The Slaughtered Lamb Shepherds with a Rod of Iron: The Use of Psalm 2:9 in Revelation

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Abstract: With Revelation as the book of the New Testament that refers most frequently to Ps 2, and with Ps 2 as the Psalm to which Revelation alludes most often, John repeatedly invites hearers and readers to give attention to his usage of the second Psalm as a tool for conveying his apocalyptic understanding of the role and identity of the Messiah. Recognition of John's recurrent utilizationof the verb from the LXX of Ps 2:9 ("to shepherd") rather than the Hebrew ("to break") forms a verbal thread through which John subverts militaristic expectations of a messiah who conquers through violence by the shocking identification of the victorious Messiah as the slaughtered lamb. This essay explores this verbal thread in detail, including considerations of its implications for understanding the nature of God's wrath and the importance of clarity on Revelation's portrayal of Christ's messianic character for the ongoing spiritual formation of Christians.

Keywords: Revelation, Psalm 2, Lamb, Rod of Iron, Shepherd, Apocalyptic

As the book of the New Testament most permeated by the Old Testament,[1] Revelation requires its hearers and readers to give attention to intertextuality. Eugene H. Peterson observes, "the Revelation has 404 verses. In those 404 verses, there are 518 references to earlier scripture. If we are not familiar with the preceding writings, quite obviously we are not going to understand the Revelation."[2]

[1] G. K. Beale and Sean M. McDonough, "Revelation" in *Commentary on the New Testament Use of the Old Testament,* ed. G. K. Beale and D. A. Carson (Grand Rapids: Baker, 2007), 1081.

[2] Eugene H. Peterson, *Reversed Thunder: The Revelation of John and the Praying Imagination* (1988; repr., New York: HarperCollins, 1991), 23. The observed number of

Not only does Revelation inundate readers in a "pool of images"[3] familiar to John's original audience, but the text includes numerous instances of repetition and modulation of the images, inviting the readers to utilize the repeated words, phrases, and Old Testament references for mutual interpretation. Understanding John's inclusion of such repetition in his apocalyptic, prophetic, and epistolary style is necessary for interpreting any particular passage within the overall message of the book because of what J. Webb Mealy describes as the "extensive network of cross-references and allusions that affects the interpretation of virtually every passage in Revelation."[4] Richard Bauckham comments:

> A remarkable feature of the composition of Revelation is the way in which very many phrases occur two or three times in the book, often in widely separated passages, and usually in slightly varying form. These repetitions create a complex network of textual cross-reference, which helps to create and expand the meaning of any one passage by giving it specific relationships to many other passages. We are dealing here not with the writing habit of an author who saved effort by using phrases more than once, but with a skillfully deployed compositional device. One reason we can be sure of this is that such phrases almost never recur in precisely the same form. The author seems to have taken deliberate care to avoid the obviousness of precise

OT references in Revelation varies significantly among scholars. Jan Fekkes cites totals in studies ranging from 250 to 700, commenting, "a differential of 50 or perhaps even 100 suggested allusions between scholars is not unreasonable to expect in a book such as Revelation, but one of 450 (250 versus 700) is unacceptable." See Jan Fekkes, *Isaiah and the Prophetic Traditions in the Book of Revelation: Visionary Antecedents and their Development,* LNTS (Sheffield: Sheffield Academic, 1994), 62.

[3] M. Robert Mulholland Jr. often uses the phrase "pool of images" to describe the resources from which John draws in attempting to convey his visionary experience to others in an apocalyptic literary form. For example, he states, "The current pool of images, myths, and symbols of Revelation are drawn primarily from the image pool of the Old Testament and intertestamental Judaism, with some resident in the Roman-Hellenistic world." See Mulholland, *Revelation: Holy Living in an Unholy World* (Grand Rapids: Zondervan, 1990), 23 and Mulholland, "Literary Style," in *Revelation,* Cornerstone Biblical Commentary (Carol Stream, IL: Tyndale, 2011), 410–12.

[4] J. Webb Mealy, *After the Thousand Years: Resurrection and Judgment in Revelation 20,* JSNTSup 70 (Sheffield: Sheffield Academic, 1992), 13.

> repetition, while at the same time creating phrases which closely allude to each other.[5]

Bauckham continues and explores multiple instances of "John's deliberate practice of varying such phrases,"[6] although an example which fits his description but he leaves unconsidered[7] is Revelation's "verbal thread"[8] of thrice-repeated but varied references to Ps 2:9's "rod of iron" in Rev 2:27, 12:5, and 19:15.

Ps 2:9a (MT)	Ps 2:9a (LXX Rahlfs)	Rev 2:27a, 12:5b, 19:15b (NA28)
תְּרֹעֵם בְּשֵׁבֶט בַּרְזֶל	ποιμανεῖς αὐτοὺς ἐν ῥάβδῳ σιδηρᾷ,	2:27a: καὶ *ποιμανεῖ αὐτοὺς ἐν ῥάβδῳ σιδηρᾷ* 12:5b: ὃς μέλλει ποιμαίνειν πάντα τὰ ἔθνη ἐν ῥάβδῳ σιδηρᾷ. 19:15b: καὶ αὐτὸς *ποιμανεῖ αὐτοὺς ἐν ῥάβδῳ σιδηρᾷ,*

[5] Richard Bauckham, *The Climax of Prophecy: Studies on the Book of Revelation* (New York: Continuum, 1993), 22.

[6] Ibid., 23. See the full section 2, "Repetition and Variation of Phrases," 22–29.

[7] Bauckham does not intend his instances considered to be exhaustive. Although he explores more than seventy verses with such repetition, he also states, "doubtless many other examples could be found" (*Climax of Prophecy,* 27).

[8] James L. Resseguie, *The Revelation of John: A Narrative Commentary* (Grand Rapids: Baker, 2009), 25. Resseguie identifies verbal threads as one of several rhetorical devices used by John and describes verbal threads as "repeated words or phrases that tie together a section, even the entire book, and often elaborate a main theme or subthemes of a passage." In addition to fitting Resseguie's description of a verbal thread, this characteristic of repetition in Revelation also fits what Robert Alter describes as a "word-motif" or a "*Leitwort*." See Alter, *The Art of Biblical Narrative,* rev. ed. (New York: Basic, 2001), 116–17.

