THE APOCALYPSE
OF
JOHN

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OF
JOHN

A Modern Illustrated Translation with Notes and the Original Greek Text

Edited and Written by

Marvin Johanning

July, 2021
Marvin Johanning

Preview

Η ΑΠΟΚΑΛΥΨΙΣ
ΤΟΥ
ΙΩΑΝΝΟΥ

ΜΕΤΑΦΡΑΣΙΣ ΚΑΙΝΗ ΖΩΓΡΑΦΗΜΑΣΙ ΚΑΙ ΥΠΟΜΝΗΜΑΣΙ
ΚΑΙ ΔΗ ΚΑΙ ΤΟΙΣ ΑΡΧΑΙΟΙΣ ΕΛΛΗΝΙΚΟΙΣ ΛΟΓΟΙΣ

ΤΟΥΤΟ ΤΟ ΒΙΒΛΙΟΝ ΕΓΡΑΦΗ ΥΠΟ ΤΟΥ

ΚΛΕΟΦΙΛΟΥ ΤΟΥ ΙΩΑΝΝΟΥ

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ΕΚΑΤΟΜΒΑΙΩΝ ΤΟΥ ͵ΒΚΑʹ ΕΤΟΥΣ
ΚΛΕΟΦΙΛΟΣ ΤΟΥ ΙΩΑΝΝΟΥ

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ΓΕΓΡΑΜΜΕΝΑ.

REV. 1:3

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PREFACE

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Introduction to this Translation

On translating ancient texts

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Translations of the New Testament are plentiful — indeed, the vast majority of translations one can attain nowadays are much more professionally made and have had dozens of people working for hundreds upon hundreds of hours perfecting them. Therefore, it may come as a surprise to some that I — someone who has written what you are about to read in his free-time and who has never "professionally" studied Ancient Greek — would take it upon myself to write my own translation of one of the books of the New Testament.

Thus, in order for you to understand why this particular translation exists and how it differs from other translations, I decided to write this introduction, detailing not only the philosophy behind the manner in which I translate texts, but also the recommended ways of reading my translation.

Textual basis As I do not have access to a large amount of funds, I was required to use a textual basis published in the public domain. Thankfully, a substantial amount of editions of the Greek New Testament are now available in the public domain, which means that there is not a shortage of texts to utilise; finding a digital edition of such a public domain text — that is itself in the public domain — was, however, a slightly more complicated task to accomplish.

As luck would have it, however, a very kind man going by the name of Diego Santos has digitised the 1904 edition of Eberhard Nestle's *Novum Testamentum Graece* and published it on his website (*https://sites.google.com/site/nestle1904/home*) in the public domain.

Without the tremendous amount of effort he put into the digitisation of Nestle's 1904 edition, I would not have been able to produce this book. And whilst there have been a great number of revised editions of his work (as of Thursday 29th July, 2021, the most recent one is NA28, i. e. the 28th edition), the changes are minor enough for me to look past them.

Illustrations A major part of this translation of the Apocalypse — and one that, I think, sets is apart tremendously from other editions — are the various illustrations that can be found at the end of each chapter of the text. They always relate to the content of the chapter that precedes them and they were carefully chosen by me to be of great æsthetic value.

Great effort went into my research of finding suitable illustrations to make absolutely certain that they can be used freely by me in a commercial product. Should you, however, find herein an image that you feel violates your copyright, please contact me immediately and we will resolve the issue. My contact details can be found at the beginning of the book.

Cultural issues Translating texts from another language is never as straight-forward as some people might believe; one cannot simply pick up a dictionary, start translating and expect to have a coherent result thereafter. I have met a number of people

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who sincerely believe that they will be able to study a language by solely learning vocabulary and leaving the acquisition of grammatical concepts to "intuition".

Such approaches are — in my opinion — bound to fail, unless it is one's goal to part-take in a spelling contest in another language (as some people have, indeed, previously done).

Instead, translating a text requires not only an at least somewhat firm grasp of the language's grammatical concepts — and how they might be translated properly without distorting their meaning too considerably —, but also an understanding of the source text and the cultural background of the people who speak the language being translated from.

Of the above-mentioned skills, however, only two can be harnessed with relative ease, namely the attaining of a firm understanding of the grammatical concepts of the language and of the text being translated; the latter skill — (somewhat) extensive knowledge of the cultural background of the people who spoke the language — is slightly more difficult.

