, 1981.

ICC -- The Revelation of St. John, v.v. 1 & 2; International Critical Commentary, R. H. Charles, Edinburgh: T & T Clark, 1920.

MRB -- The Most Revealing Book of the Bible: Making Sense Out of Revelation, Vernard Eller, Grand Rapids: William B. Eerdmans Publishing Company, 1974.

SA -- Studies in the Apocalypse, R. H. Charles, Edinburgh: T & T Clark, 1913.

RI -- A Rebirth of Images: The Making of St. John's Apocalypse, Austin Farrer, Westminster: Dacre Press, 1949.

INTRODUCTION

When Northrop Frye's literary analysis of the Bible, The Great Code, was published in 1981, it was greeted with great enthusiasm as an alternative both to historical-critical scholarly studies and also to pre-critical popular treatment of the Bible. Many of its reviewers found Frye's approach liberating and stimulating. Most, however, were unaware that there are other literary approaches besides Frye's which could be, and in some cases have been, applied to the Bible, since circulation of such works had usually been in scholarly rather than popular form. (1)

Frye's approach to the Bible is integrally related to his own literary theory by which he has attempted to classify all literature and to discuss how each literary genre is structured.

All commentators choose their own set of questions to be answered in their commentary. These questions vary from one person to the next. Frye's set of questions include the following:

a) What is the relationship between divine

revelation and human authorship in the writing of scripture in general and of the Bible in particular?

b) In what way(s) is language used in the Bible? Is the Bible "literature"?

c) Can the biblical writings be evaluated and understood by the same tools as are used in studying other literature?

d) What is meant by asking after the "truth" of a passage?

e) How seriously are the process and the results of the canonization of the Bible to be taken?

f) Is the present text to be studied first, or a reconstruction of the sources that are presumed to underlie the present text?

Frye's answers to his own questions are that:

a - The Bible reveals God who is the Word;

b - The language used by the biblical writers is metaphoric rather than demotic (i.e., scientifically descriptive) and "mythic" rather than "historical";

c - Because biblical language is metaphoric, the biblical message is accessible through the methodology of literary criticism;

d - It is impossible to discover only one true

meaning of the Bible, rather there are many meanings of the text, all equally "true";

e - The text of the Bible must be read within the context of the canon, which can only be understood as a complete and orderly unit;

f - Any text within the Bible can best be understood as a single unit without going behind the text to its sources.

Such questions can be answered in many ways, and other commentators would dispute Frye's answers. Unless there are common assumptions on which to base agreement, evaluation of a particular answer can be made only by appealing to some external standard. This could be historicity, doctrinal orthodoxy, or conformity to aesthetic standards; or it could be an ethical standard that would evaluate answers by the quality of living that they call forth. (3)

In the present essay, it is not our purpose to determine the truth of Frye's answers to these questions relative to the claims of other approaches. We propose rather to evaluate his approach, to try to understand his methodology and assumptions by applying

them to one biblical text, and by comparing the results of this study with the results of other approaches to the same work.

We have selected the Apocalypse as the text by which we will evaluate Frye's method, because its self-description as a vision and its clearly undemotic language seem to minimize the need to approach the work by historical-critical methods. A long history of controversy about the correct way of understanding this book presents an invitation to apply Frye's method and assumptions.

Any commentary on the Apocalypse must address two difficulties. One of these is the structure of the book. One must answer questions about the relationship between the several sections of the book. What is the connection between the seven "letters" and the rest of the vision? Why are there several "intrusions" into an otherwise consecutive narrative? Do the stylized series indicate repetition or sequential events? We propose to answer these questions by Frye's theory of narrative, (mythos, in his terms).

The second problem is the meaning of the symbolic

language. In claiming to record a divine visitation, the author is constrained by the pecularities of the Greek language and his symbolic structure. The symbols which he uses are intended to point to the realities of his experience. But to what spiritual realities do the symbols point? We address this problem with Frye's theory of metaphor.

In our attempt to understand Frye's approach to the Apocalypse, we will proceed first with a review of the two books which incorporate his theoretical constructs: Anatomy of Criticism (4), and The Great Code (5). This review will be more comprehensive than necessary for our immediate use because an understanding of Frye's method is essential for this thesis, and not all Bible scholars are familiar with his work.

In our second chapter we will consider the Apocalypse, asking first about its structure (mythos), and secondly about its use of symbols (metaphor). This chapter is the heart of the present thesis in that it presents a reading of the Apocalypse which uses Frye's assumptions. We have not found such a reading in any

other source.

Following this we will review the answers to the issues of structure and symbol that are offered by four other commentators on the Apocalypse: R. H. Charles, A. M. Farrer, N. W. Lund, and V. Eller. Finally, in the conclusion we will evaluate Frye's own contribution to this discussion.

I - NORTHROP FRYE'S LITERARY THEORY

Anatomy of Criticism and The Great Code: The Bible and Literature are the two books which define Frye's literary theory as it relates to the Bible. Other publications by him which are relevant to our present study do not add significantly to our understanding of Frye. For the most part, they repeat or apply the theory which we find in these two works. (6) Frye has promised another volume to complement The Great Code, which will comment in more detail on the text of the Bible (GC, pp. xi, xxii), but I do not anticipate that it will reveal new critical assumptions.

A) Anatomy of Criticism

This work is a series of four essays or "attempts" on Frye's part to suggest "the possibility of a synoptic view of the scope, theory, principles, and techniques of literary criticism." (AC, p. 3). In his "polemical introduction" he repeatedly asserts that the system or schema outlined in this book is not "to be regarded as my system or even my theory" (AC, p. 3). His caution has been disregarded by most readers, who

have used it as a full-blown theory. In recent years, Frye himself has done this in his own literary criticism, but in this study I have endeavoured to continue his original purpose.

In the first of these four essays, Frye develops a theory of two modes of literature, which he calls "fictional" and "thematic". By "thematic" he refers to "works of literature in which no characters are involved except the author and his audience . . . or to works of literature in which characters are subordinated to an argument maintained by the author . . . " (AC, p. 367). The fictional mode, in contrast, relates to "literature in which there are internal characters apart from the author and his audience" (AC, p. 365).

The fictional mode is further divided into comic fiction, if the central character is incorporated into society (AC, p. 43) or tragic fiction, if the central character is excluded from society (AC, pp. 35f.).

Within each of these classes it is further possible to classify the mode according to the hero's "power of action" in five ways. These range from being

superior in kind to humankind and its environment (myth), through being superior in degree to other people and their environment (romance), being superior in degree to humankind but not to the environment (high mimetic), being superior to neither humankind nor the environment (low mimetic), and being inferior in power and intelligence to humankind (irony) (AC, pp. 33 - 34).

Though no literary work is exclusively fictional or exclusively thematic in its mode (AC, p. 53), it is characteristic of genres such as novels and plays that the internal fiction is of primary interest, and characteristic of genres such as essays and lyrics that the thematic mode is of primary interest (AC, p. 52).

Frye points out that the distinction between these two modes corresponds with a distinction made by Aristotle between three aspects of poetry. Aristotle distinguished between mythos (plot), ethos (characters and setting), and dianoia (thought or theme) (AC, p. 52). The fictional mode emphasizes the mythos, the thematic mode stresses dianoia, and both include at least potentially all aspects of ethos.

One further distinction that Frye makes in this first essay is based on the relationship between the author and his society. If the writer has written as an individual with a separate personality and a distinct vision the mode is called "episodic". But if the writer has taken the stance of a social spokes person, the mode is "encyclopaedic" (AC, p. 55).

The distinction between fictional and thematic modes is of little help in understanding the Apocalypse, which does not fit comfortably into either category. Frye has noted that "every work of literature has both a fictional and a thematic aspect, and the question of which is more important is often simply a matter of opinion or emphasis in interpretation" (AC, p. 53). We will observe below that commentators on the Apocalypse differ on the question of whether the mythos or the dianoia is more important.

Since the content of the book includes supra-human (and sub-human) characters it must be thought of as mythical writing; and since the writer takes his stance over against the rest of society as a spokes person for

God (cf. Rev. 1:1, 4, 9 - 11), one might call it episodic.

Our approach to the Apocalypse is shaped more by Frye's second essay, which deals with ethical criticism: a theory of symbols. By his definition, a symbol "means any unit of any literary structure that can be isolated for critical attention" (AC, p. 71). Symbols, he suggests, have several "levels" of meaning, or better, a sequence of contexts of mythos, ethos and dianoia. These he calls "phases" of meaning (AC, p. 73). Frye defines five such phases, but in order to make his scheme parallel to the medieval and patristic four-fold meaning identified by Dante as literal, allegorical, tropological, and anagogical (AC, p. 116), he reduces the number to four by holding the first two together. These phases he calls "literal and descriptive" (which deals with motif and sign), "formal" (which deals with images), "mythical" (which deals with archetypes), and "anagogic" (which deals with monads).

Frye contends that the fact of manifold or polysemous meaning is soundly established, and that it

is possible to contain all the valid critical methods of understanding symbols in a single theory (AC, p. 72). This he suggests is what he has done by identifying the phases of meaning.

Because of debates which have raged in the twentieth century about the literal meaning of the Bible, Frye's comments on the literal and descriptive phases of meaning are especially significant in our present study.

Frye suggests that a reader's attention moves simultaneously in two directions from the symbols of the printed page. One direction is outward (centrifugal); the other is inward (centripetal) (AC, p. 73). "In descriptive or assertive writing the final direction is outward . . . . Correspondence between phenomenon and verbal sign is truth; lack of it is falsehood; failure to connect is tautology . . . " (AC, p. 74). Some readers of the Bible, and more specifically of the Apocalypse, would suggest that each symbol points outward to a corresponding "reality" external to itself. Frye has written that "in literary criticism theology and metaphysics must be treated as

assertive . . . ", and therefore centrifugal (AC, p. 75).

On the other hand, he writes that "In all literary verbal structures the final direction of meaning is inward" (AC, p. 74). The reason for producing such writing is associated with responses of beauty, pleasure, and interest (AC, p. 74). Though many commentators are concerned with the centrifugal meanings of the symbols of the Apocalypse, Frye draws our attention to the beauty, pleasure, and interest which they elicit in the reader.

When attention is given to the centripetal meaning of symbols, their "literal" meaning is no longer understood as their descriptive relationship to external events. Instead it refers to the internal relationship of the verbal symbols to each other. The literal meaning is the symbol itself; to understand the literal meaning is simply to observe the symbol (AC, pp. 77, 78).

The anagogic phase of meaning "imitates the total dream of humankind , and so imitates the thought of a human mind which is at the circumference and not at the

centre of its reality" (AC, p. 119). In this we move to the "conceivable or imaginative limit of desire, which is infinite, eternal, and hence apocalyptic" (AC, p. 119). Frye suggests that apocalyptic revelation or scripture is the literary form that is most deeply influenced by the anagogic phase of meaning (AC, p. 120).

The third essay in the Anatomy outlines Frye's theory of myths and archetypal symbols. He suggests that there are three organizational patterns of myths and archetypes in literature. One of these is the "undisplaced myth", which is concerned with the gods. He calls this "apocalyptic" imagery and names the biblical Apocalypse as "our grammar of apocalyptic imagery" (AC, pp. 139, 141).

The second organization is also "undisplaced myth", but in this case it is concerned with the undesirable world of demons. He has thus given it the designation "demonic imagery" (AC, p. 147).

Aside from these two extremes of undisplaced myth Frye calls all others "analogical imagery". Analogical images are appropriate to the romantic and the high and

low mimetic modes, while apocalyptic and demonic imagery correspond with the mythical and ironic modes respecively (AC, p. 151).

There are four narrative categories of literature, which Frye calls mythoi, which are "broader than, or logically prior to, the ordinary literary genres" (AC, p. 162). These are romance, tragedy, comedy, and irony or satire. Each of these is expressed in six phases which overlap with the phases of other mythoi as represented on the chart in Appendix I (below).

Of these four mythoi we will elaborate only the mythos of romance, as being most directly related to our interest in the Apocalypse. (7)

The narrative (or mythos) of romance is an adventure, seen in its most complete form in the successful quest story which is developed through three stages: the conflict (agon), the death-struggle (pathos), and the discovery or recognition of the hero (anagnorisis) (AC, p. 187).

To these three a fourth stage is often added, between the second and third, in which the hero

disappears, often by being torn to pieces (sparagmos) (AC, p. 192).

In this four-fold pattern can be seen a unifying pattern which comprehends all four of the mythoi (see Appendix I). The conflict is the theme of romance; the death-struggle is the theme of tragedy; the absence of the hero, together with the subsequent anarchy, is the theme of irony; and the re-appearance or recognition of the hero is the theme of comedy (AC, p. 192). Frye's view of mythos will be explored in greater detail below as it is applied to the Apocalypse.

In the fourth and final essay of this book Frye attempts to develop a catalogue of genres of literature that will encompass everything that might be written. He writes: "The purpose of criticism by genres is not so much to classify as to clarify such traditions and affinities, thereby bringing out a large number of literary relationships that would not be noticed as long as there were no context established for them" (AC, pp. 247f.).

Four categories are defined according to their rhetorical method, that is, to the way they handle the

relationship between author and audience. These he calls epos, fiction, drama, and lyric. Each of these can be further divided into many specific forms.

The epos is the genre in which the audience is directly confronted by the author. The characters of whom he speaks are concealed; and the Muse speaks through the poet (AC, p. 249). "Epos" is used by Frye to denote "works in which the radical of presentation is oral address" (AC, p. 248).

Of the remaining three genres, "fiction" refers to that of the printed page; "drama" to that in which the characters confront the audience and the author is concealed; and "lyric" is the form in which the audience is concealed from the poet (AC, p. 249).

Though several commentators have read the Apocalypse as a drama, we contend that it satisfies on all counts the criteria for the identification of epos. The author speaks for God, who gave a revelation to Jesus Christ, who made it known by sending his angel to John (Rev. 1:1). (8) The characters of whom John speaks are concealed from the audience by the nature of the revelation which John reports, a revelation that

came to him while in exile and "in the Spirit" (Rev. 1:9,10).

With regard to the "radical of presentation as oral address", it might be noted that although the book is received by us in printed form and was recorded in writing: "Write what you see in a book and send it to the seven churches . . . " (Rev. 1:11), nevertheless, it was intended even from its first writing to be read aloud. The instructions recorded in its introduction are: "Blessed is he who reads aloud the words of the prophecy, and blessed are those who hear and who keep what is written therein . . . " (Rev. 1:3 -- emphasis mine). The instruction to hear is repeated often (Rev. 2:7, 11, 17, 29; 3:6, 13, 20, 22; 13:9), and John also claimed to have received much of this revelation by audition as well as by vision (Rev. 1:10; 3:3; 4:1; 5:11, 13; 6:1, 3, et al).

In Anatomy of Criticism, then, Frye has given us a series of categories by which we can clarify the relationships between various pieces of literature and which suggest characteristics that might otherwise not be noticed. Although we have not taken note of all the

references to the Bible in this book, there are many. The fuller treatment of Frye's critical approach as he applies it to the Bible will be found in his more recent book, The Great Code.

B) THE GREAT CODE

In The Great Code Frye has arranged in an introductory or "handbook" format some of his reflections on the influence of the Bible on the literature of the Western world. This has never been far from his mind, and it surfaces in many of his writings; but in this book he has brought together his reflections in a systematic format.

The book explores four subjects: language, myth, metaphor, and typology. In the first half of the book these themes are addressed in a general and introductory manner. In the second part the same topics, in reverse order, are expanded with specific commentary on their application to the Bible. Our review will follow the same format as the book.

Drawing from a construction proposed first by Giambattista Vico, Frye has proposed that verbal expression follows a cycle of history that is characterized in three phases. These he calls, in order, hieroglyphic, hieratic, and demotic (GC, p. 5).

The hieroglyphic phase is found in Greek literature

prior to the writings of Plato. It corresponds with "a mythical age or age of gods" in the cycle of history (GC, p. 5). It is hieroglyphic in the sense that words are used as signs, and it is characterized by "the feeling that subject and object are linked by a common power or energy" (GC, p. 6). Twentieth century people are familiar with this use of language through the use of metaphors (GC, p. 7) which are used in literature, especially poetry, to re-create the immediacy and vitality of this first phase of writing (GC, pp. 23, 26).

Beginning with the writing of Plato, Frye observes the development of a new phase in Greek writing. In this "hieratic" or "metonymic" phase the subject and object are no longer identified closely with each other (GC, p. 7). Instead of being concrete expressions, words are now expressions of abstract thinking that quickly become valued more highly than emotional and physical experience (GC, p. 7). Dialectical language is now possible (GC, p. 8). Continous prose is used to write commentary in place of traditional metaphorical images (GC, p. 10).

But the limitations of this syllogistic reasoning and analogical use of language has called forth a third phase of language use, a phase which Frye calls "demotic" or "descriptive". The development of this phase corresponds with the Renaissance and Reformation. When language is used in this way there is a clear separation between subject and object, and language is used primarily to describe an objective natural order. The characteristic literary device is the simile (GC, p. 13).

Frye suggests that this third phase of the cycle is now being recognized to have its own limitations, and hints that we may be entering into a fourth phase, which may repeat the first (GC, pp. 15, 17, 21, 26).

Chronologically, the writing of the Bible began in the first (metaphoric) phase of language and continued into the second (metonymic) phase. Because the writing of the Bible took place through many centuries, and because it spanned the transition between the first and second phases, the use of language in the Bible does not conveniently fit into the phases that Frye has described. The solution that he proposes is to

recognize "oratorical rhetoric" as "a kind of transitional stage of language between first-phase metaphor and second-phase argument" (GC, p. 27). He then argues that the Bible is written in a style of oratorical rhetoric commonly called kerygma, which blends metaphorical and "existential" language, and which is "the vehicle of what is traditionally called revelation" (GC, p. 29). (9)

Following this line of thought we would anticipate that the Apocalypse would have been written in a kerygmatic style. We would expect that the vehicle of revelation would be the vehicle of "The Revelation". Yet, as will be seen below, many commentators discuss the Apocalypse as if it were demotic. The metaphors are read as similies; the subjects are separated from their objects, and the debate between commentators focuses on the correct identity of the objects.