Illustrative of Mealy's "extensive network of cross-references and allusions," this verbal thread also directly connects to other content of Revelation in two directions, each to be considered further below. First, Revelation both refers to Psalm 2 more than any other NT, and it refers to Ps 2 more than to any other psalm.[9] Bauckham provides a synopsis of the multiple influences of Ps 2 on Revelation:

> One of John's key Old Testament texts, allusions to which run throughout Revelation, is Psalm 2, which depicts 'the nations' and 'the kings of the earth' conspiring to rebel against 'the Lord and his Messiah' (verses 1–2). The Messiah is God's Son (verse 7), whom he sets as king on mount Zion (verse 6), there to resist and overcome the rebellious nations. God promises to give this royal Messiah the nations for his inheritance (verse 8) and that he will violently subdue them with a rod of iron (verse 9). Allusions to this account of the Messiah's victory over the nations are found in Revelation 2:18, 26–8; 11:15, 18; 12:5, 10; 14:1; 16:14, 16; 19:15. To what is explicit in the psalm it is notable that John adds the Messiah's army (with him on Mount Zion in 14:1) who will share his victory (2:26–7). Probably also from the psalm is John's use of the phrase 'the kings of the earth' as his standard term for the political powers opposed to God which Christ will subdue (1:5; 6:15; 17:2, 18; 18:3, 9; 19:19; 21:24; cf. 16:14).[10]

Therefore, the verbal thread that runs from Ps 2's rod of iron throughout Revelation is part of John's broader usage of "the first and most

[9] This is so according to the index of quotations and allusions in Eberhard Nestlé and Kurt Aland, *Novum Testamentum Graece,* 28th ed. (Stuttgart: Deutsche Bibelgesellschaft, 2012), 783–88. Ben Witherington III comments that the index "represents the maximum one could claim when it comes to the use of the Psalms in the NT." See Appendix A in Witherington, *Psalms Old and New: Exegesis, Intertextuality, and Hermeneutics* (Minneapolis: Fortress, 2017), 333. Such lists vary widely, as described in Jon Paulien, "Criteria and Assessment of Allusions to the Old Testament in the Book of Revelation" in *Studies in the Book of Revelation,* edited by Steve Moyise (New York: Continuum, 2001), 113–29.

[10] Bauckham, *The Theology of the Book of Revelation,* New Testament Theology (New York: Cambridge University Press, 1993), 69.

prominent of the royal psalms"[11] illuminating the Apocalypse's understanding of how the Messiah rules.

Second, the verbal thread also runs from the differing Hebrew and Greek verbs associated with the rod of iron in Ps 2 to "the central and centering image of Revelation … the lamb that was slaughtered."[12] As will be demonstrated below, John utilizes this verbal thread of language from Ps 2:9 in Revelation to subvert violent, militaristic messianic expectations, allowing them to be redefined by what Michael J. Gorman calls a "Lamb-centered, cruciform" hermeneutic.[13]

The Root of the Verbal Thread: Psalm 2

Many scholars view Psalms 1 and 2 as being paired to introduce the entire Psalter.[14] Peterson comments:

> Two psalms are carefully set as an introduction: Psalm 1 is a laser concentration on the person; Psalm 2 is a wide-angle lens on politics. God deals with us personally, but at the same time he has public ways that intersect the lives of nations, rulers, kings, and governments. The two psalms are together by design, a *bi*nocular introduction to the life of prayer, an initiation into the responses that we make to the word of God personally ("blessed is the *man*," 1:1) and

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[11] *Dictionary of the Old Testament: Wisdom, Poetry, and Writings,* s.v. "Kingship Psalms."

[12] Michael J. Gorman, *Reading Revelation Responsibly: Uncivil Worship and Witness: Following the Lamb into the New Creation* (Eugene, OR: Wipf and Stock, 2011), 90.

[13] Ibid., 89–91.

[14] Including A. F. Kirkpatrick, *The Book of Psalms (I—XLI),* The Cambridge Bible for Schools and Colleges (New York: Macmillan, 1892), xxxix; J. Clinton McCann Jr., "Psalms" in *The New Interpreter's Bible Commentary* (Nashville: Abingdon, 2015) 3:308; Susan Gillingham, "Psalms 1 and 2: The Prologue to the Psalter" *Psalms Through the Centuries, Vol. 2: A Reception History Commentary on Psalms 1–72,* Wiley Blackwell Bible Commentaries (Hoboken, NJ: John Wiley & Sons, 2018), 11–43; Walter Brueggemann and William H. Bellinger Jr., *Psalms,* New Cambridge Bible Commentary (New York: Cambridge University Press, 2014), 32–34; John Goldingay, *Psalms,* Baker Commentary on the Old Testament Wisdom and Psalms (Grand Rapids: Baker, 2006), 1:94–95. Janse summarizes arguments for and against, including the possibility that Psalms 1 and 2 were originally a unity in *You are My Son: The Reception History of Psalm 2 in Early Judaism and the Early Church,* Contributions to Biblical Exegesis and Theology (Walpole, MA: Peeters, 2009), 22–24, 29–35.

> politically ("blessed are *all*," 2:11). Psalm 1 presents the person who delights in meditating on the law of God; Psalm 2 presents the government that God uses to deal with the conspiratorial plots of peoples against his rule.[15]

Although the two psalms have their different emphases (Ps 1 on Torah and Ps 2 on God and the king), links between them demonstrate the pairing resulting in their prominence at the beginning of the Psalter, such as the lack of ascriptions and the following shared terms:

Ps 1 (MT/NRSV)	Ps 2 (MT/NRSV)
1:1: **אַשְׁרֵי**־הָאִישׁ אֲשֶׁר ו לֹא הָלַךְ֮ בַּעֲצַ֪ת **Happy** are those who do not follow the advice of the wicked	2:12: **אַשְׁרֵ֥י** כָּל־חוֹסֵ֖י בּֽוֹ׃ **Happy** are all who take refuge in him.
1:2: וּבְתוֹרָתוֹ **יֶהְגֶּ֑ה** יוֹמָ֥ם וָלָֽיְלָה׃ on his law they **meditate** day and night	2:1: וּלְאֻמִּ֥ים **יֶהְגּוּ**־רִ֗יק׃ the peoples **plot** in vain
1:6: וְדֶ֖רֶךְ רְשָׁעִ֣ים **תֹּאבֵֽד**׃ the **way** of the wicked will **perish**	2:12: וְ**תֹאבְד֣וּ** דֶ֑רֶךְ you will **perish** in the **way**

Because of this primacy in the Psalter and the "extravagance of the language,"[16] Ps 2 later became a "messianic psalm par excellence"[17] in early Christianity, yet it is primarily a psalm about God, the present king, and how they forcefully subdue nations that resist them rather

[15] Peterson, *Where Your Treasure Is: Psalms That Summon You from Self to Community* (1985; repr., Grand Rapids: Eerdmans, 1993), 9–10. Emphasis in original.

