

Habakkuk 3:1–19

Translation, Logoprosodic Analysis, and Observations

IV. Hymn of Theophany

Hab 3:1–19

A. *I Heard What You Did in Times Past—Do It Again in Our Time* (3:1–2) [8.4]

3:1	A prayer / of Habakkuk the prophet //	14 2	3 3 0
	(upon ^a <i>Shigyonoth</i>) //	<u>6 1</u>	<u>2 0 2</u>
		2:18–3:1	48 22 26
3:2	YHWH / I heard the report about you /	<u>12 2</u>	<u>3 3 0</u>
		2:19–3:2a	34 16 18
	I was frightened / YHWH / by your deed /	<u>14 3</u>	<u>3 3 0</u>
		2:18–3:2b	54 28 26
	In our midst (do it) once more ^a by the life of YH(WH) /	12 1	3 3 0
	in our midst once more ^b make (it) known //	12 1	3 3 0
	in (my) distress / O Compassionate One, remember //	<u>10 2</u>	<u>3 0 3</u>
		2:18–3:2	46 25 21

B. *The March of Conquest in the South* (3:3) [4.4]

3:3	Eloah / came out from Teman /	13 2	3 3 0
	even Qadosh from Mount Paran / Selah //	<u>15 2</u>	<u>4 4 0</u>
		2:18–3:3b	63 34 29
	His glory / covered the sky /	11 2	3 0 3
	and his praise / filled the earth //	<u>18 2</u>	<u>3 0 3</u>
		2:18–3:3	69 34 35

C. *God's Glory was Seen with Plague in Front and Pestilence Behind* (3:4–5) [7.4]

3:4	And his radiance / was like the sun /	10 2	3 3 0
	he had rays / coming forth / from his hand //	<u>11 3</u>	<u>3 3 0</u>
		3:2–4b	34 25 9
	And there / he (un)veiled his power //	<u>9 2</u>	<u>3 0 3</u>
		2:19–3:4	68 38 30
3:5	In front of him / marched Plague //	11 2	3 3 0
	and Pestilence came out / behind him //	<u>11 2</u>	<u>3 0 3</u>
		3:1–5	48 31 17

D. He Made the Nations Tremble—the Primeval Mountains Crumbled (3:6) [4.6]

3:6	He stood / and spanned the earth /		10	2	3	3	0
	he looked / and he made the nations tremble /		<u>12</u>	<u>2</u>	<u>3</u>	<u>3</u>	<u>0</u>
		3:3-6b			34	22	12
	And the primeval mountains / were shattered /		<u>11</u>	<u>2</u>	<u>3</u>	<u>3</u>	<u>0</u>
	The ancient peaks / dissolved //		10	2	3	3	0
	his ways / are eternal //		<u>11</u>	<u>2</u>	<u>3</u>	<u>0</u>	<u>3</u>
		2:20-3:6			70	46	24

E. As Punishment I Saw the Tents of Kushan Shaking in Midian (3:7) [3.2]

3:7	As punishment for wickedness / I saw / the tents of Kushan //		<u>19</u>	<u>3</u>	<u>5</u>	<u>5</u>	<u>0</u>
		3:6-7a			20	17	3
	They were agitated /		4	1	1	0	1
	the curtains of <the>* land of Midian //	Ⓚ	<u>13</u>	<u>1</u>	<u>3</u>	<u>0</u>	<u>3</u>
		3:6-7			24	17	7

F. Was Your Anger Directed against River/Sea? (3:8) [5.4]

3:8	Was your anger against the rivers / YHWH? /		14	2	3	3	0	
	was your rage / against the rivers? /		<u>10</u>	<u>2</u>	<u>3</u>	<u>3</u>	<u>0</u>	
		3:6-8b			30	23	7	
	Was your fury ^a against the sea? //		<u>9</u>	<u>1</u>	<u>3</u>	<u>3</u>	<u>0</u>	
		3:6-8c			33	26	7	
	When you mounted / your horses /		10	2	4	0	4	
	your chariots / of deliverance //		<u>14</u>	<u>2</u>	<u>2</u>	<u>0</u>	<u>2</u>	
		3:6-8				39	26	13

G. You Bared Your Weapons and the Cosmos Itself Recoiled (3:9-11) [4.6.6.4]

3:9	You stripped the covers / from your bow /		10	2	3	3	0
	seven clubs / ^a you brought to view ^a Selah //		<u>13</u>	<u>2</u>	<u>4</u>	<u>4</u>	<u>0</u>
		3:6-9b			46	33	13
	You split open / the streams of the earth //		<u>11</u>	<u>2</u>	<u>3</u>	<u>0</u>	<u>3</u>
		3:7-9			34	21	13
3:10	The mountains saw you / and writhed /		15	2	3	3	0
	the clouds / streamed with water //		<u>8</u>	<u>2</u>	<u>3</u>	<u>3</u>	<u>0</u>
		2:17-3:10b			161	96	65

