

the others. Some used this polygenic approach as a justification for slavery. Abolitionists like Sanborn saw Darwinism as affirming that all humans came from the same source, and therefore were equal and should be treated equally. But Charles Brace “quickly realized that the theory of natural selection could be used against black people as easily as it could be used on their behalf . . . . One ‘important fallacy,’ he cautioned, ‘. . . is that *no two very different races can live together, side by side, without the more powerful destroying the weak*’” (198; emphasis original). In other words, natural selection dictated that either the superior Whites must rule the inferior Blacks (slavery), or the Whites would end up destroying the Blacks. Darwinism seemed to preclude peaceful and equal co-existence. Thus, after the Emancipation Proclamation, many abolitionists disengaged from the fight, and did little to combat the inequities and abuses that followed emancipation.

The idea of natural selection also impacted the conflict between the North and South, indicating that war was unavoidable, and that progress could only be made if one side or the other was destroyed and forced to align with the tenets of the other. This caused some to see the Civil War as inevitable, and perhaps created a capacity to accept large numbers of casualties.

This book is not primarily an apologetic work seeking to convince the reader of the veracity of macro-evolution, although the author does assume this. Rather, it describes how Darwin’s theory changed the way many people in the United States of America thought and behaved. This is true whether one believes in Darwinism or not. So creationists should read this book, not for the purpose of arguing creation versus evolution, or theism versus atheism, but rather as a history of thought and its results.

Ideas have consequences. Fuller’s book effectively helps us see the deep effects on thinking that a major new perspective can have. Christians should evaluate new ideas and anticipate their impact on faith and thought, no matter how popular the idea may be. As a creationist, I do not accept macro-evolution nor the atheism that often attends it. But the benefit of Fuller’s book for me is that it helps me understand how ideas move beyond the abstract to affect real life behavior, and thus engender serious consequences. It also reinforces the need to evaluate the results of a theory or idea before accepting it as truth. I recommend this book to all who seek to think deeply about faith and reason, and the real life results of both.

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Gallusz, Laszlo. *The Throne Motif in the Book of Revelation: Profiles from the History of Interpretation*. LNTS 487. London: Bloomsbury T&T Clark, 2015. xxii + 396 pp. Softcover. USD 39.95.

Laszlo Gallusz is currently a visiting lecturer in the area of New Testament at the Theological Seminary in Belgrade, Serbia. He is the author of two scholarly articles on the book of Revelation and a popular book titled *Seven Prayers of Jesus Christ* which was published both in Serbian and English. This volume

under review is a revised version of his doctoral dissertation completed in 2011 at Karoli Gaspar University of the Reformed Church in Budapest, Hungary.

The primary focus of this monograph is the motif of the throne of God in Revelation. This monograph is a first attempt to provide an exhaustive scholarly study on this focal subject of the last book of the New Testament. The thesis of the book is that the throne motif constitutes the major interpretive key to the complex structure and theology of Revelation (10). The organization of the book follows the standard dissertation format. It begins with the introduction, which consists of the statement of the problem, justification for the study, and the purpose and thesis of the study. Then the author specifies, concisely, the five-step methodological outline of his approach to the study of the throne motif in Revelation: first, he sets up an adequate definition of motif and its study; second, he undertakes background analysis to show that the throne motif was not born in a vacuum; third, he provides a textual analysis of the passages in which the components of the throne motif are found; fourth, he seeks to establish the deep structure of the motif; and, finally, he examines the function of the motif within the book as a literary whole.

In Part One of the book, the author traces the throne motif by focusing exclusively on the representation of the divine throne in the Hebrew sanctuary and the description of God's throne in heaven in the Old Testament, the Jewish second-temple apocalyptic writings (including the Qumran writings), and Greco-Roman sources. He concludes that the basic concept of the throne motif in the examined sources is of an emblem of power and rulership.

In Part Two, he moves on to examine the three major texts of Revelation dealing with the throne of God (Rev 4–5; 7:9–13; 22). In this section, the throne room vision of chapters 4–5 receives particular attention. He sees these two chapters as central to the theological meaning of the throne-of-God motif in the whole book. I was particularly interested in his contextual and theological treatment of these two chapters, due to the fact that I have been involved in studying this section of Revelation for over twenty years. However, it comes as a surprise that some throne passages, in particular 20:11–15, where the throne occupies a central place as the seat of judgment from which the final judgment is dispersed, is not examined in this chapter alongside the other three throne-of-God texts. The examination of the throne scene in 20:11–15 would, in particular, broaden the spectrum of meaning of the throne-of-God motif in the last book of the Bible, particularly since Gallusz acknowledges the judgment aspect of the throne of God in Revelation (306–312).

In the rest of the second part of the book, Gallusz examines other thrones mentioned in Revelation, namely the thrones of God's allies, as well as the thrones of God's adversaries—Satan and the sea beast in Rev 13.