[16] Witherington, *Psalms Old and New*, 41. He states, "the language is … extravagant, *but it is precisely the extravagance of the language that made it more easy to use in an eschatological and messianic way*" (41, emphasis in original). Also, to emphasize the extravagance, he comments, "what is promised to the king in vv. 8–9 is breathtaking, nothing less than world dominion, not just one kingdom among many, and the power to judge the other nations, and even smash them to pieces like a clay jar if they do not submit" (43–44).

[17] Peter C. Craigie, *Psalms 1–50,* 2nd ed., WBC 19 (Nashville: Thomas Nelson, 2004), 68.

than a messianic prophecy about future royalty.[18] In contrast to later Christian interpretation, Ps 2 itself "breathes an atmosphere of violence."[19] Accordingly, John Goldingay notes how the psalm "presupposes a relationship between Yhwh and the world based on force and violence. Yhwh insists on the nations' submission and is prepared to use violence to put down nations that seek their independence…. It also presupposes that Yhwh associates the Israelite king with this control of the world by force and violence."[20]

Later Jewish interpretation of Ps 2 varies, and Sam Janse identifies Psalms of Solomon (Ps. Sol.) 17 as "the most clear-cut case of a Messianic interpretation of Ps. 2 in early Judaism."[21] It shares language with Ps 2 in multiple instances, including the king shattering sinners with an iron rod in 17:24. The verbs in Ps. Sol 17:23–24 (ἐκτρίβω/"to destroy/smash," συντρίβω/"to break," ὀλεθρεύω/"to destroy") closely follow the parallelism of Ps 2:9 (רעע/"to break," נפץ /"to shatter").[22]

The Substance of the Verbal Thread: The Rod of Iron and its Verbs

Psalm 2's context highlights a crucial distinction for understanding Revelation's use of Ps 2 between the verbs associated with the messianic rod of iron in the MT and the LXX. Whereas Ps. Sol. 17:23–24 utilizes verbs reflective of the Hebrew in Ps 2:9, the LXX loses the clear parallelism of the MT by using ποιμαίνω/"to shepherd" for רעע, rather than the much closer συντρίβω/"to break" of Ps. Sol. 2:24. However, the verb choice of the LXX is not a groundless substitution but has its source in the similarities between the Hebrew for "to break" (רָעַע/raʿaʿ/raw-ahˊ) and "to shepherd" (רָעָה/raʿah/raw-awˊ).[23]

[18] Goldingay, *Psalms,* 72.

[19] Craigie, *Psalms 1–50*, 69.

[20] Goldingay, *Psalms,* 104.

[21] Janse, *You are My Son*, 146.

[22] Stephan Witetschek, "Der Lieblingpsalm des Sehers: Die Verwendung von Ps 2 in der Johannesapokalypse" in *The Septuagint and Messianism,* ed. by Michael A. Knibb, BELT 195 (Leuven: Leuven University Press, 2006), 490.

[23] Tim Mackie, "Does God Punish Innocent People?" November 16, 2020, *The Bible Project,* podcast, 34:40–45:59, https://bibleproject.com/podcast/does-god-punish-innocent-people/.

Varying theories have been proposed by scholars for the choices of verbs in the MT and LXX. Steve Moyise summarizes options,[24] including (1) that the LXX's use of ποιμαίνω is a mistranslation of the Hebrew,[25] (2) that the LXX reflects a pre-Masoretic Hebrew tradition favoring a dual meaning of רָעָה, meaning both "to shepherd" and "to rule," as in Mic. 5:4–6,[26] or (3) that "the LXX translator deliberately chose ποιμαίνω to echo the ambiguity of the Hebrew consonants."[27] Regardless of the ultimately unknown cause of the LXX's translation from the Hebrew, the usage of ποιμαίνω in the LXX becomes a link for John to connect eschatological and Messianic interpretations of Ps 2 to his Christological vision of the lamb throughout Revelation.

As shown in the introductory paragraphs above, John uses his deliberate practice of repeating and slightly varying his phrases of shepherding with a rod of iron as a literary device to invite attention to and careful interpretation of the respective passages. It first occurs as καὶ

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[24] Steve Moyise, "Psalms in the Book of Revelation" in *The Psalms in the New Testament,* eds. Steve Moyise and Maarten J. J. Menken, The New Testament and the Scriptures of Israel (New York: Continuum, 2004), 233–34 and Moyise, "The Language of the Psalms in the Book of Revelation," *Neot* 37 (2003): 251–53.

[25] As in David E. Aune, *Revelation 1–5,* WBC 52A (Nashville: Thomas Nelson, 1997), 210–11. He concludes, "the author of Revelation was dependent on the mistranslated LXX version, rather than on the Hebrew original" (211). Also G. B. Caird, *The Revelation of St. John,* Black's New Testament Commentary (Peabody, MA: Hendrickson, 1966), 45–46, who says, "the preferable theory is that John, independently of the Septuagint, made the same mistake which the Septuagint translator had made before him—a perfectly understandable mistake for one to whom Greek was a foreign language—of supposing that, because the Hebrew *r'h* can mean both to pasture and to destroy, its Greek equivalent must be capable of bearing both meanings also" (45–46).

[26] As in Gerhard Wilhelmi, "Der Hirt mit dem eisernen Szepter: Uberlegungen zu Psalm 2:9," *VT* 27 (1977): 196–204.

[27] Moyise, "Psalms in the Book of Revelation," 234. This is Moyise's characterization of the position of G. K. Beale in Beale, *The Book of Revelation: A Commentary on the Greek Text,* NIGTC (Grand Rapids: Eerdmans, 1999). Beale's own comment is, "Either John or the LXX translator misunderstood the Hebrew or interpreted it or gave it a dynamic equivalence rendering. The latter options are more probable, since there are viable explanations to support them. John, the LXX translator, or both may have seen in the unpointed text an irony in that the 'staff of iron' was a symbol of destruction to the ungodly nations but a sign of protection to Israel. Consequently, ποιμαίνω *(r'h)* was chosen since it was more capable of encompassing these two apparently opposite ideas than was *r"* ('smite')" (267).

