

A Sound Map of Revelation 8:7–12 and the Implications for Ancient Hearers

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The Book of Revelation was written for a listening community of faith living in Asia Minor in the late first-century CE.³⁸⁴ The members of the seven churches were largely illiterate and so their communication would have been oral and aural.³⁸⁵ Harry Gamble states, “we must assume . . . that the large majority of Christians in the early centuries of the church were illiterate, not because they were unique but because they were in this respect typical.”³⁸⁶ These facts, while acknowledged by recent commentators, have not had a significant impact on the interpretation of the book of Revelation.³⁸⁷ This can be seen in the various publications that continue discussion of the contextual or non-contextual use of the Old Testament in Revelation, thematic approaches to the book and the deployment of traditional schools of thought in interpretation.³⁸⁸

According to John D. Harvey, “most biblical scholars continue to examine the NT documents using presuppositions that apply more to nineteenth and twentieth-century literary/print culture than to the culture in which those documents were originally produced.”³⁸⁹ Generally speaking the aural features of this enigmatic book and the role of the lector have been neglected in scholarship even though John pronounces a blessing on both those that read and hear his book (Rev 1:3).³⁹⁰

More specifically, the passages about the seven trumpets (Rev 8:1—11:19) have been deemed by some to be the most difficult to interpret in Revelation. R. H. Charles says chapter 8 and 9 present “insuperable difficulties.”³⁹¹ According to Herman Hoeksema, “the interpretation of the trumpets in the book of Revelation is very difficult.”³⁹² Roy Naden confirms that “Revelation 8 and 9 contain the most graphic example of apocalyptic writing in the Bible. The complexity of the imagery has led to more speculative nonsense than can be found written about any other chapter of John’s final work.”³⁹³

Methodology

This chapter will develop a sound map of Rev 8:7–12 in an attempt to uncover fresh meaning-making potential from this passage.³⁹⁴ Revelation 8:7–12 is acknowledged as a unit of text that symbolically depicts the blowing of the first four trumpets.³⁹⁵ It is hoped that the sound

map will assist in identifying the organic structure of this unit of text in the wider trumpet series and perhaps minimize some of the complexity of understanding the imagery identified by the previous scholars. Margaret Lee and Bernard Scott suggest,

Sound mapping is an analytical tool, not an interpretative method or exegetical approach. Sound mapping should precede exegesis and sound analysis should indicate the features that demand attention. Every tool serves a specific purpose and implies practical consideration.³⁹⁶

Sound quality refers “to the way sounds are combined, and to the relation between sound and meaning.”³⁹⁷ Furthermore, sound mapping identifies the natural boundaries of a composition’s structure and represents its acoustic patterns.³⁹⁸ A sound map delineates cola and periodic structures, and attends to the matter of sound quality (euphony and harmony; cacophony and dissonance).

A sound map examines the aural features of Scripture by paying attention to sound quality, sound style and sound patterns. After an aural analysis of the text aural critics attempt to reconstruct how ancient hearers would have appropriated the text. The aural critic engages in this reconstruction by looking for thematic and structural markers and mnemonic hooks which aid in the process of communication.³⁹⁹

Lee and Scott contend that Greek grammar progressively builds from the level of the syllable, to the colon and then to the period.⁴⁰⁰ These basic speech units build on each other: syllables form cola, cola form periods, periods build compositions. They point out that each speech unit controls an aspect of the discourse and that taken “together the syllable, colon and period comprise a composition’s building blocks and account for organizational structure.”⁴⁰¹ From a historical standpoint it is impossible to reproduce the aural experience of the early Christian hearers. The ironic questions that therefore guide this chapter are “what sounds can we see?” or “what can we hear based on what is visible?”⁴⁰²

The Listening Audience

The listening audience of Revelation is multifaceted and complex. Steven Friesen states,

Revelation had several social settings, not one; that these settings were characterized by distinct problems having mostly to do with relations to outsiders; that the assemblies agreed with John about abstention from imperial cults; and that John used their agreement about imperial cults as a rhetorical tool in order to link their settings together within the framework of the rejection of mainstream Roman imperial society.⁴⁰³

Friesen suggests that John brings together various issues and links them into a broader critique of religion, economy and imperialism. Since emperor worship dominated the lives of

the people in Asia Minor, John creatively links emperor worship with local issues to provide a broader assessment of imperial society.