In order to understand the kerygma, it will be necessary to explore the meaning of "myth", which Frye calls "the linguistic vehicle of kerygma" (GC, p. 30).

For Frye, "myth" means in the first place "mythos, plot, narrative, or in general the sequential ordering

of words" (GC, p. 31). A secondary definition is that myths are "the stories that tell a society what is important for it to know" (GC, p. 33). The myths of a society "give shape to the metaphors and rhetoric of later types of structure" (GC, p. 35).

This definition does not place "myth" over against "history". Indeed, questions of historicity are quite irrelevant to Frye (GC, pp. xvii, 40), and he suggests that historical facts contained in the Bible are there not for their historical truth and value, but more probably for their spiritual value (GC, p. 40). Rather than searching for historical truth and discarding "mythical accretions", Frye suggests that whatever bits of historical facts might be found are expendable, and that readers should be looking for entirely different categories and criteria of meaning (GC, p. 42).

Questions about the "literal" meaning of scripture in a descriptive sense, whether of history or of natural science, are questions that assume a third-phase (descriptive) use of language, which has already been discarded by Frye as later than the writing of the Bible. Such questions imply "a

criterion of truth external to the Bible which the Bible itself does not recognize" (GC, p. 44). Frye argues that the only "right" way to read a text is "the way that conforms to the intentionality of the book itself and to the conventions it assumes and requires" (GC, pp. 79f.).

Because it is mythological, Frye suggests, the Bible is able to reach beyond the confines of a particular historical situation (GC, p. 46). "Myth redeems history: assigns it to its real place in the human panorama" (GC, p. 50).

If one would apply this understanding of the relationship between myth and history to the vision of the Apocalypse, then its meaning would be viewed as much more relevant to every era of history, including our own, than would ever be possible in an historically literal reading.

In Anatomy of Criticism Frye has already noted that verbal structures have meaning in two aspects. One of these is the "centrifugal" meaning which is understood by the dictionary or conventional meanings of the words it uses. To understand this aspect of meaning one's

attention must be directed beyond the verbal structure itself.

The other aspect is the "centripetal" meaning of the words in relation to each other. Frye believes that this is the primary aspect of meaning, "because the only thing that words can do with any real precision or accuracy is hang together" (GC, p. 60). In the use of metaphor the centripetal meaning becomes especially important because the referential meaning of the words is often meaningless or nonsensical.

If one reads the Bible, as Frye does, as controlled by the metaphorical mode of thought (GC, p. 54), then one must accept that the true literal bases of the biblical narrative are myth and metaphor, rather than history and doctrine (GC, p. 64).

Frye suggests that to be properly understood the Bible must be read as a unity (GC, p. 62). "All the images are metaphorically linked with all the other images, not merely with those that follow each other in the narrative" (GC, p. 63).

Yet after consideration of some biblical metaphors,

he admits that it is not possible to fit the Bible into a static, single cluster of metaphors. "Ordinarily, if we ‚freeze' an entire mythology, it turns into a cosmology . . . . But what the Bible gives us is not so much a cosmology as a vision of upward metamorphosis, of the alienated relation of man to nature transformed into a spontaneous and effortless life" (GC, p. 76).

To understand the Apocalypse within its metaphor cluster it will be necessary to treat with integrity its context within the canon of the Bible. For our present purposes it will be useful to recognize the Apocalypse as the book that closes the Christian Bible. To make sense of such a large body of material it will be necessary to reflect on how the metaphors relate to each other.

According to Frye, in the second and third phases of literature the rhetorical form that moves in time is causality. In the first phase typology is the form that moves in time (GC, pp. 80 - 81). This figure of speech assumes that there is movement in the historical process toward some meaning, and when that meaning is

reached it explains or fulfills what has happened before (GC, p. 81). Typology, therefore, unlike causality, relates to the future.

The Bible in numerous examples of how it interprets itself seems to indicate that it is to be read typologically. In particular, the New Testament claims to provide the antitypes which realize the types of the Old Testament. But it is also the case that antitypes within each Testament complete their types which are found in the same Testament; and there are types in the New Testament whose antitypes are not found within the Bible. New Testament typology points into the future and the eternal world as well as to the past (GC, p. 85).

Within the framework that Frye proposes, typology takes on a special significance, because it provides an interpretation of the metaphor-cluster within itself. The types for which the life of Jesus is the antitype are to be found within the Bible rather than beyond it. However, the typology is not contained entirely within the biblical materials, since some of the types point beyond the Bible. This characteristic may give some

relevance to the biblical myths and metaphors twenty centuries after they were written. Beyond that, the unfinished typology can provide a sense of meaning, purpose, and hope until the end of time and space.

In his second chapter on typology, Frye proposes a sequence of seven phases of revelation: creation, revolution or exodus, law, wisdom, prophecy, gospel, and apocalypse. Each of these phases is a type of the phase that follows and an antitype of the one preceding it in the sequence (GC, p. 106). The Apocalypse, which closes and concludes this sequence at the end of the canon, incorporates antitypes from the whole of the preceding phases.

This aspect of the Apocalypse Frye calls "the panoramic apocalypse", which depicts to a passive reader the events of the end of history and the inner meaning or form of events that are now happening (GC, p. 136).

There seems, however, to be a second apocalyptic vision, following the panoramic one, which Frye calls the "participating apocalypse". After the last judgement a new vision is seen in which the reader

somehow merges with the divine creator (GC, p. 137). The final antitype is the promise of a new creation; which as an antitype is remarkably open-ended. Frye suggests that the ideal (presumably of the author) is that this open-endedness will stimulate the creation of a second apocalypse in the mind of the reader (GC, p. 137). While this may be desirable from a confessional point of view, Frye does not demonstrate that this in fact happens.

The myth or narrative of the Bible is a series of up and down movements, of U-shaped turns, in which God's people fall into bondage and are saved from it only to fall again into bondage (GC, pp. 169, 192). The high points of this series are found at Eden, the pastoral experience of the promised land, the agricultural experience of the promised land, Jerusalem as Zion, the rebuilt temple, the purified temple under the Maccabean reform, and Jesus' spiritual kingdom. Each of these high points is metaphorically identical with the others.

The low points of the series are likewise related to each other. They are the wilderness/sea/City of

Cain/Ur, Egypt/sea/wilderness/Pharaoh, the Philistines and others, Babylon and Nebuchadnessar, Antiochus Epiphanes, and Rome/Nero (GC, p. 171; see Appendix II).

In the final chapter, again on the subject of language, Frye discounts the importance of questions of authorship and inspiration that have traditionally received a great deal of attention from biblical scholars (GC, p. 202). The Bible and its books have unity, but not unity of authorship (GC, p. 206). It is rather a unity characterized by oral devices of rhythm and repetition and built on a foundation of metaphor (GC, p. 218).

Finally, Frye relates to the Bible his theory of polysemous meaning that was set forth in Anatomy of Criticism. His hope for humankind is that it might become free of the narrow interpretation of the Bible that is used to defend the prior assumptions of theology.

> A reconsideration of the Bible can take place only along with, and as part of, a reconsideration of language, and of all structures, including the literary ones, that

> language produces. One would hope that in this context the aim of such reconsideration would be a more tentative one, directed not to a terminus of belief but to the open community of vision, and to the charity that is the informing principle of a still greater community than faith.
>
> (GC, p. 227)

Having reviewed Frye's theories and the ways in which he has applied these to the Bible in his writing to date, we now turn out attention to the Apocalypse to observe and evaluate how these theories work in practice.

II THE APOCALYPSE

Because critical discussion of the Apocalypse has focused on the issues of structure and the meaning of the symbols, our consideration will also focus on these. In Frye's vocabulary these issues are related to mythos and metaphor.

Passing comments on other aspects of Frye's theory, especially as expressed in the essays of the Anatomy of Criticism as they apply to the Apocalypse, have been noted as they were reviewed above.

A - MYTHOS

When Frye addresses the issue of structure in literature he introduces four categories of mythos: comedy, romance, tragedy, and irony (AC, p. 162). In general, these are more useful when considering romantic, high mimetic, and low mimetic modes of literature, and less useful in considering irony or myth. Since Frye calls the Apocalypse "an undisplaced mythical conclusion for the Bible as a whole" (AC, p. 141), we might think the mythoi are not relevant to its

study. But in the absence of other ways of understanding the narrative structure (as opposed to the imagery) of myth, we are obliged to use the "generic plots" of the mythoi.

We will contend that, of the four mythoi that Frye names, the Apocalypse comes closest to the mythos or "generic plot" of romance. Frye has pointed to the close relationship between the modes of romance and myth. The distinction between them is whether the hero is human or divine, yet he hints that this distinction is not insurmountable, since "both belong in the general category of mythopoeic literature" (AC, p. 188).

In its broadest definition, "romance" is to be understood as a quest or adventure story which develops through conflict, a death-struggle, and the recognition or discovery of the hero (AC, p. 187). There may also be a stage in which the hero disappears, often by being torn to pieces (AC, p. 192). In every case the romance focuses on the conflict between the hero and his enemy (AC, p. 187).

Within the general category of romance some plots

involve the courtship of the hero and heroine. Typically the conflict and death-struggle represent opposition of an older generation or some other evil forces which attempt to prevent the union of the lovers. If the story is a romance rather than a tragedy, the hero is eventually identified and seizes both victory and bride.

In our consideration of the structure of the Apocalypse we will ask whether it follows the pattern not only of the quest adventure, but also of the courtship characteristic of the mythos of romance (see Appendix III). We begin with a reading of the structure of the Apocalypse from the point of view of identifying its mythos.

1) Overview

The book begins with a prologue and greeting to the persons to whom it is addressed (1:1 - 8). This includes ascriptions of praise (1:5b - 8); benedictions on the readers/listeners (1:3, 4 - 5a); and an assertion of the validity of the vision to follow (1:1 - 2).

The epilogue (22:6 - 21) likewise asserts the truth and trustworthiness of the vision (22:6, 16); blessings on those who "keep" the words of the prophecy (22:7, 14, 21) -- here coupled with curses pronounced on those who do not pay appropriate heed (22:15, 18 - 19; cf. 22:10 - 12 on judgement); and ascriptions of praise to God (22:8 - 9, 13, 16).

Between these two brackets is contained the vision of the Apocalypse (1:9 - 22:5). Within the vision one finds a narrative set forth that is again bracketed by two descriptive passages. The first of these brackets (1:9 - 5:14) is preparatory and introduces the reader/hearer to the characters and the setting of the action to follow. This setting is portrayed on three levels: the physical setting of the seer; the description of the churches to which the vision is being forwarded in the form of a letter; and the spiritual setting in which the vision is experienced.

In the first place, there is the physical setting of the seer: "I, John . . . on the island called Patmos...on the Lord's day . . . " (1:9 - 10). This setting on an island, surrounded by a threatening sea,

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In the first place, there is the physical setting of the seer: "I, John . . . on the island called Patmos...on the Lord's day . . . " (1:9 - 10). This setting on an island, surrounded by a threatening sea,

separated "on account of the word of God and the testimony of Jesus" (1:9) from the rest of the world, is a setting metaphorically identical with that of the churches to whom this written account of the vision is addressed. With these fellow believers John shared "the tribulation, the kingdom, and the patient endurance" (1:9).

The second dimension of the setting (1:11, 2:1 - 3:22) is the cluster of churches to whom John addressed his writing, according to the instruction of the trumpet-like voice (1:10) of the "one like a son of man" (1:13). They are located in Ephesus, Smyrna, Pergamum, Thyatira, Sardis, Philadelphia, and Laodicea. These seven cities are scattered like an archipelago throughout the province of Asia; and a glance at a map of the area will show that they are arranged geographically, in the order named, roughly in the shape of the Arabic numeral "7".

To each of these churches is addressed, at the beginning of the vision, a personal letter, each of which follows a parallel format. There is first a salutation naming the addressee and identifying the

addressor by one or more characteristics that are appropriate to the charge that follows. Nearly all of these characteristics have been introduced in the opening vision of the one who is addressing the churches (1:12 - 20).

To all but the second and sixth of these churches there follows a specific charge of unfaithfulness. Several of these are combined with a qualified commendation. The two exceptions, Smyrna and Philadelphia, receive only commendations for their faithfulness under preasure.

To each of the churches that is condemned there is a warning of punishment -- again appropriate to both their guilt and the identified characteristics of the addressor. To all seven there is a promise of reward for "him who conquers" (2:7, 11, 17, 26; 3:5, 12, 21). To each is also addressed an injunction: "He who has an ear, let him hear what the Spirit says to the churches" (2:7, 11, 17, 29; 3:6, 13, 22).

All seven churches experience both "the tribulation and the kingdom", and each is called to "patient endurance" with which John is identified (1:9).

Already in this preparatory vision we are introduced to a theme that we will encounter frequently -- the exhortation to hold fast in order to attain the blessings and avoid the curses that are set forth in the prologue and epilogue.

Even this brief glance at the letters to the churches suggests that the author is concerned less with historical and geographical "facts" about the churches named than he is with their symbolic and representative value for all churches. The letters stand as an "overture" and preface to the entire book, introducing the themes of conflict, judgement, reward and punishment. They also highlight the identification of the faithful believers with the one who conquers, thus ensuring the reader/hearer's interest in the events which follow. Furthermore, as we shall presently note, the churches are the bride-to-be who is being courted in this romance, and these letters serve as an introduction to the bride.

Thirdly, the setting is depicted (1:12 - 20, 4:1 - 5:14) through a description of the spiritual setting in which the action is about to take place. The

description is interrupted by the account of the writing of letters to the churches after it has introduced the main speaker, the "one like a son of man" (1:13). After the letters are concluded, the description is resumed with details of a throne and thrones, elders and living creatures. The latter form the "chorus" of commentators on the events which follow. When introduced, they are singing hymns of praise to God.

Finally we are introduced to a scroll that is sealed with seven seals, and to the Lamb who is "the Lion of the tribe of Judah" who alone is worthy to open the seals and reveal what is contained in the scroll. The introduction of the Lamb elicits a burst of praise from the living creatures, the elders, innumerable angels, and finally from "every creature in heaven and on earth and under the earth and in the sea, and all therein" (5:13). Clearly the Lamb is to be the hero of this story, and we are not surprised to discover that he is the intended bridegroom.

The closing bracket of the vision (21:1 - 22:5) portrays a different setting. Here all conflict has

been resolved, the island and islands have been brought together into a solid cubic city, and the waring factions have been dispersed. The bride and the bridegroom are finally united, and the old setting, both earthly and heavenly, is replaced by new heavens and a new earth. The action of the narrative explains how this resolution has been accomplished.

The active narrative (mythos) of the vision is depicted in three scenes, which are punctuated by thunder, lightning, and earthquakes.

The first of these scenes (6:1 - 11:19) describes "The Conflict" as it narrates the opening of the seven seals and the blowing of seven trumpets.

In chapter five our hero is introduced as the only one qualified to open the scroll sealed with seven seals. His qualification for this task is that he was slain, and by his blood he ransomed people for God and made them a kingdom and priests.

The contents of the scroll, though written on front and back, are never identified except as they are revealed in instalments as the seals are opened. These

instalments portray increasing trouble and destruction on the earth.

As the first four seals are opened, four horses with their riders are released. The horses are white, red, black, and pale. They bring with them warfare, bloodshed, famine, and death.

The fifth seal reveals that martyrdom will continue, and hints of retribution to follow.

With the opening of the sixth seal there is a great earthquake and unprecedented natural disaster.

After the interlude of chapter seven, the activity resumes (8:1) with a pause of "silence in heaven for about half an hour." The content of the seventh seal is then revealed as a series of seven trumpet blasts.

As each of the trumpets is blown the catastrophes continue to mount: first - hail, fire and blood burn up one-third of the earth, one-third of the trees, one-third of the grass; second - a great burning object destroys one-third of the sea, one-third of the sea creatures, one-third of the ships; third - a burning star named "Wormwood" destroys one-third of the rivers

and one-third of the "fountains of water"; fourth - one-third of the sun, one-third of the moon, and one-third of the stars are extinguished. After this the real woes begin!

With the blowing of the fifth trumpet (the first woe) the shaft of the bottomless pit is opened and smoke issues from it. Out of the smoke come scorpion-like locusts of terrible appearance and sound which have power to sting people for five months.

As the sixth trumpet (second woe) is blown, four angels are released with "twice ten thousand times ten thousand" cavalry which by fire, smoke, and sulphur from their mouths and by their tails kill one-third of humankind.

Before the final trumpet is blown and the final woe revealed there is a second interlude (10:1 - 11:13).

The final trumpet/woe reveals a new series of events. Though the scene of "The Conflict" describes increasing threats and struggle, this next scene might be called "The Death Struggle" (12:1 - 16:21). The opening of this scene is immediately preceded by

"flashes of lightning, voices, peals of thunder, an earthquake and heavy hail" (11:19).

In contrast with the impersonal threats of the preceding scene, the conflict is here portrayed personally and individually: a dragon, a sea-beast, and an earth-beast represent successive personifications of evil.

The final conflict begins with the appearance of a "great red dragon, with seven heads and ten horns, and seven diadems upon his heads" (12:3). With his tail the dragon sweeps one-third of the stars from the heavens.

The dragon stands before a pregnant woman "clothed with the sun, with the moon under her feet, and on her head a crown of twelve stars" (12:1). The dragon's intention is to "devour her child when she brought it forth . . . one who is to rule all nations with a rod of iron" (12:4 - 5). This, however, is prevented as the newly-delivered child is caught up to God and the throne, and the mother flees into the wilderness where she is protected and nourished for 1260 days (three and one-half years).

After the dragon and his angels are defeated in battle by the archangel Michael and his angels they are cast out of heaven to the earth. There is rejoicing in heaven at this event, "but woe to you, O earth and sea, for the devil has come to you in great wrath, because he knows that his time is short" (12:12).

The setting of the struggle now moves to the earth and sea, where the dragon resumes his pursuit of the woman. Because she is protected by flight on "the two wings of the great eagle" and later by the earth as it swallows the river of water with which the dragon tries to sweep her away, the dragon turns his attention to "the rest of her offspring . . . those who keep the commandments of God and bear testimony to Jesus" (12:17).