	The deep uttered / its voice /		10	2	3	0	3
	on high / it raised its hands //		<u>12</u>	<u>2</u>	<u>3</u>	<u>0</u>	<u>3</u>
		3:7-10			46	27	19
3:11	Sun (and) moon / stood still in their abode //		<u>15</u>	<u>2</u>	<u>4</u>	<u>4</u>	<u>0</u>
		3:9-11a			25	17	8
	Your arrows went streaming / to the light /		13	2	3	0	3
	to the bright one / your flashing javelin //		<u>11</u>	<u>2</u>	<u>3</u>	<u>0</u>	<u>3</u>
		3:9-11			32	17	15
H. In Anger You Threshed the Nations to Deliver Your People (3:12-13b) [4.5]							
3:12	In your anger / you trampled the earth //		<u>8</u>	<u>2</u>	<u>3</u>	<u>3</u>	<u>0</u>
		3:7-12a			59	34	25
	In your rage / you threshed the nations //		<u>10</u>	<u>2</u>	<u>3</u>	<u>0</u>	<u>3</u>
		3:7-12			62	34	28
3:13	You marched out / to deliver your people /		<u>12</u>	<u>2</u>	<u>3</u>	<u>3</u>	<u>0</u>
		3:9-13a			41	23	18
	To deliver / <the people />^a of your anointed one //	{+1a}	<u>11</u>	<u>3</u>	<u>4</u>	<u>4</u>	<u>0</u>
		3:11-13b			23	14	9
I. You Annihilated the House of Wickedness (3:13cd) [2.3]							
	You mashed the head / of the house of wickedness /		<u>13</u>	<u>2</u>	<u>4</u>	<u>0</u>	<u>4</u>
		3:7-13c			73	41	32
	You slashed them / from backside to neck / Selah //	⚔	<u>14</u>	<u>3</u>	<u>5</u>	<u>0</u>	<u>5</u>
		3:11-13			32	14	18
J. You Smashed the Enemy as They Stormed Forth to Scatter Us (3:14-15) [6.4]							
3:14	You smashed with your two maces / the heads of his warriors /		16	2	4	4	0
	they storm forward ^a to scatter us ^b //		12	1	2	2	0
	you gloated over them /		<u>7</u>	<u>1</u>	<u>1</u>	<u>0</u>	<u>1</u>
		3:13-14c			23	13	10
	Like the oppressed feasting / in the secret place //		<u>15</u>	<u>2</u>	<u>4</u>	<u>0</u>	<u>4</u>
		3:12-14			33	16	17
3:15	You trampled the sea / with your horses //		13	2	3	3	0
	you churned up / the many waters //		<u>8</u>	<u>2</u>	<u>3</u>	<u>0</u>	<u>3</u>
		3:14-15			17	9	8

K. I Tremble as I Wait for the Day of Disaster to Come against the Enemy (3:16) [4.7]

3:16	I heard / and my stomach churned /	3:13-16	<u>11</u> <u>2</u>	<u>3</u> <u>3</u> <u>0</u>	
				36	19 17
	At the sound / my lips trembled /	3:14-16a	<u>12</u> <u>2</u>	<u>3</u> <u>3</u> <u>0</u>	
				23	15 8
	Rottenness entered / my bones / and I trembled where I stood //	3:15-16b	13 2 <u>6</u> <u>1</u>	3 3 0 <u>2</u> <u>2</u> <u>0</u>	
				17	14 3
	Yet I wait calmly /	3:13-16c	<u>7</u> <u>1</u>	<u>2</u> <u>0</u> <u>2</u>	
				46	27 19
	For the day of disaster / to come up against / the people who have invaded us //	3:13-16	7 1 <u>12</u> <u>2</u>	2 0 2 <u>3</u> <u>0</u> <u>3</u>	
				51	27 24

L. Reversal of the Blessing as Crops and Livestock Fail (3:17) [4.4]

3:17	Although the fig tree has not sprouted / and there is no yield ^a from the vines / the olive crop / has failed /	3:15-17c	12 1 12 1 <u>9</u> <u>2</u>	4 4 0 3 3 0 <u>3</u> <u>3</u> <u>0</u>	
				34	24 10
	[And] ^b the fields / have made no food // the flocks are cut off ^c from the fold / and there are no cattle / in the yards //	3:14-17	14 1 9 1 <u>12</u> <u>2</u>	4 4 0 3 0 3 <u>3</u> <u>0</u> <u>3</u>	
				55	34 21

