

The Unveiling of Christ . . . and of Angels: Apocalyptic Mediation in Revelation

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The book of Revelation is of course the earliest, premier, and only canonical example of Christian apocalyptic literature. An apocalypse—the word literally means an “uncovering” or “unveiling” in Greek—was both a type of revelatory experience and a type of revelatory literature, one that not only provided comfort to its original audience but also held out the promise of future glory to believers in every age. The New Testament book of Revelation has much in common with earlier Jewish apocalyptic, both within and without the canon, and with subsequent Christian apocryphal apocalypses. As such, it manifests generic similarities, including symbolic representations of God and the *apokalypsis*—the unveiling or uncovering—of God’s will, both spatially and temporally.

As with Jewish apocalyptic, Revelation struggles with the seeming bifurcation or division of God: striving on the one hand to represent God’s qualities, characteristics, and angelic servants—often visually—without, on the other hand, compromising Judaism’s strict monotheism and its developing sense that God was incomprehensible.¹ As a Christian apocalypse, Revelation appears to weaken this monotheism by attributing deity to the resurrected Christ while successfully maintaining the supremacy of God. Despite these tensions, through the principle of mediation Revelation succeeds in setting up a theological hierarchy that assigns divinity to Christ, divine functions to angels, and the promise of similar divine participation to the saints.

Generic conventions of apocalyptic

As just noted, the term *apocalypse* can refer to both a type of visionary *experience* and a type of revelatory *writing*. From a Latter-day Saint perspective, it appears that this type of revelation was first experienced by genuine prophets such as Enoch, the brother of Jared, Moses, Isaiah, Nephi, Daniel, Zechariah, and, in the New Testament era, John. They wrote select portions of the visions they received,² visions pregnant with symbolism that spanned heaven and earth on the one hand and the history of mankind on the other. These writings inspired others, particularly during periods of crisis, to produce their own writings, usually pseudonymously in the names of great prophetic figures of the past and in a similar style. Thus arose *1 Enoch* and other clearly Jewish works (for example, the *Apocalypse of Weeks*, *Jubilees*, *4 Ezra*, and *2 Baruch*), as well as a host of Christian works (for example, the *Apocalypse of Peter*, *Shepherd of Hermas*, and various gnostic works).

Thus, apocalyptic experience seems to have given birth to apocalyptic literature, and the latter has provided scholars with a superabundance of material for study. . .and speculation. Study of the *Sitz im Leben*—or context of the period when most of this literature was produced, roughly the two centuries before and the two centuries after Christ—suggests that apocalypses are examples of “crisis literature.” Apocalypses, in other words, were written at times when communities felt themselves imperiled and needed to know two things: (1) that their earthly struggles were part of a larger, cosmic struggle between good and evil; and (2) that they would ultimately be saved and vindicated, if not in this life then at least at the end of time. Thus, the visions—regardless of whether they described events past, present, or future—remain eschatological, either because they describe phases of the final, future struggle, or because they were themselves seen as part of a continuous flow of events leading to a final denouement at the end of the world. As such, apocalyptic literature had the goal of comforting its original audience, although by extension such writing can afford hope and comfort to believers in every age.

Study of the writings themselves has resulted in a number of detailed definitions of what constitutes apocalyptic literature, including this useful description by J. J. Collins:

“Apocalypse” is a genre of revelatory literature within a narrative framework, in which a revelation is mediated by an otherworldly being to a human recipient, disclosing a transcendent reality which is both temporal, insofar as it envisages eschatological salvation, and spatial, insofar as it involves another, supernatural world.³

Several of the features of apocalyptic literature mentioned in this definition deserve explanation.

That apocalyptic literature bears a narrative framework is important because it suggests the likelihood—especially on display in canonical apocalyptic works such as a few portions of Isaiah, much of Zechariah and Daniel, and the whole of Revelation—that apocalyptic visions were experienced first and written later. The narrative framework of apocalyptic literature thus provides a way for the vision’s recipient (or the writer when he may not himself have been the recipient) to give structure to visions that may have been received at different times, as well as to relate them to his audience, both contemporary and future. In terms of genre, the presence of a narrative framework distinguishes apocalyptic from revelatory dialogues (such as the apocryphal *Gospel of Mary*) and simple dream or vision accounts.