True to the prediction (12:12), the beastly incarnation of evil next rises from the sea. No longer a dragon, now it is a creature that combines characteristics of a leopard, a bear, and a lion, yet like the dragon it has ten horns and seven heads. This beast has ten diadems on its horns, rather than seven on its heads, and on its heads is written a blasphemous

name. One of its heads appears to have recovered from a mortal wound.

The sea-beast supersedes the dragon and inherits its authority, power, and throne. For forty-two months it blasphemes and wages war on the saints and receives the worship of the people.

The sea-beast in its turn is replaced by a beast from the earth which "had two horns like a lamb and it spoke like a dragon" (13:11). This beast furthers the blasphemy of the preceding beast and enforces worship of the image of the sea-beast by economic restrictions on those who refuse to bear its name or number. The number is 666.

The narration is here interrupted by the third interlude (14:1 - 20).

The third scene of "The Death Struggle" describes the pouring out of seven bowls full of plagues of the wrath of God by seven angels. This scene again takes place in heaven in the midst of the saints who are singing praise to God (15:2 - 4).

The first bowl produces "foul and evil sores" on

those who had worshiped the beast. The second bowl turns the sea into blood and kills every living thing in it. The third bowl turns fresh water to blood. With the pouring of the fourth bowl the sun is allowed to scorch people; and with the fifth bowl the kingdom of the beast is plunged into darkness.

When the sixth bowl is poured out preparations are made for a final battle. The Euphrates river is dried up and the three beasts give rise to demonic spirits who summon "the kings of the whole world" to Armageddon to do battle against God.

As the seventh angel pours out the final bowl of God's wrath the last terrible plague is released, accompanied by a loud voice from the temple saying "it is done" (16:17). Lightning, voices, thunder, an unprecedented earthquake, and "great hailstones, heavy as a hundred-weight" fall on the earth, destroying the cities of the nations (with special attention to Babylon) and every island and mountain.

After the seven bowls are poured out there remain only the "mopping up" operations. These are described in the section on "Recognition of the Hero" (17:1 -

20:15).

A great harlot is introduced who is seated on the beast with seven heads and ten horns. An angel explains to the seer the symbolism of the beast and of the woman, explaining that she is a metaphor of "the great city which has dominion over the kings of the earth" (17:18) which is called Babylon.

Another angel announces the fall of Babylon and calls God's people to come out of her (18:1 - 8). There follows a dirge for the fallen city, the laments of kings, merchants, and seamen for the losses they suffer by her defeat (18:9 - 20).

With the pronouncement of a formal curse on Babylon (18:21 - 24) the great multitude in heaven bursts into a hymn of praise to God, applauding the destruction of the harlot/city and announcing the marriage of the Lamb and his bride.

The bridegroom is now revealed in images of power, purity, and judgement. The several beasts described earlier (12:1 - 13:18) prepare to do battle against him, but they are destroyed -- the leaders into a lake

of fire that burns with sulphur; the followers killed by a sword issuing from the mouth of the hero, and afterward devoured by birds.

The dragon itself is seized and confined to a bottomless pit for 1000 years, during which time the martyrs and saints who had withstood all the tribulations reign with the hero.

At the end of the 1000 years the dragon is released and again tries to do battle with the saints in the beloved city. This time they are conquered by fire from heaven and thrown into the lake of fire and sulphur "for ever and ever".

Finally there is the last judgement when all the dead are summoned before the throne. Death, Hades and all whose names are "not found in the book of life" (20:15) are thrown into the lake of fire.

The conflict is ended. Victory is complete. The marriage of the hero and his bride is accomplished. There remains only a description of the new heavens, new earth, and new city into which are gathered those whose names are written in the book of life. There

they remain, together with God, in purity, health, satisfaction, and accord.

Three times we have observed that the narration of conflict is interrupted by interludes. Between the opening of the sixth and the seventh seals is an interlude of two brief scenes which give reassurance to the church (ch. 7). In the first of these scenes 144,000 servants of God are sealed -- 12,000 from each of the tribes of Israel. This is followed by a scene in which an innumerable multitude of people surround the throne of God and sing His praise. One of the elders comments that "These are they who have come out of the great tribulation . . . . Therefore they shall hunger no more, neither thirst any more; the sun shall not strike them, nor any scorching heat. For the Lamb in the midst of the throne will be their shepherd, and he will guide them to springs of living water; and God will wipe away every tear from their eyes" (7:14a, 16 - 17).

The second interlude (10:1 - 11:13), like the first, describes two scenes. The first is of an angel who spans the sea and land, and who holds a little

scroll which is given to John to eat. The scroll was sweet in his mouth but bitter in his stomach. In the second scene there is again a measurement that defines those who are protected from the great struggle with evil. The measurement in this case is not a counting of people (as in 7:1ff.), but rather of measuring the circumference of "the temple of God and the altar and those who worship there", not including the outer court (11:1 - 2). In this outer court, which will be trampled over by "the nations" for three and one-half years, stand two witnesses who prophesy for the duration of that time. At the end of their fixed time of testimony they are killed and lie exposed for three and one-half days -- after which they are resurrected and called up to heaven. This event, together with an accompanying earthquake, causes people to give glory to God (11:13).

The third interlude (14:1 - 20) again is a vision to reassure the church. This interlude depicts three scenes. First there is another view of the 144,000 pure persons singing praise to God. This is followed by a succession of three angels who proclaim the judgement of God and who "call for the endurance of the

saints, those who keep the commandments of God and the faith of Jesus" (14:12). Finally there is a double scene of the reaping of the earth as a harvest of grain and a vintage of grapes.

We observe that these three interludes have in common that they interrupt the narration of ever-increasing tension and conflict with a word of reassurance to the church: God's people are numbered and measured; those who persevere will be rewarded; the enemy will be judged and destroyed.

2) Summary and Conclusions

In summary, the vision is a story of conflict in which the forces of evil resist the union of the bride and bridegroom. The struggle increases in intensity and appears to be dominated by evil until the hitherto hidden hero is revealed to claim the final victory and enter into union with his bride (see Appendix III).

Having considered the narrative of the Apocalypse, we return to Frye's observations about the mythos of romance. Frye has suggested that there are normally three stages in this mythos: the conflict, the

death-struggle, and the discovery or recognition of the hero (AC, p. 187). These stages are clearly depicted in the Apocalypse: the conflict is developed in 6:1 - 11:19; the death-struggle is portrayed in 12:1 - 16:1; and the identity of the hero is revealed in 17:1 - 20:15; (esp. 19:11ff.).

The fourth stage, which Frye has suggested is often found between the second and third stages, depicts the disappearance of the hero. In the Apocalypse this disappearance or withdrawal is found at the beginning of the second stage as the new-born child is carried from its mother to the protection of God and His throne (12:5). The final battle, in this case, is engaged by the servants of the hero, not by the hero himself; though the victory is given from God, not by military might (16:17ff.).

According to Frye, these four stages encompass the entire range of mythoi: romance, irony, tragedy, and comedy. However, in his discussion of the several phases through which each mythos moves (Appendix I), he has noted a special relationship between romance and comedy -- especially in their last three phases. These

phases are readily identified both in the narration and in the dianoia of the Apocalypse. Maintaining the integrity of the innocent world -- the bride -- against the assault of experience is the message of the letters to the churches and the theme of the struggle against evil forces. The contemplative withdrawal and reflective view of the action is seen in the several interludes. The end of the movement from an active to a contemplative adventure (penseroso) is depicted in the final description of the new heavens and new earth.

For the first three phases of the mythos of romance -- birth of the hero, innocent youth of the hero, and the quest -- we would need to look to the gospels. Thus we see that the Apocalypse does not contain the complete mythos in itself, but that without it the New Testament canon would also not be a complete romance.

While there are many aspects of the romance mythos which are satisfied by the Apocalypse, there are also some difficulties. The most prominent of these, as we have already noted, is that the action does not take place within human experience. Frye would call this a myth, because it deals with supra-human characters.

The hero is an especially troublesome part of this mythos, because he participates but little in the actual action of the narrative. His role is rather to inspire his agents to struggle on his behalf.

In spite of these difficulties, it is clear that of the four mythoi that Frye has identified, none describes the Apocalypse as well as that of romance. The conflict, the characterizations, and the outcome of the narrative are appropriate to those that we would anticipate finding in a romance, as we have described it above.

We have explored the possibility of using Frye's scheme of mythoi to understand the structure of the Apocalypse. We turn our attention next to the subject of metaphor and to an exploration of one cluster of metaphors that figures largely in the Apocalypse.

B - METAPHOR

1) Overview

Frye has asserted that "the Bible belongs to an area of language in which metaphor is functional" (GC, p. 56). This is true, he suggests, not primarily because its origins lie in the first phase of language use, which is metaphoric or hieroglyphic (GC, p. 27), but particularly because of the way in which language in used. This distinction is significant in considering the Apocalypse which was written, according to Frye's calculation (GC, p. 27) at a time when the predominant use of language was hieratic or metonymic. Our task is to explore the results of reading the Apocalypse as metaphorical literature.

In a primary sense of the meaning of metaphor all language can be considered metaphorical simply because words are juxtaposed (GC, p. 59). But this definition does not help us to procede with our investigation.

A secondary definition of metaphor focuses on the centripetal meaning of words. Frye's comments about the distinction between centrifugal and centripetal

meaning (AC, pp. 73ff.; GC, pp. 57ff.) help to focus the interpretation of metaphor on the internal meaning of words and their literal relationship to one another instead of the more common attention to the external (centrifugal) references of words.

Frye has argued that "the centripetal aspect of a verbal structure is its primary aspect, because the only thing that words can do with any real precision or accuracy is hang together" (GC, p. 60). This principle he applies also to the Bible. Discursive meaning that relates the biblical language to history, doctrine, or science he discards (GC, pp. 64, 66f.). "Metaphorical meaning . . . is a universal or poetic meaning, and can sustain a number of varying and yet consistent renderings of its discursive meaning . . . " (GC, p. 65).

When all the metaphors of the Bible are considered as a cluster Frye sees them as related typologically (GC, p. 79) -- that is, earlier metaphors are "types" which are reflected in later "anti-types". Adequate understanding of any biblical metaphor can be attained only after consideration of the types that preceed and

the antitypes that follow it.

It will be recalled that Frye has classed all myths and archetypical symbols according to whether they are displaced or undisplaced (AC, pp. 139, 141, 147). Undisplaced symbols are further divided into those which are concerned with the gods and are called "apocalyptic", and those which are concerned with demons and are called "demonic".

Demonic symbols can be yet further delineated as being either "parody-demonic" or "manifest demonic" (GC, p. 140).

The structure of apocalyptic and demonic biblical imagery is charted in Appendix IV. The categories of divine, spiritual or angelic, paradisal, human, animal, vegetable, and mineral images are found in apocalyptic and in both manifest and parody demonic expressions. We propose to catalogue and describe the several metaphors of the apocalypse that issue from the animal category. The apocalyptic animal metaphors will be considered first, followed by the demonic images.

2) Apocalyptic Animal Metaphors

i - The Lamb

Apocalyptic animal imagery in the Apocalypse is focused primarily on references to the Lamb. The constant awareness of this metaphor is demonstrated by the occurrence of genetive uses of the name which repeatedly remind the reader/hearer of the Lamb's influence even when the Lamb itself is not present.

In the very centre of the book is depicted a war between the archangel Michael, with his angels, and the dragon, with his angels. Though the Lamb was not immediately involved in this battle, it was "by the blood of the Lamb and by the word of their testimony" that Michael was able to defeat the dragon (12:11).

Though the Lamb is not always present in this vision, yet it is by their relationship to and recognition by the Lamb that people's destiny is determined. The saints are identified as those whose names are written in the Lamb's book of life (21:27), and anyone whose name is not found there is given over to the worship (and the judgement) of the beast (13:7 - 8).

We observe that even when the Lamb is not present the battle against the forces of evil -- primarily depicted in demonic animal metaphors -- is carried out on behalf of and in the name of the Lamb, who himself does not set foot on the earth.

Direct involvement of the Lamb in the great battle of good and evil is limited to two scenes which open and close the action of the vision.

The first of these scenes is preceeded by an extended introduction including hymns of praise to the Lamb (5:5-14). The Lamb is the only one who is qualified and worthy to unseal the scroll with the seven seals and to receive the "power and wealth and wisdom and might and honour and glory and blessing" (5:12; cf. 12, 13). His qualification for these honours is that he was slain and that by the blood which was spilled in his death he "ransomed people for God and made of them a kingdom and priests" (5:9, 10).

In this introduction the Lamb is also called "the Lion of the tribe of Judah, the Root of David" (5:5).

The function which the Lamb performs in this

opening scene is simply to open the seven seals on the scroll (ch. 6; 8:1). As these seals are broken a series of plagues is unleashed which are recognized by their victims as issuing from the Lamb as demonstrations of his wrath (6:16).

Although the last seal to be opened gives rise to a series of seven trumpet blasts which in turn unfold into the action which follows, the Lamb does not take part in the struggle again until its end. This action is anticipated in 17:13-14 but is engaged some time later in 19:17ff., after the marriage supper of the Lamb is announced (19:6-9).

In this final battle (a confrontation is attempted in 20:7-10, but aborted before it is engaged) the Lamb (10) rides forth on a white horse.

> His eyes are like a flame of fire, and on his head are many diadems; and he has a name inscribed which no one knows but himself. He is clad in a robe dipped in blood, and the name by which he is called is The Word of God. And the armies of heaven, arrayed in fine linen, white and pure, followed him on

> white horses. From his mouth issues a sharp sword with which to smite the nations, and he will rule them with a rod of iron; he will tread the wine press of the fury of the wrath of God the Almighty. On his robe and on his thigh he has a name inscribed, King of kings and Lord of lords (19:12-16).

No active participation of the Lamb in battle is described. The defeat of the beast and the false prophet is mentioned passively (19:20). The rest of the opponents are slain (passively) by "the sword that issues from his mouth" (19:21). The actual work of seizing the dragon is carried out by an angel (20:1-3).

Two other scenes in the Apocalypse include the presence of the Lamb. They are the first and third interludes (ch. 7 and ch. 14). In both of these scenes the Lamb is surrounded by 144,000 "sealed" followers, to which are added an innumerable multitude in the first interlude (7:9) who are engaged in worship of him. In chapter fourteen the song of praise is a new song which none but the 144,000 could know.

These interludes have been included in the

narrative, as noted above, for the purpose of encouraging the reader/hearer who might otherwise be discouraged by the onslaught of terror and persecution. We see now that part of that encouragement takes the form of lifting the reader/hearer into the presence of the Lamb, reminding the beleaguered saints of the unsurpassable glory of him whom they serve, holding forth the assurance of victory and celebration, and generally buoying their spirits in the manner of a visit by the king or queen to the front lines of a battle.

In a neat inversion of the metaphor, one of the elders in commenting on the worship offered to the Lamb prophesies to the seer that "the Lamb in the midst of the throne will be their shepherd" (7:17). Like the identification of the Lamb with the Lion (5:5 - 6), this juxtaposition of metaphors shakes the complacency of the reader/hearer with the more familiar simple metaphor of the lamb, and suggests that the Lamb metaphor is only temporarily valid. Furthermore, it suggests that the vulnerability of the Lamb is a chosen vocation rather than a helpless victimization.

In summary, one could observe that in the Apocalypse the Lamb is a carefully-chosen metaphor of Christ which draws its power from the fact that it was slain. It is this image which provides the rallying point for the saints and angels who do battle with the forces of evil. In the end it is by the Lamb himself that the victory is gained.

The goal toward which the action moves is the marriage of the Lamb to his Bride. The final scene of the new heavens, new earth, and new Jerusalem is a description of their union, for the city is but another metaphor of the bride (21:2). The Lamb, together with the Lord God the Almighty is both the temple and the source of light (21:22, 23). His throne is the source of the river of the water of life (22:1). The Lamb sits on his throne and receives the unending worship of his people/bride (22:3).

The metaphor of the Lamb is so powerful that its opponents must imitate or parody it. The beast that arises from the earth (13:11) has "two horns like a lamb" -- surely a "wolf in sheep's clothing".

A metaphor of such magnitude as this must certainly

draw its strength from a long history of usage; and so we turn to the rest of the biblical canon to discover its typological base.

The Old Testament contains many references to lambs, and the New Testament has a few such references. A small number of these are comments about literal lambs, used in counting wealth, in trade, and such agricultural comments (Gen. 21:28-30, 30:40; Lev. 17:3; I Sam. 15:9, 17:34; II Kings 3:4; Prov. 27:26; Ezek. 27:21).

In some of its contexts "lamb" has a symbolic or metaphoric value. Lambs and the fat of lambs represents the good life (Deut. 32:14; Amos 6:4). Their presence is a symbol of peace (Is. 5:17, 11:6, 65:25). They typify innocent play (Psalm 114:4, 6).

Several uses of the lamb image highlight its vulnerability. Nathan used it as an object of love and abuse in his parable of David's treatment of Uriah and Bathsheba (II Sam. 12:3-6). Isaiah and Hosea depict the care of a shepherd for his lambs (Is. 40:11; Hos. 4:16). Isaiah and Jeremiah employ as a metaphor the helplessness of a lamb before the shearers or butchers

(Is. 16:1, 53:7; Jer. 11:19, 51:40).

By far the majority of references (11) to lambs in the Old Testament are to the lamb as a victim of sacrifice. As a sacrifice, the lamb had several uses. It was the specified victim in certain circumstances as a peace offering (Lev. 3:6f.), a sin offering (Lev. 4:32f., Num. 6:12). It could also be used as a substitute, in particular for an ass (Ex. 13:13, 34:20). Much more dramatic is its use in the Exodus story and the Passover celebration as a substitute for the life of the firstborn sons of Israel.

Its primary sacrificial use, however, was as a burnt offering that was offered daily and upon special occasions to please God with the odor of its burning flesh (Ex. 29:39ff., Lev. 9:3, 12:6, 23:18ff., Num. 6:14, 7:15ff., 15:5, 28:3ff., 29:2ff., Ezek. 46:4ff.). This practice is reported to predate the Exodus and is probably a very ancient practice among many peoples (Gen. 22:7, 8; cf. Gen. 4:4).

