

cognized the Apocalypse as a kind of drama. "The Apocalypse of St. John is the majestic image of a high and stately tragedy, shutting up and intermingling her solemn scenes and acts with a sevenfold chorus of hallelujahs and harping symphonies."

Very suggestive is Tennyson's admiration of this book as indicated in his *Life* (I., 279): "Some parts of the book of Revelation are finer in English than in Greek, *e.g.*, 'And again they said Alleluia, and their smoke went up for ever and ever'—magnificent conception, darkness and fire rolling together for ever and ever."

*No one principle of interpretation* can be pushed ruthlessly and consistently through all parts and details of the book. We must seek the starting point of our interpretation in the history of the Neronian time, but we must expect no detailed and sustained correspondence. We must recognize concrete references wherever they are obvious; and when they are not, we may wisely let our imagination revel in the poetry of the great pictures of conflict, suffering, and victory, happy to catch the inspiration of faith and hope, and untroubled as to the detailed difficulties of the form.

The *general scheme* of the book is controlled by current Jewish eschatological conceptions, and much of the phraseology is Old Testament or traditional, and much of it poetical. But, in and through and under all, the expectation is that of a really spiritual triumph of the kingdom of God over all its foes. John's is the hopeful, forward look; the tone which vibrates everywhere in the book is that of a faith which endures as seeing the invisible. The Church in her anguish is bidden to look up and behold, in the early future, the coming of her Lord to destroy the