

Revelation 8 — clausal layout

ΑΠΟΚΑΛΥΨΙΣ ΙΩΑΝΝΟΥ Η΄

Each line is one clause or discrete phrase of the standard critical text, colored by syntactic type; indentation marks levels of subordination. The verse numbers sit in the left gutter; the small tag on each line names the clause type and its function.



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

Καὶ ὅταν ἤνοιξεν τὴν σφραγίδα τὴν ἑβδόμην,

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

ἐγένετο σιγὴ ἐν τῷ οὐρανῷ ὡς ἡμιῳριον.

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 Καὶ εἶδον τοὺς ἑπτὰ ἀγγέλους independent — the seer's formula — a new septet opens inside the seventh seal
οἱ ἐνώπιον τοῦ θεοῦ ἐστήκασιν, relative — perfect ἐστήκασιν — the angels of the Presence (cf. Tob 12:15; Luke 1:19)
καὶ ἐδόθησαν αὐτοῖς ἑπτὰ σάλπιγγες. independent — divine passive — the trumpets issue from the throne

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

- 3 Καὶ ἄλλος ἄγγελος ἦλθεν independent — the interlude figure — ἄλλος, distinct from the seven
καὶ ἐστάθη ἐπὶ τοῦ θυσιαστηρίου independent — ἐπί + genitive — stationed at (over) the altar
ἔχων λιβανωτὸν χρυσοῦν, participial — attendant circumstance — the priestly implement
καὶ ἐδόθη αὐτῷ θυμιάματα πολλὰ independent — divine passive again — singular ἐδόθη with neuter plural subject
ἵνα δώσει ταῖς προσευχαῖς τῶν ἁγίων πάντων purpose — ἵνα + FUTURE indicative δώσει — Revelation's idiom; the dative read as accompaniment: incense WITH the prayers
ἐπὶ τὸ θυσιαστήριον τὸ χρυσοῦν τὸ ἐνώπιον τοῦ θρόνου. phrase modifier — the place of offering — the golden altar of incense, before the throne itself
- 4 καὶ ἀνέβη ὁ καπνὸς τῶν θυμιαμάτων ταῖς προσευχαῖς τῶν ἁγίων independent — the same dative repeated — smoke and prayers ascend as one column
ἐκ χειρὸς τοῦ ἀγγέλου ἐνώπιον τοῦ θεοῦ. phrase modifier — the route — from the mediating hand into the Presence
- 5 καὶ εἴληφεν ὁ ἄγγελος τὸν λιβανωτὸν, independent — DRAMATIC PERFECT εἴληφεν amid aorists — the gesture caught in close-up (cf. 5:7)
καὶ ἐγέμισεν αὐτὸν ἐκ τοῦ πυρὸς τοῦ θυσιαστηρίου independent — the altar fire — coals from the place of the prayers (cf. Ezek 10:2; Isa 6:6)
καὶ ἔβαλεν εἰς τὴν γῆν· independent — the prayers return as judgment — the censor's fire hurled down
καὶ ἐγένοντο βρονταὶ καὶ φωναὶ καὶ ἀστραπαὶ καὶ σεισμός. independent — the Sinai-theophany formula (4:5; 11:19; 16:18) — the storm that answers the prayers