It is especially from this vast base, not only in number of references, but in the pervasive consciousness of the lamb as a sacrificial victim that

the metaphor used in the Apocalypse draws its strength.

Aside from the Apocalypse there are only a few references to lambs in the New Testament. Two of these refer to the vulnerability of a lamb among wolves and before its shearers (Luke 10:3; Acts 8:32).

Jesus used lambs as a metaphor for Christians when he instructed Peter to feed them as an expression of his love for Christ (John 21:15).

Both John and Peter bridge the gap between the sacrificial lamb of the Old Testament and the Lamb of the Apocalypse by identifying Jesus as a lamb. In John's gospel, John the Baptist indicates that Jesus is "the lamb of God, who takes away the sin of the world" (John 1:29; cf. 1:36). In Peter's first letter Christ's blood "like that of a lamb without blemish or spot" is identified as the price of ransom for children of God (I Peter 1:19).

We conclude then that the apocalyptic animal metaphor of the Lamb as it is used in the Apocalypse, like the Lamb itself, draws its power from the fact that it was slain as a vulnerable sacrifice, an

innocent, helpless object of abuse. By a dramatic inversion of the metaphor, this innocent victimized lamb has become the object of worship, the bridegroom of God's people, and the victor over the forces of evil that had threatened and sacrificed him -- he has become the "Lion of the tribe of Judah" (5:5).

Such an about-face in the fortunes of the Lamb must surely be a great source of comfort and encouragement to those who wait under the altar and cry "how long before thou wilt judge and avenge our blood on those who dwell upon the earth" (6:10).

ii - The Four Living Creatures

Another group of apocalyptic animal images which need to be recognized is the four living creatures, whose presence is closely identified with the throne. These creatures are similes of a lion, an ox, a man, and an eagle (4:7) -- thus representing the most noble of wild and domestic beasts, humanity, and the birds. Each of these creatures has six wings and is "full of eyes in front and behind . . . all round and within" (4:6,8).

Though their eyes are emphasized in the description of these creatures it is primarily with their voices that they serve. They never cease to sing the glories of the one seated on the throne and to lead the twenty-four elders, the angels, the 144,000 worshipers and the innumerable multitude in their worship (4:9 - 10, 5:8, 11, 14; 7:11, 14:3, 19:4).

In addition to their singing, these creatures call with loud voices to summon the four horses and horsemen of the first four seals that were opened (6:1, 3, 5, 7). The eagle flew in midheaven to announce in a loud voice the woes of the last three trumpet blasts (8:13).

The eagle also gave two of its wings to the woman to escape her pursuer, the dragon (12:14); and one of the creatures was responsible for handing the seven bowls of the wrath of God to the seven waiting angels (15:7).

These four creatures, standing in every direction from the throne and representing all forms of creaturely life, provide the reader/listener with cues for response as they lead the applause. They see what is going on both internally and also externally and all

round. Instead of offering explanations (a role left to various angels and elders -- e.g. 5:5, 7:13f., 17:1-2, 7-18; 18; 19:9 - 10), their response is to worship the one on the throne with unending praise.

3) Demonic Animal Metaphors

i - Manifest Demonic Metaphors

Manifest demonic metaphors (Appendix IV) are those which depict destined destruction (GC, p. 140). Of manifest demonic animal images there is only one in the Apocalypse. It is the scourge of locusts that rises upon the earth by materializing out of smoke that emanates from the shaft of the bottomless pit (9:1-11). These locusts effect a scorpion-like sting upon people who "have not the seal of God upon their foreheads" (9:4). They look like horses wearing golden crowns with human faces, hair like a woman's, lion's teeth, scales like iron breastplates, noisy wings, and stinging tails. They serve Abaddon/Apollyon, the angel of the bottomless pit. They are released to do their destructive work for five months.

ii - Parody Demonic Metaphors

Other demonic animal metaphors in the Apocalypse are of the parody-demonic type. That is, they parody apocalyptic metaphor, except in their evil intent and their impermanence (GC, p. 140). Most of the people are deceived into thinking they are good.

A sequence of three demonic beasts is described in chapters 12 and 13. The first of these is "a great red dragon, with seven heads and ten horns and seven diadems upon its heads" (12:3).

With its tail this dragon swept one third of the stars from the heavens to the earth. It stood poised before the woman in childbirth ready to devour her child, but was thwarted from its goal as the child was caught up to heaven, the woman fled to the wilderness, and Michael and his angels waged war on the dragon. The outcome was that the dragon -- now also called "that ancient serpent, who is called the Devil and Satan" (12:9; cf. 20:2) is thrown down from heaven to earth together with his angels.

In the commentary of the voice in heaven on the overthrow of the dragon it is called "the accuser of our brethren" (12:10) and "the devil" (12:12).

On the earth, the dragon/serpent pursued the woman and tried to capture her with a river of water poured out of its mouth (12:15). However, the woman managed to escape with the wings of the eagle to the solitude of the wilderness as the earth protected her by swallowing the river of water. The dragon/serpent, in a huff, went off "to make war on the rest of her offspring, on those who keep the commandments of God and bear testimony to Jesus" (12:17).

From this point the dragon/serpent disappears, to be replaced by two other beasts. In chapter 17 it reappears as "a scarlet beast which was full of blasphemous names, and it had seven heads and ten horns" (17:3) -- the beast that "was, and is not, and is to ascend from the bottomless pit and go to perdition" (17:8). On its back rides the great harlot (17:3) who is the "great city which has dominion over the kings of the earth" (17:18). The beast -- and its horns in particular -- hates the woman and will carry out its intention to "make her desolate and naked, and devour her flesh and burn her up with fire" (17:16).

The identity of the beast is drawn from its heads

and its horns, which are said to represent seven kings and ten kings which give their power over to the beast and which join forces with the beast to make war on the Lamb (17:10 - 14). They will, of course, be defeated.

At the end of his first appearance the beast is left standing on the sand of the sea (12:17). The voice from heaven has pronounced woe on the earth and the sea because the devil has been cast down upon them from heaven (12:12), and it is from the sea that the devil rises in its second form, that of a great sea-beast. To this second beast the dragon/serpent conveys its power, throne, and great authority (13:2).

The sea-beast, like the dragon/serpent, had ten horns and seven heads; but whereas the dragon/serpent wore seven diadems on its seven heads, the sea-beast wore ten diadems on its ten horns. In addition, it had a blasphemous name on its heads. It was like a leopard, with bear's feet and a lion's mouth. One of its heads had what appeared to be a mortal wound which had been healed (13:1 - 3).

For forty-two months (three and one-half years) the sea-beast spoke blasphemies and made war on the saints.

It received the eager worship of all people except those whose names had been written in the Lamb's book of life (13:4 - 8).

The sea-beast was joined by an earth-beast whose parody of the Lamb is carried even to the extent of having two horns like a lamb -- though it spoke like a dragon (13:11).

The function of the earth beast is to draw attention to the sea-beast and to cause people to worship it. This is accomplished by marvelous signs which cause people to voluntarily worship the beast, and also by the economic pressure of forcing all persons to have the name and number of the sea-beast on their right hand or forehead in order to buy or sell anything. The number of the beast is 666 (or 616 in some manuscripts) (13:12 - 18). Because of its function, this beast is also called a false prophet (16:13; 19:20; 20:10).

The three beasts -- dragon/serpent, sea-beast, and earth- beast -- are found together in 16:13, where three demonic spirits like frogs, issue from their mouths to summon the kings of the earth to assemble for

battle at Armageddon.

The defeat of the sea-beast and the earth-beast is described in 19:20: "And the beast was captured, and with it the false prophet . . . . These two were thrown alive into the lake of fire that burns with brimstone."

The fate of the dragon/serpent was different. It was bound with a chain and locked in the sealed bottomless pit for 1000 years (20:1 - 3). At the end of the millennium it was released temporarily. Again it attempted to lead a battle against the saints; and this time its defeat was complete. It was "thrown into the lake of fire and sulphur where the beast and the false prophet were, and they will be tormented day and night for ever and ever" (20:10).

The types on which these demonic animal images are based can be found scattered throughout the poetic sections of the Old Testament. They are variously named, but have in common their monstrous appearance and representation of great evil that will be (or has been) defeated by God.

Isaiah mentions Leviathan as a serpent, parallel to

the sea-dragon, whose defeat is anticipated (Is. 27:1). Rahab is parallel to a dragon and to the sea, and will be defeated, cut up, pierced, and dried up (Is. 30:7, 51:9f.).

Jeremiah described Nebuchadrezzar as a monster who swallowed Israel (Jer. 51:34), and Ezekial described Pharaoh as a dragon in the waters of the Nile, whose fate will be to be cast into the wilderness and given as food to the beasts and birds (Ezek. 29:3 - 5). A similar expression is found in Psalm 74:12 - 14 where salvation is expressed as dividing the sea, breaking the heads of dragons, crushing the heads of Leviathan and feeding it to the creatures of the wilderness.

Several passages use defeat of monsters as metaphors to describe God's control of evil at creation. Job mentions as examples of God's power that he created Behemoth (a land-monster) and Leviathan (a sea-monster) and that though they cannot be controlled by humankind they are under the control of God (Job 40:15 - 41:34 cf. Psalm 104:26; 148:7; II Esdras 6:49 - 52). As further evidence of God's power he reports that at creation God stilled the sea, smote Rahab, and

pierced the serpent (Job 26:12 - 13; cf. Psalm 89:9-10).

The use of images of monsters to represent evil is not unique to biblical texts. It is found also in Ugaritic, Babylonian, Hittite, Sumerian, Greek, Indian, and Chinese mythology. (12) The biblical references probably allude to an awareness of these ancient myths. In many cultures monstrous beasts have symbolized the evil of enemy kings and nations, violent forces of nature, and the general presence of evil that presses upon and wells up within the human experience.

4) Summary and Conclusions

Our review of the use of animal metaphors in the Apocalypse has identified their use as repetitions of metaphors used in the rest of the Bible and commonly throughout the ancient world. Indeed, they are symbols which speak to people in many cultures as archetypical representations of vulnerability (lamb) and evil (dragon, sea-beast, etc.) (GC, p. 48). Even in our twentieth century Western world these symbols recall an awareness of their meaning, though many of us have

never seen a seven-headed monster, nor perhaps even a lamb.

The many centrifugal references or discursive meanings that can be sustained by the images are illustrated by the sampling of biblical references to Nebuchadrezzar, Pharaoh, the sea, and the kings of all the nations, by demonic images. By drawing attention to the centripetal meaning of these, Frye has suggested that the images can be read as metaphors and not only as allegories. (13) This introduces the possibility of a literary analysis of the images without consideration of external referents.

Our assessment of the imagery of the Apocalypse has employed Frye's definition of metaphoric use of language, and his contention that the Bible -- or at least this portion of it -- uses language metaphorically and metaphors typologically. In doing this, we have noted the richness of imagery employed, and the diversity of implications that can be drawn from the metaphors if they are allowed to be metaphors instead of similes.

To do a complete evaluation of the metaphors of the

Apocalypse one would need to consider, besides the animal metaphors, those which are divine, spiritual or angelic, paradisal, human, vegetable and mineral in both apocalyptic and demonic expressions (Appendix IV). Such a study is beyond the scope of the present essay.

We have not yet evaluated the validity of a metaphorical reading of the Apocalypse; we have simply illustrated the methodology, which we can now procede to compare with other approaches to reading the same texts.

III OTHER APPROACHES TO THE APOCALYPSE

There is a wide range of methods of interpreting the Apocalypse and its images, and endless debate about its meaning. Only the most general of categories can be used to classify the many approaches.

Historical-critical approaches can be clustered into several classes identified by their orientation to past, present, or future history. (14) The most common of these in the twentieth century might be called the "preterist" view, which holds that the Apocalypse belongs to a genre of writings called "apocalyptic". According to the current understanding of such writings, their meaning is to be found in events of the time at which they were written. (15)

The "church-historical" view was popular until recently among Protestant commentators, beginning with Martin Luther. This understanding sees the Apocalypse as a prediction of the span of history of the church, and focuses on the Roman Church as the demonic beast. This reading is a variation and more specific application of the "world-historical" approach which

sees in the Apocalypse an overview of the whole of history, not only that of the church.

The "futurist" view is that which focuses on the end of history and understands current events to be simply leading up to those events depicted in the Apocalypse and anticipated in the future. Dispensationalists such as C. I. Scofield present the most extreme view of this reading. (16)

These three views have in common an understanding that the images and events depicted in the Apocalypse are to be understood as historical events that have happened, are happening, or will happen in the chronological sequence in which they are recorded. (17) We have selected the writings of R. H. Charles as representative of this large cluster of commentaries, because his pioneering work which resulted in a commentary in the International Critical Commentary series is foundational for all historical criticism of the Apocalypse in the twentieth century.

A second kind of interpretation is comprised of literary approaches. Three examples have been selected for exploration here.

The first of these, represented by Austin Farrer, was chosen because it provides a bridge between the historical and literary approaches in that it addresses literary issues and projects literary rather than historical meanings; but the argument is founded on historical evidence and on his re-construction of the author's historical, liturgical, and scientific context.

A second approach is that of rhetorical criticism, here represented by N. W. Lund, who focuses on the literary style of the author. Lund is not interested in the author's identity, nor particularly in the "meaning" of the symbols -- though he does comment on some of the symbols as representations of historical events and persons. Though Lund's approach has not received wide acceptance, it provides a valuable comparison with Frye's method in his concentration on the text to the exclusion of material external to the text.

Yet another interpretive approach is represented by the writing of Vernard Eller, whose exegetical orientation is literary rather than historical, but

whose purpose in writing is more expository and ethical than interpretive. Eller was chosen as a representative of this approach, in part, because his confessional orientation (Church of the Brethren) is close to that of the present writer (Mennonite).

A) Robert H. Charles

The exegetical approach that has dominated biblical studies for the past century is demonstrated by the work of R. H. Charles. His commentary on the Apocalypse, The Revelation of St. John, (18) was the culmination of some twenty-five years of study of Jewish and Christian apocalyptic literature. His contribution has been especially significant in identifying parallels in style and content in apocalyptic writing.

Charles is explicit about the methods that have informed his work and about his evaluation of them. These are ennumerated in his commentary (ICC, pp. clxxxiii - clxxxvii), but are discussed more fully in a series of lectures given several years earlier and published under the title, Studies in the Apocalypse (19), in which he reviews the history of Apocalyptic interpretation.

Though no commentaries or references to the Apocalypse are extant which might have been written immediately after the time when Charles believes the Apocalypse itself was written, he has re-constructed

what he believes was the true original understanding of it by the "contemporary historical" method (SA, p. 8). By this he means the interpretation which applies the images of the Apocalypse to contemporary events and those of the immediate future at the time of writing. Yet he would concede that they have continuing relevance, because they have not been completely fulfilled even to the twentieth century -- since he has not been able to identify in the intervening centuries satisfactory allegorical fulfillment of some of the images (ICC, p. clxxxiii).

He writes that there is some use in an "eschatological" interpretation that anticipates the fulfillment of the images in concrete future events, including also the "chiliastic" understanding of a literal historical period of 1000 years (ICC, p. clxxxiv). Over against this historical understanding, Charles is critical of the "spiritualizing" method of allegorical interpretation (SA, pp. 11ff.).

Charles makes use of what he calls "literary critical" methods. By this he means source study, not "literary" in Frye's sense, but the historical study of

the sources of the canon which have demonstrated the understanding that the Apocalypse includes several visions which have been brought together in one collection. As sub-types of the literary critical method he mentions a "redaction hypothesis", a "source hypothesis", and a "fragmentary hypothesis", each of which describes a different aspect of the manner in which the material from several sources has been brought together (ICC, p. clxxxv).

By the "traditional historical" method Charles has concluded that the current Apocalypse is a re-working of earlier apocalypses (ICC, p. clxxxvi), and with the "religious historical" school he has observed that elements of the book are derived from non-Christian sources -- Jewish, Babylonian, Egyptian, and Greek (ICC, p. clxxxvi).

As ways of tying together his methods Charles mentions a "philosophical" method that brings together an understanding of history and religion (ICC, p. clxxxvi). He also mentions a "psychological" assumption that the author is describing a genuine spiritual experience -- or rather several such

experiences that have been pulled together into one account (ICC, p. clxxxvii).

A method that has been crucial to Charles' reconstruction of the Apocalypse has been a "philological" method of accounting for the unique grammar of the Apocalypse. By careful evaluation of the author's habits, style, and limitations with the Greek language, Charles has devised a method by which he is able to determine whether a given portion of the book was written by "our author" or by some other source or later redactor (ICC, p. clxxxvii; cf. SA, pp. 79 - 102).

By applying all these methods in his study, Charles has been able, he believes, to restore the text to its original form (ICC, p. lv). After removing interpolations added by an incompetent editor who created chaos out of order -- especially of 20:4ff., which Charles believes was completed after "our author" died (ICC, pp. l - lxi) -- he has been able to restore unity and an orderly development to the text (ICC, p. lxxxvii).

The form of the restored text is that of a letter

(ICC, xxiv). It begins with a prologue (1:1-3), which is followed by seven distinct sections: I - 1:4-20; II - 2-3; III - 4-5; IV - 6-20:3; V - 21:9-22:2, 14-15, 17; 20:4-10; VI - 20:11-15; VII - 21:5a, 4d, 5b, 1-4abc; 22:3-5. The restored order of the epilogue is 21:5c, 6b-8; 22:6-7, 18a, 16, 13, 12, 10, 8-9, 20-21 (ICC, p. xxiii).

Though this plan takes the form of a letter, rather than a narrative, Charles argues that its order is chronological, except for the sections in 7:9-17, 10:1-11:13, and 14:1-11, 14, 18-20 which he suggests follow a logical rather than a chronological order (ICC, p. lxxxvii).

As noted above, Charles believes that the author of the Apocalypse has used a variety of sources which have been re-interpreted for the present context. Charles is concerned with identifying the author and his intention in writing. As to his identity, Charles is convinced that he is John of Ephesus, and that while this writing is related to the gospel attributed to John, and the Johannine letters, their authors are not the same. This he argues on the basis of his

observations of grammar, diction, and vocabulary (ICC, pp. xxix - 1).