For, indeed, we are unable to take a time-machine and live with the ancient Greeks — or, in this particular instance, those living at around 200 AD. It is, therefore, much more difficult to get an adequate understanding of the cultural background; yet it is still quite possible to get a decent understanding of it through reading history books and reading original texts from that time.

Another aspect that needs considering is the fact that the general populace is most likely unaware of many of the cultural aspects of the people who lived during the time of the events of the New Testament; it is, therefore, imperative to assume that whoever is reading one's translation is oblivious to many of the cultural terms used in the text.

The translator must, therefore, consider which terms are to be

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explained to the reader and which are not; for explaining every single "strange" term one encounters could lead to the text containing too much of one's personal opinions and viewpoints.

Personally, I explain terms which a modern reader might be confused by (such as the Ancient Greek word δηνάριον, which is the equivalent of the modern-day penny), but do not generally explain those terms that might leave the "uninitiated" slightly mystified, but which make sense when one knows the basics of the Biblical story.

Linguistic issues Despite my having written that the obtaining of a decent understanding of the grammatical concepts of a language is relatively simple, it is, by no means, truly *simple* — indeed, the word "relatively" is of great import in this sentence. This is especially true when it concerns the translating of a text, particularly one that — as you shall see in the chapter hereafter — contains a not insignificant amount of strange linguistic features.

As the translator, I am forced to consider whether to translate what the original author wrote verbatim, or whether to change its meaning in English to abide by the rules of regular English prose. Frequently, I opt to present the reader with the literal translation and an alternative interpretation (in brackets); a matter I will more fully explain in the *How to read this translation* section later on.

Indeed, I try staying as close as I possibly can to the base text, as I do not want to "disturb" the original æsthetics of the prose. Yet, there are times where a literal translation would yield something so bizarre and utterly incomprehensible that a modern English speaker would be greatly mystified by it — and in such instances, I do take the liberty of slightly rephrasing the original sentence, all the while keeping the meaning intact as best I can.

My particular approach to translation is a more literal one; this is especially true — and, in my opinion, important — when it concerns

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important documents such as, in this case, a religious text. The wrong translation — or, indeed, interpretation — may lead to an entirely different outcome; and as religious texts are abound in symbolism that is, frequently, open to interpretation, it is my goal to present the reader not with my own, personal world-view, but rather with an undiluted — but still pleasant-to-read — version of the base text in a language he can understand.

Balancing the "pleasant-to-read" aspect of my translation with linguistic accuracy is a rather delicate task, however, and I generally prefer to err on the side of linguistic accuracy. Frequently, John re-uses the same phrases, expressions and words in close proximity, which is a practice frowned upon by most English speakers when reading prose; and even though I often have the ability to choose a slightly different word for the sake of diversity, I choose to, instead, — in the vast majority of instances, at any rate — use the same repetition as John does too.

How to read the translation This translation differs substantially from others you might be used to, for it contains a not insignificant amount of notes within parentheses. This approach might be somewhat perplexing to those who are not used to it and I would, therefore, like to explain how to properly read parenthesised text.

Indeed, there are, in actuality, several different types of parenthesised text, all fulfilling slightly different functions. In general, it can, however, be said that the text within parentheses contains my own opinions and interpretations that cannot be found in the base text; and as I do not wish to impose my world-view upon the reader — as mentioned earlier —, these personal viewpoints have been placed in brackets to clearly separate them from the base text.

Should you wish to learn more about the various categories of

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notes, I shall herein explain them to you. We will begin by covering the “explanatory type”; this particular category is used to explain strange or unusual text passages or words. An example of this would be the aforementioned “denarius” which is followed by an explanatory parenthesis clarifying its modern-day equivalent meaning (i. e. penny / cent).

Another very frequently-used variety is the “supplementary type”. This particular variety of parenthesised text is used whenever John implies a certain meaning, but does not explicitly write it out; or where an additional phrase makes the sentence sound more natural in English. An example of this can be found in II:4-5, where the addition of “I know” (“[…] and (I know) that you cannot […] ”) clarifies the meaning of the sentence.

The next category of parenthesised text that we shall explore is the “alternative reading type”. Anyone who has ever studied a second language for any length of time will be aware of the fact that words can — depending on context — be translated in a variety of ways. Therefore, whenever I felt that a word or phrase could be translated in a different manner, I add that alternative reading in parentheses behind the word or phrase it is referring to.