Ancient hearers’ cultural register, a term coined by Werner Kelber, would allow some of them to recall the Old Testament stories, texts and passages that had shaped their life experience as Jews or their conversion to Christianity as Gentiles.⁴⁰⁴ Other hearers would recall the immediate or perhaps wider Greco-Roman context of a symbol or phrase. Different symbols would also have varying levels of influence for ancient listeners depending on which city they lived in. Their cultural register would consist of associated traditions, memories, experiences and images. Meaning-making for this essay will therefore take place in the context of the ancient hearer’s cultural register.

From a practical standpoint it is doubtful whether the hearers would understand the book on the first hearing. It is reasonable to postulate that the lector would re-read and study the text and teach it to less literate members of the community over time. That teaching would take place in the worship service.⁴⁰⁵ It could have happened in about an hour and a half, according to John Sweet, but more likely it could have happened over numerous worship services.⁴⁰⁶

The sound map of Rev 8:7–12 will now be generated followed by an analysis of its features. Repeated words that begin and end periods are italicized, repeated sounds are underlined and repeated words are also “spaced” correctly so that the sounds can be easily seen.

The Sound Map of Revelation 8:7–12

	Period 1			
1	Καὶ ὁ πρῶτος			ἐσάλπισεν·
2	καὶ ἐγένετο χάλαζα			
3	καὶ πῦρ μεμιγμένα ἐν αἵματι			
4	καὶ ἐβλήθη εἰς τὴν γῆν			
5	καὶ τὸ τρίτον τῆς γῆς	κατεκάη		
6	καὶ τὸ τρίτον τῶν δένδρων	κατεκάη		
7	καὶ πᾶς χόρτος χλωρὸς	κατεκάη.		
	Period 2			
1	Καὶ ὁ δεύτερος ἄγγελος			ἐσάλπισεν·
2	καὶ ὡς ὄρος μέγα πυρὶ καίμενον ἐβλήθη εἰς		τὴν θάλασσαν,	
3	καὶ ἐγένετο τὸ τρίτον		τῆς θαλάσσης αἶμα	
	Period 3			
1	καὶ ἀπέθανεν	τὸ τρίτον τῶν κτισμάτων τῶν ἐν	τῇ θαλάσῃ τὰ ἔχοντα ψυχὰς	
2	καὶ	τὸ τρίτον τῶν πλοίων διεφθάρησαν.		
	Period 4			
1	Καὶ			

		ὁ τρίτος ἄγγελος ἐσάλπισεν·		
2	καὶ ἔπεσεν ἐκ τοῦ οὐρανοῦ ἀστὴρ μέγας καιόμενος ὡς λαμπάς			
3	καὶ ἔπεσεν	ἐπὶ τὸ τρίτον τῶν ποταμῶν		
4	καὶ	ἐπὶ τὰς πηγὰς τῶν ὑδάτων,		
Period 5				
1	καὶ τὸ ὄνομα τοῦ ἀστέρος λέγεται		ὁ Ἄψινθος,	
2	καὶ ἐγένετο τὸ τρίτον	τῶν ὑδάτων	εἰς ἄψινθον	
3	καὶ πολλοὶ τῶν ἀνθρώπων ἀπέθανον ἐκ τῶν ὑδάτων ὅτι ἐπικράνησαν.			
Period 6				
1	Καὶ ὁ τέταρτος ἄγγελος			ἐσάλπισεν·
2	καὶ ἐπλήγη τὸ τρίτον τοῦ ἡλίου			
3	καὶ τὸ τρίτον τῆς σελήνης			
4	καὶ τὸ τρίτον τῶν ἀστέρων,			
5	ἵνα σκοτισθῇ τὸ τρίτον αὐτῶν			
6	καὶ ἡ ἡμέρα μὴ φάνη τὸ τρίτον αὐτῆς			
7	καὶ ἡ νύξ ὁμοίως.			

Aural Analysis

Significant Word and Phrase Usage	
Word/Phrase	Occurrence
καὶ	25
τρίτον	13
ἐβλήθη	2
ἄγγελος	4
ὡς	2
θάλασσαν	3
Ἄψινθος	2

Period one has seven uses of the word καὶ. It has the ε sound in cola one through four. The phrase καὶ τὸ τρίτον is used on two occasions in cola five and six. The word κατεκάη ends cola five through seven and serves as a transition between colon five, six and seven. These endings are important as they define the colon and orient an audience to structure and organization.⁴⁰⁷ The ov sound is important in colon six and the ος sound is important in colon seven. Colon seven also has the two guttural sounds of χ. Period two has three uses of the word καὶ. It has the ος sound in colon one and two and the ἐ sound in colon one, two and three. The use of the σ sound on two occasions would have been offensive to the hearers.⁴⁰⁸ The symbol of σάλπισεν connects both period one and two.

