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# Trumpets, Eagle's Warning, and The Abyss

*Unmasking the Spiritual Rebellion – Revelation 8 & 9*

# Trumpets, Eagle's Warning, and the Abyss

- *Unmasking the Spiritual Rebellion – Revelation 8 & 9*

- **Introduction: Judgment That Reveals Before It Destroys**

Revelation 8–9 is not a focus on the advance of an ***End Times*** narrative inevitable marching toward a *final destruction*, though these verses illustrates events occurring in **divine realms** while simultaneously manifesting effects in ours physical one.

Instead, this section reveals **how God confronts rebellious authority before removing it**. Where the seals (*Revelation 6*) exposed the fragility of false rule, the trumpets expose its **spiritual source**.

Trumpet judgments are not total. They are **partial, measured, and restrained**. Their purpose is not wholesale annihilation, but a warning — and more importantly, **revelation**.

Before God removes illegitimate powers, He reveals them.

This perspective is where the Divine Council pattern provides clarity.

- **Revelation 8: Silence, Incense and the Language of the Court**

### **The Silence in Heaven**

Revelation 8 opens with silence. This silence is not suspense — it is **judicial gravity**.

Throughout Scripture, silence precedes divine action:

- Habakkuk 2:20
- Zephaniah 1:7
- Zechariah 2:13

Heaven is quiet because judgment is about to be **executed**. The court has convened, time for debate is over.

The verdict stands.

Time before response has narrowed.

- **Incense and Prayers of the Saints**

Before the trumpets sound, the prayers of the saints rise like incense before God.

This ordering is critical.

Judgment does not originate from divine impatience, but from an **appeal for justice**. The cries of the faithful — including the martyrs (*Revelation 6*) — are not ignored. They are incorporated into the judicial process.

The fire cast to earth is not random destruction. It is **judgment in response to covenant appeal**.

This reinforces a **central truth**:

God's judgments answer prayers before they silence rebellion.

- **The First Four Trumpets: Creation Itself as a Witness Against False Rule**

The first **four trumpets** resound for:

- The land
- The sea
- The waters
- The heavens

These domains correspond to ancient conceptions of **cosmic administration** — realms associated with stability, fertility, and divine favor.

Each trumpet affects **one-third**, signaling restraint. God is not undoing creation.

He is **withdrawing blessing** from systems that claim autonomy from Him.

Creation itself becomes a witness against the **powers** that corrupted it.

- **Trumpet One: Land and Vegetation**

The land, often associated with covenant blessing, is impacted by this trumpet.

The description of the impact echoes:

- Exodus plagues
- Covenant curses (*Leviticus 26*)

The message is not ecological collapse — it is **the exposure of false fertility promises** made by rival gods.

Divine Council understanding is critical to understanding the imagery here. The land is **not spiritually neutral**. Nations were allotted to lesser elohim after Babel (*Deuteronomy 32*).

Judgment on land is judgment on **territorial authority**. God is showing that the whole earth, where administered by **rebellious powers** is under *sentence* — but not yet destroyed.

- **Trumpet Two: The Sea and Commerce**

The sea in biblical theology is not just water — it is:

- the **realm of chaos**
- the place of **Leviathan**
- the source of **anti-creation forces**

A “burning mountain” evokes:

- heavenly warfare imagery (*cf. Isaiah 34; Jeremiah 51*)
- divine judgment on chaos powers

This cannot be simply reduced to a to a “meteor” or “volcano”. It should be seen as symbolic **divine combat language**, communicating that chaos itself is being struck. This anticipates Revelation 13, where the Beast **rises from the sea**.

This trumpet signals, however, that the **chaos domain** from which rebellion emerges is already under divine judgment. God is asserting sovereignty over **the deep** and **chaos** but the material impact is on *worldly commerce*.

- **Trumpet Three: Wormwood**

The “star” is a **supernatural being**. Throughout Scripture:

“Stars” = divine beings (*Job 38:7; Isaiah 14; Revelation 12*). Thus a falling star = a **fallen power**

“**Wormwood**” is an Old Testament symbol of:

- covenant unfaithfulness
- poisoned leadership
- false teaching that corrupts life sources (*Jeremiah 9:15*)

Fresh water represented here is **life itself** — not chaos like the sea, but **sustenance**.

This trumpet signals corruption introduced by a fallen power, poisoning that which sustains human life — spiritually and culturally, not just physically. A false gods, false prophet, a deceiving spirit, poisoning the *Living Waters*.

- **Trumpet Four: “A Third of the Angels”**

This trumpet describes the dethronement of **rebellious divine rulers**, its not literally about stars or astronomy.

In the ancient world, sun, moon, and stars were associated with **divine governance**. Nations worshiped them as rulers (*Deuteronomy 4:19*)

Darkening these lights means:

- authority is being withdrawn
- guidance is failing
- cosmic order is destabilizing

This trumpet is the epitome of Divine Council language concerning judgment. The very powers assigned to govern the nations (*Deuteronomy 32*) are being judged and stripped of their power—partially, not in totality. Not *all* divine rulers are rebellious. This is a warning judgment, the powers are shaken not destroyed. Humanity still has opportunity to repent before the **woes**. But escalation comes after trumpet four.

- **An Eagle's "Warning"**

The appearance of the **eagle** marks a structural transition in Revelation. Revelation 8:13 is a hinge point:

- Trumpets 1–4 → judgments on creation domains
- Trumpets 5–7 → judgments that bring direct torment and woe to humans

The eagle announces:

**"Woe, woe, woe"** = The triplet implies, *"No explanation. No comfort. Just escalation."*

Implying, *"What has happened so far is not the worst."*

How do we know this? It's an ancient prophetic pattern that John calls upon. "Woe" is not primarily **emotional**. It is **judicial**.