Within the alternative reading type, there exists a subset I am unsure what to call — perhaps “uncertain alternative reading type” would be an adequate description. Whenever I suspect there could be a possible alternative reading but I am not entirely certain it actually *could* be an alternative reading, I place the alternative text within parentheses and place a question mark thereafter.

It should now have become evident that there exist a rather large number of notes to be found within parentheses immediately following the sentence, word or expression they are referring to. I have taken great inspiration from, what I would most certainly deem, the most

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accurate and simply the best German translation of the Bible — The Mengebibel. For, indeed, that particular translation of the — in this particular instance entire — Bible follows a similar style; and as I have found it to be a great pleasure to read, I decided to write something similar in English.

I highly recommend *always* reading the parenthesised text, as it not only provides the reader with alternative readings and explains terms that might be unknown to him, but it also adds words and phrases that makes the reading much more fluid and pleasant; the translation should, however, be perfectly readable when skipping the parenthesised text, though knowledge of the underlying Greek idioms might be needed in order to properly understand certain passages.

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Linguistic Peculiarities

The unusual vernacular of the Apocalypse

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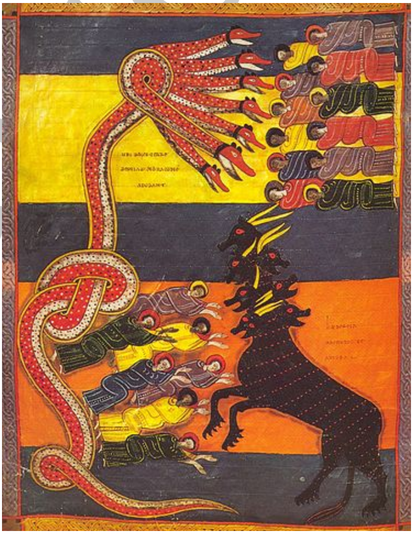

Figure 1: The Dragon gives his power to the Beast — Facundus Beatus, 1047 AD

Before we commence delving into the translation of the Apocalypse, I decided it would be of interest to showcase a handful of the key peculiarities of this particular book of the Bible. I will, thus, present to you those linguistic features I found noteworthy and explain the reasons behind my adding them here.

I have been reading the Apocalypse of John — also known simply as Revelation in English — with great eagerness, as its subject matter easily makes it one of the most suspenseful books one can read in the New Testament. It is filled to the brim with colourful and intense imagery but also rather strange linguistic phenomena that appear to be rather unique to this particular author. Despite its being the last book of the New Testament, I find it is unparalleled in terms of actual content and makes for a most enjoyable read — its subject matter (i. e. the end of the world) notwithstanding.

I, thus, decided that it would be a rather interesting matter to explore in what manners this book shows its rather odd linguistic phenomena and what their reasons for existing might be. However, as I am, myself, not an expert on either this subject or the Ancient Greek language in general, I felt that it would be prudent to add a short disclaimer here, stating that any of the below-mentioned opinions and observations may turn out to be utterly false. Should I, over the course of the next few weeks, months and years, be corrected, I will amend the pages as needed and promptly publish an updated edition of my book.

Please also note that all the translations of Greek passages you will find below are going to be either taken from the NKJV or YLT unless otherwise stated. Their origin will, nevertheless, be clearly marked within parentheses.

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An unfortunate circumstance Indeed, his often rather unusual — and, at times, even entirely incorrect — usage of the Greek language and its grammar has lead many people to claim that the his prose is outright bad. I had asked a question on a forum regarding the language used in the Revelation and wanted to know whether it was as bad as so many people are claiming it to be; and I received rather varied replies. This was before I had begun reading it and the only things I had heard about it at the time were complaints regarding its low-quality prose.

Because of this, I had been putting off reading the Apocalypse, as I had been deeming it unworthy of my time to read such a lowly piece of text — for, truly, what would be the point in reading a text if, at worst, it will simply degrade your Greek? Nevertheless, the fact that it is is included in the canon of the New Testament is what finally made me realise that the early Christians must have thought it a text worthy to be included — a judgement that not many other texts have passed. I, thus, set aside my prejudice — the one which I received by reading the very vocal opinions of others online — and simply began reading; and, lo and behold, its grammatical quirks are completely overshadowed by its suspenseful and intriguing subject matter.