Period three has two uses of the word καί. The θαλάσσης connects both periods as it is

found in colon one and two of period two. The phrase τὸ τρίτον τῶν is found in both colon one and two. The ὦν sound dominates colon one and two. Period four has four uses of the word καί. The ὦν sound dominates colon three and four. Καὶ ἔπεσεν begins both colon three and four. The word τρίτον is found in colon one and three. Period five has three uses of the word καί. The word Ἄψινθος connects both the end of colon one and two. The phrase τῶν ὑδάτων is found in both colon two and three. The ὦν sound is important in colon three as it connects different words. Aune contends that ὅτι ἐπικράνησαν is a casual clause.⁴⁰⁹

The phrase τὸ τρίτον dominates period six as it is found in cola two through six. The word καί is used six times in this period. Colon five is an exception to all the previous cola as it does not begin with the word καί. This sudden change and distinctive sound that diverges from the previously set pattern would surprise hearers.⁴¹⁰ The ancient hearers would be alert to this difference as a pattern variation.⁴¹¹ Furthermore, the use of σ in σκοτισθῆναι on two occasions would be offensive for ancient hearers.⁴¹²

Aural Commentary

The commentary is not meant to be exhaustive but a guide as to how a hearing audience may have appropriated the text. The first feature to notice in Rev 8:7–12 is the importance of the word καί which is used in Revelation comparatively more than any other work in the New Testament.⁴¹³ Kermit Titrud maintains commentaries and monographs have not seriously engaged with the use of καί.⁴¹⁴ He asserts that καί, in its adverbial function serves as a spotlight or an intensifier. Its function is emotive. In similar fashion, Resseguie states that John uses the word to thicken sentences and lengthen the list of qualities he seeks to highlight. “This paratactic style has the advantage of isolating each member of a list, allowing it to stand out and to be noticed,” he asserts.⁴¹⁵ Every line of the various periods begins with καί, except period six colon five. The reason for this will be explored later in this chapter.

The combination of hail, fire, and blood heard at cola two, three and four is widely used in the Old Testament, Jewish apocalyptic and the Greco-Roman literature.⁴¹⁶ While the hearing audience would not know a range of texts that combined hail, fire and blood, the general idea conveyed by all of them is judgment against the forces that oppose God and God’s people. It is hence likely that the hearing audience would have understood the Roman Empire as the target of the first trumpet plague.

A feature of period one colon three is the use of πῦρ. The effect of the fire burns a third of the earth, the trees, and all the green grass. Fire is part of the apocalyptic arsenal John utilizes to convey the extent of the devastating judgment that falls in this trumpet. Since this symbol is used widely ancient hearers would have known that it pointed to judgement.⁴¹⁷

Most scholars assume the Exodus story as the background to this first trumpet passage.⁴¹⁸ Adela Collins suggests, “the story of the exodus is being used as a model for understanding the situation in which John’s first readers found themselves. An analogy is seen between their

ill treatment by the Romans and the slavery experienced by the children of Israel in Egypt.”⁴¹⁹ Her statement demonstrates the thematic link between the Exodus and Revelation text. While ancient hearers with a Jewish heritage would have perceived the Exodus story when hearing these periods, it is debatable whether recently converted pagans would have made the same associations.

In period one colon four the hail and fire mingled with blood “were thrown” (ἐβλήθη) to the earth, with the judgment coming from heaven. Commentators usually engage with a list of Old Testament texts. For example, according to Paulien,

Trees and grass can symbolize both the enemies of Yahweh’s people such as Lebanon and Assyria (Zech. 11.1, 6; Isa. 2.13) and also Israel (Ezek. 15.6–7; 20.47–48; Joel 1.19–20). When grass and trees are green and flourishing they symbolize Yahweh’s faithful people, but when they are dry and withered they symbolize the fate of evil-doers (Isa. 44.3–4; Ps. 1.3; 52.8; 92.12–13).”⁴²⁰

While the texts provide the interpreter with clues to meaning, it is doubtful whether ancient hearers would have remembered all these verses from the Old Testament. Ancient hearers would have perceived the action of God with the use of ἐβλήθη.

