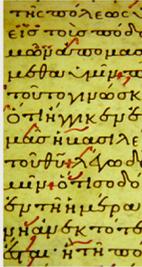
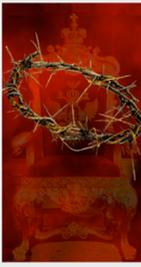


**REVELATION**  
**Exam 2 Study Guide**

*Note: Be sure to bring an unmarked Bible with you to the exam that does not have study Bible notes, as well as theme paper on which to write.*

Prologue	Church		World		Heaven	Epilogue
Jesus/John	Vision	Judgment	Vision	Judgment	Vision	Jesus/John
Revelation of J/Christ (1:1–8)	Vision of Son/Man (1:9–20)	Seven Letters (2–3)	Vision of Heaven (4–5)	Judgment Cycle (6–20)	Vision of Victory (21–22)	Revelation of J/Christ (22:6–21)
						

**I. Prologue (1:1–8)**

1. Know the outline to Revelation's global structure as given in the graphic above.
2. Explain how the prologue is the Christological key to the images that will follow in the book of Revelation, that is, that John's focus is on gospel truths start to finish, and how these truths John has fine-tuned to a persecution setting. Helpful here would be comments on:
  - the source of the apocalypse
  - the content of the apocalypse
  - the Christological foundation of the descriptors of Jesus in 1:5a (faithful witness, firstborn from the dead, ruler of the kings of the earth)
  - the Christological foundation of the elements of John's doxology in 1:5b (the one who loves us, freed us from our sins, by his blood)
  - the Christological foundation of the kingdom language in 1:6 (made us a kingdom, priests)
  - the Christological foundation of the coming language in 1:7 (even those who pierced him) and how this is tied immediately to the language of the coming of God in the unusual title in 1:8 (who is, who was, *who is to come*)
3. Be aware of various interpretive issues in the prologue and how one might understand these issues:
  - things which must take place *soon* (1:1); the time is *near* (1:3)
  - he *signified* (1:1)
  - the *seven spirits* (1:4)
  - the literary significance of the global epistolary *inclusio* for the entire work (the epistolary beginning of the prologue in 1:1–8 combined with the epistolary conclusion of the epilogue in 22:6–21)
  - God's title as *pantokrator* (the Almighty)

## II. Inaugural Vision (1:9–20)

1. Explain how the inaugural vision is the hermeneutical key to the images that will follow in the book of Revelation, that is, how God's sovereignty is through Christ's lordship and Christ's lordship is through the church's witness. Helpful here would be comments on:
  - *fellowsharer* in the tribulation, kingdom, and perseverance (1:9)
  - the unusual combination of: *tribulation, kingdom, and perseverance* (1:9)
  - the *seven churches* (1:11) as history and as symbolism
  - the *son of man* (1:13) as tradition and as Christology
  - how the robe and sash clothing indicates eschatological function (1:13)
  - the significance of the sevenfold description of the son of man (1:12–16) as how perfectly the son of man fulfills his identity, presence, and functions
  - that the only offensive weapon described is a sword coming out of the *mouth* (1:16)
  - the allusive language of the title *Living One* with the explanatory *I was dead, and, behold, I am alive forever* (1:16)
2. Be aware of various interpretive issues in the inaugural vision and how one might understand these issues:
  - the issue of the nature of John's stay on *Patmos* (1:9)
  - the meaning of *in the Spirit* (1:10)
  - that the son of man holds *seven stars* in his right hand (1:16) and John is touched by that same right hand (1:17)
  - the meaning of the *keys of Death and Hades* (1:18)
  - the attempt to use 1:19 as an indicator of the book's structure
  - the meaning of the *angels* of the seven churches (1:20)