That apocalyptic texts feature mediation by an otherworldly agent similarly helps differentiate this genre from other genres of revelatory literature, such as oracles, which are not mediated by any agent, and testaments, which are mediated by a human figure.⁴ Unlike narrative framework, however, such mediation seems to have been an original feature of apocalyptic revelation and experience, as suggested by 1 Nephi 11–14 (a text that could be called the *Apocalypse of Nephi*).⁵ In his visionary experience, Nephi is first engaged by the intriguing and uncertain figure of “the spirit of the Lord”⁶ and then subsequently by an angel, who shows Nephi visions, asks him what he sees in them, and helps him interpret and understand them, all in the tradition of Zechariah, Daniel, and Ezekiel.⁷ Indeed, this principle of mediation proves pivotal to understanding the book of Revelation’s portrayal and treatment of the figures both of the resurrected, glorified Christ and of angels. Just as the *Apocalypse of Nephi* proves to be in effect a guided tour of Nephite and restoration history, so Revelation unfolds as a guided tour of the history of the whole world.

The remaining features of Collins’s characterization of apocalyptic literature are concerned with time and space. Apocalyptic literature regularly related recent or contemporary events with events at the end of time, sometimes even portraying them as prophecies or as visions as if they had not yet happened. This type of understanding has given rise to various schools of interpretation, especially for the book of Revelation: (1) the preterist school, which sees John’s visions as reflecting primarily past, recent, or current events; (2) the historicist school, which interprets them as occurring in the future relative to the writer but in the past of modern readers; and (3) the more popular futurist school, which sees them as largely awaiting a yet future fulfillment. The interpretation of the seven seals of Revelation 5:1–11:10 in Doctrine and Covenants 77:6–7 suggests, interestingly, an eclectic approach for at least these particular visions, with some of them applying to past dispensations (a preterist interpretation), some at or subsequent to John’s time (historicist), and some remaining to be fulfilled (futurist). Perhaps the most useful approach, however, is a symbolic approach: seeing each event portrayed, regardless of when it was or will be fulfilled, as representing the kind of events that occur throughout history, all leading to an eschatological fulfillment at the end of days.⁸

So much for the temporal aspect of apocalyptic. The spatial aspect of apocalyptic, however, brings us back to the principle of mediation. Apocalyptic tends to view earthly events either as being determined in heaven or as reflecting larger cosmic struggles occurring on another plane. As with the battle between the Sons of Light and the Sons of Darkness portrayed in some of the Dead Sea Scrolls,⁹ the battle with evil on the earth is but a small part of a larger struggle. Even when participants in a particular battle seem to be losing, they can take comfort that the side of God will win the ultimate struggle and that victory in heaven will at last be realized on earth. Perhaps more important, events on the earth are determined by God and then are both effected on the earth and communicated to God's saints on the earth by means of his agents. In Jewish apocalyptic, these agents are in fact angels, reflecting not only a revealed truth but also a growing interest with angelology in the intertestamental period.

Angels as agents

The seraphim of Isaiah 6 can be seen as forerunners of the angels found in more developed apocalyptic literature (Ezekiel, Daniel, Zechariah), where the role of heavenly beings and the ubiquitous presence of angels as deliverers of visions and as interlocutors in discussions of their meaning is well known. Angels serve an important role even in earlier writings of the Hebrew Bible—already, for instance, in the Torah. Mal'akhim, or “messengers” who are clearly otherworldly, make appearances throughout Genesis, Exodus, and Numbers. But perhaps more significant for the examination of mediation are cases when angels act for the Lord or actually speak his words as if they were the Lord. Significant in this regard is the figure of mal'akh YHWH, “the angel of the Lord,” who also appears simply as mal'akh 'Elohim, “the angel of God.” This figure delivers a message from God and often speaks in the first person, as in Genesis 16:7–16, where the Lord promises deliverance to Hagar and Ishmael through his angel, or in Genesis 22:11, where the angel of the Lord intervenes in the near-sacrifice of Isaac and then renews God's covenant as if he were, in fact, the Lord speaking. Still more striking are those instances when the angel of the Lord identifies himself by a divine title as if he were God, as in Genesis 31:11–13, where he says “I am the God of Beth-el,” or in Exodus 3:2–6, where he appears to Moses in the burning bush and says, “I am the God of thy father, the God of Abraham, the God of Isaac, and the God of Jacob.”¹⁰

