

The Antichrist: His Portrait and History – Appendix A. “The Image of The Beast” (Revelation 13:15)



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This is the continuation of [The Two Babylons Chapter IV. Section III – The Sacrifice of the Mass](#)

As “the Beast” is a *symbol*, and represents a Pagan Power, its “image” must not be taken in its literal sense, i.e., must not be understood of a statue, but rather of some representation of the pagan power signified. Otherwise confusion results.

In Revelation xiii. 14, this representation is described as made “to” or “for” the Bestial Power wounded and revived. In Revelation xiii. 15 it is described as both speaking in human language, and causing human beings to be slain for refusing to reverence its decrees.

Now the use of this figure of speech is common in Holy Writ, in classical usage, and in poetical and historic phraseology. Thus in Romans viii. 29: “the image of His Son” (*tees eikonos Tou uiou autou*) is used of no literal effigy, but of character.

Cicero (Pro. P. Sextio., Ed. Ernesti, Vol. VIII., p. 974) uses the same figure when he calls the Consul Piso, “*imaginem antiquitatis*”—“the image of antiquity,” or the representation of antiquity; and Piso’s interdict on Capuan perfumery, as “*imaginis ornande causa*,” “for the sake of the adornment of antiquity.”

Ambrose thus uses the figure (in Epist. 66, Ch. ii.); and in *Questio*, 109 *apud*, Augustine, Op. (Bened. Ed.), Vol. III., p. 109, Appendix, the Christian minister is described as the Envoy of Christ, and therefore His “image”—“*Etenim ejus imago.*”

In the Middle Ages the figure was of common use, in regard to deputies; and in modern days, statesmen have adopted and applied it to the British Parliament as the “express image” of the nation.

Gibbon, in his "Decline and Fall of the Roman Empire" (Vol. II., p. 263) uses it also: "From the time of the Punic War, the uninterrupted succession of senators had preserved the name and the image of the Republic"; where the parallel between Revelation xiii. 17, 15, and Gibbon is most marked: "the name of the Beast, the image of the Beast"—being on all fours with "the name and the image of the Republic."

In the ancient Councils the same figure was used to denote their representative character; members being described as being "the images" of those who sent them (Harduin, iii., 1641-1648).

Moreover, as though expressly to show the fitness of this figure of speech, both Eastern and Western General Councils were represented in sculpture and in painting by an ikon or "image," a sacred object for reverence (Harduin, iii., 1836; Baronius, ad Ann. 711; Mosheim, viii. 2, 3, 11). So Agatho, Secretary to the Sixth Council; Anastasius; and Ado (vide Note on pp. 186-187 of "Horae Apocalypticae," Vol. III.)—"the image of the Council" being a *picture*. Whence the propriety of "the image of the Papal Power" to signify the Papal Councils which issued Decrees, formulated doctrines, and consigned "heretics" to the flames. No better symbol than "image of the Beast" could have been used by the inspired penman.

Continued in [Appendix B. The Mark of The Beast](#)

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