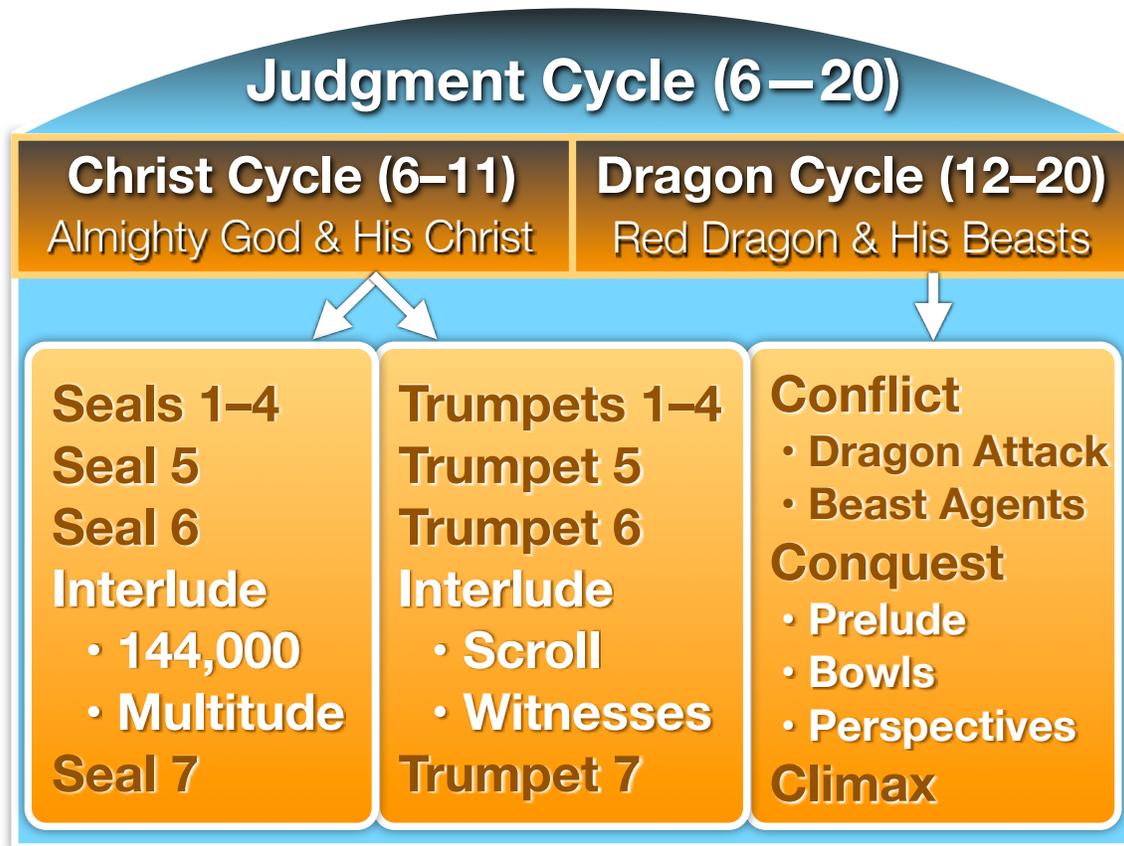
## III. Seven Letters (2:1–3:22)

1. Memorize the sevenfold literary structure of the seven letters.
  - Explain what this consistent structure says about all the letters as a literary composition.
  - Why *seven* letters?
  - Specify what particular grammatical element can be used to determine each part.
  - Be able to apply this grammatical analysis to any letter.
2. Explain the literary "framing" of the letters, both backward and forward, and the significance of the consistent literary refrain of each letter's call section.
3. Know two major hermeneutical questions raised by the dispensationalist approach to the letters.
4. What seems to be the consistent problem addressed in all of the letters, that is, the historical circumstance of all the seven churches, whether false apostles, the Nicolaitans, teaching of Balaam, Jezebel, immorality, food sacrificed to idols, deep things of Satan?
5. What about the theme of witness, or testifying, throughout the letters? How might this theme of witness be connected to what is to come later in Revelation with the dragon, beasts, and false prophet in chapters 12 and following?

6. What about the eschatological overtones in all the promise sections? What does this suggest about the current terrestrial struggle in Asia Minor?
7. What about the last promise section in the letter to Laodicea, when Jesus says, “just as I myself conquered”? What does this wording echo back to in the first chapter? What does this wording anticipate later in Revelation? What is the Christology here? Just how does God deal with evil?