As to the intention of the author, Charles writes, "The object of the seer is to proclaim the coming of God's kingdom on earth, and to assure the Christian church of the final triumph of goodness, not only in the individual or within its own borders, not only through the kingdoms of the world in their relation one to another, but also throughout the whole universe" (ICC, p. ciii). Furthermore, he has identified some specific items of doctrinal content, especially with reference to the Trinity and eschatology, since Charles believes the Apocalypse is forward-looking rather than a review of what God had done to that time (ICC, pp. cix ff.).

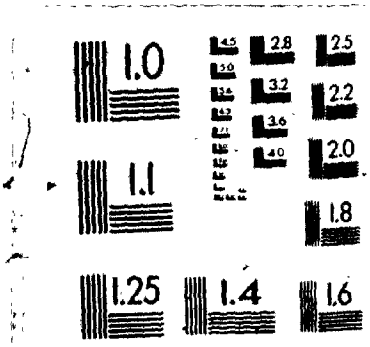
A review of Charles' comments on Revelation 12 and 13 will serve to demonstrate the way in which his method works.

In the present context Charles believes the images of chapter 12 refer to the birth of Jesus. The child is Jesus, the mother is the church, the children who escape are the Jewish Christian community; and those

against whom the dragon subsequently turns are the gentile Christians (ICC, p. 299).

Since the details of such an allegory are not uniquely Christian, Charles believes that the origin of this portion could not possibly be from a Christian source. "Our author either took literally or allegorized the mythological features that were susceptible of such treatment, and neglected the rest -- a course that was usual in dealing with traditional material" (ICC, p. 300).

In consideration of the sources which lie behind the present text, Charles proposes two sources. Verses 7-10 and 12 he attributes to a Jewish source, and verses 1 - 5 and 13 - 17 to a pagan source which was adapted by an earlier Jewish writer before being adopted by a Christian writer (ICC, pp. 307 - 309). The manner in which the author compiled his material is demonstrated by comparing Charles' comments on verses one and eleven. Of the first he writes: "The seer did not here create his symbols freely, but used those that had come to him by tradition" (ICC, p. 315). Of the latter he writes: "Every phrase in this verse belongs



to our author" (ICC, p. 328).

In chapter 13, the image of the sea-beast he sees as an allegory of the Neronic Antichrist, the Roman opposition to the church. The false prophet represents the "heathen imperial priesthood" (ICC, p. 333). The allegory of a sea-beast representing Rome he derives from what he calls the common interpretation in the first century Jewish and Christian exegesis of Daniel 7:2-7, which interpreted the fourth beast as representing Rome rather than Greece, as in the original meaning (ICC, p. 345). The head of the sea-beast that had recovered from a mortal wound represents Nero redivivus, and this head represents the whole beast (ICC, pp. 350, 365). By transliterating the name Caesar Nero into Hebrew and taking the numerical value of each letter Charles demonstrates that the number of his name is 666, as suggested in 13:18 (ICC, p. 368ff.; SA, p. 47f.).

As to the sources of chapter 13, Charles attributes it to two Hebrew sources. The first source survives in verses 1abd, 2, 4-7a, 10, and was written by a Pharisaic Quietist before or after A.D. 70. It deals

with the siege of Jerusalem by Rome and the plight of the survivors (ICC, p. 341).

The second source accounts for verses 11, 12ab, 13-14ab, 16ad-17a. It was originally written in Hebrew and dealt with an anticipated Jewish Antichrist, but the date of its writing cannot be determined (ICC, p. 344).

In explanation of such an irregular patch-work of fragments that do not always complement each other, Charles offers his hypothesis that the author died before he was able to finish the book properly, and our present book "is only a first sketch, which our author had not the opportunity of revising" (ICC, p. 330, cf. pp. l - lxi). Such fantastic hypothesizing may support Charles' reconstruction of the text, but it leaves the reader with the impression that Charles prefers rather to invent historical circumstances than to adapt his interpretation to the text.

Charles' assumptions and methods typify those of historical criticism which are opposed by Frye's approach to the Bible.

In the first place, Frye has no interest in Charles' overriding concern to re-construct the original text and thereby to identify the intentions and concerns of "our author" (GC, pp. 202, 206). Identifying the sources that lie behind the present text is irrelevant to Frye, whose interest is in the present text, without regard for the identity of the author or of the fragments of material that he may have collected from whatever sources for his work. At the same time, Frye is not interested in distinguishing between "our author" and a later editor who may have "messed up" the "real" author's material. All Charles' work of distinguishing the various sources and the philological distinctions by which he identifies the various authors are beside the point to Frye, because he is interested in the present form of the work; and that he treats as a unity.

Charles' view of the form of the Apocalypse as a letter (ICC, p. xxiv) and of the author's intention as the promotion of particular doctrinal truths (ICC, pp. cix ff.) contrasts with Frye's approach that sees a narrative with descriptive rather than persuasive purpose. Or one might make the distinction that

Charles treats it as discursive literature and Frye as metaphoric.

This distinction is amply demonstrated in their treatment of the images in chapters 12 and 13. Charles has treated these as allegories of particular historical figures and events. Frye, on the other hand, has discarded such an approach: "Traditionally, the Bible's narrative has been regarded as 'literally' historical and its meaning as 'literally' doctrinal or didactic: the present book takes myth and metaphor to be the true literal bases" (GC, p. 64). His understanding of these images is that they are metaphors that suggest a great variety of meanings, none of which is "the one true" meaning.

In summary, we observe that Frye and Charles differ on their assumptions of the type of language used in the Apocalypse; the possibility and value of distinguishing between the present text and its sources and previous editions; the significance of identifying the author and his intention; the form of the book; and the use of images.

B) Austin M. Farrer

Austin Farrer takes seriously the historical questions of interpretation in A Rebirth of Images: The Making of St. John's Apocalypse. (20) He is concerned with the "making" of the Apocalypse, and so addresses the usual questions of authorial identification -- though with less passion than many. He gives passing attention to the unity of the Johannine corpus of the New Testament and to various theories of authorship, then proceeds on the assumption that the author of gospel, letters, and apocalypse was St. John of Ephesus (RI, pp. 22ff.). He has little concern for John's origin and affinities, preferring only to conclude that he was one who was well-versed in both the Hebrew scriptures and liturgy, and also Greek gnosticism (RI, pp. 314 - 316).

Much more than with authorial identity, Farrer is concerned with authorial method. He is willing, on occasion, to indulge conjecture on the sequence of thought and writing (RI, pp. 85, 185, 195, 304, 307) but is primarily concerned with the form of the final copy. He is not interested in guesses about prior

authors or traditions that may lie behind the present text (RI, p. 306), and has no patience with commentators who interpret the Apocalypse in piecemeal fashion (RI, p. 6). His entire thesis rests upon the internal unity of the book, and attempts to describe the way in which the Apocalypse has been written so that "every image is bound to all the others by a delicate web of inter-related significance" (RI, p. 18).

Farrer's understanding of both the form and content of the Apocalypse draws on the dual foundation of astrology and Old Testament theology. He gives particular attention to the use of the Old Testament in the first century Jewish lectionary (RI, pp. 8 - 9).

But while he understands John to have employed images from other sources, Farrer seeks to demonstrate that these images are re-worked in John's writing in light of the thought and action of Jesus Christ. Therefore he calls his book "A Rebirth of Images".

Farrer has identified three primary patterns which give form to the Apocalypse. The first of these is the seven-fold pattern so obvious in the repeated series of

sevens: messages, seals, trumpets, bowls, beast-visions, and last things (RI, p. 59ff.). Within these there are yet more clusters of sevens: lampstands, churches, stars, spirits, horns, eyes, angels, thunders, heads, crowns, hills, and kings.

In these series of seven events, Farrer has recognized an analogy to the account of creation in Genesis 1, though with some variance in the events of each day (RI, pp. 41 - 42). Especially important in this account of creation is the seventh-day Sabbath. The number of working days is therefore reduced to six, followed by a day of rest. Farrer sees this pattern as operative in the Apocalypse both within each seven-fold series and also in the book as a whole, in that there are six series of sevens which are followed by the eternal rest of which the Sabbath is the type (RI, p. 59, et al.).

But Farrer argues that, for Christians, it is not the seventh day, but the eighth -- the first of a new week -- which is most significant, for this is the day of resurrection. So it is that the Apocalypse ends not with the restful vision, but with an appendix (21:9ff.)

which is the eighth day of new creation (RI, pp. 71, 76).

The interplay between the seven-fold pattern of the Apocalypse as a whole, and each of its parts as a seven-fold pattern in itself, produces a very complex rhythm throughout the book. The pattern is complicated further by the "intrusive visions" of chapter 7, 10:1 - 11:13, and chapter 14; but Farrer manages to include these also in his scheme (RI, p. 62).

The second organizing principle which Farrer identifies is that which follows upon the annual cycle of Jewish feast-days. This cycle divides the year into four quarters which, identified by their major feasts, might be called I - Passover and Pentecost, II - towards New Year, III - Tabernacles and onwards, and IV - Dedication and onwards (RI, p. 94; see Appendix V).

In developing this part of his thesis Farrer draws extensively from the Jewish lectionary readings prescribed for the various feasts. In these he has identified many of the symbols that are found in the corresponding sections of the Apocalypse. To take one example, the beast-visions of chapters 12 through 15

are said to represent the quarter of Passover and Pentecost. The theme of the woman's escape from the dragon bears many analogies to the Exodus event commemorated at Passover (RI, p. 142), and the harvest scenes in chapter 14 represent the Pentecostal feast (RI, p. 152).

But the pattern is not as simple as dividing the book into four quarters and naming them for the four seasons. Within each of the seasons attention is fixed primarily on the feasts of that season; but there are also references to the feasts that fall outside that particular season. Since these also follow the sequence of annual feasts, Farrer describes the shorter series as "flying around the year" within the primary focus on one season (RI, p. 138).

Besides the attention given to the annual calendar of feasts, Farrer also sees in John's order of events a reflection of the daily liturgy of worship (RI, pp. 177 - 184).

The third organizing principle that Farrer has identified is the "sacred diagram" (see Appendix V). This is a simple square, the four sides of which

correspond with the four seasons of the year and of the festal cycle. Farrer demonstrates the possibility of correlating the seven-fold pattern of the visions with this four-fold pattern. He suggests that John follows around the cycle once, and then through the first three quarters a second time (RI, pp. 189ff., 193ff.). On occasion he even proceeds backwards through the cycle (RI, p. 192).

The connection between the four-fold annual cycle and the twelve-fold cycle of the zodiac (RI, pp. 195ff., 203) is obvious even in our generation. Less apparent to us, but equally clear to the ancient mind is the corresponding four-fold cosmology that divides the world into earth, sea, waters, and luminaries (RI, p. 198).

In a burst of understatement, Farrer notes that "the rhythm we have been examining introduces considerable complication into St. John's festal symbolism . . . . There is a tension between the symbolism of the whole section . . . and the symbolism of its detail . . . . " (RI, p. 215).

And yet there is more to be added to the diagram;

for Farrer has observed correspondences between the pattern of the jewels which adorn the city (21:19-20) and the names of the twelve tribes of Israel. Both of these series correspond with the zodiacal signs, provided that we add them to our diagram in a counter-clockwise direction (RI, p. 220).

It may seem that Farrer's system requires over-much manipulation of the patterns, each of which starts at a different place on the cycle, and some of which run clockwise while others run counter-clockwise. Yet he has amassed an impressive amount of evidence that John both follows these series in their fixed orders, and also that he has made explicit as well as allusive connections between the several strands of symbolic patterns.

In a short chapter on numerology Farrer explores possible sources of John's use of 144,000 to number the sealed saints, of 12,000 furlongs to measure the dimensions of the city, and of 666 as the number of the Antichrist. In his interpretation of the latter he introduces several mathematical properties of the number to demonstrate not the identity of the

Antichrist but "to exhibit the Beast's fatally limited reign as a function of his number" (RI, p. 260).

Farrer's exposition of the "kingdom of darkness" identifies it as a "demonic parody" of the "kingdom of light" (RI, pp. 284ff.). Thus the triad of Dragon, Beast, and False Prophet parodies the Holy Trinity (RI, p. 284); the vomited demons (16:13) parody the Seven Spirits of God (RI, p. 286); the seven kings (17:10) parody the seven-day week (RI, p. 288); and the mortally-wounded Beast parodies Christ (RI, p. 289).

If we compare Farrer's approach to the Apocalypse with that of Frye, we will observe that they are moving in the same direction with respect to their attitude toward the historicity of John's vision and possible predictions of future historical events. Frye suggests that any historical accuracy is coincidental and superficial (GC, pp. xvii, 40). Farrer has hoped "to show that all the features of the Apocalyptic figure are significant, apart from any particular historical facts" (RI, p. 291). The images, he suggests, are drawn for the most part out of scripture and principle, rather than out of contemporary history (RI, p. 296).

In this sense, both Farrer and Frye move away from an historical-critical exegesis and toward one that is literary- critical. But Farrer does not go as far in this direction as does Frye. Farrer conjectures an historical setting for the Apocalypse, and is concerned with authorial intention in a way that Frye scorns (GC, pp. 202, 206). He is prepared even to project some possible contemporary historical applications of the Apocalyptic symbolism (RI, pp. 291ff.). He is concerned more with the historical and scientific origins of the imagery than is Frye. His supporting evidence is drawn from the theological tractates, lectionaries, and what he has re-constructed as the popular mathematical and astrological method of the first century A.D.. In his use of the Old Testament and of other New Testament writings, he does not hesitate to make doctrinal as well as literary parallels (e.g., RI, pp. 141, 290). These sources are foreign to Frye's method.

Both Frye and Farrer understand the relationship between the Old Testament and the New Testament to be one of typology. Farrer, however, has emphasized the typology of form as well as content. He has especially

emphasized the typology of the seven days of creation (Genesis 1) as a pattern for the form of the vision of the Apocalypse. In our summary of the *mythos* of the Apocalypse using Frye's approach we posited the *mythos* of romance, whose form might be said to draw on the second account of creation (Genesis 2) with its stress on the union of male and female as the goal of creation.

By giving attention to the *mythos* and finding its form in romance we have attempted to demonstrate the possibility, using Frye's categories, of making sense of the narrative of the Apocalypse. When Farrer has searched for such a form, he has found it "almost impossible to make sense of the continuous story as it stands" (*RI*, p. 299). After examining the many strands of symbolism and the varied patterns which give the form that he has identified, Farrer concludes that John is in fact using all the resources at his disposal to make a theological point about a two-stage projection of the future of the world that corresponds with the prophecy of Jesus recorded in Mark 13 and parallels (*RI*, pp. 302 - 303).

In summary we might suggest that whereas our application of Frye's theory finds the literary mythos of romance to be the basis for the form of the Apocalypse, Farrer finds the form in the typology of the seven-day creation and the astrological cycle. Though they hold in common to typological sources from the Old Testament for the content of the metaphors, Frye has gone beyond Farrer in setting these images within a larger framework of the categories of literary metaphors from all literature (Appendix IV).

C) Nils Wilhelm Lund

Nils Wilhelm Lund has demonstrated a "form-critical" approach to the Apocalypse in Chiasmus in the New Testament: A Study in Formgeschichte (21). His study intends to demonstrate in the whole of the New Testament the widespread use of the rhetorical device known as chiasmus or "inverted parallelism".

Lund sets up as his principal opponents those who would deny the use of rhetorical devices in scripture -- who would apologize for (or occasionally defend) the New Testament for its authors' lack of skill in their use of the Greek language (CNT, pp. 4ff.). His first chapter includes a brief review of the attitudes expressed by commentators on this issue from Augustine to the twentieth century.

In raising the question of the quality of biblical literature Lund is forced to confront the question of whether the writings of the New Testament should be regarded as literature at all (CNT, p. 9). The commentators to whom he refers have had great difficulty in relating the New Testament writings to the standards of classic Greek literature (CNT, p. 23).

The gospels do not readily fit any form of Greek literature, and Paul's epistles are unique among many examples of Greek letters that have been found. Many commentators have reached the conclusion that Paul's writing represents speech, not literature (CNT, pp. 10, 13).

To break away from this debate, Lund, with other "form critics", has suggested that attention should be given to the history of forms rather than the history of literature (CNT, pp. 15 - 16). The principles of this approach have been laid down by Old Testament scholars at an earlier time (CNT, p. 16). Martin Debelius categorized the gospel writings into seven forms or paradigms (CNT, pp. 17 - 18); and other scholars, including Bultmann, have pushed the principles further (CNT, pp. 19ff.).

The contribution of Lund to this analysis of forms in the New Testament is in his recognition that influences of Hebrew culture, including Hebrew rhetorical forms, are found in the New Testament. His book is "devoted to the tracing of the Hebrew literary influence on the Greek text of the New Testament; more

definitely . . . one particular Hebrew-form, namely, the extensive use of the inverted order commonly called chiasmus" (CNT, pp. 28 - 29).

In Greek literary stylistics, "chiasmus" was used to describe an inversion of the order of words or phrases which recur in a passage. The simplest pattern would be ABB'A', where each letter designates a phrase, term, or thought. As an example, Lund offers a few lines by Dr. T. Dwight:

If e'er to bless thy sons,
My voice or hands deny,
These hands let useful skill forsake,
This voice in silence die.

(CNT, p. 31).

From the Apocalypse we might note as an example that when the dragon is cast down to the earth an angel warns, "Woe to you, O earth and sea" (12:12). When the woes come, their order is inverted -- first from the sea, second from the earth (13:1, 11).

More complex patterns also occur. Sometimes parallel lines are alternated with inverted parallelisms.

Lund's book refers briefly to the Old Testament, and extensively to the New Testament. When he comes to discuss the Apocalypse Lund first notes the development of source-criticism in the interpretation of this book. In that context he sets forth his own assumptions: In the present analysis of the book we shall assume (1) that it was written to comfort the church which was suffering from persecution from two quarters, namely from Judaism and from Roman imperialism; (2) that the unity infused into its materials by the writer is still discernible, if only the original method of arranging these materials can be discovered; (3) that in addition to its marked originality, there is considerable literary dependency illustrated in the writer's use of the Old Testament . . . . These materials have not the appearance of being loosely assembled and pasted together more or less mechanically. They had previously entered the writer's mind as a religious experience before they became the symbolic vehicles for his message of warning and comfort (CNT, p. 324). Support for these assumptions is not given, but Lund proceeds to use them deductively in his exegesis.