Consequently, although it is true that the multiplication of angels with individual names and a distinct hierarchy is often seen as the development of later periods (particularly in apocryphal literature), this early biblical evidence suggests that the notion that angels speak for and act on behalf of God was in fact in operation from the earliest stages of biblical history. The function of the angel of the Lord—like possible references to the divine council of the gods in Genesis 1; Job 1–2; 38:7; Psalms 8:5 (where the King James rendering “angels” translates the plural *mal'akhim*); 82:6; 89:6—is actually less clearly monotheistic than are later texts,¹¹ which are at pains to stress their clear monotheism. Postexilic Judaism, perhaps partially in reaction to the paganism around it, strongly asserted the singularity of God at the very time it was exploring the hypostasis (or manifestation) of his qualities and the function of his angelic ministers.¹²

The vast majority of angels in the book of Revelation—and in this text they are virtually legion!—can be viewed in this context. Angels are clearly messengers of God, particularly in the case of “the revealing angel” of Revelation 1:1, by whom God and Jesus Christ “signify” the revelation to John. This figure is sent to the seer and “speaks” and “shows things” to him (implicitly in Revelation 4:1; 12:10; more securely in 17:1; 21:9). Finally, he commands John to “write” and “not seal” the visions (Revelation 19:9; 22:10).¹³ In these instances, the revealing angel's actions are almost identical to those of the angel in the *Apocalypse of Nephi*, but, then, in the tradition of the angel of YHWH, he even speaks for the Lord in the first person in Revelation 22:6–7, 12–13.

Some angels in Revelation function almost exclusively in a heavenly context, interacting with John during his heavenly ascent or singing and praising God (Revelation 5:2, 11–12; 10:9–11; 11:1). Most angels, however, are portrayed as powerful ministers of God, effecting his will on the earth. In chapters 4–11 alone, more than a dozen angels come from heaven to act on the earth on God’s behalf: the horse riders of the first four seals (Revelation 6:1–8); the four angels restraining the winds (Revelation 7:1); the angel ascending from the east with the seal of the living God (Revelation 7:2); the angel who casts the censer to the earth causing natural disasters (Revelation 8:5); the angels who blow the seven successive trumpets upon the opening of the seventh seal (Revelation 8:7–9:20, 11:15); and the mighty angel standing upon the sea and the earth, swearing that time should be no longer (Revelation 10:1–7). Such actions by angels for God and Christ continue into the second half of Revelation.

If the fact that God works through angels is clear, what is not immediately clear is *why* he does so rather than just speaking and accomplishing his will by his own power. This suggests some additional purpose for mediation.

The unveiling of Christ

Whereas the function of angels in Revelation follows earlier patterns, the central role of Christ is completely new to the genre of apocalyptic. Scholarship continues to debate whether the majesty attributed to the risen Christ and the worship accorded him in Revelation (especially in chapters 4 and 22) actually constitutes ditheism.¹⁴ The unique and powerful portrayal of Jesus in Revelation, in fact, suggests an important, alternate meaning for the title of the work, *Apokalypsis*. The Greek word literally means “an uncovering”; the English rendering, “Revelation,” comes from the Latin *revelāre*, “to unveil.” The opening phrase or title of the book, *apokalypsis Iēsou Christou*, is usually taken to be a noun with the possessive genitive of the name Jesus Christ, hence, “Jesus Christ’s revelation.” If, however, it is taken as an objective genitive, one can render the title as “The Unveiling of Jesus Christ.” In other words, this apocalypse may be not just the revelation of hidden knowledge or visions of the future, but also the revelation of Jesus Christ *in his true identity as the glorified Son of God*.¹⁵

That the risen Christ is to be either identified with God the Father or, more usually in Latter-day Saint theology, associated with him in a similar state of divinity is suggested by the important, recurring title given to Christ in Revelation: *ho Ōn kai ho Ōn kai ho erchomenos*, “the one which is, and which was, and which is to come” (Revelation 1:4, 8; 4:8; 11:17). Very possibly this is a free Greek rendering of the meaning of the divine name,¹⁶ especially in view of the Greek text of Exodus 3:14, where the Lord reveals himself to Moses as *egŌ eimi ho Ōn*, “I Am That I Am.” Thus the tetragrammaton *YHWH* could mean either “the one who was/is/will be” (in the Qal stem) or perhaps “the one who creates/created/will create” (in the Hiphil). While contemporary Latter-day Saints are accustomed to associating the anglicized name *Jehovah* with the premortal Jesus Christ, it is in fact a name-title, one that can properly be attributed to the Father or the Son.¹⁷ This is the pattern in Revelation, where context requires that the first occurrence of *ho Ōn kai ho Ōn kai ho erchomenos* applies to the Father (1:4) but the second to the Son (1:8). Other references (4:8; 11:17) are ambiguous, applying to either or both.¹⁸