Therefore, in addition to the simple desire of explaining and analysing aforesaid quirks, I am writing the following text in the hopes that people might be able to look past its strange and sometimes incorrect composition and see it for what it is: a brilliantly — albeit not eloquently — composed text written by a non-native speaker of the Greek language. And because his personal, linguistic traits have not been (entirely) rewritten by the subsequent copiers of his works in an effort to correct his work, we can, in turn, gain a unique insight into the person who wrote the last book of the New Testament.

Figure 2: And I saw a Star fall from Heaven — Henry John Stock, 1902

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Indeed, I should begin with a short explanation of aforesaid linguistic phenomena. Ancient Greek, as any language, has a set of rules which govern how the language functions, called grammar. A diversion from said rules will either lead to misunderstanding or no understanding at all; but if aforementioned diversion is one that is not too great, it can, often-times, still be understood by the reader — and the latter is what we find in the Apocalypse of John.

His writing is filled with such peculiarities, all of which fall under one of two (and sometimes both) categories: grammatically incorrect but still understandable; and grammatically correct but not the typical manner in which a native Greek speaker would have written it (though the latter might, by some, also be regarded as technically grammatically incorrect).

Into the former category fall things which are plainly wrong and which the majority of people would regard as such, as, for example, the misuse of grammatical gender. The latter category mainly includes things which were coloured — so to speak — by the author's native Semitic language but which, I would argue, can still be counted as technically grammatically correct.

I am certain that a number of people will disagree with me on this regard — and I encourage them to, especially considering my comparative lack of exposure to Ancient Greek materials —, but I, nonetheless, find this classification of linguistic quirks in the Revelation fitting. And whilst I do believe that a more fine-tuned classification — which takes into consideration more of the minutiæ of the prose — would have been possible, I did not believe that such a detailed description of linguistic peculiarities was necessary in a short article such as this one.

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ὁ ὢν καὶ ὁ ἦν καὶ ὁ ἐρχόμενος The extract above showcases one of the strange grammatical features of John's Revelation. The NKJV of the New Testament renders it as follows: "[...] who is and who was and who is to come [...]"; and, indeed, this is also how I had come to understand this phrase, which occurs numerous times over the course of the book. I find the usage of the present participle somewhat strange, however, and am at a loss as to why ὤν (lit. "being") was chosen as opposed to the regular ἐστίν (lit. "is"). The participle here is in stark contrast, I find, to the then following imperfective ἦν (lit. "was").

If I were to guess the reason behind his choosing the participle instead of the actual, conjugated verb — especially considering the fact that the author knew of the existence of the 3rd person singular, present active indicative form of εἰμί (namely ἐστίν) and uses it frequently —, I would postulate that it was chosen to convey the meaning of continuous being.

This is due to the fact that the action described by a present participle is generally contained within the exact same temporal frame as the main verb — and when there is not a main verb which the participle refers to, I find that, frequently, the present participle is used in a similar fashion to that of the English language. This is to say that Greek — in the form used in the Septuagint and the New Testament, at least — frequently uses the present participle to convey something similar to the English continuous or progressive aspects (i. e. the difference in meaning between I run and I am running).

Thus, the sentence could, perhaps, also be translated as "Who is being ..."; though, as stated previously, I am uncertain as to whether or not this assertion is correct, mainly due to my still rather limited knowledge of Greek literature. Nevertheless, I would classify this as a peculiarity rather than a grammatical mistake; if anything, it adds to

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the often very colourful language of the Apocalypse.

ἐδόθη αὐτῷ Another comparatively unique feature of John's writing is the frequent usage of a particular form of the divine passive; this appears to be the name given to this particular usage of the Greek passive by a surprisingly large amount of people online. Indeed, simply typing in the words "divine pas …" into Google will automatically yield the following search suggestion: "divine passive Greek". There appear to be a good number of various forum and blog posts regarding this particular subject which is, by no means whatsoever, entirely unique to the Apocalypse. Nevertheless, John's frequent usage of the expression ἐδόθη αὐτῷ ([it was] given to him) — or variants thereof — is most definitely interesting and warrants the taking of a closer look at it.

The divine passive is less of an actual grammatical phenomenon and rather a theological one; its meaning is still that of a passive ("given to him") but the implied agent — i. e. the person who is the active participant of the passive verb — is God. The Christians of the time — which, most likely, would have still called themselves Jews — were not very keen on using the Lord's name if they could at all avoid it. This avoidance was so far reaching that the pronunciation of the very-well known Tetragrammaton יהוה (YHWH) gradually became lost over the course of history, simply due to people avoiding to utter it. Thus, instead of referring to the Lord by his proper name Yahweh — which is the modern reconstructed and generally agreed upon pronunciation of his name —, the Jews of the time preferred to refer to Him using either אֲדֹנָי (adonai, My Lord) or אֱלֹהִים (elohim, God(s)).