Lund's approach to the Apocalypse is unique in that

the chiasmatic assessment does not assume a chronological sequence in the visions -- or rather that "sequence in the visions does not indicate chronology of fulfillment" (CNT, p. 325; cf. p. 374). The order in which the material is arranged, both in the general outline of the book and also in the details of brief passages is determined by conformity to the rhetorical device of the chiasmatic form.

While Lund is able to demonstrate his hypothesis extensively from the Apocalypse, it should be noted that in order to do so it is necessary to "restore" several passages to their "original" placement. Three lengthy "projections" are identified -- the passages that we have called "interludes" (7:1-17; 10:1-11:13; 14:1-15:4). There are two brief projections identified in 8:2 and 15:1 (CNT, pp. 326 - 329).

Using the chiasmus to unravel the Apocalypse one would expect the central portion, where the turning point occurs, to be the focal point of the book (CNT, pp. 40-41). So it is that Lund finds this in the four passages that are central to his "reconstructed" order: 10:1-11 ("The Church's Testimony in the Roman Empire");

11:1-13 ("The Church's Testimony in Judaism"); 12:1-17 ("The Church Persecuted Officially by Judaism"); and 13:1-18 ("The Church Persecuted Officially by the Roman Empire") (CNT, pp. 390ff.; cf. p. 326; see Appendix VI).

The particular value of noting the chiasmatic structure of this passage is in its answer to the problems of the order of events. Any attempt to read this as a chronological account stumbles on the fact that the woman escapes into the wilderness for 1260 days in 12:6, but in 12:14 has again to flee into the wilderness for "a time and times and half a time" (ie. 1260 days). If the chiasmatic form has shaped this passage, the two verses are inverted parallels, and the culmination of events is to be found not in the final verse, but rather mid-way between the two at 12:10a: "Now the salvation and the power and the kingdom of our God and the authority of his Christ have come" (see Appendix VIII).

Lund does not depart from the common understanding of the symbols in this section. He reads this as an allegory in which the child (12:2ff.) represents

Christ, the dragon represents Judaism, the sea-beast represents the Roman Caesars, the earth beast/false prophet represents the Roman emperor cult. Although he allows for the possibility of some satire (CNT, p. 405) and parody (CNT, p. 406), and though he would apply the symbols more broadly than many -- such as understanding the sea-beast to be a broader representation than only Nero redivivus -- yet he does not question the alleged historical referents for these allegorical symbols (CNT, p. 409).

In contrast with commentators whose attention has been focused on the sources of the images used in the Apocalypse, Lund believes that the use to which the author of the book assigned the symbol in the current context is the key to understanding its intended meaning (CNT, pp. 408 - 409; cf. p. 390). But he expresses no interest in or opinion on the identity of the author. His interest is rather in the book as it stands, and in the literary structures or forms that can be identified in it.

Lund does not address the meaning of the images in the Apocalypse, but Frye and Lund have much in common

in their assumptions and approach to the text. They share their lack of interest in authorship and in the sources that underlie the present text (CNT, pp. 408 - 409; GC, pp. 202, 206), and the assumption of the unity of the Apocalypse as we have it. Though we have observed Lund's attempts to "restore" what he understands to have been the "original" order of the text, he also offers an explanation for the "projections" that enables him to accept the received order.

Frye is in sympathy with Lund's rhetorical approach. Though he has not mentioned "chiasmus" in The Great Code, he has arranged the chapters chiasmatically, or, in his own words, in a "double-mirror" pattern (GC, p. xxii). His own rhetorical focus is on typology as a rhetorical device (GC, p. 80). This, he suggests, is the key to the relationship between Old and New Testaments (but cf. GC, p. 83). In specifying the nature of the relationship between testaments Frye goes beyond Lund's observation that the Hebrew culture and language forms of the Old Testament are reflected in the New.

More generally, Frye has argued that the entire Bible is written in a style of "oratorical rhetoric" that he calls "kerygma" (GC, pp. 27 - 29). He clearly sides with Lund against those who argue that the Bible lacks rhetorical style.

When they apply the study of rhetoric to the Bible, however, they move in different directions. Lund has restricted his analysis to one rhetorical form, chiasmus, that is rooted in Old Testament Hebrew patterns, while Frye has drawn on a different pattern of language use, typology, which he finds in many kinds of literature.

The greatest difference between their work is in their understanding of the relationship between the events described in the Apocalypse and the passage of time. We have already noted that Lund discards the chronology of the events described. In the chiasmatic rhetoric the climax of events is found at the centre, not at the end of the account. With the second half reflecting the first it is impossible to speak of a chronology.

On the other hand, as we have applied Frye's

methodology to the Apocalypse we have found that the mythos of romance can be used as a way of understanding the narrative of the Apocalypse. To speak of the book as a narrative assumes that the events which it records are arranged in a chronological order which finds its climax at the end.

Because they disagree on the relationship between the events of the Apocalypse and the passage of time, Lund and Frye's approaches yield dissimilar results. Frye's approach culminates in a celebration of marriage and new creation; Lund's approach draws attention to the experience of conflict with the Jewish faith and the Roman state.

In summary, we note that Frye and Lund have much in common in their attitude toward the literature of the Bible and the methods that can be used to understand it. In the application of their assumptions there are many differences, which are highlighted by Frye's dominant focus on and Lund's lack of attention to the meaning of metaphor.

D) Vernard Eller

In The Most Revealing Book of the Bible: Making Sense out of Revelation, (22) Vernard Eller has taken an expository rather than a strictly exegetical approach to the Apocalypse. His understanding of the author's purpose in writing (which he attributes also to the Holy Spirit as author -- MRB, p. 213) is that "Revelation is first and foremost an evangelistic appeal" (MRB, p. 212). This appeal is grounded in an eschatological view of the reality of evil and the immanence of the end of that power. The sense of a purposeful end of history, and repeated references to the "soonness" of that end, coupled with an urgency for faithful endurance and right decisions gives the reader an understanding of the gospel that is consistent with the rest of the New Testament while being especially forceful in its call for response (MRB, pp. 16ff., 21 - 22, 25 - 32, 206 - 212, et al.).

Attempts to read this book as a coded message Eller dismisses as gnosticism; attempts to read it as an obscure book he dismisses as foolishness: "John uses symbols as a means of communicating his message, not

obfuscating it" (MRB, p. 154).

Eller is writing out of an Evangelical Protestant Christian context to an audience primarily of lay people who have been heavily influenced by popular interpretations that apply every image of the Apocalypse to the last half of the twentieth century. As a scholar he is also in conversation with those who would locate the images in the first century A.D.; and he is familiar with persons in every century who have thought the Apocalypse was a prediction of events in their own time (MRB, p. 13). All these interpretations he calls "calendarizing", and it is against this tendency that Eller has focused his book.

Questions of the intended historical application of the events described in the Apocalypse are of little interest to Eller (MRB, pp. 13, 119). He is rather concerned with the apologetic application of these images, with the ethical response that people make to the gospel that is here presented (MRB, pp. 11, 25 - 33). The appropriate ethical response, he suggests, is not the "left-wing" revolution that attempts to enact the events that are portrayed here (MRB, pp. 48, 54),

but rather repentance and the Maranatha prayer (MRB, p. 210).

The unity of the Apocalypse is never in question for Eller. He believes that the recurrence of symbols, the use of a variety of symbols to demonstrate one idea, and the pattern and symmetry of the text as we have it are too well-orchestrated to be simply a composite of fragments (MRB, pp. 213 - 214; cf. p. 98). Eller has no particular interest in possible sources that John may have used. Even the obvious references to the Old Testament, where noted, are more significant in the use that John makes of them and the new twists he adds than in the fact that they were used or the original meaning they might have had (MRB, pp. 34 - 35).

One exception to the unity of the book, which Eller describes as the work of an interpolator, is the "Nero ciphers" found in 13:18 and 17:9 - 17 (MRB, pp. 158 - 167). He also suggests that 22:18 - 19 might have been inserted by the same interpolator (MRB, p. 209). It is only in his discussion of these ciphers that Eller allows himself to become involved in conjecture of the

historical referents of symbols. By the mathematical function of triangulation and by historical analysis of the Roman emperors, he draws the conclusion that the reference is to Nero redivivus in the person of Domitian (MRB, pp. 159 - 164). Through this process he deduces the date of writing of the Apocalypse to have been between A.D. 69 and A.D. 79, and of the interpolation as having been written between A.D. 81 and A.D. 96 (MRB, pp. 163 - 164).

Since he attributes these "historical" references to an author other than John, Eller feels free to interpret them as historical allusions and also to dismiss them from serious consideration as part of the Apocalyptic message (MRB, pp. 165 - 167).

The structure of the Apocalypse, according to Eller, is not a "single, straight-line sequence, each scene following directly upon the heels of the one before" (MRB, p. 33). Instead he suggests that it follows a spiralling pattern, repeatedly describing the same events with different images.

The longest section of the book (6:1 - 16:21) he describes as a series of descriptions of "The End-Time

Trauma". These series are: "The End-Time as Seven Seals" (6:1 - 8:1); "The End-Time as Seven Trumpets" (8:2 - 11:19); "The End-Time in Freehand Sketch" (12:1 - 14:20); and "The End-Time Intensification as Seven Bowls" (15:1 - 16:21) (MRB, inside front and back covers -- see Appendix VII). Each of these portrays a different perspective on a period of time that is figuratively called three and one-Half years, in which the oppression of the church by the forces of evil builds in intensity.

Another cyclical pattern is identified in the concluding chapters in which the new heaven and new earth are described first in overview (21:1-8), then in de©SJj;Kcnd again using other images (22:1-5).

Between the "End-Time Trauma" and "The New Creation" Eller understands "The Events of the End" -- ie. the fall of Babylon, the parousia of Christ, the millennial kingdom -- and "The Apportioning of Mankind" (see Appendix VII).

The nature of the symbols used in the Apocalypse is largely metaphorical, according to Eller. He writes

that the material of the Apocalypse "is presented as 'visions' -- and visions are the stuff from which poetry (and not a travel guide) is made . . . . Revelation calls for readers who are dreamers, not nit-pickers" (MRB, p. 34). He urges the reader to give more attention to the broad sweeps of the imagery of the Apocalypse instead of each minute detail -- to see the forest instead of the makeup of the bark and leaves of the trees (MRB, p. 34).

To help his readers understand the nature of the imagery in the Apocalypse, Eller draws a parallel with Pablo Picasso's painting, "Guernica" (MRB, p. 88; see Appendix VIII). Attempts to understand the images historically are as doomed to failure as would be an attempt to see Guernica as a photographic portrayal of the bombed town of Guernica, Spain on April 28, 1937. Attempts to find scientifically literal referents for the images is as futile as would be an attempt to find a bull or horse like those portrayed by Picasso (MRB, pp. 87 - 89).

Following these broad imaginative sweeps, Eller focuses on the symbols of the lamb and the beast as the

main images of the Apocalypse. The lamb -- or "lambkin" (Greek arnion) -- represents weakness and vulnerability. Yet the lamb is also a lion whose strength is found in his weakness (MRB, pp. 78 - 80).

By representing Christ as a Lamb and evil as a beast, (Greek therion), the stage is set so that "the main bout on the card of history (for the heavyweight championship of the entire created universe) is to be 'Arnion vs. Therion'" (MRB, p. 79).

In the chapters which focus most explicitly on the beastly images (chapters 12 & 13), Eller recognizes their parody of the divine Trinity (MRB, pp. 126, 131, 132). No other interpretation is offered; no allegorical references to historic events or persons. The only historical reference that Eller offers is that the birth and snatching up of the child (12:5ff.) represents Jesus' birth and resurrection, and the child's mother represents the church of the New Testament in a way that includes Israel of the Old Testament (MRB, p. 126). Further distinctions between Israel and the church or between Jewish and Gentile Christians are not supported by Eller's understanding

of the text.

We have noted in our discussion of the breaks in unity of the Apocalypse, that there are two passages which Eller attributes to an "interpolation" -- 13:18 and 17:9-17. In these verses Eller reads the images allegorically. Here only, Babylon stands for Rome, and the beast stands for Nero redivivus (probably Domitian) (MRB, pp. 158 - 167). As evidence that these "ciphers" were not part of John's Apocalypse, Eller points to the uniqueness of the insistence that these are riddles to be solved, and therefore a distinctly different use of imagery than in any other part of the Apocalypse. Furthermore, he suggests that the theology and attitudes expressed in these interpolations are counter to what is consistently found in the rest of the Apocalypse (MRB, p. 165).

Eller would agree with Frye that the identity of the author is not especially important (GC, pp. 202, 206). Eller calls him simply "John", without making statements about which John he might be (MRB, pp. 42 - 43). However, Eller pushes further than Frye in his comments about divine revelation of or participation in

the writing of the Apocalypse. He offers his conviction that "the Spirit normally appropriates and uses the gifts of his instrument rather than simply overriding them" (MRB, p. 213; cf. p. 167).

Though they agree on the insignificance of authorial identity, they do not agree on the significance of authorial intention. We have already noted Eller's concern with the doctrinal and ethical implications of the book, which he attributes to the author's intention. Frye, in contrast, has discarded the literal doctrinal application along with the literal historical understanding (GC, p. 64).

Frye and Eller are agreed on the wrongness of reading the images of the Apocalypse as allegorical references to historical events or persons, and especially of attempts to predict the course of history by unravelling the code of the allegory (GC, pp. 64, 66; MRB, p. 34). Eller's exposition of the beastly images and of the lamb image are very close to what we have described as being Frye's understanding.

In their treatment of the structure of the Apocalypse there are significant differences between

Frye and Eller in that Eller reads the several series of sevens -- seals, trumpets, bowls -- and the "freehand sketch" of chapters 12 through 14 as being several views of the same period of time. According to this assessment, the Apocalypse, from the introductory letters to the epilogue, is a narrative of the events of history, but the longest section -- chapters 6 - 16 -- spirals around one of those events.

As we have applied Frye's methodology to understand the mythos of the Apocalypse we have understood it to be a narrative in which the events are described in sequence. Their correspondence to historical events is not an issue for Frye, so corresponding events that might appear to suggest repetition do not need to be confined to one time period.

In summary, we suggest that while there are differences between their respective uses of the images, Eller and Frye are agreed on reading them as metaphors which suggest a range of meanings, rather than as allegories which have only one referent. They have less agreement on the structure of the Apocalypse, but both are convinced of the unity of the book and of

its cohesion in the form and order in which we have received it.

IV CONCLUSION

Now that we have reviewed Frye's assumptions and theses, applied his methods to the Apocalypse, and have compared the results of Frye's methods with those of several other authors, we return to the questions that were raised in the introduction and to an evaluation of the relative value of Frye's insights. The questions have to do with the degree of integrity with which text and canon are treated; with the understanding of what "truth" means; with the nature of biblical language and the tools that may be used to examine it; and with the possiblity that the Bible is not susceptible to the usual criticism of literature.

i - Integrity of the Text

We begin by recognizing that Frye is not addressing the same set of questions as most commentators of the past century. These have consistently focused on historical-critical issues that attempt to get behind the text for a better understanding of the author and the context of his writing. It often appears that such critics are not interested in the text per se, but only

in the use that can be made of it to answer historical questions.

Uses of scripture that do not ask the historical-critical questions, e.g., doctrinal, devotional, liturgical, literary uses, have often been dismissed by scholars as being "pre-critical". The implication of such a designation is that of naïvité on the part of such readers with respect to the "real meaning" of the text and the "truth" about its historicity.

Frye is fully aware of the insights of historical criticism of the Bible. His approach cannot be called pre-critical. If anything, it must be called post-critical with reference to historical criticism, because it moves beyond the results of the historical-critical method.

But, in fact, Frye should not be called "post-critical" either; he is simply not asking the same questions as the historical critics ask. In effect, Frye sets aside all the debate about authorship, sources, and historical context for the moment and asks what the results will be if we consider

the present text as a literary unit. With respect to the Apocalypse, he is interested in asking literary questions of the text as it stands -- questions about structure, image, and language use.

Frye's approach to the text as a unit with integrity and worthy of study for its own sake is refreshing not because it avoids the questions usually asked by historical crticicism, but because it enables the reader to ask a different set of questions about the text as a work of literature.

ii - Integrity of the Canon

In a similar way, Frye takes seriously the results of the canonization process. Instead of seeing this as a limiting factor, and instead of discarding the resulting canon as a haphazard arrangement of unrelated writings selected according to doubtful criteria by people of questionable motives, Frye takes both the contents and the arrangement of the canon seriously.

To do this is to acknowledge the special place of the Apocalypse as the last book of the Bible. While historical critics might argue about the chronology of

its writing in relation to other New Testament books, Frye is more interested in the fact that someone has chosen to arrange the order of the canon in such a way that the Apocalypse closes the collection -- or rather the "book", since recognition of the canon necessitates the treatment of it as a unit with its own integrity and not only as a collection of disparate writings.

In view of the placement of the Apocalypse within the canon, Frye is able to consider its relationship with other parts of the canon. He can do this not only by searching out the sources which its author used, but also by recognizing developments in thought and the uses of particular images. This is what he proposes to explain through his discussion of typology. The suggestion is that the Apocalypse, because it is the last book of the Bible, fulfils the types, or is the antitype, of all images in the rest of the Bible.

At the same time, the theory of typology points beyond the canon, because the images of the Apocalypse call for their own antitypes to complete them. In this way the reader is directed to the history of interpretation and the impact of the text since it was

written, even beyond the present and into the eschaton.

Taking the canon seriously has the obvious advantage for studies of the Apocalypse that it recognizes the unit within which the Apocalypse has been circulated and read by Christians for nineteen centuries. Though its place in the canon has been disputed throughout the Christian era, and though other brief apocalyptic passages in both Old and New Testaments might suffice, the Apocalypse provides a fitting telos to the rest of the Bible.