ποιμανεῖ αὐτοὺς ἐν ῥάβδῳ σιδηρᾷ/"to [shepherd][28] them with an iron rod" in 2:26–27 as part of the letter to the church in Thyatira. Its second occurrence is as part of the heavenly vision of a woman, child, and dragon in 12:5: ὃς μέλλει ποιμαίνειν πάντα τὰ ἔθνη ἐν ῥάβδῳ σιδηρᾷ/"who is to [shepherd] all the nations with a rod of iron." The third occurrence is part of the vision of Christ's victory in 19:15: ποιμανεῖ αὐτοὺς ἐν ῥάβδῳ σιδηρᾷ/"and he will [shepherd] them with a rod of iron." M. Robert Mulholland Jr. describes the central role of the phraseology from Ps 2:9 in these three instances:

> The child of the woman (Christ) is the One who, from before Satan's rebellion, is intended to shepherd the nations with a rod of iron (12:5). Christ, the heavenly warrior, has "a sharp sword coming forth from his mouth in order that he might strike the nations, and he will shepherd them with a rod of iron (19:15). As the Christians of Thyatira, and all the churches, encountered these aspects of the vision, they would realize that the first promise to the conquerors is that they become participants in Jesus' victory over Fallen Babylon. Fallen Babylon is shattered like an earthenware vessel against the reality of New Jerusalem.[29]

The Destination of the Verbal Thread: The Lamb at the Center of the Throne

John only uses ποιμαίνω one other time in addition to the instances cited above in connection with the rod of iron. The remaining occurrence is in 7:17 as part of the interlude between the sixth and seventh seals: ὅτι τὸ ἀρνίον τὸ ἀνὰ μέσον τοῦ θρόνου ποιμανεῖ αὐτοὺς/

[28] The large majority of English translations translate ποιμαίνω as "rule" in Rev 2:27, 12:5, and 19:15 even though it is consistently translated using pastoral terms (such as shepherd, flock, or tend) in all of the NT uses outside of Revelation. Therefore, for consistency and to more clearly reflect John's usage, "shepherd" is substituted in brackets within the NRSV translations of these three verses in Revelation. All English translations throughout the paper are from the NRSV unless otherwise indicated.

[29] Mulholland, *Revelation* (1990), 117.

"for the Lamb at the center of the throne will be their shepherd."[30] Commentators noting allusions in Rev 7 validly recognize the influence of Ps 23, Isa 25, and Isa 49 in the imagery of the chapter,[31] with Ps 23 and Isa 49 being two of the locations in the Old Testament that describe God as a shepherd and Isa 25 as an oracle of hope for God's people including the destruction of death itself. Regarding Revelation's use of Ps 2, however, the critical factor is that John's use of ποιμαίνω serves as a link between the three rod of iron passages and the prominence of ἀρνίον/lamb as the most frequently used Christological title in Revelation.[32] The image of the lamb is so central to Revelation that it is more likely to be underestimated by readers than overestimated. Commentators attempt to convey the magnitude of the centrality of the image of the lamb for John in various ways. Bauckham points out:

> The word "Lamb", referring to Christ, occurs 28 (7 × 4) times. Seven of these are in phrases coupling God and the Lamb together…. Four is, after seven, the symbolic number most commonly and consistently used in Revelation. As seven is the number of completeness, four is the number of the world (with its four corners (7:1; 20:8) or four divisions (5:13; 14:7). The first four judgments in each of the series of seven affect the world (6:8; 8:7–12; 16:2–9). The 7 × 4 occurrences of "Lamb" therefore indicate the worldwide scope of his complete victory.[33]

[30] The Greek in this verse (ποιμαίνειν) uses shepherd as a verb, as also in 2:27, 12:5 and 19:15. The NRSV and most other English translations, however, turn it into a noun in 7:17. If 2:27, 12:5 and 19:15 were translated as "shepherd" rather than "rule," and 7:17 were kept as a verb (i.e., "the lamb at the center of the throne will shepherd them"), this verbal thread would be more perceptible to English readers.

[31] See Beale and McDonough, "Revelation," 1109. Although references to and stories of shepherds are pervasive in Old Testament imagery, John is relying most heavily on these depictions of God as shepherd. The fuller biblical imagery of shepherding should be in the reader's awareness (for an overview, see *Dictionary of Biblical Imagery,* s.v. "Sheep, Shepherd"), but John's emphasis is on the identity of the lamb as the one who shepherds.

[32] See the list of references to Christ as a lamb in the verbal thread chart in the appendix.

[33] Bauckham, *Theology of the Book of Revelation,* 66–67.

Gorman sees the lamb as so central for John that he proposes "a Lamb-centered, cruciform" hermeneutic for reading Revelation and states the first strategy in such a hermeneutic is to "recognize that the central and centering image of Revelation is the Lamb that was slaughtered."[34] Therefore, since the lamb "forms the centerpiece of the apocalypse,"[35] and since the common use of ποιμαίνω links the figure of the lamb to John's reliance on Ps 2, the lamb is central to any appropriate interpretive lens for Revelation's use of Ps 2. The hermeneutical effect of this passes back through the verbal thread's three occurrences of shepherding with a rod of iron (allowing, for example, conceptions of the shepherding slaughtered lamb's rod of iron to be informed by the pastoral and comforting rod and staff of Ps 23) and back into Ps 2, and thereby reinforming one of the central pieces of Jewish messianism.

Looking for the Lion, Seeing the Lamb

John's introduction of the lamb is presented as a shock to Revelation's audience. M. Eugene Boring comments, "Although readers of the Bible may have become so accustomed to it that the effect is lost to us, this is perhaps the most mind-wrenching 'rebirth of images' in literature."[36] It occurs as part of the first heavenly vision in 4:1–5:14,[37]

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[34] Gorman, *Reading Revelation Responsibly*, 89–91. Gorman proposes five total strategies in the hermeneutic: (1) Recognize that the central and centering image of Revelation is the Lamb that was slaughtered. (2) Remember that Revelation was first of all written by a first-century Christian for first-century Christians using first-century literary devices and images. (3) Abandon so-called literal, linear approaches to the book as if it were history written in advance, and use an interpretive strategy of analogy rather than correlation. (4) Focus on the book's call to public worship and discipleship. (5) Place the images of death and resurrection in Revelation within the larger framework of hope.

[35] Christopher C. Rowland, "The Book of Revelation" in *The New Interpreter's Bible Commentary, Vol. 10* (Nashville: Abingdon, 2015), 936.

[36] M. Eugene Boring, *Revelation,* Interpretation (Louisville: John Knox, 1989), 108.

