express it by *perdition* (*apoleia*).  
So that this is the local name personified :  
or rather perhaps that abstract name personified,  
from which the local import itself  
is derived)**, and in the Greek he has for  
his name Apollyon** (the name seems chosen  
from the Septuagint word *apoleia*: see  
above.

It is a question, who this  
angel of the abyss is. Perhaps, for accurate  
distinction’s sake we must not identify  
him with Satan himself,—compare ch.  
xii. 3, 9,—bnt most regard him as one of the  
principal of the bad angels). {12} **The one** (first)  
**woe hath passed: behold, there cometh**  
(singular, the verb applying simply to that  
which is future, without reference as yet to  
its plurality) **two woes after these things.**

**T**here is an endless Babel of allegorical  
and historical interpretation of these *locusts  
from the pit*. The most that we can say  
of their import is, that they belong to a  
series of judgments on the ungodly which  
will immediately precede the second advent  
of our Lord: that the various und mysterious  
particulars of the vision will no doubt  
clear themselves up to the church of God,  
when the time of its fulfilment arrives:  
but that no such clearing up has yet taken  
place, a very few hours of research among  
histories of apocalyptic interpretation will  
serve to convince any reader who is not himself  
the servant of a preconceived system.

**13—21.]** *The sixth Trumpet.* {13} **And the  
sixth angel blew his trumpet, and I heard  
a voice** (literally, **one** voice: but it is  
doubtful, in the uncertain authenticity of  
the word *four*, whether any stress is to be  
laid on this **one** or not. Vitringa gives it  
the emphasis,—*“that the four horns simultaneously  
uttered, not a diverse, but,  
one and the same voice:*” and so Hengstenberg.  
The allegorical interpreters give it  
various imports—the agreement of the four  
Gospels,—that of the prayers of exiled  
Jews, &c.) **out of the [four] horns of  
the golden altar which was before God**  
(the same altar as that previously mentioned  
in ch. viii. 3 and vi. 9, where see  
notes. From ch. xvi. 7 it would appear  
that the voice probably proceeded from the  
altar itself, represented as uttering the cry  
of vengeance for the blood shed on it ; compare  
ch. vi. 9, with which cry of the martyred  
saints the whole series of retributive  
judgments is connected. The reading of  
the Sinaitic MS.

[*The reading is uncertain. We have here but two very ancient MSS., and of those the Alexandrine omits* four*, while the Sinaitic omits altogether the words* from the four horns of: *reading,* I heard the voice of the golden altar, &c.]

is very remarkable,  
and may represent the original  
text. To suppose that the cry from the  
altar is indicative of an altar having been  
the scene of some special sin on the part of  
the men of Roman Christendom, and so  
to apply it to the perversions of Christian  
rites in the Romish Church, is surely to  
confuse the whole imagery of the vision.  
For it is not of *any altar* in the abstract  
that we are reading, but of *the golden altar  
which was before God*, where the prayers  
of the saints had been offered by the angel,  
ch. viii. 3, 5: and the voice is the result of  
those prayers, in accordance with which  
those judgments are inflicted.

The horns again, representing the enceinte of  
the altar, not any special rites with which  
the horns of an altar were concerned, cannot  
be pressed into the service of the above-  
noticed interpretation, but simply belong  
to the propriety of that heard and seen.  
The voice proceeded from the surface of  
the altar, on which the prayers had been  
offered: and that surface was bounded by  
the *horns*) {14} **saying to the sixth angel, who  
had the trumpet** (viz. that one now before  
us,—belonging to the present vision)**, Loose**(it is too much to say that the angel himself  
is made the active minister of this  
loosing : we do not read “*and he went and  
loosed*” following, but simply “and the  
four angels, &c. *were loosed.*” We must  
therefore believe that the command is  
given to him only in so far as he is the  
representative and herald of all that takes  
place under his trumpet-blowing) **the four**