On the other hand, to read the Apocalypse without the rest of the Bible would leave the reader at a loss for understanding the images, quotations, and allusions that, as noted above, have significance only by their affiliation with previous references. Because of the pervasive use of metaphors from other parts of the canon, we contend that it is undesirable to try to understand the Apocalypse outside of its specific context as the last book in the Bible.

iii - Meaning of "Truth"

There are many ways to define the "literal" or

"true" meaning of a word or passage. As we have observed in our review of several commentators, some begin by asking questions of truth that are judged by the criteria of historicity, some ask theological questions, and some literary.

Most commentators since the Reformation have begun with the historical and theological questions. Some never get beyond those. R. H. Charles is typical of those who focus on the strictly historical questions of authorship and sources of material. A. M. Farrer represents one historical-literary approach which asks primarily questions about the historical antecedents and the manner in which they are put together in the final text. Vernard Eller's concern is essentially theological-ethical.

N. W. Lund's beginning point is the literary questions of structure in the final text. In fact, he does not ever get around to asking the historical or theological questions.

Northrop Frye begins by asking the literary questions, both of structure (mythos) and also of imagery (metaphor). This is his beginning point,

because the final text is what we have to work with. He first asks of this text the questions that might be asked of any piece of literature. But having asked these, he moves on to consider the larger context of the text, looking to both sides of it and seeing both forward and backward from it.

In looking backward, Frye demonstrates an awareness of the history of the Apocalypse. This includes information about sources and influences both biblical and cultural. It also includes sensitivity to the canon and takes seriously the images and structures by which the various parts of the canon are interwoven.

In looking forward, Frye draws our attention to the impact of the Apocalypse on subsequent history, with particular attention to the cultural as well as the theological influences which it has had in the Western world. He is especially aware of its impact on literature -- the sub-title of The Great Code is "The Bible and Literature" -- but he is not unaware of the impact on other aspects of culture.

Frye's approach is commendable in both its starting point and the direction which it suggests.

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Frye's approach is commendable in both its starting point and the direction which it suggests.

Unfortunately the suggested directions are not fully explored in his writings to date. One could extrapolate from the directions that he hints at to find answers to the historical and theological questions, but Frye has not dealt with them. One would hope that his promised next book might rectify this lack. On the other hand, since Frye seems to be most at home and most stimulating in the essay style which characterizes his writing, perhaps the work of systematically exploring the implications must be left to others.

iv - Tools for Biblical Criticism

It is obvious that Frye would answer in the affirmative the question of whether the Bible can be evaluated by the same tools as are used in studying other literature. He clearly believes that the Bible is literature, and that it is subject to the same patterns and criteria as other literature. Indeed, Frye would argue that all other literature in the Western world (he essentially ignores non-Western culture) grows out of the Bible.

v - Nature of Biblical Language

Furthermore, he believes that language in the Bible is the product of the same forces and influences that shaped language use in other literature. Even though, by his own admission, the Bible does not fit into the categories (hieroglyphic, hieratic, demotic) which he claims for literature in general, yet he uses those categories as the basis for understanding the uses of language in the Bible. He does this by defining a new category, kerygma, into which the Bible fits, and which he defines in relation to the other categories.

This difficulty is a major weakness in Frye's thesis. It would seem that an argument might be made that the Bible in general, and especially the Apocalypse, is written metaphorically and that we have become accustomed to reading it as if it were discursive writing without appealing to a dubious scheme of sequential periods of literature that does not accommodate the Bible except in a special categroy. Since Frye himself admits that discursive writing and speech are used in business transactions and other communication even during the time when he claims that hieroglyphic language dominates literature (GC, p. 13), one is tempted to ask how he knows that the Bible was

not written discursively. Certainly this question is more crucial for letters and books that claim to represent historical events -- the gospels, Acts, and several Old Testament books -- than for the Apocalypse which claims to be the report of a vision and does not claim for itself to represent any historical events beyond the fact of the vision.

Frye would reply that the Bible is clearly literature, not business correspondence. Yet the fact that it cannot be accommodated by the categories that he uses to define other literature continues to cause discomfort with the assertion. One wonders whether there might not be an equally profitable and less troublesome way of talking about the Bible as literature than Frye's stage theory.

vi - Uniqueness of the Bible as "Divine Revelation"

One question that is raised by the difficulties with Frye's categories (and, to be fair, with any other categories into which the Bible is made to fit) is whether the Bible perhaps supersedes all categories of literature. This brings us to the issue of revelation: Is the Bible more than the product of human authorship

and literary genius? Is there some way in which the theological affirmation of divine participation in its writing moves the Bible beyond the reach of literary or historical criticism or any other form of evaluation and understanding that approaches it as if it were a strictly human product? If so, how is this different from the claims of other sacred writings; or, for that matter, how is it different from the inspiration of the Muses that gives expression to poets of all kinds?

The issue of revelation or divine inspiration is beyond the scope of the present study. Let us only note that there is nothing in such a doctrine that necessarily gives greater credence to historical than to literary readings, or elevates a "prophetic" interpretation over one that identifies metaphors.

One does not need to resolve the issue of revelation before considering the text. Whatever the Bible may be "more than" literature, surely one must acknowledge that it is "at least" literature. The only way that it is possible for us to know anything of what the author wrote is by applying the conventions of literature. We must assume meanings of words, sentence

syntax, narrative sequence, and the full range of literary devices in order to make sense of our ability even to read the text.

vii - Evaluation

Northrop Frye's literary-critical approach does not answer all the questions we might ask of the text but it does suggest useful directions of thought. The particular value of his attempt to understand what the text says is the seriousness with which he takes the text, the canon, and the literary context. His assumptions do not require or even permit the privilege that many commentators claim of re-arranging the text to its "correct" order to make it fit the commentator's own hypothesis of its meaning.

In our exploration of the Apocalypse we have observed that the application of Frye's theories of mythos makes the structure of the Apocalypse as intelligible as does any other explanation. His metaphoric interpretation of the imagery explains the symbols as well as any other interpretation that we have considered, and has the further advantage of broadening rather than narrowing the field of possible

meanings and associations.

It also holds the further promise of being able to speak to the historical and theological questions from the stance of the literary questions. Thus it holds the potential of addressing a broader range of issues than most approaches are able to speak to. There is then validity and value in Frye's approach in expanding our understanding of the Apocalypse. For at least this one biblical book, his assumptions can claim some merit. However, it has been noted several times that the Apocalypse is unique among New Testament writings and, with a few brief exceptions in the prophetic books, it has no parallels in the Old Testament. Our observations cannot be generalized to include the rest of the biblical writings, each of which must be explored by itself; nor can they be generalized to include the canon. We are prepared only to affirm that the possiblility exists that our understanding of them might also be opened up by applying Frye's assumptions as has our understanding of the Apocalypse.

Although Frye denies interest in doctrinal implications of biblical interpretation, such

implications can and must be drawn. From a confessional perspective the evaluation of an interpretative method or the results of its application is not completed when its claims of historical or literary truth are considered. If the Bible is taken seriously as a guide to faith and life, then interpretations are evaluated by the results they offer for stimulating more faithful living and belief.

The implication of reading the Apocalypse as literature rather than as history-written-in-advance is that it can be understood to be more immediately relevant to anyone's experience. The "mythic" rather than "historical" reading is one which identifies reality that is not bound by a particular set of historical circumstances. This frees the reader of the Apocalypse to identify with the mythos and the metaphor of the Apocalypse without having to defend one historical interpretation of it.

To read the Apocalypse as literature within the form of the mythos of romance makes immediately clear what we believe is the theological truth which the book presents. The very structure of the mythos alerts the

reader to an expectation of conflict and struggle to the death, and of the assured victory of the protagonist. The assurance of eventual union of hero and heroine conveys the message of hope, reward, vindication, and purpose that has been a comfort to so many readers. More than any identification of allegorical meanings, the mythos of romance speaks to people in all times.

Frye's principle of "polysemous" meaning recognizes that it has been possible for so many people to sincerely and consistently demonstrate that this book describes their own situation exactly. The fact is, it describes innumerable situations, events, and experiences. No person's claim that it represents his/her own situation need contradict another's claim, if we accept Frye's principle.

By reading the images of the Apocalypse as metaphors rather than as allegories we are freed to let our imagination soar and our spirits be caught up in worship, instead of interrupting the reading to ask what is meant by each minute detail.

Even the brief references that we have made in

passing to details, such as identifying the genre as that of epos, has identified the importance of the oral encounter with the vision instead of giving attention to every "jot and tittle" of the written, translated, printed work.

Frye's approach to the Bible, as applied here to the Apocalypse, is not the only "right" way to read this book, and it may not be the "best" way; but our study has demonstrated that his approach has value for increasing our understanding. We would further suggest that it has value for enhancing worship, and for supporting exhortation to faithfulness within the community of faith.

NOTES

1 - One example of another literary-critical approach that is being applied to biblical criticism is that of structuralism. See Daniel Patte, What is Structural Exegesis? (Philadelphia: Fortress Press, 1976).

2 - Although it is inconsistent with Frye's approach to literature to be interested in the author, the reader may be interested in knowing that Frye teaches at Victoria College, University of Toronto. His education included training for the ministry in the United Church of Canada, but his career has been in teaching of literary criticism. His publication of Fearful Symmetry, a Study of William Blake in 1947 brought him to the attention of the literary critical community. His Anatomy of Criticism is regarded as his main theoretical work prior to The Great Code.

3 - This is the approach we will see below represented by the writing of Vernard Eller.

4 - Princeton N. J.: Princeton University Press, 1957. Abbreviations used to designate books referred to in

this study are identified in the "Table of Abbreviations". References to these works are indicated by notes in the thesis of the study, giving the abbreviated title and page number.

5 - New York: Harcourt Brace Jovanovich Publishers, 1981.

6 - His other relevant publications include the following: Creation and Recreation (Toronto: University of Toronto Press, 1980); Fables of Identity: Studies in Poetic Mythology (New York: Harcourt Brace and World, 1963); Fearful Symmetry, A Study of William Blake (Princeton, N. J.: Princeton University Press, 1947); The Return of Eden: Five Essays on Milton's Epics (Toronto: University of Toronto Press, 1965); The Secular Scripture: A Study of the Structure of Romance (Cambridge, Mass,: Harvard University Press, 1976); Spiritus Mundi: Essays on Literature, Myth, and Society (Bloomington: Indiana University Press, 1976).

7 - The reader will have noted that the mythos of romance is not the same as the mode of romance discussed above. One of the difficulties of this book is that Frye has in several instances used one word for

two different meanings. Another example of this is fiction/fictional.

8 - All biblical references are quoted from the Revised Standard Version (Division of Christian Education of the National Council of Churches of Christ in the United States of America, 2nd Edition, 1971). Unless otherwise noted, biblical references that appear in this study are to the Revelation.

9 - The reader will notice that Frye's definition of "kerygma" is not the definition that is commonly used in biblical theology to denote the proclamation of Christian faith.

10 - Though he is not specifically identified here as the Lamb, the introduction is to the lamb/bridegroom who then rides forth on the white horse.

11 - Over 125 occurrences, according to James Strong, Strong's Exhaustive Concordance of the Bible (Grand Rapids: Associated Publishers and Authors, Inc., no date).

12 - See T. H. Gaster, "Cosmogony" in The Interpreter's Dictionary of the Bible, v. 1 (New York: Abingdon

Press, 1962, p. 709, bibliography p. 709). See also GC, pp. 187 - 192.

13 - The distinction between allegory and metaphor in Frye's usage is that allegory is a form of descriptive writing that indicates the meaning of a symbol external to itself, while metaphor "turns its back on ordinary descriptive meaning, and presents a structure which literally is ironic and paradoxical" (AC, p. 123, cf. GC, p. 65).

14 - We borrow our categories from G. E. Ladd, A Theology of the New Testament (Grand Rapids: William B. Eerdmans Publishing Company, 1974, pp. 621 -624).

15 - For summary and definition of apocalyptic writing, see Klaus Koch, The Rediscovery of Apocalyptic (Naperville, Ill.: Alec R. Allenson Inc., 1970).

15 - C. I. Scofield, ed., New Scofield Reference Bible, King James Version (Oxford: Oxford University Press, 1967).

17 - See, for example, George Eldon Ladd, A Commentary on the Revelation of John (Grand Rapids: William B. Eerdmans Publishing Company, 1972; pp. 10 - 14).

18 - The Revelation of St. John, vv. 1 & 2, International Critical Commentary (Edinburgh: T & T Clark, 1920).

19 - Edinburgh: T & T Clark, 1913.

20 - Westminster: Dacre Press, 1949.

21 - Chapel Hill: The University of North Carolina Press, 1942.

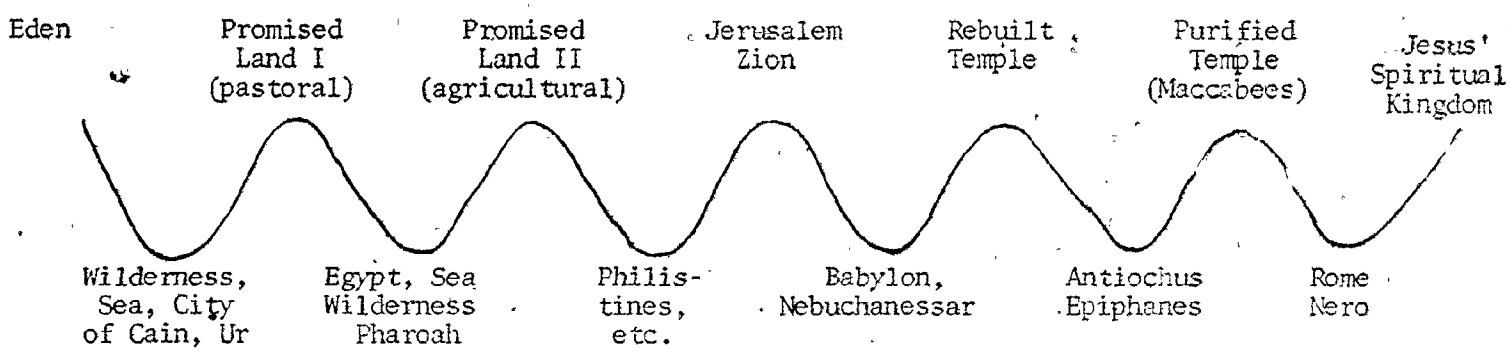
22 - Grand Rapids: William B. Eerdmans Publishing Company,

Comedy	Romance	Tragedy	Irony/Satire
1) humorous society triumphs or remains undefeated	1) birth of the hero	1) central figure has greatest possible dignity, in contrast with others	1) no displacement of humorous society
2) hero escapes society, leaving it as before	2) innocent youth of the hero	2) tragedy of innocence, inexperience	2) hero escapes to more concegial society
3) *senex iratus* gives way to young man	3) quest	3) emphasis on success or completeness of hero's achievement	3) reject even common sense
4) happier society established at end	4) maintaining innocence against the assualt of experience	4) fall of hero through *hybris* or *hamartia*	4) tragic irony -- 'all too human"
5) comic ending from audience's perspective	5) contemplative withdrawal, reflective view of the action	5) hero and others are diminished -- fatalism	5) emphasis on natural cycle, wheel of fate
6) collapes and disintegration of comic society	6) *penseroso* -- end of movement from active to contemplative adventure	6) shock and horror	6) life as unrelieved bondage

Note: This chart is a summary of *Anatomy of Criticism*, pp. 177-185, 198-205, 219-223, and 225-239, wherein Frye demonstrates the six phases through which each of the four *mythoi* passes. These are to be read from 1 through 6 in each column. Frye also states that each phase is parallel to a phase in one of the other *mythoi*. These parallels are indicated in this chart by the use of arrows. The arrows from the first three phases of comedy are joined to those from the first three phases of irony/satire.

Frye's Chart of the Cycles of the Biblical Narrative

from The Great Code, p. 171



Note: Frye suggests that the high points on this series are metaphorically identical with each other, and that the low points are likewise metaphorically identical with each other.

Appendix III

Terminology of the Mythos of Romance Applied to an Outline of the Apocalypse

Frye's Tables of Apocalyptic and Demonic Imagery
(from The Great Code, pp. 166 - 167)

Table of Apocalyptic Imagery

Category	Class or Group Form	Individual
Divine	[Trinity]	God
Spiritual or Angelic	1) Fire-spirits (Seraphim) 2) Air-spirits (Cherubim)	Spirit as Flame Spirit as Dove or Wind
Paradisal	Garden of Eden	Tree of Life Water of Life
Human	People as Bride (Israel)	Bridegroom
Animal	Sheepfold or Flock	1) Shepherd 2) Lamb (Body and Blood)
Vegetable	Harvest and Vintage	Bread and Wine (First Fruits)
Mineral	City (Jerusalem) Highway	Temple: Stone

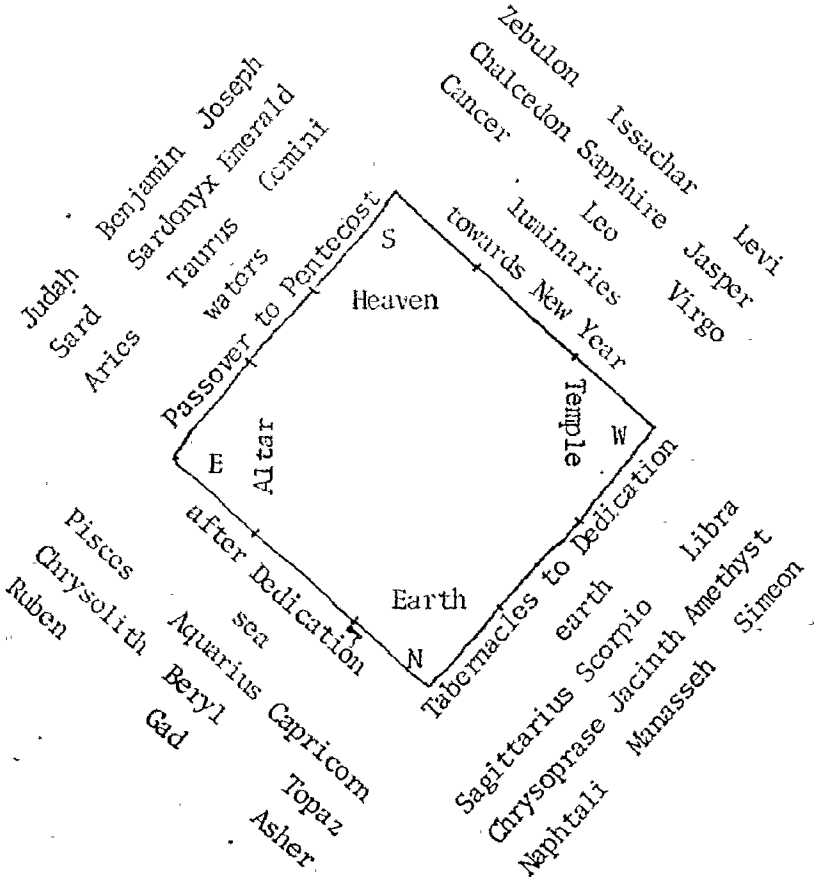
(All individual categories metaphorically identified with Christ)

Table of Demonic Imagery

Category	Manifest Demonic	Parody Demonic	
		Group	*Individual*
Divine	[Satan]	Stoicheia Tou Kosmou	Antichrist
Spiritual or Angelic	1) Fire-spirits 2) Demons of Tempest	False gods	Moloch, Baal, Dagon, etc.
Paradisal	Waste Land and Sea of Death	Tree and Water of Heathen Power	
Human	Those Cast Out	"Great Whore" (Heathen Kingdoms)	Nero, Nebuchadnessar Antiochus
Animal	Dragons of Chaos (Leviathan, Rahab; etc.)	Beasts of Prey or Fertility	Deified Animal (Bull, Serpent)
Vegetable	Harvest and Vintage of Wrath	Vegetation Gods and Earth-Mothers	
Mineral	Ruins	Heathen City (Babylon, Rome)	Tower of Babel

Appendix V

A. M. Farrer's "Sacred Diagram"



Appendix VI

Lund's "General Outline of the Book of Revelation"

John and the Angel, 1:1-3.
A *Prologue:* John and the Coming Jesus, 1:4-8.
John's Commission to the Church, 1:9-20.