#### **IV. Vision of Heaven (4:1–5:14)**

1. How should these two chapters be understood? What is the main point theologically? What is the main point pastorally?
2. Explain what Beasley-Murray means by calling this unit the “fulcrum” of Revelation. What is the literary parallel in how John uses the inaugural vision and the vision of heaven as “foundational” visions? (Think of the global structure of Revelation.)
3. In terms of theology, what is the greatest sign of Revelation? Why?
4. The meaning of the twenty-four elders is greatly debated, but the four living creatures generally are recognized as representing what? How does this imagery support the theological foundation of chapter 4?
5. Why would John use the ambiguous “one who sits on the throne” rather than just saying “God”? How might this be connected to the idea of “they cast their crowns before the throne”?
6. What is the significance of creation theology used in the imagery of heavenly worship?
7. Concisely summarize the vision in chapter 4 and the truth conveyed.
8. What is the crucial question asked in chapter 5?
9. What is the premier image of Jesus in Revelation?
  - How is this image particularly characterized in 5:6?
  - How does this characterization echo gospel truths and redefine the Jewish messianic titles of 5:5?
  - Why would this imagery be described as “Christology in the making”?
  - How does the worship hymn that follows emphasize this Christology?
10. Concisely summarize the vision in chapter 5 and the truth conveyed.



#### V. Judgment Cycle—Seals (6:1–8:1)

1. Know the outline to Revelation’s Judgment Cycle as given in the graphic above.
2. What is the interpretive issue with the Judgment Cycle? What are the options for understanding the timeframe of the prophecies? What are the options for understanding the sequence of the prophecies? What are the arguments for recapitulation?
3. What is the overall structural relationship among the three series of seals, trumpets, and bowls (that is, which are closely parallel, and which are distinctly different in pattern)?
4. The souls under the altar in Seal 5 provokes Reddish to observe that “John is telling the prospective martyrs that their deaths are a necessary part of God’s plan for conquering evil.” Why would Dr. Stevens say that Reddish is “close to the kingdom” with this comment?
5. What is the literary purpose for inserting the interlude of the 144,000 in chapter 7, that is, what specific question does this interlude answer?
6. What is the problem in identifying the 144,000? Who do Jehovah’s Witnesses say this group is? Who do dispensationalists say this group is? What are other options?
7. The great multitude is the second part of the Seals interlude. What are the shifts in scene and time in this second image?
8. What are the explicit literary ties in the great multitude imagery of “washed in the blood of the Lamb”? What is the Christology pictured here? How does this

Christology apply to Christians enduring persecution in Asia Minor (real or perceived)? What is John trying to say about the death of Antipas in Pergamum?

### **VI. Judgment Cycle—Trumpets (8:2–9:21)**

1. What is the parallel structure between the seal series and the trumpets? What imagery clearly is behind the trumpet series?
2. What is the function of the eagle woes in the trumpet series? What is the problem with understanding the third eagle woe?
3. What is the Hebrew name of the leader in Trumpet 5 and the Greek interpretation John applies to this name? What is the possible background to this Greek name, and the possible political propaganda?
4. What is the significance of the Euphrates River in Roman history? That is, what unconquered kingdom lay across this river? What would John be suggesting about the process of God's judgment within history when confronted by the power of the empire that backed the blasphemous claims of Roman emperors?

### **VII. Judgment Cycle—Trumpets Interlude + Trumpet 7 (10:1–11:19)**

1. What are the interpretive problems in the first part of the Trumpets interlude raised by the “mighty angel” and the “little scroll”?
2. What Old Testament imagery clearly is behind John being told to eat the scroll? How does this background help in understanding the significance of John being told to eat the scroll? When John is told he must “prophesy again,” to what does this seem to refer in terms of what has gone before and what is coming? How does this affect our understanding of the basic outline of Revelation?
3. Identify several exegetical difficulties right off the bat in the second part of the trumpets interlude in 11:1–14.
4. Though the exact meaning of the reference to the “inner court” is ambiguous, its measurement can be understood as symbolizing what reality?
5. The actions of the two witnesses identify them as patterned on what two Old Testament figures of Israel's past? Most understand the witnesses being called up to heaven as an allusion to what gospel truth?
6. When John uses the idea of “lampstands” to modify the description of the two witnesses as “olive trees” in 11:4, how has he identified the witnesses specifically within the context of the imagery in the book of Revelation itself? What pattern do we see in this identification that parallels a similar procedure in identifying the Lion of the tribe of Judah with the Lamb in 5:5–6 and the 144,000 with the great multitude in chapter 7?
7. What is the literary function of specifying 42 months in the temple-measuring scene and then 1260 days in the two witnesses prophesying scene? What does this imply about the two scenes?
8. Trumpet 7 is not a judgment but a celebration of God's victory. What is significant about God's divine title as celebrated by the twenty-four elders in 11:17?
9. For all intents and purposes, what does the acclamation in Trumpet 7 seem to suggest about the conclusion of God's judgments? What is the literary “hook,” however, that suggests more is yet to come in the actual “your wrath came” declaration?