After this introduction, the glorified Jesus is “unveiled” in Revelation in a number of guises, representing his divinity, his sacrificial atoning role, and his continuing mediating function as God’s powerful agent. In John’s inaugural vision of Christ on Patmos, the risen Lord appears as a glorified high priest in white sacerdotal vestments but with an almost indescribable glory that marks him as clearly divine:

And in the midst of the seven candlesticks one like unto the Son of man, clothed with a garment down to the foot, and girt about the paps with a golden girdle. His head and his hairs were white like wool, as white as snow; and his eyes were as a flame of fire; And his feet like unto fine brass, as if they burned in a

furnace; and his voice as the sound of many waters. And he had in his right hand seven stars: and out of his mouth went a sharp twoedged sword: and his countenance was as the sun shineth in his strength. And when I saw him, I fell at his feet as dead. And he laid his right hand upon me, saying unto me, Fear not; I am the first and the last: I am he that liveth, and was dead; and, behold, I am alive for evermore, Amen; and have the keys of hell and of death. (Revelation 1:13–18)¹⁹

At this sight, John falls at the Lord's feet in an attitude of worship, and rather than forbidding this act of reverence, the Lord responds with the familiar "Fear not."²⁰

In the risen Christ's next appearance, he is described as both "the Lion of the tribe of Judah, the Root of David" and "a Lamb as it had been slain" (Revelation 5:5–7). Perhaps reflective of both his role as the mighty king and judge on the one hand and as the healing, merciful Savior on the other, the image of the Lamb predominates from this point on, stressing his sacrificial role as the Lamb of God. It is because of his sacrifice, in fact, that Christ is worthy to open the seven seals of the scroll written on both sides—earning him, along with God who sits upon the throne, the worship of the heavenly court.

The sealed scroll apparently contains the history of the world, and, as has been noted, usual Latter-day Saint exegesis suggests that its seals represent the different dispensations of the earth's temporal continuance. Thus Jesus, under the direction of God, is unveiled in Revelation 6:1–11:18 as the driving force in history when he opens each seal. It is, however, through the agency of angels that he accomplishes this work, his next unmistakable appearance coming only in Revelation 19:11–13:

And I saw heaven opened, and behold a white horse; and he that sat upon him was called Faithful and True, and in righteousness he doth judge and make war. His eyes were as a flame of fire, and on his head were many crowns; and he had a name written, that no man knew, but he himself. And he was clothed with a vesture dipped in blood: and his name is called The Word of God.

After he personally vanquishes every foe, Christ then returns to the familiar guise of the Lamb in the description of the New Jerusalem (Revelation 21:9–22:7), becoming with God the temple, the light, and the source of living water for the new heaven and the new earth that comes at the book's end (Revelation 21:22–22:5).

Some commentators, importantly, have seen two or three other possible christophanies between the opening and closing visions of the book. In Revelation 10:1–7, a "mighty angel" takes his stand with one foot on the sea and the other on the earth and brings time to an end. This figure is described as having "come down from heaven, clothed with a cloud: and a rainbow was upon his head, and his face was as it were the sun, and his feet as pillars of fire." In Revelation 14:14, a figure "like unto the son of man" appears on a cloud, wearing a crown and bearing a sickle to judge the earth. Likewise, in Revelation 18:1–8, "another angel come[s] down from heaven, having great power; and the earth was lightened with his glory"; this angel descends to announce the fall of Babylon, after which he pronounces judgment upon her. While described as angels, the figures in each of these instances is described as no other angel in Revelation is, in each case revealed as a being of light, power, and authority beyond all others.²¹ Whereas much of Revelation distinguishes clearly between the risen Lord, who is worthy of worship, and angels, who are mere mediating agents, these instances suggestively blur the distinction between christophany and angelophany.²²