Three
B *Seven Epistles:* One The Church and the World, 2:1-3:22.
Three

Heaven: two scenes: salvation, 4:1-5:14.
Three
C *Seven Seals, etc.* One The Seals: judgment, 6:1-17; 8:1, 3-5.
Three
Heaven: two scenes: salvation, 7:1-17.*

Four, 8:2**, 6-12, judgment.
D *Seven Trumpets:* The eagle, 8:13, interrupting the series.
Three, 9:1-21; 11:14-18, judgment.
The Sanctuary, 11:19.

E The Church's *Testimony* in the *Roman Empire*, 10:1-11.*
Angel arrayed in symbols of Christ's power (vs. 1).
Authority extending over *sea* and *earth* (vss. 2, 5, 8).
The *Seven Thunders*, thrice referred to (vss. 3, 4), but not described.

F The Church's *Testimony* in *Judaism*, 11:1-13.
The "court" not measured (vs. 2).
The "city where also their Lord was crucified" (vs. 11).

F' The Church *Persecuted* officially by *Judaism*, 12:1-17.
The birth of the man child (vs. 5), an earlier stage.
The woman's flight (vss. 6, 14, cf. "wilderness," 17:3), a later stage.

E' The Church *Persecuted* officially by the *Roman Empire*, 13:1-18.
The first beast out of the *sea* (vs. 1), the civil power, cf. E.
The second beast out of the *earth* (vs. 11), the cult, cf. E.

The Sanctuary, 15:1**, 5-8, cf. 11:19.
D' *Seven Bowls:* Three, 16:1-4.
Angel and Altar, 5-7, interrupting the series.
Four, 16:8-21.

Heaven: one scene: salvation, 14:1-5 (cf. 7:1-17)*.
Three
C' *Seven Angels, etc.* One The Angels: judgment, 14:6-20.
Three
Heaven: one scene: salvation, 15:2-4 (cf. 4:1-5:14).

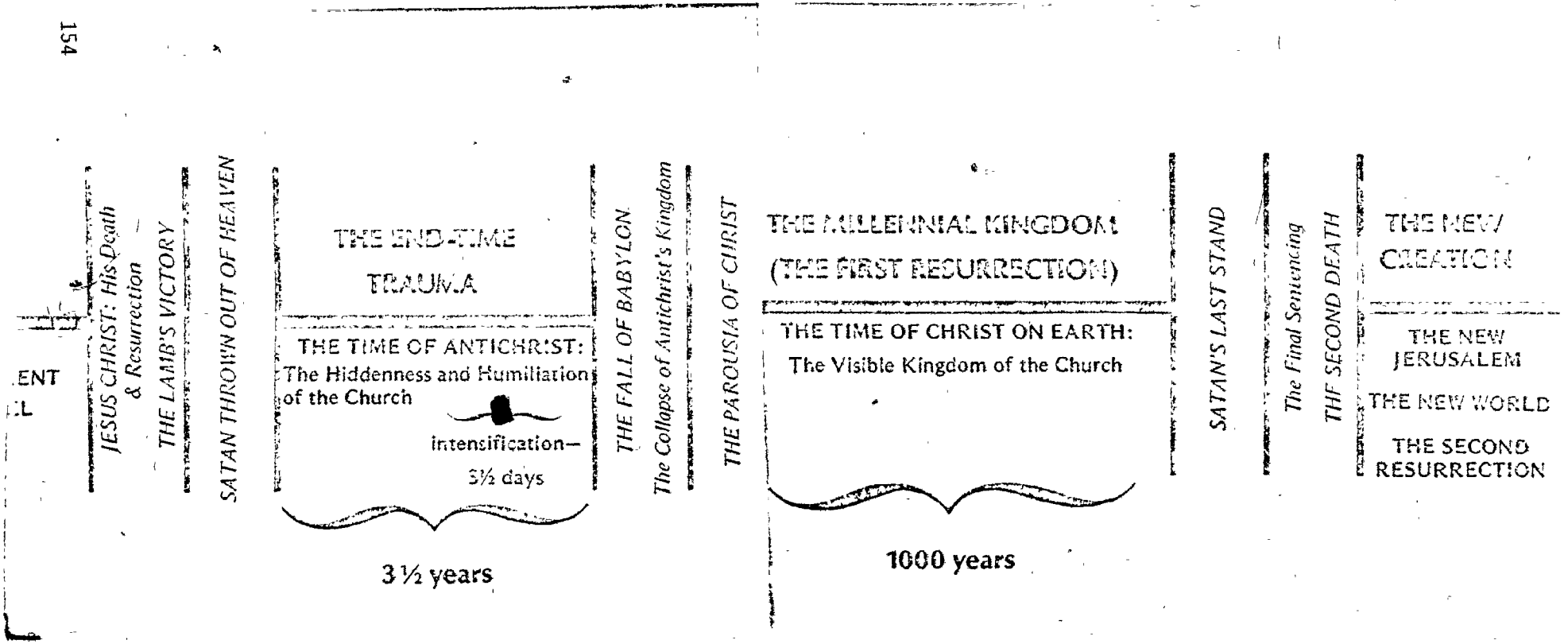
Three
B' *Seven Angels:* One The Church and the World, 17:1-22:5.
Three

John and the Angel, 22:6-9.
A' *Epilogue:* John and the Coming Jesus, 22:10-15.
John's Commission to the Church, 22:16-21.

*Indicate the longer projections (7:1-17; 10:1-11:13; 14:1-15:4).
**Indicate the shorter projections (8:2; 15:1).

Appendix VII (i)

Eller's Summary of "The Revelator's Concept of the Consumation of History"
(from MRB, inside front cover)



I. The Introduction to the Book (1:1-20)
- A. The Commission (1:1-3)
- B. The Greeting (1:4-8)
- C. John and the Revealer (1:9-20)

II. The Revealer's Letters to Seven Actual Churches of the End-Time (2:1–3:22)
- A. To Ephesus (2:1-7)
- B. To Smyrna (2:8-11)
- C. To Pergamum (2:12-17)
- D. To Thyatira (2:18-29)
- E. To Sardis (3:1-6)
- F. To Philadelphia (3:7-13)
- G. To Laodicea (3:14-22)

III. The Control of History in the End-Time (4:1–5:14)
- A. The Throne of God (4:1-11)
- B. The Scroll of the Future (5:1-5)
- C. The Lamb (5:6-14)

IV. The End-Time as Seven Seals (6:1–8:1)
- A. Seal 1 (6:1-2)
- B. Seal 2 (6:3-4) } The Four Horsemen
- C. Seal 3 (6:5-6) }
- D. Seal 4 (6:7-8) }
- E. Seal 5 (6:9-11) } The Saints and the Kings
- F. Seal 6 (6:12-17) }
- G. The Seal Interlude: The Church—Below and Above (7:1-17)
  - Part A: The Church of the Living (7:1-8)
  - Part B: The Church of Those Who Have Died (7:9-17)
- H. Seal 7: The Coming of the End (8:1)

V. The End-Time as Seven Trumpets (8:2–11.19)
- A. Introduction to the Trumpets (8:2-6)
- B. Trumpet 1 (8:7)
- C. Trumpet 2 (8:8-9) } The Four Plagues
- D. Trumpet 3 (8:10-11) }
- E. Trumpet 4 (8:12)
- F. Trumpet 5: The Warrior Locusts (8:13–9:12)
- G. Trumpet 6: The Demonic Cavalry (9:13-21)
- H. The Trumpet Interlude: The Scroll and Its Contents (10:1–11:13)
  - Part A: The Eating of the Scroll (10:1-11)
  - Part B: The Fate of the Church (11.1-13)
- I. Trumpet 7: Victory to Our God! (11:14-19)

VI. The End-Time in Freehand Sketch (12:1–14:20)
- A. The Woman and Her Child (12:1-6)
- B. The Dragon Thrown Down (12:7-17)
- C. Enter, the Beast (13:1-10)
- D. And Another, the Unholy Spirit (13:11-18)
- E. The Lamb and His Hundred Forty-Four Thousand (14:1-5)
- F. The Collapse of Evil's Kingdom (14:6-13)
- G. The Parousia as Harvest (14:14-20)

VII. The End-Time Intensification as Seven Bowls (15:1–16:21)
- A. Introduction to the Bowls (15:1–16:1)
- B. Bowl 1 (16:2) } The Worst Plagues of All
- C. Bowl 2 (16:3) }
- D. Bowl 3 (16:4-7) }
- E. Bowl 4 (16:8-9) }
- F. Bowl 5 (16:10-11) }
- G. Bowl 6: The Mobilization at Armageddon (16:12-14, 16)
- H. The Bowl Interlude: An Exhortation (16:15)
  - Part A: The Day I Come (16:15a)
  - Part B: Stay Awake (16:15b)
- I. The Collapse of the War Effort (16:17-21)

VIII. The Events of the End (17:1–20:3)
- A. The Great Whore, Babylon (17:1-6)
- B. The Whore and Beast Explained (17:7-8 & 18)
- C. The Nero Ciphers (13:8 and 17:9-17)
- D. The Fall of Babylon (18:1-8)
- E. Lament Over Babylon (18:9-24)
- F. Exultation and the Promise of the Wedding Supper (19:1-10)
- G. The Parousia of the Rider (19:11–20:3)

IX. The Apportioning of Mankind (20:4-15)
- A. LIFE: The Millennial Resurrection (20:4-10)
- B. DEATH: The Final Sentencing to the Lake of Fire (20:11-15)

X. The New Heaven and the New Earth (21:1–22:21)
- A. Introductory Overview (21:1-8)
  - 1. The New Jerusalem (21:1-4)
  - 2. The New World (21:5)
  - 3. Exhortations (21:6-8)
- B. The New Jerusalem in Detail (21:9-27)
- C. The New World Attempted (22:1-5)
- D. Concluding Exhortations (22:6-21)

Appendix VII (ii)

Eller's Outline of the Book of Revelation
(from MK3, inside back cover).

I. The Introduction to the Book (1:1-20)
- A. The Commission (1:1-3)
- B. The Greeting (1:4-8)
- C. John and the Revealer (1:9-20)

II. The Revealer's Letters to Seven Actual Churches of the End-Time (2:1–3:22)
- A. To Ephesus (2:1-7)
- B. To Smyrna (2:8-11)
- C. To Pergamum (2:12-17)
- D. To Thyatira (2:18-29)
- E. To Sardis (3:1-6)
- F. To Philadelphia (3:7-13)
- G. To Laodicea (3:14-22)

III. The Control of History in the End-Time (4:1–5:14)
- A. The Throne of God (4:1-11)
- B. The Scroll of the Future (5:1-5)
- C. The Lamb (5:6-14)

IV. The End-Time as Seven Seals (6:1–8:1)
- A. Seal 1 (6:1-2)
- B. Seal 2 (6:3-4)
- C. Seal 3 (6:5-6)
- D. Seal 4 (6:7-8)

(A–D: The Four Horsemen)
- E. Seal 5 (6:9-11)
- F. Seal 6 (6:12-17)

(E–F: The Saints and the Kings)
- G. The Seal Interlude: The Church—Below and Above (7:1-17)
  - Part A: The Church of the Living (7:1-8)
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- H. Seal 7: The Coming of the End (8:1)

V. The End-Time as Seven Trumpets (8:2–11.19)
- A. Introduction to the Trumpets (8:2-6)
- B. Trumpet 1 (8:7)
- C. Trumpet 2 (8:8-9)
- D. Trumpet 3 (8:10-11)

(B–D: The Four Plagues)
- E. Trumpet 4 (8:12)
- F. Trumpet 5: The Warrior Locusts (8:13–9:12)
- G. Trumpet 6: The Demonic Cavalry (9:13-21)
- H. The Trumpet Interlude: The Scroll and Its Contents (10:1–11:13)
  - Part A: The Eating of the Scroll (10:1-11)
  - Part B: The Fate of the Church (11.1-13)
- I. Trumpet 7: Victory to Our God! (11:14-19)

VI. The End-Time in Freehand Sketch (12:1–14:20)
- A. The Woman and Her Child (12:1-6)
- B. The Dragon Thrown Down (12:7-17)
- C. Enter, the Beast (13:1-10)
- D. And Another, the Unholy Spirit (13:11-18)
- E. The Lamb and His Hundred Forty-Four Thousand (14:1-5)
- F. The Collapse of Evil's Kingdom (14:6-13)
- G. The Parousia as Harvest (14:14-20)

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- A. Introduction to the Bowls (15:1–16:1)
- B. Bowl 1 (16:2)
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(B–F: The Worst Plagues of All)
- G. Bowl 6: The Mobilization at Armageddon (16:12-14, 16)
- H. The Bowl Interlude: An Exhortation (16:15)
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VIII. The Events of the End (17:1–20:3)
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- B. The Whore and Beast Explained (17:7-8 & 18)
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IX. The Apportioning of Mankind (20:4-15)
- A. LIFE: The Millennial Resurrection (20:4-10)
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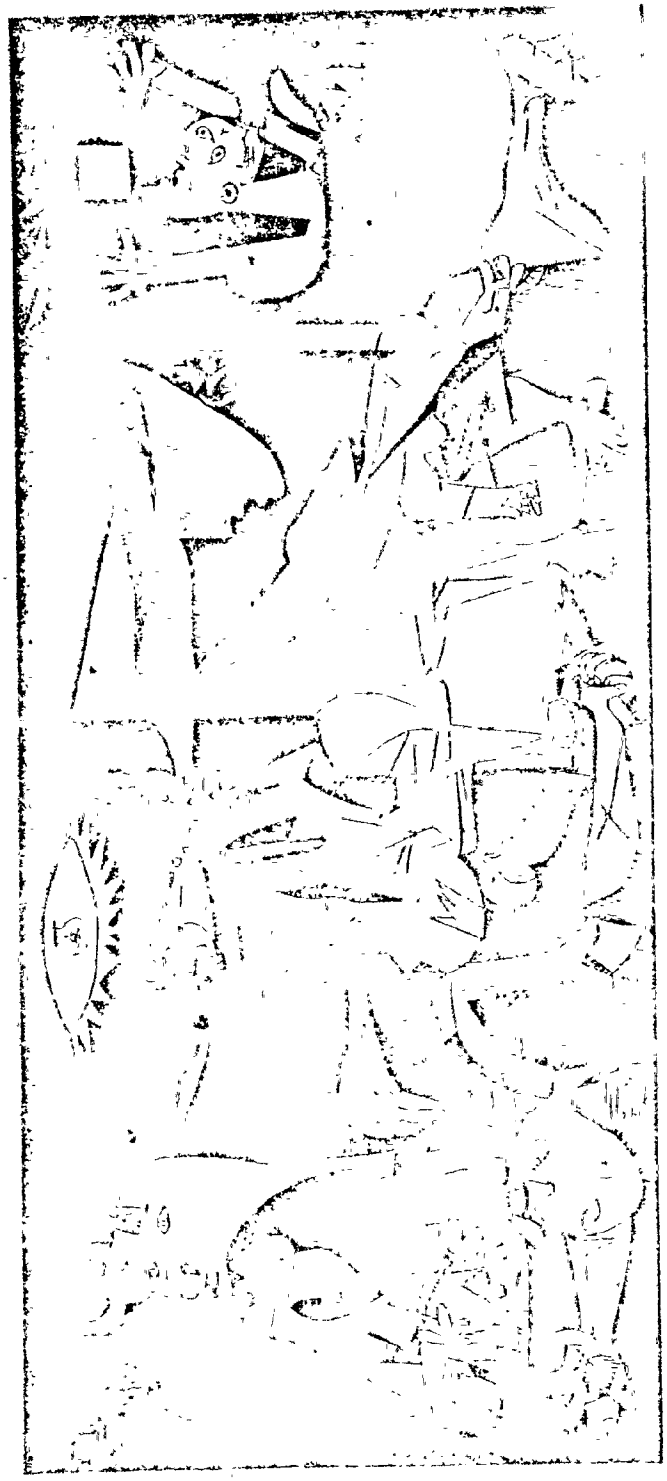
Appendix VII (ii)

Eller's Outline of the Book of Revelation
(from MR3, inside back cover).

Appendix VIII
(from MRB, p. 83)



GUERNICA. By Pablo Picasso (1937, May—early June). Oil on canvas, 11' 5½" X 25' 5¾". On extended loan to The Museum of Modern Art, New York, from the artist.

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