338 THE APOCALYPSE fon. xii. 14  
  
ugly as the god], and had been placed on its pedestal  
in a square at Brest. The inauguration of it occasioned  
a civic feast. The National Guard arrives in great  
pomp; the citizens resort thither in crowds: the in-  
cense smokes, and the Marseillaise hymn is chanted. At  
the time fixed for the adoration, a voice is heard which  
orders all to fall on their knees before the god of deformity  
and rebellion. While the municipal officers, the jus-  
tices of the peace, the tribunal, the National Guards  
were lying prostrate, one might have taken them for  
the slaves of Nebuchadnezzar, who had fallen down  
before his idol... . Jn the midst of the [pagan] crowd,  
one man alone remains standing ; he looks round, feels his  
indignation arise at what he sees, and cries out,‘ Wretches,  
you are guilty of idolatry. His voice was heard not-  
withstanding the noise of the drums and trumpets ;  
the [vile] adorers of the idol grew furious, and cry out,  
‘ Kneel down, or you must die. He answers, ‘I will  
rather die; I know but one God of heaven and earth :  
I will not bend the knee before the idol.’” Abbé  
Barruel’s History of the Clergy during the French  
Revolution, part ii., p. 47.  
But what is the object designed by the formation of  
this image ? It is designed to glorify Antichrist in his  
character as the conqueror of death. This is seen  
in the words which follow. It is an image “to the  
Wild Beast who has the wound by the sword, and  
recovered.”  
How grand an affair the creation of the statue will  
be! What enthusiasm it will excite ! The nations engage  
to make this wondrous work of art to glorify the Risen  
Benefactor of mankind! Isaiah foretells it. Isa. xli.  
5-8. Men are called to frame the image, that all  
suspicion of collusion on the part of the False Prophet  
in the wonder which follows, may be excluded. It  
shall be ao hollow statue, into which a confederate may