M. I Rejoice in YHWH Who Brings Success (3:18-19) [4.8]

3:18	Nevertheless I indeed / will rejoice in YHWH //	3:17-18a	<u>14</u> <u>2</u>	<u>3</u> <u>3</u> <u>0</u>	
				23	17 6
	I will exult / in the God of my deliverance //	3:17-18	<u>15</u> <u>2</u>	<u>3</u> <u>0</u> <u>3</u>	
				26	17 9
3:19	In YHWH the Lord / is my success / and he made my feet / like hind's feet /	3:17-19a	13 2 <u>13</u> <u>2</u>	3 3 0 <u>3</u> <u>3</u> <u>0</u>	
				32	23 9
	And he makes me walk / on my high places //	3:17-19b	<u>14</u> <u>2</u>	<u>3</u> <u>3</u> <u>0</u>	
				35	26 9
	For the conductor / in my string ensemble //	3:18-19	<u>12</u> <u>2</u>	<u>2</u> <u>0</u> <u>2</u>	
				17	12 5

1:1–17	199 106 93
2:1–20	264 128 136
3:1–19	213 130 83
1:1–3:19	676 364 312

{**676** = **26** x **26**; **364** = **26** x 14 and **312** = **26** x 12 – all three numbers divisible by 13}

Nah 1:1–Hab 3:19	1235 663 572
------------------	---------------------

{1235 = 13 x 19; **663** = **17** x **13** x 3 and **572** = **26** x 11 x 2 – all three numbers divisible by 13}

Scansion in SAS Units:

$$(8.4).(4.4) . (7.4).(4.6) . (3.2).(5.4).\boxed{4.6.6.4} . (4.5).(2.3) . (6.4).(4.7) . (4.4).(4.8)$$

$$(20 + 21) + (14 + \boxed{20} + 14) + (21 + 20) = 41 + 48 + 41 = \mathbf{130} [= \mathbf{26} \times 5]$$

Notes:

- 3:1^a Reading *tīp̄hā* here in BHS as conjunctive.
- 3:2^a Reading *paštā* followed by *zāqēp̄ qātôn* in BHS as conjunctive.
- 3:2^b Reading *tīp̄hā* here in BHS as conjunctive.
- 3:7^a Adding the definite article to read *hāʾāreš* (“the land”) in place of *ʾereš* in BHS to improve balance in mora-count.
- 3:8^a Reading *tīp̄hā* here in BHS as conjunctive.
- 3:9^{a-a} Interpreting the word *ʾōmer* to mean “expose to view, make visible” with F. I. Andersen (AB 25 [2001], p. 323) here in BHS as disjunctive.
- 3:10^a Reading *tīp̄hā* here in BHS as conjunctive.
- 3:13^a Reading *lys̄c ʾet̄ <m> mšyh̄k* (“to deliver <the people> of your anointed one”), with full repetitive parallelism, as suggested by W. F. Albright (1950). There is no need to resort to emendation to convert the particle *ʾet̄* into an archaic verbal form with F.I. Andersen (AB 25 [2001], p. 335).
- 3:17^a Reading *paštā* followed by *zāqēp̄ qātôn* here in BHS as conjunctive.
- 3:17^b Removing the conjunction to improve balance in terms of mora-count.
- 3:17^c Reading *paštā* followed by *zāqēp̄ qātôn* here in BHS as conjunctive.

Summary of the Logoprosodic Analysis

1. Hab 3:1–19 has 13 strophes: 3:1–2, 3, 4–5, 6a–d, 6e–7, 8, 9–11, 12–13b, 13c–14b, 14c–15, 16, 17 and 18–19.

A	3:1–2	2 balanced triads + pivot:	$[14 + 6 + 12] + 14 + [12 + 12 + 10]$	=	$32 + 14 + 34$	morae
B	3:3	2 balanced dyads:	$[13 + 15] + [11 + 18]$	=	$28 + 29$	morae
C	3:4–5	2 balanced dyads + pivot:	$[10 + 11] + 9 + [11 + 11]$	=	$21 + 9 + 22$	morae
D	3:6a–d	2 balanced dyads:	$[10 + 12] + [11 + 10]$	=	$22 + 21$	morae
E	3:6e–7	2 balanced dyads:	$[11 + 11] + [8 + 14]$	=	$22 + 22$	morae
F	3:8	2 balanced dyads + pivot:	$[14 + 10] + 9 + [10 + 12]$	=	$24 + 9 + 22$	morae

