

Revelation 8 — clausal layout

ΑΠΟΚΑΛΥΨΙΣ ΙΩΑΝΝΟΥ Η΄

The same clause-by-clause layout, line-aligned with the Greek edition: each line renders one clause or discrete phrase, colored by the *Greek* clause's syntactic type, with indentation marking levels of subordination.



Flush-left = a main (independent) clause. Each dependent line begins directly beneath the word it attaches to in the line above — the anchor word is dotted-underlined, and lights up when you hover its dependent clause; each tag also names the attachment. A dashed border marks verbless, elliptical, or suspended lines. Where a long sentence's staircase runs wider than the page, the diagram scrolls sideways. (In print, or without JavaScript, lines fall back to stepped indent columns.)

The seventh seal — silence in heaven 8:1

- 1

And when he opened the seventh seal,

conditional — ὅταν with the aorist INDICATIVE ἤνοιξεν (for regular ὅτε) — Revelation's rough temporal; leans on the silence below

there was silence in heaven for about half an hour.

independent — the seal series ends not in a plague but a hush — heaven holds its breath before the trumpets

The incense-angel at the golden altar 8:2–6

V. 2 — THE SEVEN ANGELS OF THE PRESENCE RECEIVE SEVEN TRUMPETS

- 2 **And I saw the seven angels** independent — the seer's formula — a new septet opens inside the seventh seal
| **who stand before God,** relative — perfect ἐστήκασιν — the angels of the Presence (cf. Tob 12:15; Luke 1:19)
| **and seven trumpets were given to them.** independent — divine passive — the trumpets issue from the throne

VV. 3–5 — THE INCENSE WITH THE PRAYERS; THE FIRE FLUNG BACK TO EARTH

- 3 **And another angel came** independent — the interlude figure — ἄλλος, distinct from the seven
| **and stood at the altar,** independent — ἐπί + genitive — stationed at (over) the altar
| **holding a golden censer,** participial — attendant circumstance — the priestly implement
| **and much incense was given to him,** independent — divine passive again — singular ἐδόθη with neuter plural subject
| **that he might offer it with the prayers of all the saints** purpose — ἵνα + FUTURE indicative δώσει — Revelation's idiom; the dative read as accompaniment: incense WITH the prayers
| **upon the golden altar before the throne.** phrase modifier — the place of offering — the golden altar of incense, before the throne itself
- 4 **And the smoke of the incense, with the prayers of the saints, went up** independent — the same dative repeated — smoke and prayers ascend as one column
| **out of the angel's hand, before God.** phrase modifier — the route — from the mediating hand into the Presence
- 5 **And the angel took the censer** independent — DRAMATIC PERFECT εἰληφεν amid aorists — the gesture caught in close-up (cf. 5:7)
| **and filled it with fire from the altar** independent — the altar fire — coals from the place of the prayers (cf. Ezek 10:2; Isa 6:6)
| **and cast it to the earth;** independent — the prayers return as judgment — the censer's fire hurled down
| **and there came thunders and rumblings and lightnings and an earthquake.** independent — the Sinai-theophany formula (4:5; 11:19; 16:18) — the storm that answers the prayers

V. 6 — THE SEVEN READY THEMSELVES

- 6 And the seven angels who had the seven trumpets prepared themselves independent — αὐτούς with reflexive force (= ἐαυτούς) — Revelation's usage; the attributive participle kept inline
| to sound them. purpose — purpose — here the regular aorist subjunctive (contrast v. 3)

The first four trumpets 8:7–12

V. 7 — THE FIRST TRUMPET: HAIL AND FIRE MIXED WITH BLOOD, ON THE EARTH

- 7 And the first sounded; independent — the formula begins — ὁ πρῶτος alone (no ἄγγελος), the ordinal carries the series
and there came hail and fire, mingled with blood, independent — the plague of hail (Exod 9:24) intensified — blood added to the mixture
and it was cast to the earth; independent — singular ἐβλήθη — the mixture hurled as one mass, echoing the censer's ἐβαλεν (v. 5)
and a third of the earth was burned up, independent — the τὸ τρίτον refrain begins — judgment measured, not total
and a third of the trees was burned up, independent — the second κατεκάη — the destruction itemized
and all green grass was burned up. independent — the third κατεκάη breaks the measure — πᾶς, all the green grass

VV. 8–9 — THE SECOND TRUMPET: THE BURNING MOUNTAIN INTO THE SEA

- 8 And the second angel sounded; independent — the formula repeated — now with ἄγγελος
and something like a great mountain, burning with fire, was cast into the sea; independent — ὥς — the visionary approximation (cf. Jer 51:25, the destroying mountain)
and a third of the sea became blood, independent — the Nile plague (Exod 7:20) on the sea — the refrain continues
9 and a third of the creatures in the sea, those having life, died, independent — τὰ ἔχοντα ψυχάς — nominative-shaped apposition to a genitive, construction ad sensum
and a third of the ships were destroyed. independent — plural διεφθάρησαν with singular τὸ τρίτον — again ad sensum; sea, creatures, ships: the triple