Period two colon two refers to a huge mountain (ὄρος μέγα). Ancient hearers perceive two points of reference. Some may hear in this symbol the “tragic eruption of Vesuvius on 24 August A.D. 79.”⁴²¹ Most scholars contend that John is alluding to Jer 51:25, which states, “‘I am against you, O destroying mountain, you who destroy the whole earth,’ declares the LORD. ‘I will stretch out my hand against you, roll you off the cliffs, and make you a burned-out mountain (ὄρος).’”⁴²² Babylon is prophetically denounced and portrayed as a burning mountain. This line of reasoning is reinforced, since Babylon is destroyed by means of the Euphrates river, and the sea in period two endangers Rome. This endangerment comes about through the “pollution of the sea waters, the consequent death of sea life.”⁴²³

However, even with this additional line of reasoning it is doubtful whether Jewish hearers would have remembered or recalled this text. An aural critical engagement with Scripture does not minimize the intertextual dynamics of the text but rather situates meaning-making in the context of the original hearers. It is more likely that ancient hearers would have appropriated the eruption of Vesuvius as a possible fulfilment of this text.

The sea (θάλασσα) in the Old Testament was viewed as the abode of the enemies of God and with whom God was engaged in a cosmic battle and is another symbol with a rich literary and cultural dynamic to it.⁴²⁴ Moreover, the use of the divine passive (ἐβλήθη) in period two coupled with the use of “third” on three occasions amplifies the interplay between cosmic forces in this trumpet judgment.⁴²⁵

The symbol of ships (πλοίων) heard at period three colon two would have been understood only within the audience’s immediate Greco-Roman context. According to Danker, the word used at period three colon two refers to a rather large sea-faring merchant ship.⁴²⁶ John’s

audience knew firsthand that ships portray the ability of Rome to procure wealth through commerce and trade and demonstrate her international power.⁴²⁷ In the first-century world, ships carried large quantities of luxury items, especially grain.⁴²⁸ Ordinary citizens were provided with grain by the empire and so would have valued these shipping merchants in maintaining their day-to-day existence.⁴²⁹

The Roman Empire, especially the elite, spent large amounts of money to purchase exotic goods from the other nations brought by the shipping industry. Shipping also provided a forum for guilds where business and social relationships were advanced. In addition, guilds also had a “religious character,” often centering “on the patron gods or goddesses of the association.”⁴³⁰ The significant commercial benefits of shipping have led Nelson Kraybill to write: “The imperial government had more interest in the shipping industry than in any other commercial enterprise.”⁴³¹ The ancient hearers would have understood πλοίων as a symbol of the military, commercial and religious might of the Roman Empire.

The sixth period is introduced by the phrase Καὶ ὁ τέταρτος ἄγγελος. During this period listeners learn that a third of the sun (τὸ τρίτον τοῦ ἡλίου) was struck, a third of the moon (σελήνης), and a third of the stars (τῶν ἀστέρων), so that a third of them turned dark (ἵνα σκοτισθῆ τὸ τρίτον αὐτῶν). Commentators suggest that John was alluding to Exod 10:21; Ezek 32:7–8; Joel 2:10; Matt 24:19; and Mark 13:24–25.⁴³² While the texts provide the interpreter with clues to meaning, it is doubtful whether ancient listeners would have remembered or indeed known all these verses.

Period six colon five highlighted the symbol of darkness (σκοτισθῆ) with the use of ἵνα. This is the only colon that does not begin with καί. Darkness is generally conveyed as a symbol of destruction and judgement in the Qumran and Second Temple literature and it is likely that ancient listeners would have understood the symbol in this way.⁴³³ More specifically ancient hearers would acknowledge that this judgment is against the Roman Empire.⁴³⁴

Conclusion

This article has enlisted a sound map to better understand the compositional features and organic structure of Rev 8:7–12. The sound map has highlighted the central use of καί and various sounds like ὦν and ος. Furthermore, it has highlighted significant words and phrases like τὸ τρίτον τῶν, ὄρος μέγα, ἐβλήθη and other phrases of aural interest. Sounds, words and phrases are clearly seen on the sound map so that the interpreter can clearly see what ancient hearers heard. The cola provide a step-by-step unfolding of ideas, concepts and symbols. Once again the interpreter can clearly see how the ancient hearers would have engaged the symbols and ideas in the cola in their cultural register.