[37] This is according to the structure of the book presented in Mulholland, *Revelation* (2011), 461. He states, "chapters 1–3 and 4–5 are two aspects of a single reality that has both earthly (chs 1–3) and heavenly (chs 4–5) dimensions.... Thus John is introducing the heavenly dimension of the vision for which the earthly dimension was given in chapters 1–3. As John's original audience moved from Jesus' address to the churches (2:1–3:22) into the first heavenly vision (4:1–5:14), they would have

with chapter 4 describing God's throne and those who are worshipping God. Revelation 5:1–4 begins with a mention of a scroll in the right hand of God and describes John weeping after an angel asks, "Who is worthy to open the scroll and break its seals?" but "no one in heaven or on earth or under the earth was able to open the scroll or to look into it."[38]

John then gives the first of his twenty-eight uses of ἀρνίον to refer to Christ as a lamb in what G. B. Caird describes as "one stroke of brilliant artistry [in which] John has given us the key to all his use of the Old Testament":[39]

Rev 5:5–6a	
NA28	NRSV
καὶ εἷς ἐκ τῶν πρεσβυτέρων λέγει μοι· μὴ κλαῖε, ἰδοὺ ἐνίκησεν ὁ λέων ὁ ἐκ τῆς φυλῆς Ἰούδα, ἡ ῥίζα Δαυίδ, ἀνοῖξαι τὸ βιβλίον καὶ τὰς ἑπτὰ σφραγῖδας αὐτοῦ. Καὶ εἶδον ἐν μέσῳ τοῦ θρόνου καὶ τῶν τεσσάρων ζῴων καὶ ἐν μέσῳ τῶν πρεσβυτέρων ἀρνίον ἑστηκὸς ὡς ἐσφαγμένον	Then one of the elders said to me, "Do not weep. See, the Lion of the tribe of Judah, the Root of David, has conquered, so that he can open the scroll and its seven seals." Then I saw between the throne and the four living creatures and among the elders a Lamb standing as if it had been slaughtered

Commentators with drastically differing interpretations of Revelation recognize the hermeneutical centrality of this passage. John P. Newport states, "this vision of God and Christ as the Lion and the Lamb

begun to comprehend through 4:1–22:21 the larger reality within which their life in the world was set, and to see more fully what faithful discipleship entailed" (461–62).

[38] Rev 5:3–4.

[39] Caird, *Revelation*, 74. Although Ps 2 is not referred to in this passage, the magnitude of Caird's statement justifies inclusion of the exploration of lion and lamb images. The necessity of this exploration is doubly founded. First, it is necessary because of the verbal thread described above from lamb (5:6), to shepherd and lamb (7:17), to shepherding with a rod of iron (2:27, 12:5, 19:15), to Ps 2:9, to John's broader reliance on Ps 2. Second, it is necessary because of the messianic emphases of the titles ὁ λέων ὁ ἐκ τῆς φυλῆς Ἰούδα, ἡ ῥίζα Δαυίδ/"the Lion of the tribe of Judah, the Root of David" in 5:5.

supplies the key to the theology of the entire work,"[40] and Boring comments, "Two images of the Messiah, 'Lion' and 'Lamb' appear in this vision. The relationship between them is *crucial* to understanding all of Revelation's theology."[41] Boring describes four interpretive options for the relationship between the lion (about which John hears) and the lamb (which John sees, both in this passage and repeatedly throughout the rest of the vision):

1. "First the lamb, then the lion"[42]: This option characterizes Christ as having different roles described by each of the two images, a perspective epitomized in this statement from Newport: "In the second coming, Christ will not come humbly as the Lamb as He did in His first coming. Rather, He will come as the Lion, in glory and power."[43] Thomas L. Constable interprets the images similarly:

> John saw the Messiah as "a Lamb." The diminutive form of *amnos* ("lamb," namely, "little lamb," *arnion*) enhances even more the contrast with the lion. The "lion" is a picture of strength and majesty, but this "little lamb" was meek and gentle. Christ combines both sets of characteristics. "The Lamb" is a symbol of Jesus Christ at His first advent, meek and submissive to a sacrificial death as our substitute (Isa. 53:7; John 1:36; 21:15)…. The Lion is a symbol of Him at His second advent, powerful and aggressively judging the world in righteousness (Ps 2).[44]

Significant exegetical problems exist with this option, including that it equalizes images to which John is giving disparate levels of emphasis. In light of John's compositional utilization of repetition

[40] John P. Newport, *The Lion and the Lamb: A Commentary on the Book of Revelation for Today* (Nashville: Broadman, 1986), 113.

[41] Boring, *Revelation,* 109. Emphasis in original.

[42] Ibid.

[43] Newport, *The Lion and the Lamb*, 335. For a full chapter advocating a similar view, see Skip Heitzig, "The Lamb Becomes a Lion," in *Bloodline* (Eugene, OR: Harvest House, 2018), 225-242.

[44] Thomas L. Constable, *Thomas Constable's Notes on the Bible, Vol. 12: 1 John – Revelation* (Hurst, TX: Tyndale Seminary Press, 2018), 222. For the purposes of this essay, it is significant that Constable connects his interpretation to Ps 2, indicating that he is either not aware of or does not approve of the implications of the verbal thread as presented in this paper.

considered above, the frequency of each term's use in reference to Jesus is a valid, even if not conclusive, consideration. As already stated, John portrays Jesus as ἀρνίον/lamb twenty-eight times in Revelation while the occurrence in 5:5 is the sole reference to Christ as λέων/lion.

Because this is the sole reference to Christ as a lion, this issue of frequency of repetition (or the lack thereof) highlights another exegetical problem: John's implied astonishment that, after hearing that he should see a lion, he does *not* see one:

Rev 5:5–6a	
NA28	NRSV
καὶ εἷς ἐκ τῶν πρεσβυτέρων λέγει μοι·…ἰδοὺ ἐνίκησεν ὁ λέων ὁ ἐκ τῆς φυλῆς Ἰούδα…Καὶ εἶδον…ἀρνίον ἑστηκὸς ὡς ἐσφαγμένον	Then one of the elders said to me, … "See, the Lion of the tribe of Judah … has conquered …. Then I saw … a Lamb standing as if it had been slaughtered.

Boring emphasizes, "John looks at the appointed place in the vision where the Lion was supposed to appear, and what he sees is a slaughtered lamb…. The slot in the system reserved for the Lion has been filled by the Lamb of God."[45] Boring then offers his strong critique of this interpretive option, describing the idea that "those who do not respond to the love offered by Jesus in his first coming get the apocalyptic violence of the second" as "the polar opposite of the meaning of the text of Revelation, in which the lion image is reinterpreted and replaced by the Lamb. It represents a retrogression from a Christian understanding of the meaning of Messiahship to the pre-Christian apocalyptic idea."[46]

2. "Lamb to some, lion to others"[47]: According to this interpretation, Christ is pastorally comforting to his people while harsh like a lion toward unbelievers. This option seeks to balance John's repetitive emphasis on Christ as the lamb with what some interpreters see as the lamb's severe punitive treatment of unbelievers, such as the passages in which people cry out to be hidden ἀπὸ τῆς ὀργῆς τοῦ ἀρνίου/

[45] Boring, *Revelation,* 108.
[46] Ibid., 109.
[47] Ibid.