It should, therefore, not be surprising that when a passive was used whose agent was easily understood as being God Himself, the author did not wish to include His name if it was not, at all, necessary. This particular divine passive — namely ἐδόθη αὐτῷ — enjoys a large

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usage in the Revelation and is, I would argue, most frequently used in reference to both items and (supernatural) powers which were given by Him to the various actors of the Apocalypse. The following is a passage from Rev. 9:1: —

> **GRC**: Καὶ ὁ πέμπτος ἄγγελος ἐσάλπισεν· καὶ εἶδον ἀστέρα ἐκ τοῦ οὐρανοῦ πεπτωκότα εἰς τὴν γῆν, καὶ ἐδόθη αὐτῷ ἡ κλεὶς τοῦ φρέατος τῆς ἀβύσσου.
>
> **Transliteration**: Kai ho pemptos angelos esalpisen; kai eidon astera ek tou ouranou peptōkota eis tēn gēn, kai edothē autō hē kleis tou phreatos tēs abyssou.
>
> **NKJV**: Then the fifth angel sounded: And I saw a star fallen from heaven to the earth. To him was given the key to the bottomless pit.
>
> **YLT**: And the fifth messenger did sound, and I saw a star out of the heaven having fallen to the earth, and there was given to it the key of the pit of the abyss.

The key being given to the being so colourfully represented by a fallen star — namely Satan — was given by an actor that has not been called by name; the key was simply given. Such examples of the aforementioned divine passive are plentiful within in the Apocalypse of John, and his particular affinity for the phrase ἐδόθη αὐτῷ — and its derivatives — is both interesting and unusual; truly, someone not used to the usage of the passive in this way will, undoubtedly, be quite confused.

But, as previously mentioned, this construction is not only used for physical things handed by God to certain people, but even (supernatural) powers or general authorities. An example of this can be found in

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Rev. 6:4, where it says that “ἐδόθη αὐτῷ λαβεῖν τὴν εἰρήνην ἐκ τῆς γῆς (edothē autō labein tēn eirēnēn ek tēs gēs)” which can be literally translated as “It was given to him to take the peace from the Earth.” It is, however, plainly obvious that an exchange of physical goods did not take place in this passage; instead, He granted the person riding the horse the power to take the aforementioned peace from Earth.

I personally find this an interesting usage of the passage and a rather creative way of avoiding having to write the Lord’s name.

Usage of the nominative after a declined word

Another strange feature is his frequent usage of the nominative following a noun declined in a different case. For example, in Rev. 1:5, the following sentence can be found: “καὶ ἀπὸ Ἰησοῦ Χριστοῦ, ὁ μάρτυς ὁ πιστός (kai apo Iēsou Christou, ho martys ho pistos).” Herein, a genitive noun — Ἰησοῦ Χριστοῦ, lit. of Jesus Christ — is followed by another noun and an adjective — both of which refer to aforementioned genitive — declined not in the genitive case, but in the nominative.

Thus, the grammatically correct form of this passage would be “καὶ ἀπὸ Ἰησοῦ Χριστοῦ, τοῦ μάρτυρος τοῦ πιστοῦ (kai apo Iēsou Christou, tou martyros tou pistou)”, wherein the adjective and noun, following Jesus’ name declined in the genitive, are, too, declined in the genitive case.

Indeed, other languages with grammatical cases and gender, such as German, do the exact same thing, albeit in the dative rather than the genitive in this particular instance: “und von Jesu Christo, dem Zeugen dem treuen [...]” instead of “[...] der Zeuge der treue”. Nevertheless, German could, potentially, render the following noun and adjective in the nominative if the sentence were changed slightly, such as can be found in the Einheitsübersetzung 2016: “und von Jesus Christus; er ist der treue Zeuge”, lit. and from Jesus Christ; he is the loyal witness.

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This leads me to believe that this might have been John's intention after all and he simply forgot to — or did not wish to — place the additional words into his sentence which would have rendered the nominative a valid form; though, once more, I cannot be entirely certain.