A "woe" functions as:

- A covenant lawsuit marker
- A declaration of impending judgment
- A pronouncement that is irreversible unless repentance occurs immediately

- **An Eagle's "Warning" (Continued)**

**Importantly:**

Woe is spoken when warning has already been given. It assumes prior patience.

So when a woe appears, the reader is already late in the process:

A **single woe** = warning

A **double woe** = intensified warning

A **triple woe** = terminal warning

**Additional Perspective:**

Contrary to some later interpretations, this entity within the vision is *not* an **angel**. Angels typically **interpret, explain, or execute a divine order**. The eagle *warns* as a signal, not as a teacher. There are no further lessons to be learned here.

- **An Eagle's "Warning" (Continued)**

The eagle imagery fits Old Testament patterns exactly:

- **Deuteronomy 28:49** - "The LORD will bring a nation against you from far away, from the end of the earth, like an eagle swooping down...". Here, Eagle = **judgment from above**, Sudden, unstoppable, unavoidable.
- **Jeremiah 48:40 & 49:22** - "Behold, one shall fly swiftly like an eagle and spread his wings against Moab...". The eagle here is explicitly YHWH's **instrument of judgment**.
- **Hosea 8:1** - "Set the trumpet to your lips! Like an eagle the enemy comes against the house of the LORD...". This passage is striking because it combines:
  - Trumpet imagery
  - Eagle imagery
  - Covenant violation
  - Judgment warning

John is certainly echoing this constellation of ideas...

- **Revelation 9: The Abyss Opened**

The Abyss is not **hell**—it is a place of **containment**.

It is the holding place of restrained rebellious beings. When it is opened by the **Star**, or *angel with the key*, it is not permission for these beings to act once again, but permission for them to **be seen**.

The Abyss scene in Chapter 9 **reveals who** has been restrained and **why**.

The locust imagery draws from:

**Joel** (*Joel 1:4; Joel 2:1-5; Joel 2:7-9*)

These locusts are not chaotic. They are—

- Disciplined
- Purposeful
- Ordered

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- **Revelation 9: The Abyss Opened (Continued)**

The locust imagery here draws from:

**Exodus** (*Exodus 10:12-15*)

This establishes—

Locusts as instruments of judgment directed against nations aligned with false gods, a sign of Yahweh's supremacy over any rival powers.

Revelation intentionally **echoes** Exodus, but now on a global scale.

Keep in mind that Revelation 9 portrays the locusts as follows:

- They are given authority (*Rev 9:3*)
- They are told what they may and may not do (*Rev 9:4-5*)
- They are forbidden to kill (*Rev 9:5*)
- They are restricted by time (*five months*)
- They recognize God's seal and cannot override it

- **Revelation 9: The Abyss Opened (Continued)**

The key concept John is imparting here is:

These **locusts** are **not** the imprisoned rebellious angels or *Watchers* being released. It presents the locusts as a *judgment instrument*, whose activity is tightly governed by God. The text never calls them the rebellious angels or *Watchers*, never gives them authority to kill, and repeatedly emphasizes that their power is *delegated, limited, and temporary*.

Whatever these locust beings *are*, in reality they are **not demons exercising autonomy in their torment of mankind**—they are being used to display the consequences of allegiance to false gods and the rebellious ones chained in the Abyss that have just been revealed.

#### **Additional key points:**

John notes that the locusts have their own *king* — named **Abaddon/Apollyon** — which reinforces that this is not random destruction. Even destructive forces are organized and subordinate within God's judgment.

- **Revelation 9: The Abyss Opened (Continued)**

Revelation 9 does **not** present **Abaddon** as a rebellious angel or *Watcher* from the Abyss, *Satan*, or one of the ruling “*Sons of God*” over the nations from Deuteronomy 32. Instead, he functions as an angelic agent assigned to oversee a restricted act of judgment. His authority is limited, derivative, and confined to the role given. Whatever his nature, Abaddon does not act in opposition to God, but under divine permission, reinforcing that even destructive forces in Revelation operate within God’s sovereign rule.

#### **Critical Observations:**

- Abaddon is called king over the locusts — **not** king over any nations
- Abaddon does not rule the earth and never receives worship from people
- Abaddon does not speak independently nor initiate action

**Abaddon** never deceives, never accuses, never seeks worship, never challenges God’s authority. He is only ever described as obediently following the actions God has ordained.

- **Revelation 9: The Abyss Opened (Continued)**

### **Inter-testament apocalyptic language (primarily 1 Enoch):**

In 1 Enoch (*esp. Book of the Watchers, Chapters. 10–21*)

- Rebellious beings (*of Genesis 6...*) are bound
- Confined in pits, darkness, or abyssal regions
- Await a future day of judgment

While Second Temple Jewish literature such as **1 Enoch** reflects expectations about the restraint and future judgment of rebellious spiritual beings, the locust imagery of Revelation 9 itself is drawn from the Old Testament, particularly Joel and Exodus. John applies familiar biblical judgment imagery to restrained abyssal powers. What John is **not** doing is suggesting literal insects or chaotic demonic release, but to describe a controlled exposure of hostile forces using language already embedded in Israel's prophetic tradition.

**NOTE:** The most sobering part of Revelation 9 isn't the locusts — it's that even after all this *revelation*, humanity still does not repent of idolatry or turn away from false gods.

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