The case of the angel forbidding worship

Another blurring of the difference between Christ and angels occurs on two occasions when John tries to worship an angel who has been serving as his guide and interlocutor: Revelation 19:10 and 22:8–9. In each case, the angel in question is in fact the one who had been mediating a vision to the seer—in the first case a vision of the fall of Babylon (Revelation 17:1–19:10), in the second a vision of the New Jerusalem (Revelation 21:9–22:9). This angel could, in fact, be the very angel—the “revealing angel”—through whom the entire revelation from God and Christ came to John (in Revelation 1:1; perhaps also 4:1; 12:10; if this is right, it would suggest that, like Nephi, John had one principal guide after his initial encounter with Deity). The reason for John’s falling at the angel’s feet to worship in Revelation 19:10 is not immediately clear; it is perhaps a result of Christ’s momentous victory over Babylon, which John has somehow associated with the angel who has just shown it to him. In Revelation 22:8–9 the reason for John’s action is more explicable. Not only has the angel shown John a remarkable vision of the New Jerusalem brought about by Christ, but the angel also begins in Revelation 22:7 to speak the very words of Christ: “Behold, I come quickly.”

In this regard, “the revealing angel” is following the Old Testament pattern of the angel of the Lord who not only acts for *YHWH*, but also speaks for him in the first person. This pattern is particularly interesting because of the Latter-day Saint doctrine of “divine investiture of authority.” Formulated by Elder James E. Talmage and then promulgated as “The Father and The Son: A Doctrinal Exposition by The First Presidency and The Twelve” in 1916,²³ this concept sought to explain how the Son often acted for and spoke on behalf of the Father in scripture. Most often used today to help unravel Abinadi’s discussion of how Christ was the Father and the Son in Mosiah 15, the concept applies particularly well here. Acting as an agent for Christ, the revealing angel is authorized to speak for him, as he does even more explicitly in Revelation 22:12–13, where he quotes in the first person, “And, behold, I come quickly; and my reward is with me, to give every man according as his work shall be. I am Alpha and Omega, the beginning and the end, the first and the last.”

Despite this investiture of authority, the distinction between the authority and the agent is made clear by the prohibition on worshipping the mediating figure: “See thou do it not: for I am thy fellowservant, and of thy brethren the prophets, and of them which keep the sayings of this book: worship God” (Revelation 22:9). The motif of the angel forbidding worship is common in intertestamental literature,²⁴ as in the case of Raphael in Tobit 12:16–22 or Eremiel in the *Apocalypse of Zephaniah* 9. The tension here is that he has been confused with another figure other than God, Christ, for whom worship is, nonetheless, permitted.²⁵

Nevertheless, the message is clear: only God deserves worship and no intermediate figure—angelic or prophetic—is worthy of our adoration. Only Christ, who shares God’s throne and alone is worthy because of his sacrifice, can in any way share in the worship otherwise due alone to God.

The spirit of prophecy

Even so, the principle of mediation in the book of Revelation, shared by both Christ and God’s angels, and perhaps represented by the overlapping characteristics of some christophanies and angelophanies, may have one final and important application. The first time an angel restrains John from worshipping him, he enjoins, “See thou do it not,” adding, “I am thy fellowservant, and of thy brethren that have the testimony of Jesus: worship God: for the testimony of Jesus is the spirit of prophecy” (Revelation 19:10). Prophecy here connects this passage to the second instance of forbidding worship, where the angel notes that he was “of thy brethren the prophets” (Revelation 22:9). But perhaps more significant than this connection is the fact that prophecy is specifically defined as “the testimony of Jesus.”

In a sense, a testimony of Jesus comes through an act of mediation, usually through the Holy Ghost that brings a witness of the Son to the believer. Significantly, those with testimonies of Jesus, along with those who “keep the words of this book,” become part of a prophetic fellowship, which includes the angels who are the agents of God and Christ. Just as angels can act and speak for Christ, who in turn speaks and acts for God, so too can believers in every age—those who will be inhabitants of the New Jerusalem—share in a measure, even a full measure, of the divine nature. As the distinctions in Revelation among theophany, christophany, and angelophany blur, so too can the divisions between God and man. Indeed, this prospect of divine communion and participation may be one of the greatest revelations of the book of Revelation.