X	3:9–10b	2 balanced dyads + pivot:	$[10 + 13] + 11 + [15 + 8]$	=	$23 + 11 + 23$	morae
	3:10c–11	2 balanced dyads + pivot:	$[10 + 12] + 15 + [13+11]$	=	$22 + 15 + 24$	morae

F'	3:12	balanced dyad:	$[8 + 10]$	=	$8 + 10$	morae
	3:13ab	balanced dyad:	$[12 + 11]$	=	$12 + 11$	morae
E'	3:13c–14b	2 balanced dyads:	$[13 + 14] + [16 + 12]$	=	$27 + 28$	morae
D'	3:14c–15	2 balanced dyads:	$[7 + 15] + [13 + 8]$	=	$22 + 21$	morae
C'	3:16ab	balanced dyad:	$[11 + 12]$	=	$11 + 12$	morae
	3:16c–g	2 balanced dyads + pivot:	$[13 + 6] + 7 + [7 + 12]$	=	$19 + 7 + 19$	morae
B'	3:17	2 balanced triads:	$[12 + 12 + 9] + [14 + 9 + 12]$	=	$33 + 35$	morae
A'	3:18	balanced dyad:	$[14 + 15]$	=	$14 + 15$	morae
	3:19	2 balanced dyads:	$[13 + 13] + [14 + 12]$	=	$26 + 26$	morae

- The 1st strophe (3:1–2) is a single part with four subdivisions: 3:1, 2a, 2b and 2c–e.
 - 2:18–3:1 **26** words after *atnach*
 - 2:18–3:2 **46** (= **23** x 2) words
- The 2nd strophe (3:3) is a single part with two subdivisions: 3:3ab and 3cd.
 - 2:18–3:3 **69** (= **23** x 3) words and **34** (= **17** x 2) words before *atnach*
- The 3rd strophe (3:4–5) is a single part with three subdivisions: 3:4ab, 4c and 5.
 - 2:19–3:4 **68** (= **17** x 4) words
 - 3:1–5 **17** words after *atnach*
 - 1:1–3:5 **512** (= **32** x 16 = 2⁹) words
- The 4th strophe (3:6a–d) is a single part with two subdivisions: 3:6ab and 6cd.
 - 3:1–6d **17** words after *atnach*
- The 5th strophe (3:6a–d) is a single part with three subdivisions: 3:6e, 7a and 7bc.
 - 2:20–3:6 **46** (= **23** x 2) words before *atnach*
 - 3:6–7 **17** words before *atnach*
- The 6th strophe (3:8) is a single part with three subdivisions: 3:8ab, 8c and 8de.
 - 3:6–8 **39** = **26 + 13** [compositional formula = YHWH–'echad Model]

8. The 7th strophe (3:9–11) has two parts with six subdivisions: 3:9ab, 10ab, 10cd, 11a and 11bc.
- 3:7–9 **34** (= **17** x 2) words
 - 3:6–10 **23** words after *atnach*
 - 3:9–11 **32** words and **17** words before *atnach*
9. The 8th strophe (3:12–13) has two parts with four subdivisions: 3:12a, 12b, 13a and 13b.
- 3:6–12 **78 = 46 + 32** [compositional formula]
 - 3:11–13b **23** words
10. The 9th strophe (3:13c–14b) is a single part with two subdivisions: 3:13cd and 14ab.
- 3:11–13 **32** words
 - 3:10–14a **26** words before *atnach*
11. The 10th strophe (3:14c–15) is a single part with two subdivisions: 3:14cd and 15.
- 3:11–14 **23** words after *atnach*
 - 3:9–14 **32** (= 2x2x2x2x2) words after *atnach*
 - 3:14–15 **17** words
 - 3:13–15 **17** words after *atnach*
12. The 11th strophe (3:16) has two parts with five subdivisions: 3:16a, 16b, 16cd, 16e and 16fg.
- 3:13–16 **51** (= **17** x 3) words
13. The 12th strophe (3:17) is a single part with two subdivisions: 3:17a–c and 17d–f.
- 3:14–17 **34** (= **17** x 2) words before *atnach*
14. The 13th strophe (3:18–19) has two parts with five subdivisions: 3:18a, 18b, 19ab, 19c and 19d.
- 3:17–18 **26** words and **17** words before *atnach*
 - 3:18–19 **17** words
 - 3:1–19 **130** (= **26** x 5) words before *atnach*
 - 1:1–3:19 **676 = 364 + 312** [compositional formula—all 3 numbers divisible by **26**]
 - Nah 1:1–Hab 3:19 **663**(= **17** x 39) words before and **572** (= **26** x 22) words after *atnach*