V. 6 — THE SEVEN READY THEMSELVES

- 6 Καὶ οἱ ἑπτὰ ἄγγελοι οἱ ἔχοντες τὰς ἑπτὰ σάλπιγγας ἡτοίμασαν αὐτοὺς independent — αὐτούς with reflexive force (= ἑαυτούς) — Revelation's usage; the attributive participle kept inline
- | ἵνα σαλπίσωσιν. 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 Καὶ ὁ πρῶτος ἐσάλπισεν· independent — the formula begins — ὁ πρῶτος alone (no ἄγγελος), the ordinal carries the series
- καὶ ἐγένετο χάλαζα καὶ πῦρ μεμιγμένα ἐν αἵματι, independent — the plague of hail (Exod 9:24) intensified — blood added to the mixture
- καὶ ἐβλήθη εἰς τὴν γῆν· independent — singular ἐβλήθη — the mixture hurled as one mass, echoing the censers' εἰσέβαλεν (v. 5)
- καὶ τὸ τρίτον τῆς γῆς κατεκάη, independent — the τὸ τρίτον refrain begins — judgment measured, not total
- καὶ τὸ τρίτον τῶν δένδρων κατεκάη, independent — the second κατεκάη — the destruction itemized
- καὶ πᾶς χόρτος χλωρὸς κατεκάη. 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 Καὶ ὁ δεύτερος ἄγγελος ἐσάλπισεν· independent — the formula repeated — now with ἄγγελος
- καὶ ὡς ὄρος μέγα πυρὶ καϊόμενον ἐβλήθη εἰς τὴν θάλασσαν· independent — ὡς — the visionary approximation (cf. Jer 51:25, the destroying mountain)
- καὶ ἐγένετο τὸ τρίτον τῆς θαλάσσης αἶμα, independent — the Nile plague (Exod 7:20) on the sea — the refrain continues
- 9 καὶ ἀπέθανεν τὸ τρίτον τῶν κτισμάτων τῶν ἐν τῇ θαλάσσῃ, τὰ ἔχοντα ψυχάς, independent — τὰ ἔχοντα ψυχάς — nominative-shaped apposition to a genitive, construction ad sensum
- καὶ τὸ τρίτον τῶν πλοίων διεφθάρησαν. 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 **Καὶ ὁ τρίτος ἄγγελος ἐσάλπισεν·** independent — the formula, third time
- καὶ ἔπεσεν ἐκ τοῦ οὐρανοῦ ἀστήρ μέγας** independent — the fallen star (cf. Isa 14:12; Rev 9:1) — heaven's own light turned plague
- καιόμενος ὡς λαμπάς,** participial — attributive — the same καιόμενον fire as the mountain (v. 8)
- καὶ ἔπεσεν ἐπὶ τὸ τρίτον τῶν ποταμῶν καὶ ἐπὶ τὰς πηγὰς τῶν ὑδάτων.** independent — ἔπεσεν doubled — the fall, then its target: fresh waters, down to the springs
- 11 **καὶ τὸ ὄνομα τοῦ ἀστέρος λέγεται ὁ ῥαψινθος.** independent — the naming line — present λέγεται; wormwood, the bitterness of covenant judgment (Jer 9:15; 23:15)
- καὶ ἐγένετο τὸ τρίτον τῶν ὑδάτων εἰς ῥαψινθον,** independent — ἐγένετο εἰς — Hebraizing 'became into'; the anti-Marah (Exod 15:23–25): sweet made bitter
- καὶ πολλοὶ τῶν ἀνθρώπων ἀπέθανον ἐκ τῶν ὑδάτων,** independent — the first trumpet to kill men — πολλοί, not yet τὸ τρίτον of mankind (9:15)
- ὅτι ἐπικράνθησαν.** cause — the ground — ἐπικράνθησαν, the bitterness lethal

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

- 12 **Καὶ ὁ τέταρτος ἄγγελος ἐσάλπισεν·** independent — the formula, fourth time — the series' first half closes
- καὶ ἐπλήγη τὸ τρίτον τοῦ ἡλίου καὶ τὸ τρίτον τῆς σελήνης καὶ τὸ τρίτον τῶν ἀστέρων,** independent — ἐπλήγη — one verb, the triple of lights; the plague of darkness (Exod 10:21)
- ἵνα σκοτισθῇ τὸ τρίτον αὐτῶν** purpose — ἵνα — purpose shading into result: the striking aims at the darkening
- καὶ ἡ ἡμέρα μὴ φάνη τὸ τρίτον αὐτῆς,** purpose — the ἵνα continued — μὴ φάνη, daylight docked by a third
- καὶ ἡ νύξ ὁμοίως.** purpose — elliptical — the night's third likewise dark; even its lesser lights dimmed

The eagle's threefold woe 8:13

- 13 **Καὶ εἶδον,** independent — the seer's formula — a hinge between the fourth trumpet and the three woes

καὶ ἤκουσα ἑνὸς ἀετοῦ πετομένου ἐν μεσουρανήματι

independent — genitive after ἤκουσα; εἷς as indefinite article — an EAGLE (not an angel), at

the zenith where all can see

λέγοντος φωνῇ μεγάλῃ

participial — the genitive participle carries the cry

Οὐαὶ οὐαὶ οὐαὶ τοὺς κατοικοῦντας ἐπὶ τῆς γῆς

content — οὐαὶ with the ACCUSATIVE (for the expected dative) — solecism; one woe per

trumpet still to come

ἐκ τῶν λοιπῶν φωνῶν τῆς σάλπιγγος τῶν τριῶν ἀγγέλων

cause — ἐκ — the ground of the woes; the genitive chain: blasts, of the

trumpet, of the three angels

τῶν μελλόντων σαλπίζειν.

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, καὶ 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 οὐαὶ 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.