"from the wrath of the Lamb" (6:16) or are tormented with fire and sulfur ἐνώπιον τοῦ ἀρνίου/"in the presence of the Lamb" (14:10). The perceived cruelty of God's wrath in passages such as these will be considered further below, but in the context of the verbal thread explored above, it must be highlighted that John is expressly and consistently using his image of the lamb, not of a lion.

3. "The lamb really is a lion"[48]: Similar to the option above, this interpretation "concludes that the powerful 'Lamb' of Revelation is simply another version of the volent Messiah expected in Jewish apocalyptic."[49] Reconciliation of the lamb and his perceived severity is also a motivation in this approach, although it places interpretations of messianic actions in Revelation at the center of the hermeneutical task rather than the messianic identity of the slaughtered lamb.

4. "The 'lion' really is the lamb, representing the ultimate power of God"[50]: This is Boring's preferred option and also that which best aligns with the trajectory of the verbal thread considered in this essay. He describes "the announced Lion that turns out to be a Lamb—slaughtered at that" as "one of the most … theologically pregnant transformation of images in literature."[51] It should be noted that this approach need not be viewed as a cancellation of the respective images (as if John were claiming there actually were no Lion of the tribe of Judah in 5:5–6 or the Messiah did not have a rod of iron in 2:27, 12:5, and 19:15), but a "transformation," [52] "rebirth," [53] reinterpretation, [54] "modulation," [55] "redefinition" [56] or "inversion" [57] of the lion-represented

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[48] Ibid., 109–10.

[49] Ibid, 110. Boring cites C. H. Dodd as "representative of a small group of scholars who advocate this position." He cites Dodd, *The Interpretation of the Fourth Gospel* (New York: Cambridge University Press, 1963), 230–38.

[50] Boring, *Revelation,* 110–11.

[51] Boring, "Narrative Christology in the Apocalypse," *CBQ* 54 (1992): 708.

[52] Boring, "Narrative Christology," 708.

[53] Boring, *Revelation,* 110.

[54] Bauckham, *The Climax of Prophecy,* 183 and *Theology of the Book of Revelation,* 74.

[55] Mulholland, *Revelation* (2011), 411.

[56] Steven J. Friesen, *Imperial Cults and the Apocalypse of John: Reading Revelation in the Ruins* (New York: Oxford University Press, 2001), 200.

[57] David L. Barr, *Tales of the End: A Narrative Commentary on the Book of Revelation* (Santa Rosa, CA: Polebridge, 1998), 70. Barr writes that the messianic images of the lion and the root of David were "the language of tradition that sees the establishment of God's kingdom as an act of power—both the Jewish tradition and the Christian tradition use such language. Both have frequently imagined that only righteous

militaristic and nationalistic eschatological messianic expectation in light of the lamb. As Craig R. Koester notes,

> What John *hears* about the Lion recalls promises from the Old Testament, and what he *sees* in the Lamb reflects the crucifixion of Christ. Both images point to the same reality. According to the Old Testament, God promised to send a powerful and righteous ruler. These promises are not rejected but fulfilled through the slaughtered yet living Lamb, who is not a hapless victim but a figure of royal strength.[58]

While numerous scholars have noted the distinction between what John hears and what he sees in 5:5–6 and elsewhere,[59] Rebecca Skaggs and Thomas Doyle demonstrate a pattern among John's descriptions of the things he sees and hears, with forty-four such instances in Revelation.[60]

> In all but eight of these, the vision is first, followed by the audition. What is "heard" clearly adds to or enhances what is "seen" without the meaning of either being changed. In contrast, there are only eight instances of the hearing preceding the vision. In each of these cases, what is seen *more than* adds to what is heard; what is heard is reinterpreted by what is seen. The classic example of this is the lion/Lamb imagery in Rev 5, where John hears the lion introduced and then turns to see the sacrificed Lamb. Here … what is seen

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violence can establish justice on earth. But this is not John's way. John completely inverts this image. Rather than the lion who tears his prey (Ps 17:12), Jesus is the torn lamb. There is violence, to be sure, but it is endured not inflicted. Yet this lamb has conquered, has seven horns. This is a radical inversion of value and should guide us as we witness the action of subsequent scenes; we should not too quickly assume that the violence and conquest of this story are to be understood as the work of a lion. For this lion is a lamb-slain-standing-victorious."

[58] Craig R. Koester, *Revelation and the End of All Things,* 2nd ed. (Grand Rapids: Eerdmans, 2018), 81–82.

[59] Bauckham describes recognition of "the contrast between what [John] hears (5:5) and what he sees (5:6)" as "the key to John's vision of the slaughtered lamb" (*Theology of the Book of Revelation,* 74).

[60] Rebecca Skaggs and Thomas Doyle, "The Audio/Visual Motif in the Apocalypse of John Through the Lens of Rhetorical Analysis," *Journal of Biblical and Pneumatological Research* 3 (2011): 19–37.

> enhances what is heard in order that the readers' understanding is broadened to include a new perspective.[61]

Royal Wrath Reinterpreted

If passages in Revelation are not reinterpreted according to the "lamb-centered, cruciform" hermeneutic[62] called for by the verbal thread running through the rod of iron as explored in this essay, readers of Revelation are left with numerous images of a vengeful, violent, and harsh Christ in a book full of militaristic imagery strong enough to lead many Christians to the options of embracing the images of divine violence,[63] rejecting the book,[64] or simply ignoring it. Any one of

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[61] Ibid., 21. Emphasis in original. The eight such passages identified and explored in the article are 1:10–16; 5:5–6; 9:1–12, 13–21; 11:15–19; 16:1–7; 19:1–21:8; 21:9–22:5. The authors qualify that their view is that "the understanding of the Lamb is also impacted by the lion. Together, they create a synergy which enhances our understanding of the Apocalypse" (26). They explain their view further in Skaggs and Doyle, "Lion/Lamb in Revelation," *CurBR* 7 (2009): 362–75. Their view is not as far from that of Boring as it is characterized, as Boring also emphasizes that the lamb is powerful. The pattern Skaggs and Doyle observe in the passages where hearing precedes sight is compatible with Boring's fourth interpretive option summarized above.

