consume the earth with her increase, and set on fire  
the foundations of the mountains” (22). Its burning  
down to the bottomless pit is manifested in the fifth  
trumpet; its consuming the increase of earth takes  
place in the first trumpet, where the grass and trees are  
set on fire.  
 The priest was to set fire to the wood upon the altar,  
as preparing for the burnt offering. Lev. i. 7. The  
wood of earth, accordingly, is burned by the first  
trumpet. Blood was to be sprinkled upon the altar at  
the burnt offering. So at the first trumpet, blood is  
mingled with the fire. The blood of the offering was  
to be poured out at the bottom of the altar. Lev. v. 9.  
This is fulfilled in Rev. xiv. 19, 20, where it runs up  
“to the horse-bridles, by the space of a thousand and  
six hundred furlongs.” Jerusalem is the altar, and the  
vale of Jehoshaphat at the bottom of it.  
 Let us observe the result of this fire. Upon its  
descent followed “thunders and lightnings,” as it  
travelled through the air; then “voices” of men and  
angels; and when it touched earth, “earthquake.”  
The “thunders” and “voices” are the direct contrast to the “silence” that ensued on the seventh  
seal broken. After that pause in judgment, God’s  
chariot wheels roll on again.  
 The present scene is predicted in Psalm xviii. 4, 6-9.  
The next verse, describing the Lord's descent, is not  
fulfilled till chapter x. 1.  
  
 6. “And the seven angels who had the seven trumpets prepared themselves to sound.”  
  
 The angels preparing themselves to sound, signifies  
the difference in posture, observable between one carelessly holding a trumpet by his side, and the bending of  
the arm, the erecting of the figure, the inflating of the  
lungs, and swelling of the lips and cheeks, as the trumpet