Figure 3: He laid hold of the dragon, that serpent of old, who is the Devil and Satan, and bound him for a thousand years (Rev 20:1) — Gebhard Fugel, 1933

However, in the beginning of the 19th century, a Greek cleric and educator named Νεόφυτος Βάμβας (Neophytos Vamvas) decided to translate the Bible into the then modern variant of Greek; and, surprisingly, in his translation, the grammatical error is corrected insofar that he actually does add the words necessary to have the words following the genitive form of Jesus Christ be in the nominative: "και από του Ιησού Χριστού, όστις είναι ο μάρτυς ο πιστός (kai apó tou Iisoú Christoú, óstis eínai o mártys o pistós)" — his translation can be translated as "and from Jesus Christ, who is the witness, the loyal (one)."

Inconsistent tense usage Another quirk of John's prose is his frequent disregard of a consistent usage of the various tenses of the Greek language; indeed, his regular disre-

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gard of the grammatical rules leads to many rather strange instances, wherein a sentence takes place in various, and oft-contradicting, temporal frames. This is one of the most extraordinary features of John's already extraordinary way of writing, and one that I cannot quite grasp; for why would John — who quite clearly had enough knowledge of the Greek language to know (about) its various tenses and their usage — resort to using tenses in places where they do not belong?

I, personally, highly doubt that these quirks are theologically significant and believe their *raison d'être* to, instead, be an influence from John's native language or his not being used to writing in Greek; perhaps he does know about the various tenses and how to form them, but is not always entirely certain what situations call for which tense. There are some who appear to agree with my point of view and others who believe that John's inconsistent tense usage points to the fact that Greek tenses often prioritise aspect rather than a temporal frame (as is, for example, very well-known and understood in moods other than the indicative).

Whatever the reason for this particular solecism, it often creates confusion and leaves one wondering what an adequate English translation would be — especially one that does not leave the reader of one's own translation equally baffled. Indeed, a sudden jump from the aorist to the present tense may lead to a slight *temporal whiplash* and re-reading might be required to mitigate its effects. Personally, I generally switch between translating them verbatim (i. e. using the simple past for the aorist and then the present for the present) and translating the "mis-tensed" verb using a form that I, personally, think makes sense (Such as the aorist after an aorist) depending on the context.

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Conclusion To conclude this short introduction to John's peculiar way of writing — and, perhaps, speaking —, we can safely say that, even though his style is most unusual indeed, it rarely leaves one mystified as to the intention of the writer. And whilst he does make frequent grammatical mistakes and writes a lot of things in a rather atypical fashion, I personally find that this is precisely what makes the Apocalypse such an interesting text to read.

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Author's Note

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As this book is not "copyrighted" in the traditional sense, I thought it prudent to write a short informational text here, explaining how you may legally attain your own (free) copy of my work, how you may use it and how to support me.

First and foremost, it is important to note that I am not making a non-watermarked PDF file of this book freely available; you may, however, at any time, download its source-code and compile it into any format that you wish — this is made possible through my having written this book in LaTeX. This compilation process requires a full LaTeX installation and a LaTeX compiler compatible with my book, preferably XeLaTeX or LuaLaTeX; I would, however, strongly advise against the usage of pdfLaTeX, as the Greek text appears to trouble it greatly and prevents it from working properly — or indeed, at all. If you wish to receive more information regarding the installation of a TeX environment on your particular system and the compilation of documents, please refer to the official LaTeX website (*https://www.latex-project.org/*) — installation is, generally, pretty straight-forward (at least on the systems that I use, i. e. macOS Big Sur and various Linux distributions).

An important thing to note would be the fact that the root docu-

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ment file — from which all other parts of the document, such as the various chapters and the front matter, are loaded — is titled *revelation.tex*; compiling the book can, therefore, be accomplished by simply typing "xelatex revelation.tex" (or the equivalent command for another compiler) in the project's main folder.

After compilation, you may use the book — and your compiled document — in accordance with the Creative Commons BY-NC-ND 4.0 International license; feel free to share your compiled version with your colleagues and friends, but do not attempt to sell it without my prior approval. Additionally, should you wish to use my work for a purpose that is generally forbidden by the license, I encourage you to contact me — I am fairly certain we can come to an agreement.

If you wish to obtain an official copy of my book — either digitally or in print —, then I highly encourage you to check out my website for always up-to-date information regarding the availability of various editions; you can find this, and some additional information, by following the following link: *https://ancient-greek.net/books/revelation.php*. This webpage also contains downloads for both a watermarked PDF preview and the archived (usually a regular ZIP file) LaTeX source code of the book; furthermore, you may find the source code on this book's GitHub repository: *https://github.com/mjohanning99/Revelation-Translation*.