[62] Gorman, *Reading Revelation Responsibly*, 89–91. See note 33 above.

[63] For example, as in the Tim LaHaye and Jerry B. Jenkins *Left Behind* series of novels and in much dispensational theology. For instance, Constable says that Christ's purpose "will be to pour out God's wrath on His enemies for their refusal to receive His grace (16:1)…. God has promised a 'time of trouble' that will be the worst that the world has seen (Jer. 30:7; Dan. 11:36–45). If God is faithful to His promises (and He is), there has to be a special time of tribulation yet future" (Constable, *Thomas Constable's Notes on the Bible*, 168).

[64] For example, see John Dominic Crossan, "Chapter 11: Christ and the Normalcy of Civilization" in *How to Read the Bible and Still be a Christian: Struggling with Divine Violence from Genesis Through Revelation* (New York: HarperCollins, 2015), 173–85. Crossan states, "Revelation is filled, repeatedly, relentlessly, and ruthlessly, with metaphors for actual, factual, and historical violence to come. Think, for example, of those infamous four horsemen. Those riders on white, red, black, and green horses are all symbolic, to be sure, but they are symbols for conquest, war, famine, and pestilence, and such events promise realities, not more metaphors. Revelation's promise of a bloodthirsty God and a blood-drenched Christ represents for me the creation of a second "coming" to negate the first and only "coming" of Christ; the fabrication of violent apocalypse to deny nonviolent incarnation; and the invention of Christ on a warhorse to erase the historical Jesus on a peace donkey. Jesus's

numerous images from Revelation could be lifted from the book to justify these options. For example, John Dominic Crossan introduces his book on divine violence in the Bible by quoting the beautiful vision of New Jerusalem in Rev 21:2–5a and then interrupts himself, saying, "and yet … the problem is that you wade to that event through a sea of blood. I do not exaggerate. We are dealing with metaphors and symbols, of course, but they are metaphors of massacre and symbols of slaughter."[65]

Such violent imagery is an example of why any of the passages in the profusion of mutually-interpreting verbal threads running to Revelation from the Old Testament and within the book itself cannot be read in isolation and need to be read within the interpretive framework suggested by John's literary style. Jacques Ellul's comment on reading Revelation in general is particularly pertinent to the passages dealing with God's wrath:

> The Apocalypse must be read as a whole, of which each part takes its import by relation to the whole: in other words, the Apocalypse cannot be understood verse by verse. It matters little whether the symbolism of the two prophets or the dragon is deciphered, in itself, or even in a short sequence: each has its role in relation to the totality. And it is that, moreover, which makes possible the avoidance of the detail of figures that hide the forest. Each of the symbols is a tree of the forest, but it is a matter of grasping the forest as such.[66]

Bauckham considers John's violent imagery and states, "The distinctive feature of Revelation seems to be, not its repudiation of apocalyptic militarism, but its lavish use of militaristic *language* in a non-militaristic *sense*. In the eschatological destruction of evil in Revelation there is no place for real armed violence, but there is ample space for the imagery of armed violence."[67] With this understanding, John's

nonviolent resistance to evil is replaced by Christ's violent slaughter of evildoers" (180–81).

[65] Ibid., 11.

[66] Jacques Ellul, *Apocalypse: The Book of Revelation,* trans. George W. Schreiner (New York: Seabury, 1977), 12.

[67] Bauckham, "The Book of Revelation as a Christian War Scroll," *Neot* 22 (1988): 30–31 (emphasis original).

third use of the verbal thread of the rod of iron in the vision of Christ's victory in 19:11–15 will be considered within the general theme of God's wrath in Revelation.

Rev 19:15	
NA28	NRSV
καὶ ἐκ τοῦ στόματος αὐτοῦ ἐκπορεύεται ῥομφαία ὀξεῖα, ἵνα ἐν αὐτῇ πατάξῃ τὰ ἔθνη, καὶ αὐτὸς *ποιμανεῖ αὐτοὺς ἐν ῥάβδῳ σιδηρᾷ,* καὶ αὐτὸς πατεῖ τὴν ληνὸν τοῦ οἴνου τοῦ θυμοῦ τῆς ὀργῆς τοῦ θεοῦ τοῦ παντοκράτορος,	From his mouth comes a sharp sword with which to strike down the nations, and he will rule them with a rod of iron; he will tread the wine press of the fury of the wrath of God the Almighty.

Prior to this verse, John uses imagery to identify the rider of the white horse as Christ in 19:11–12. Then, 19:13 begins with the phrase, καὶ περιβεβλημένος ἱμάτιον βεβαμμένον αἵματι/"He is clothed in a robe dipped in blood." Various commentators note an allusion to the prophecy of God's vengeance on Edom in Isa 63:1–6, and there is disagreement on whose blood is on the robe of the rider.[68] However, strong evidence is present that the blood is Christ's own. Mitchell G. Reddish observes:

> John has exhibited creative license throughout the Apocalypse when he borrows texts from the Hebrew Bible. He does not simply borrow ideas and images; he adapts them for his purposes. In the scene in the Apocalypse, in contrast to the Isaiah text, the blood is on the warrior's robe *before* he engages in battle, thus lessening the likelihood that it is the blood of his enemies. A better understanding is to view the blood as Christ's own blood. The bloodstained

[68] Beale states, "the stained garments symbolize God's attribute of justice, which he will exercise in the coming judgment" (Beale, *Revelation,* 957), implying that the blood is of Christ's enemies. Because of the strength of the allusion to the warrior image in Isa 63, Witherington also favors this interpretation. See Witherington, *Revelation,* New Cambridge Bible Commentary (New York: Cambridge University Press, 2003), 243.

> garment is a reminder of the cross. Like the repeated description of the Lamb who was slaughtered (5:6, 9, 12; 13:8; see also 7:14; 12:11), the bloodstains serve as a reminder to the readers/hearers that the conquering Christ is also the suffering Christ, the Christ of the cross.[69]

Additionally, Mulholland states that throughout the vision, "garments are related to the nature of the person who wears them,"[70] an "outer manifestation" of a person's being.[71] He adds, "This is significant in John's vision. In the Roman world, persons were identified by their clothing. Only the emperor and patrician class could wear togas with purple, the equestrian class could wear red, and so on. A person's clothing manifested to the world the nature of the person."[72] In the case of Christ's robe dipped in blood, then, John is inverting the warrior image of Isa 63 with a rider whose cruciform nature is manifested in his blood-stained clothing.[73]

In 19:15, prior to the mention of the rod of iron, John mentions that from Christ's mouth "comes a sharp sword with which to strike down the nations," and as is consistent in John's five references to Christ's sword, it is only ever described as coming from his mouth, never as being in his hand, alluding to the servant of the Lord in Isa 49:1–6[74] and indicating that the sword is his word rather than a weapon. Gorman notes, "This is the *modus operandi* of the Lamb: he comes on the white horse of victory bearing his own blood, reminding

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[69] Mitchell G. Reddish, *Revelation,* Smith & Helwys Bible Commentary (Macon, GA: Smith & Helwys, 2001), 367–68. Emphasis in original.