In Part Three, the author deals with the place of the throne-of-God motif texts within the overall literary structure of the book. Gallusz adopts the sevenfold structure of Revelation, consisting of introductory sanctuary scenes that precede each vision, each one characterized by the throne motif—either a throne scene or an announcement of God's reign. The author concludes that the throne motif appears to be central to the structure of the book, which

comes to a climax in the final vision (21:1–22:5). He argues that Revelation's throne motif is composed of four sub-motifs: the throne of God, the throne of the Lamb, the throne of God's allies, and the throne of God's adversaries (268–269). These throne sub-motifs are integrated into the larger picture of the throne-of-God motif. He argues that, "God's throne is central within this network, while the other thrones draw their significance from it" (269). Consequently, he proposes that the two throne references in the seven messages to the seven churches—the throne of Satan (2:13) that stands in opposition to God, the Lamb, and their allies (3:21)—point to what appears to be the central theme of the book: the two opposing realities of the divine and diabolic forces. He sees the Zion celebration in Rev 14:1–5 as "the center of Revelation's center," which points to the Cosmic Conflict as the central theological theme of the entire book.

The final section of the book, Part Four, provides the analysis of the rhetorical effect of the throne motif within the social context of first century Asia Minor. Gallusz states that the motif is used to oppose "the imperial view of reality by projecting an alternative cosmology from the transcendent point of view" (298). The basis of John's rhetorical strategy lies in picturing the cosmos in which the whole created order is oriented towards the throne of God, the sole power center of the universe. "Such a picture of reality struck at the heart of Roman propaganda, but on the wider scale it countered the initiatives of God's arch-enemy against the divine government" (334). In such a way, "John's throne theology, as the cornerstone of his rhetorical strategy, is the basic device used in the settling of the more compelling issue of evil, which lies at the background of the cosmic conflict" (*ibid.*).

The closing chapter explains the contribution of the throne motif study to the theology of the book of Revelation. Gallusz holds that in dealing with the theology of Revelation, it is important to remember that Revelation was intended to be a prophetic/pastoral response to a particular historical situation, rather than a theological treatise. He analyzes the theology of the throne of God in light of two questions: the question of God and the question of history. Within such a context, the throne motif points to God's sovereign kingship, God's authority to dispense judgment, and God's grace. The chapter concludes with a description of the throne of God and the question of history within the cosmic conflict and the triumph of God's kingdom.

Gallusz's work proves to be the most comprehensive study of the throne motif in the book of Revelation to date. In addition, it is a significant scholarly contribution to the study of this subject, which is long overdue in apocalyptic studies. While drawing significantly from scholarly sources, his monograph does not duplicate other books. While academic, it is written in plain language that will certainly appeal even to non-academic yet informed readers who are interested in the subject of God's throne in the last book of the Bible. The arguments are clearly articulated and well documented in the footnote section. The author demonstrates an impressive facility with the primary and secondary sources—the list of bibliographical entries occupies thirty-four

pages. This monograph will be a great scholarly source on the subject of the throne-of-God motif in the book of Revelation for many years to come.

I can now make a few suggestions to the author for further studies. In chapter one, the author examines the Old Testament background of the throne motif in Revelation. In doing this, the author focuses exclusively on the representation of the divine throne in the Hebrew sanctuary and temple in Jerusalem, and on the description of the throne of God in heaven. I find this exclusive focus on the throne-of-God motifs to be one-sided. Here, the author fails to follow his second methodological step (15), which states that the throne motif was not born in a vacuum. If this is the case with regard to the throne motif in Revelation, the same is true regarding the throne of God in the Old Testament, which was not born in a vacuum due to the fact that the throne as a symbol of ruling authority was an oriental institution. Therefore, it comes as a surprise that Gallusz does not pay any attention to the Near Eastern concept of the divine throne, which was rooted in the throne of earthly rulers.

Furthermore, the general concept of God's throne in the New Testament, as well as in Revelation in particular, is rooted in the motif of the Davidic throne and kingship in the Old Testament. The Old Testament promise regarding the throne of David (cf. 2 Sam 7:14–17) plays a major role in the Jewish messianic expectation, as well as in the messianic texts in the New Testament (cf. Luke 1:32–33; Acts 2:29–36), which is clearly reflected in the reference to Christ the Lamb as the “Root of David” (Rev 5:5; 22:16). Hence, while Gallusz argues that the throne motif in Revelation is not written in a vacuum, the failure to consider the throne of God in Revelation in the context of the Jewish expectation of the Messianic figure to sit on the throne of David deprives his research of the fuller significance of the throne-of-God motif in Revelation.

Lastly, as Gallusz's monograph claims to be a comprehensive study of the throne-of-God motif in Revelation, it comes as a surprise that no attention is given to the concept of the double throne, which is a particular feature of God's throne in the book of Revelation (3:21; 22:4). The theological significance of the double throne motif is rooted in the messianic Psalm 110:1. Unfortunately, this topic has been neglected by scholarship in Revelation. As far as I know, only David Aune pays significant attention to the concept of the double throne in Greco-Roman sources and Revelation in his magisterial commentary on Revelation (*Revelation 1–5*, WBC 52A [Dallas: Word Books, 1977], 269). Due to the significance of the double throne concept in Revelation—as the Lamb and the Father share the single throne (Rev 3:21; 22:4)—no study of the throne motif in the book may be complete without addressing this pertinent topic.

In spite of the above concerns, Gallusz's study fills a long-standing need for a scholarly examination of the throne motif in the Apocalypse of John. It will provide an excellent scholarly resource and will no doubt find a place on the shelves of serious students of this very important subject.