At any rate, however, I hope that you enjoy my translation; and should you find things that could be improved or that need to be correct, I would love to hear from you! You can find my email at the beginning of the book.

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About the Author

My name is Marvin Johanning, I am 22 years old and currently reside in Bielefeld, a city in the north-west of Germany. I am currently attending an apprenticeship as an IT systems technician (*IT-Systemelektroniker*) that I hope to finish by mid-2023.

I am the maintainer of *ancient-greek.net*, a website containing lots of information on Ancient Greek, including book reviews and translations of various texts — amongst the latter are various portions of the New Testament and Herodotus' Histories.

I have also written another book, namely "The Intricacies of Ancient Egyptian Hieroglyphics". It can be found under the following ISBN: 978-3-752952-49-0. Please note, however, that it can currently only be bought from Germany.

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APOCALYPSE

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CHAPTER I

John on the Isle of Patmos

The Revelation of Jesus Christ, which God gave Him to show His servants what must soon happen; and He made it known through the sending of His messenger to His servant John, who confirms everything that he saw, namely the word of God and the testimony of Jesus Christ. Blessed is the reader and the people who listen to the words of the prophecy and (blessed is) the one who heeds what is written in it (the prophecy), for the time is near.

(A letter of) John to the seven churches in Asia (Minor): Grace to you and peace from the One who is and who was and who will come; and from the seven spirits which are in front of His throne; and from Jesus Christ — the faithful witness —, the first-born of the dead and ruler of the kings of the Earth.

To the One who loves us and who frees from our sins with His blood; and who made us a kingdom and (made us) priests to His father and God — To Him be the glory and the power into the eternity of eternities. Amen.

Look, He is coming with the clouds, and every eye will see Him,

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Κεφάλαιον Ι

Ἰωάννης ἐν τῇ Πάτμῳ

Αποκάλυψις Ἰησοῦ Χριστοῦ, ἣν ἔδωκεν αὐτῷ ὁ Θεός, δεῖξαι τοῖς δούλοις αὐτοῦ ἃ δεῖ γενέσθαι ἐν τάχει, καὶ ἐσήμανεν ἀποστείλας διὰ τοῦ ἀγγέλου αὐτοῦ, τῷ δούλῳ αὐτοῦ Ἰωάνῃ, ὃς ἐμαρτύρησεν τὸν λόγον τοῦ Θεοῦ καὶ τὴν μαρτυρίαν Ἰησοῦ Χριστοῦ, ὅσα εἶδεν. Μακάριος ὁ ἀναγινώσκων καὶ οἱ ἀκούοντες τοὺς λόγους τῆς προφητείας καὶ τηροῦντες τὰ ἐν αὐτῇ γεγραμμένα· ὁ γὰρ καιρὸς ἐγγύς.

Ἰωάννης ταῖς ἑπτὰ ἐκκλησίαις ταῖς ἐν τῇ Ἀσίᾳ· χάρις ὑμῖν καὶ εἰρήνη ἀπὸ ὁ ὢν καὶ ὁ ἦν καὶ ὁ ἐρχόμενος, καὶ ἀπὸ τῶν ἑπτὰ Πνευμάτων ἃ ἐνώπιον τοῦ θρόνου αὐτοῦ, καὶ ἀπὸ Ἰησοῦ Χριστοῦ, ὁ μάρτυς ὁ πιστός, ὁ πρωτότοκος τῶν νεκρῶν καὶ ὁ ἄρχων τῶν βασιλέων τῆς γῆς.

Τῷ ἀγαπῶντι ἡμᾶς καὶ λύσαντι ἡμᾶς ἐκ τῶν ἁμαρτιῶν ἡμῶν ἐν τῷ αἵματι αὐτοῦ, καὶ ἐποίησεν ἡμᾶς βασιλείαν, ἱερεῖς τῷ Θεῷ καὶ Πατρὶ αὐτοῦ, αὐτῷ ἡ δόξα καὶ τὸ κράτος εἰς τοὺς αἰῶνας τῶν αἰώνων· ἀμήν.

Ἰδοὺ ἔρχεται μετὰ τῶν νεφελῶν, καὶ ὄψεται αὐτὸν πᾶς ὀφθαλμὸς

Preview