[70] Mulholland, *Revelation* (2011), 571–72.

[71] Mulholland, *Revelation* (1990), 300.

[72] Mulholland, *Revelation* (2011), 445.

[73] Koester notes the similarity between this inversion of images and that of the lion and lamb. He states, "Earlier, John heard that 'the Lion of the tribe of Judah, the Rood of David, has conquered' (5:5)…. What John saw, however, was that God kept the promise by sending the Lamb, who 'conquered' by faithful suffering and death (Rev. 5:6–10). A similarly surprising fulfillment takes place in the great battle…. What John now sees, however, is that the divine warrior is Christ, who wears garments soaked in his own blood, which was shed for the people of every nation (Rev. 5:9–10; 19:13). Christ can confront the nations because he has suffered for the nations" (*Revelation and the End of All Things*, 173).

[74] Beale and McDonough, "Revelation," 1143.

us that he will defeat the powers of evil as the Lamb, not with a sword in his hand but with a sword in his mouth."[75]

The image of the sword here intersects with the verbal thread of the rod of iron to invert not only these images but the expansive concept of God's wrath. Mulholland comments,

> The sharp sword, one of the initial attributes of Christ (1:16; cf. 2:12, 16), now is joined with the rod of iron with which Christ will strike the nations and shepherd them…. The nations will be shepherded by the iron rod of Christ's sword. There is no flexibility in this image. God's response to the rebellion is "spoken forth" in the death of Christ, and the rebellious realm is "shepherded" by that response.[76]

The wrathful inflexibility of which Mulholland speaks in reference to the firmness of the iron rod is not indicating a lack of opportunity for repentance, but that "God's unchanging reality is also an 'iron rod,' an image of unyielding, unbending strength and endurance.[77] All that is contrary to God's order of wholeness and life will, ultimately, be shattered against the enduring reality of God."[78] If one lives in opposition to the lamb, such an encounter is experienced as wrathful, even if it is the same dynamic that others experience as the comforting rod and staff of a shepherd. Mulholland characterizes Revelation's description of God's wrath:

> As fallen Babylon begins to experience the destructive consequences of its rebellion against God, it attributes its torment to a vengeful, punitive, retributive wrathful deity.

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[75] Gorman, *Reading Revelation Responsibly*, 194.

[76] Mulholland, *Revelation* (1990), 301–2.

[77] Mulholland elsewhere describes the unyielding nature of God's wrath with a comparison to the law of gravity: "By placing yourself in opposition to the law of gravity, you begin to experience the 'wrath' of gravity. This, in some measure, illustrates the holiness of God. God's holiness is the context of our true wholeness, peace, joy, and stability. When we step away from holiness into unholiness, God doesn't change. God continues to be holy, and we begin to experience the destructive consequences of our unholiness. Unholiness is its own torment" (*Revelation* [2011], 535–36).

[78] Ibid., 573.

> It is as though the wholeness of God is a sharp scalpel in the hand of a skilled and loving surgeon. As the surgeon seeks to cut through our flesh to the cancerous growth that is destroying us, we could easily perceive the surgeon as a spiteful, sadistic, ogre who is seeking to inflict pain and suffering upon us when, in reality, the surgeon, the scalpel, and the suffering they cause are all directed toward our healing and wholeness.[79]

Summary and Conclusion

John's use of repetition and inversion of images throughout Revelation requires that readers allow each passage of Revelation to be informed by the rest of the book as well as the pool of images from the Old Testament, which John utilizes in practically every verse. John's repeated allusions to Ps 2, including three uses of the image of the rod of iron from Ps 2:9, indicate Revelation's content is informed by and reacting to eschatological militaristic messianism. The verbal thread of Revelation's references to the rod of iron and John's choice of the LXX verb in Ps 2 of ποιμαίνω/"to shepherd" provide a connection between eschatological militaristic messianism and the shock of John seeing a slaughtered lamb after he had heard about a lion. John's persistent imagery of the lamb then serves as the central interpretive image of the vision, allowing for reinterpretation of God's wrath that is more consistent with cruciform Christology than those provided by alternative interpretations of Revelation.

This carries critical implications for Christians, as discipleship to a messianic lion who will violently shatter his enemies will inherently be drastically different from discipleship to a powerful slaughtered lamb whose shepherding inspires followers from every nation yet is experienced as wrathful by the choices of those who persist in their opposition.

[79] Ibid., 574.

Appendix: Verbal Thread Chart of Revelation's Use of Psalm 2:9

				Christ as ἀρνίον/ lamb in Revelation	
				Rev. 5:6	
				Rev. 5:8	
				Rev. 5:12	
	Ps. 2 in Revelation*			Rev. 5:13	
	Ps. 2:1/Rev. 11:18			Rev. 6:1	
	Ps. 2:2/Rev. 11:15	Ps. 2:2/Rev. 12:10		Rev. 6:16	
	Ps. 2:6/Rev. 14:1			Rev. 7:9	
	Ps. 2:7/Rev. 2:18			Rev. 7:10	
	Ps. 2:8/Rev. 2:26			Rev. 7:14	
ῥάβδῳ σιδηρᾷ / rod of iron	Ps. 2:9/Rev. 2:27	Ps. 2:9/Rev. 12:5	Ps. 2:9/Rev. 19:15	Rev. 7:17	ποιμαίνω / shepherd
				Rev. 12:11	
				Rev. 13:8	
				Rev. 14:1	
				Rev. 14:4a	
				Rev. 14:4b	
				Rev. 14:10	
				Rev. 15:3	
				Rev. 17:14a	
				Rev. 17:14b	
				Rev. 19:7	
				Rev. 19:9	
				Rev. 21:9	
				Rev. 21:14	
				Rev. 21:22	
				Rev. 21:23	
				Rev. 21:27	
				Rev. 22:1	
				Rev. 22:3	

* This is a partial list of the allusions to Ps. 2 noted in Richard Bauckham, *The Theology of the Book of Revelation* (New York, NY: Cambridge University Press, 1993), 69.