

APPENDIX TWENTY-FIVE

A. Farrer on the Day of Atonement and Dan. 8:14 in Revelation

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The breaking of the seventh seal carries us back to the point at which the hurricanes restrained in vii. 1 are to be released, the danger against which the saints have been sealed is actualized, and the penitential season preliminary to Tabernacles is introduced. The Feast of Tabernacles is at the full moon of the seventh month. The first ten days of the month are penitential, from the ceremony of trumpet-blowing on the first, to the Day of Atonement on the tenth. The trumpet of 1 Tishri announces a new year. (It is confusing to our minds that the Jewish New Year begins with the seventh month, at Michaelmas, and not the first at Lady Day. Similarly the Jewish day began not with the first hour at dawn, but with sundown on the eve before.) A yearly trumpet which both announces a new era and prepares for the Great Day (Atonement) is an obvious symbol for the trumpet of Michael (Isa. xxvii. 13, 1 Thess. iv. 16-17, Matt. xxiv. 31). Michael's trumpet is basically a trumpet of assembly and of release (Num. x 2, Lev. xxv. 9). Since most of those it summons are in the grave, it becomes a trumpet of resurrection.

~~~ A. Farrer, *Revelation* (Oxford, 1964), p. 112.

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The seventh trumpet sounds at last. Since the trumpet-blowing is the actual ceremony of New Year, there can be no half-hour's silence, as at the seventh seal; this is New Year itself. The trumpet sounds the New Year and the trumpet receives its proper greeting, voices in heaven hailing the establishment of the divine kingdom. For every New Year was kept as a regnant year of the Kingdom of God, and the New Year of Apocalypse initiates a fresh stage of the coming of that Kingdom into its own on earth. No sooner have the shoutings died away, than Atonement Day receives its proper symbol too, the unveiling of the sacred ark: in the ritual, only to the eyes of the High Priest, but here in the apocalypse, an unveiling simply, for Christ our High Priest opens to us the Holy of Holies.

~~~ A. Farrer, *A Rebirth of Images* (Gloucester, 1970), p. 135.

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Among the scriptural types of St. John's trumpets we should probably reckon the trumpets blown against Jericho, and the more so, because they actually have the pattern of a seven-day week. For six days Israel compassed Jericho in silence, blowing trumpets; on the seventh they went round seven times and, at the last circuit, backed the trumpet-blast with shouting; and down came the walls. The trumpets were followed round by the Ark of the Covenant, which duly follows them here (in verse 19).

So, when the last trumpet blast is sounded, there are shouts in heaven, declaring the victory. But though the Jericho type may suggest shouting, the substance of the cries belongs most to the proclamation of the New Year of the world (see above, p. 112). First comes the theme of the initiation of God's kingdom (15-17) and second the dawn of judgment day (18). We have good evidence to show that in the beginning of our era the Day of Trumpets was observed as the renewal of God's enthronement over Israel, but also as a day of judgment when the moral accounts of all the living were brought up to date in the heavenly books, and a provisional balance struck.

~~~ A. Farrer, *Revelation*, p. 137.

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The central mystery of the heavenly temple in the Atonement-vision here is the Ark of the Covenant, and when in the Dedication-vision of xv God's glory enters the shrine, this is an exceptional marvel, as at the dedication of Moses' Tabernacle or Solomon's Temple; the

visible presence does not take the primary form of the Enthroned Glory, but the secondary form of the terrible shekinah-cloud by which God manifested his presence on earth; and the service of the temple is disturbed and suspended by the portent. And when we come to the final visions of the book, we find that this temple, this vessel which will hardly contain the Glory of God, is superseded. In the New Jerusalem no temple is seen, for the whole city is the Holy of Holies which God indwells.

~~~ A. Farrer, *A Rebirth of Images*, p. 136.

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‘The length and the breadth and the height are equal.’ A cubic city is not so much impossible as meaningless: one can have a cubic structure, even a structure measuring fifteen hundred miles each way where the miles are paced out in angel’s paces, but it will not be a city. No: it will be a sanctuary, and that is exactly what St. John means, for the Holy of Holies had the dimensions of a cube. The city is all a sacred precinct: the sacred precinct is all a Holy of Holies, and therefore the length, the breadth, and the height are equal. Like the Holy of Holies, it is lined, even paved, with gold: but the gold is transparent as glass, like the sky. It is walled about with precious stones: of Solomon’s temple we read that it was built wholly of ‘squared precious stones,’ and though ‘precious’ here has not the technical sense, and simply means ‘costly,’ it is still the same word.

~~~ *Ibid.*, p. 253.

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The Beast-visions (xii-xv) cover the third quarter. The quarter begins on the day of the New Year trumpet, passes through Tabernacles and runs on to Dedication.

~~~ *Ibid.*, p. 137.

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St. John’s seven angels come out of the temple, as from the incense-offering, and receive the libation-bowls. There should be one bowl and one pourer: St. John has multiplied the High Priest sevenfold as he multiplied the trumpet sevenfold. The seven angels, however multiplied, retain the distinctive High Priestly ornaments: they are, if we may trust the usually preferred reading, ‘vested in stone bright and pure,’ i.e. the High Priestly jewels.