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NOTES

1. See Larry H. Hurtado, *One God, One Lord: Early Christian Devotion and Ancient Jewish Monotheism* (Philadelphia: Fortress Press, 1988), 85–124; and Peter R. Carrell, *Jesus and the Angels: Angelology and the Christology of the Apocalypse of John* (Cambridge: Cambridge University Press, 1997), 112–19.
2. In Daniel's case it appears that someone else produced the record of his revelations.
3. John J. Collins, “Towards the Morphology of a Genre,” *Semeia* 14 (1979): 9.
4. Collins, “Morphology of a Genre,” 10.
5. See, for instance, Jared Halverson, “Lehi's Dream and Nephi's Vision as Apocalyptic Literature,” in *The Things My Father Saw: Approaches to Lehi's Dream and Nephi's Vision*, ed. Daniel L. Belnap, Gaye Strathearn, and Stanley A. Johnson (Provo, UT: Religious Studies Center, Brigham Young University, 2011), 63–69.
6. Whether the “spirit of the Lord” here is, in fact, a singular example of a personal manifestation of the Holy Ghost or an appearance of the premortal Jesus Christ is a matter of debate. Here I assume only that Deity initiates the apocalypse and that an angel or angels then continue it. By analogy to the book of Revelation in which John's inaugural vision is of Christ, however, I am inclined to seeing the figure in 1 Nephi 11:11 as the premortal Christ, who then permits an angel to guide Nephi, since Christ himself will appear as an actor in those visions.
7. See Carrell, *Jesus and the Angels*, 24–26, 28–52.
8. G. K. Beale, *The Book of Revelation* (Grand Rapids, MI: Eerdmans, 1999), 44–49.

9. John J. Collins, *The Apocalyptic Imagination: An Introduction to Jewish Apocalyptic Literature*, 2nd ed. (Livonia, MI: Dove Booksellers, 1998), 166–71.
10. See Carrell, *Jesus and the Angels*, 27–28.
11. See Margaret Barker, *The Great Angel: A Study of Israel's Second God* (Louisville: Westminster John Knox Press, 1992), 4–11, 28–47.
12. See Carrell, *Jesus and the Angels*, 53–76.
13. See Carrell, *Jesus and the Angels*, 119–27.
14. See, Carrell, *Jesus and the Angels*, 112–19; as well as Richard Bauckham, “The Worship of Jesus in Apocalyptic Christianity,” *New Testament Studies* 27 (1981): 322–23, 355.
15. See Richard Neitzel Holzapfel, Eric D. Huntsman, and Thomas A. Wayment, *Jesus Christ and the World of the New Testament* (Salt Lake City: Deseret Book, 2006), 282–83.
16. See Beale, *Book of Revelation*, 188–89.
17. See Doctrine and Covenants 109:34, 56, 68, where Joseph Smith used the title *Jehovah* for the Father in the dedicatory prayer of the Kirtland Temple. For the historical development of Latter-day Saint usage of such name titles, see Boyd Kirkland, “Jehovah as Father: The Development of the Mormon Jehovah Doctrine,” *Sunstone* 19 (1984): 36–44; Boyd Kirkland, “Elohim and Jehovah in Mormonism and the Bible,” *Dialogue* 19 (1986): 77–93; and Ryan Conrad Davis and Paul Y. Hoskisson. “Usage of the Title Elohim,” *Religious Educator* 14/1 (2013): 109–27.
18. The critical Greek text of 11:17 actually contains only *ho Ōn kai ho Ōn*, omitting *kai ho erchomenos*. The King James translators, however, analogous to earlier occurrences, provided “and art to come.” The absence of this final phrase in the original text may suggest that God or Christ, having taken power and reigned, is no longer “the coming one” but simply the one who was and is.
19. See, however, the dissenting interpretation of Carrell, *Jesus and the Angels*, 129–30, 145–74. Carrell, noting the influence of Zechariah 1:8 and Daniel 7:9, sees this christophany as still maintaining many features of an angelophany (rather than of a theophany).
20. In the Latter-day Saint tradition, this entire scene is mirrored in the 1836 vision of Joseph Smith and Oliver Cowdery in the Kirtland Temple recorded in Doctrine and Covenants 110:1–5.
21. See Barker, *Great Angel*, 180–84, 287–89; Carrell, *Jesus and the Angels*, 130–40, 175–95. Unlike Barker, Carrell does not identify the description of the angel in Revelation 18:1 as a christophany.
22. See Carrell, *Jesus and the Angels*, 222–30.
23. See James R. Clark, *Messages of the First Presidency* (Salt Lake City: Bookcraft, 1965–75), 5:26–34.
24. See Bauckham, “Worship of Jesus in Apocalyptic Christianity,” 323–27.

25. See Bauckham, "Worship of Jesus in Apocalyptic Christianity," 329.