Since the book of Revelation has a complex structure at both the micro and macro levels the sound map can assist the interpreter to better understand the organic structure of Rev 8:7–12. The sound map is a valuable interpretive strategy that focuses on the ancient hearing

community of faith and how they would have potentially made meaning of the apocalyptic symbols they heard read to them in the churches of Asia Minor. This “aural reading” of the trumpets situates them in the context of the Roman Empire.

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[384](#). For a full discussion of the two dominant views on the date of Revelation, see Mounce, *Book of Revelation*, 31–36. For a discussion on the *Abfassungszeit* of Revelation that further endorses a Domitianic date late in his reign see Müller, *Offenbarung des Johannes*, 41–42; and also Skaggs and Benham, *Revelation*, 8–9.

[385](#). Harris, *Ancient Literacy* 272, 284, 328–30, in his celebrated study of ancient literacy, concluded that no more than 10–20 percent of the populace would have been able to read or write at any level during the classical, Hellenistic, and Roman imperial periods.

[386](#). Gamble, *Books and Readers in the Early Church*, 7. See also Millard, *Reading and Writing in the Time of Jesus*.

[387](#). Collins, *Crisis and Catharsis*, 144, is correct when she states, "it is better to speak of the first 'hearers' of Revelation, rather than the 'readers.'" Others who reach similar conclusions include: Charles, *Revelation*, 6; Barr, "Apocalypse as Oral Enactment," 243–56; Aune, *Revelation 1–5*, 20–21; and Pattermore, *People of God in the Apocalypse*, 53.

[388](#). See Sweet, *Revelation*; Swete, *Commentary on Revelation*; Talbert, *Apocalypse*; Morton, *One upon the Throne and the Lamb*.

[389](#). Harvey, "Orality and Its implications for Biblical Studies," 99; Achtemeier, "Omne Verbum Sonat."

[390](#). One possible exception is the work of David Aune. While he does contend "that ancient authors not only chose words to convey the meanings they intended but also chose words whose *sounds* effectively communicated those meanings" he does not provide an analysis of sound in his otherwise exhaustive commentary. See Aune, *Revelation 1–5*, 21 [his emphasis]. For the importance of the lector in Early Christianity see Shiell, *Reading Acts: The Lector and the Early Christian Audience*.

[391](#). Charles, *Revelation*, 218.

[392](#). Hoeksema, *Behold He Cometh*, 300.

[393](#). Naden, *Lamb among the Beasts*, 137.

[394](#). See Lee and Scott, *Sound Mapping*.