The drink-offering was poured once: St. John makes it fall sevenfold on the burnt-offering of wrath. When it has been fully poured, the action of liturgy is completed and a voice from the temple pronounces that it is done.

~~~ *Ibid.*, p. 182.

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We may deduce from Philo’s writings and elsewhere that there was a tendency to interpret the daily offering in accordance with the ritual of Atonement Day. On Atonement Day the High Priest carried the sacrificial blood into the temple with the incense, right to the Holy of Holies. It was natural, then, to think of the blood-offering as the price at which the entry of the holiest place was made, even on the days when no blood was carried in with the incense, and when the priest went no further than past the first veil. Every incense-offering was a symbol of Atonement Day.

~~~ *Ibid.*, p. 178.

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It is this detail of the pulling down of the stars which offers the best point of connexion between the birth of the Man Child and the war in heaven. For one thing, it demands exposition. What does it mean? It means that Satan, by temptation to sin and by the irrefutable accusation based on its success, obtains the condemnation of souls in the court of heaven. Here, then, is the court, here is the contest between Michael and the Dragon. The image is appropriate to the season: it is a Rabbinic doctrine that in the days from New Year to Atonement, the world is judged. The accuser has ruined all the souls he can: as for the elect, they have now a sure support: their merits are grounded in, and upheld by, the prevailing sacrifice of the atoning Lamb. When the Man Child reached the Throne, Satan's battle was already lost. Having no more standing-ground in the court where he had indicted Job, Lucifer himself follows the downward ruin of the falling stars.

~~~ *Ibid.*, p. 141.



The feast of New Year, the first of the seventh month, is the beginning of a ten-day period of which Atonement Day is the tenth. This period is a sort of Lent in preparation for the Easter (as it were) of Tabernacles. Lent finds its climax on Good Friday, and so did the ten days on Atonement. There is one day's gap between Good Friday and Easter: there are four days between Atonement and Tabernacles. Though Atonement is nearer to Tabernacles than to New Year, yet it forms one with New Year, not with Tabernacles. New Year is a feast, Atonement is a fast. Thus in a catalogue of Feasts we may count New Year and Tabernacles each as one, annexing the Atonement Fast to New Year. Again, to a more cursory view, all three solemnities form a single holy season.

The peculiar liturgy of New Year is the blowing of trumpets, an obvious ceremony to mark a period of time. The liturgy of Atonement is the purification or re-hallowing of the temple, the purging of the channel of grace which the holy place represents, from the accumulated defilements of another year. This purging is carried out by the High Priest, with atonement blood taken from the altar of slaughter and smeared on all the parts of the sanctuary, including the mercy-seat in the Holy of Holies, the veiled shrine never beheld by human eyes on any other day, nor then without enveloping fumes of incense-smoke.

St. John stretches back the distinctive symbols of New Year, the trumpets, over the whole period from midsummer to New Year, just as he stretches the Pentecostal symbol of unsealing back over the weeks from Firstfruits to Pentecost. Once midsummer is over, every week that passes is a milestone on the road to the Feast of Trumpets. This means that the seventh trumpet, and it alone, marks the New Year feast.

~~~ *Ibid.*, p. 117.



We may now turn to the visions in xii. They contain the manifestation of Antichrist. That this is a Dedication-theme is evident. The Dedication was instituted to celebrate the Maccabean restoration of the temple, after its desecration by Antiochus Epiphanes: and Antiochus is the Antichrist-beast of those Daniel-visions which St. John principally uses here. The day of Dedication, Chislev 25, not only commemorated the restoration after the desecration: it commemorated the desecration itself, for, as 1 Maccabees tells us with solemn emphasis, Judas was careful to reconsecrate the temple on the same day of the year as had seen the inauguration of the pagan cult there. When the theme of Antichrist's attack on the temple appeared previously in xi, 1-13, we saw that it appeared as part and parcel of a Dedication-oracle, the Temple-measuring.

The synagogue-liturgy made the link between the themes of dedication and profanation especially in relation to the Name of God. Antiochus blasphemed the Name, the Maccabean martyrs hallowed it by their deaths. God had said that he would put his Name in the temple. The principal Dedication-lesson, as we say above, was Numbers vii, which directly follows the Aaronic Blessing and the imposition of the Name, and itself contains the dedication of Moses' Tabernacle. Another Torah-lesson belonging to the feast was the stoning of the Israelite who blasphemed the Name (Levit. xxiv: the chapter begins with a law about the great Dedication emblem, the golden candlestick). At Dedication in St. John's Gospel, Christ is falsely accused of blasphemy and threatened with stoning, because he has united the Father's Name with his own. Here in the Apocalypse the first Beast wears on his head names of blasphemy, he is given a mouth speaking boasts and blasphemies, and he opens it in blasphemy of God, his Name and his tabernacle. The second Beast organizes the worship of the first, and makes all men accomplices in the irremissible sin, by taking the blasphemous name of the Beast upon them as the Name of God. Then in defiance of him the Lamb is seen, standing on Mt. Zion with his flock of the 144,000 predestinate, having his own Name and the Name of his Father on their foreheads. Compare the Christ of the Johannine Gospel, standing on Mt. Zion (in Solomon's Porch) on Dedication Day, and saying: Ye believe not, because ye are not of my sheep. My sheep hear my voice and they follow me (These are they that follow the Lamb whithersoever he goeth) and I give unto them eternal life, and none shall snatch them out of my hand. My Father, which hath given them unto me, is greater than all, and none is able to snatch them out of the Father's hand; I and the Father are one. (Having his Name, which is his Father's Name, on their foreheads, they are inviolate.)

~~~ *Ibid.*, pp. 144-145.

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