VV. 10–11 — THE THIRD TRUMPET: THE STAR WORMWOOD ON THE WATERS

- 10 And the third angel sounded; independent — the formula, third time
 and a great star fell from heaven, independent — the fallen star (cf. Isa 14:12; Rev 9:1) — heaven's own light turned plague
 burning like a torch, participial — attributive — the same καιόμενον fire as the mountain (v. 8)
 and it fell upon a third of the rivers and upon the springs of waters. independent — έπεσεν doubled — the fall, then its target: fresh waters, down to the springs
- 11 And the name of the star is called Wormwood. independent — the naming line — present λέγεται; wormwood, the bitterness of covenant judgment (Jer 9:15; 23:15)
 and a third of the waters became wormwood, independent — εγένετο εις — Hebraizing 'became into'; the anti-Marah (Exod 15:23–25): sweet made bitter
 and many of the men died from the waters, independent — the first trumpet to kill men — πολλοί, not yet τὸ τρίτον of mankind (9:15)
 because they were made bitter. cause — the ground — έπικράνθησαν, the bitterness lethal

V. 12 — THE FOURTH TRUMPET: SUN, MOON, AND STARS STRUCK

- 12 And the fourth angel sounded; independent — the formula, fourth time — the series' first half closes
 and a third of the sun was struck, and a third of the moon, and a third of the stars, independent — έπλήγη — one verb, the triple of lights; the plague of darkness (Exod 10:21)
 so that a third of them was darkened, purpose — ἵνα — purpose shading into result: the striking aims at the darkening
 and the day might not shine for a third of it, purpose — the ἵνα continued — μη φάνη, daylight docked by a third
 and the night likewise. purpose — elliptical — the night's third likewise dark; even its lesser lights dimmed

The eagle's threefold woe 8:13

- 13 And I saw, independent — the seer's formula — a hinge between the fourth trumpet and the three woes
 and I heard an eagle flying in mid-heaven, independent — genitive after ήκουσα; εις as indefinite article — an EAGLE (not an angel), at the zenith where all can see

saying with a loud voice: participial — the genitive participle carries the cry

'Woe, woe, woe to those who dwell on the earth, trumpet still to come content — οὐαί with the ACCUSATIVE (for the expected dative) — solecism; one woe per

because of the remaining trumpet-blasts of the three angels cause — ἐκ — the ground of the woes; the genitive chain: blasts, of the trumpet, of the three angels

who are about to sound.' participial — attributive — the chain closes on what is still ahead: trumpets five, six, seven

Analysis. Revelation 8 is Semitic parataxis at its purest: nearly every line is flush-left purple, καί after καί, and the shape of the chapter is a set of short main-clause columns — the eye reads judgment as a drumbeat, not an argument. What little hangs, hangs tellingly: the ὅταν temporal of v. 1 leans forward like a protasis on the half-hour silence (with the indicative ἤνοιξεν where ὅτε would be regular — one of Revelation's grammatical roughnesses); in the incense scene the green ἵνα of v. 3 carries the book's signature ἵνα + future indicative (δώσει), and the ταῖς προσευχαῖς dative is kept inside that line and read as accompaniment — the incense offered WITH (not merely 'to') the prayers of all the saints; the perfect εἴληφεν (v. 5) amid aorists is taken as the dramatic perfect, a close-up as the censer is snatched up. The four trumpets (vv. 7–12) are set as parallel liturgy, one movement label per trumpet, the formula Καὶ ὁ (ordinal) ἐσάλπισεν standing first each time and the τὸ τρίτον refrain drumming down the left margin; τὰ ἔχοντα ψυχάς (v. 9) and plural διεφθάρησαν with singular τὸ τρίτον are flagged as constructions ad sensum. In v. 13 the herald is an eagle (not an angel); the quoted triple woe hangs blue under λέγοντος, and οὐαί governs the accusative τοὺς κατοικοῦντας — a solecism for the expected dative — with the ἐκ-phrase set beneath the woes as their ground and the genitive chain closing on the three angels still to sound.

The clause segmentation, the type assigned to each line, and the indentation are interpretive — one defensible reading of the syntax, chosen to match the analysis in the

chapter's interlinear (word-level syntax tier and discourse notes); other analyses divide or attach some lines differently. The Greek text is identical to the chapter data behind the interlinear and follows the standard critical text.