- [395](#). Smalley, *The Revelation to John*, 218; Osborne, *Revelation*, 349.
- [396](#). Lee and Scott, *Sound Mapping*, 385.
- [397](#). Ibid., 176.
- [398](#). Ibid., 158.
- [399](#). Davis, *Oral Biblical Criticism*, 60.
- [400](#). Lee and Scott, *Sound Mapping*, 136.
- [401](#). Ibid.
- [402](#). Brickle, *Aural Design*, 18.
- [403](#). Friesen, “Satan’s Throne,” 353.
- [404](#). Kelber, *Oral and Written Gospel*.
- [405](#). Siew, *War between the Two Beasts and the Two Witnesses*, 9.
- [406](#). Sweet, *Revelation*, 13. Aune, “Prophet Circle of John of Patmos,” contends that the book is first communicated to John’s fellow prophets and then read and interpreted by the prophets to the seven churches.
- [407](#). Lee and Scott, *Sound Mapping*, 152.
- [408](#). Dionysius, *Comp.* 14.
- [409](#). Aune, *Revelation 1–5*, cxcviii.
- [410](#). Lee and Scott, *Sound Mapping*, 155.
- [411](#). Ibid., 157.
- [412](#). Dionysius, *Comp.* 14.
- [413](#). Aune, *Revelation 1–5*, cxci. Following the Nestle–Aland text, Aune claims that of the 337 sentences in Revelation 245 of these begin with καί. Aune also provides nine uses of καί, (see pp. cxcii–cxcv). Lupieri, *A Commentary on Revelation*, 100, maintains that καί occurs “on average twelve times every hundred words.” I follow David Rhoads who refers to the First and Second Testament; see Rhoads, “Performance Criticism.”
- [414](#). Titrud, “Function of *kai* in the Greek New Testament,” 243.
- [415](#). Resseguie, *Revelation*, 50.
- [416](#). Fire was a weapon of Yahweh to deliver his true people and demolish his enemies (Ps 11:6; 18:13; Isa 29:1–6; Ezek 39:1–6; Amos 1:4; 7:4). For hail see Isa 30:30; Ezek 13:11–13; and for fire see Ps 80:14–16; Jer 21:12–14. Jewish texts include *Sib. Or.* 5:377–378; and *Wis* 16:16–24.
- [417](#). Paulien, *Decoding Revelation’s Trumpets*, 248, states that in the OT it has the meaning of Yahweh’s judgment, whether against Israel and Judah (Ps 80:8–11; Jer 11:16–17; Ezek 5:1–4; 15:6–7; Joel 1:19–20) or against her adversaries (Isa 10:16–20; 30:30; Jer 51:41–42). Fire was a weapon of Yahweh to deliver his true people and demolish his enemies (Ps 11:6; 18:13; Isa 29:1–6; Ezek 39:1–6; Amos 1:4; 7:4).
- [418](#). Resseguie, *Revelation*, 67; and Smalley, *Revelation to John*, 36, 317.
- [419](#). Collins, *Apocalypse*, 58.
- [420](#). Paulien, *Decoding Revelation’s Trumpets*, 251.
- [421](#). Aune, *Revelation 6–16*, 519–20.
- [422](#). Boxall, *Revelation*, 138; Sweet, *Revelation*, 163; Caird, *Revelation*, 114; Beale, *Revelation*, 476; Osborne, *Revelation*, 352–53. Contra Thompson, *Revelation*, 116, who does not mention the Jeremiah text. Why Beasley-Murray, *Revelation*, 157, says it is unlikely that Jer 51:25 is in view here is not expounded on.
- [423](#). Smalley, *Revelation to John*, 221.
- [424](#). See Boyd, *God at War*, 83–100.
- [425](#). Incidentally the numeral “third” is mentioned 28 times in 8:7–9:18. Ford, *Revelation*, 159, suggests a “third” denotes a

part of Satan's kingdom is under divine judgment. According to Paulien, *Decoding Revelation's Trumpets*, 369–70, “the number three has divine implications in the ancient world. John parodies this background with a satanic trinity (Rev 12–13; 16:13) whose leader has cast down a third of the stars of heaven (Rev 12:4) and whose kingdom has three parts (16:19). The thirds of the trumpets, therefore, may represent parts of Satan's kingdom which are brought under God's judgments.” As hearers later engage the notion of third in Rev 12:3 they could align this numeral with Satanic activity. See Tondstad, *Saving God's Reputation*, 111–12, who asserts that the numeral third is an indicator of satanic agency. He suggests that it is a “qualitative reference” and answers to the question “who.” Contra Bock, *Apocalypse of Saint John*, 81, who suggests the concept of one third is to be taken qualitatively and refers to man or human beings.

[426](#). BDAG, 830.

[427](#). Paulien, *Decoding Revelation's Trumpets*, 262–63.

[428](#). See Rev 18:12–13. For a full discussion on the importance of grain and travel see Kraybill, *Imperial Cult and Commerce*, 102–9.

[429](#). *Ibid.*, 107, suggests “200,000 families in Rome received from the government a regular ‘dole’ of free grain.”

[430](#). *Ibid.*, 117.

[431](#). *Ibid.*

[432](#). Osborne, *Revelation*, 355; Smalley, *Revelation to John*, 223; Sweet, *Revelation*, 164, Beale, *Revelation*, 481; Roloff, *Revelation*, 111; Mounce, *Revelation*, 181; and Stefanovic, *Revelation*, 295.

[433](#). See 1QM 13:5–6; 4 Ezra 5:4–5; 6.45; 1 En. 80:4–8; and *Sib. Or.* 3:801; 5:346–49; Wis 15:1–16:29; 17:1–21; and 18:3–4; Josephus, *Ant.* 2.14.5, 299; and in the New Testament, 2 Cor 6:14–15.

[434](#). So Beale, *Revelation*, 482, and Smalley, *Revelation to John*, 224. Aune, *Revelation 6–16*, 414, suggests that the motif of darkness on the *Yom Yahweh* is developed into the motif of the darkening of the sun or the destruction of the sun, moon and stars in Jewish apocalyptic. If this is so, then the fourth trumpet judgment can be considered to be ushering in the *Yom Yahweh* and reinforces the fact that the trumpets cannot be analysed chronologically.