Observations

1. The 13 strophes in Hab 3:1–19 may be outlined in a nested menorah pattern on prosodic grounds:

Menorah Pattern: Hymn of Theophany (3:1–19)

A	I heard what you did in times past—do it again in our time	[8.4]	3:1–2
B	YHWH’s march of conquest in the South	[4.4]	3:3
C	God’s glory was seen with Plague in front and Pestilence behind	[7.4]	3:4–5
X	The wars of YHWH on earth and in the cosmos	—	3:6–15
C’	I tremble as I wait for the day of disaster to come against the foe	[4.7]	3:16
B’	Reversal of the blessing as crops and livestock fail	[4.4]	3:17
A’	I rejoice in YHWH who brings success making my feet like hinds’ feet	[4.8]	3:18–19

2nd Level Menorah: The Wars of YHWH on Earth and in the Cosmos (3:6–15)

A	God made nations tremble and the primeval mountains dissolved	[4.4]	3:6a–d
B	As punishment I saw the shaking of the tents of Kushan in Midian	[4.3]	3:6e–7
C	Was your anger directed against River/Sea?	[5.4]	3:8
X	You bared your weapons and the cosmos itself recoiled	[4.6.6.4]	3:9–11
C’	In anger you threshed the nations to deliver your people	[4.5]	3:12–13b
B’	You annihilated the house of wickedness	[4.4]	3:13c–14b
A’	You smashed the enemy as they stormed forth to scatter us	[3.4]	3:14c–15

2. The fact that 5 words in the heading (3:1), 2 words of “musical instructions” (in 3:19b), and 3 occurrences of *Selah* (3:3a, 9a and 13b) are all essential in the numerical composition of Habakkuk as a whole within the Book of the Twelve Prophets has much to say on this topic for the study of the Psalms as well, for those who remove these “extra” words as secondary additions to the text. The total word-count for Habakkuk in Codex L is:

$$671 = 363 + 308 \quad \text{word-count for Hab 1:1–3:19 in Codex L}$$

If the ten presumed “extra words” are removed in chapter 3, the total word-count becomes:

$$661 = 358 + 303 \quad \text{word-count in Codex L}$$

$$666 = 359 + 307 \quad \text{adjusted word-count with corrections (see Observation 13 below)}$$

None of the numbers without these presumed “additions” is significant in terms of the four primary compositional numbers (**17**, **23**, **26** and **32**) in the system used by the scribes of ancient Israel, whereas all three numbers in the **compositional formula** of the book of Habakkuk presented here are divisible by **26**—and the total word-count is **26 x 26 = 676**.

$$\mathbf{676 = 364 + 312} \quad \text{word-count for Habakkuk in presumed original “canonical” form}$$

The same holds true for the total word-count in the combination of Nahum plus Habakkuk, where **663 = 17 x 39** and **572 = 26 x 22**.

$$\mathbf{1235 = 663 + 572} \quad \text{word-count for Habakkuk in presumed original “canonical” form}$$

All six of these compositional numbers are divisible by the number 13.

3. Two of three occurrences of *Selah* (in 3:3b and 9b) appear in the middle of a verse. The latter occurrence is unique in that it is not preceded immediately by the accent *tīpḥā* (or *dəḥî*, as this accent is called in the Psalms). Moreover, the word *Selah* in Hab 3:9 is preceded by the word **אמר**, which may be read with its usual sense from the verb “to say”:

You stripped your bow from its sheath (as) seven clubs, saying: “*Selah*.”
You split open the streams of the earth.

4. In terms of the 213 words in Habakkuk 3:1–19, the **arithmological center** falls on the word **רום** (“exalted, on high”) in 3:10b, with 106 words on either side. The **meaningful center** is found by including six words on either side of the **arithmological center**, as follows:

	זרם מימ עבר	The clouds streamed with water;
	נתן תהום קולו	The abyss gave forth its voice.
11	רום ידיהו נשא	He raised his hands on high;
	שמש ירח עמד זבלה	Sun (and) moon stood still in their abode.

In this instance the **concentric compositional formula** becomes:

$$213 = 100 + 13 + 100 \text{ [word count— for Habakkuk 3:1–19]}$$

The **meaningful center** may be expanded by including twelve words on either side of the **arithmological center**, as follows:

	נהרות תבקע ארץ	You split open the streams of the earth;
3:10	ראוה יחילו הרים	The mountains saw you and writhed;
	זרם מים עבר	The clouds streamed with water;
	נתן תהום קולו	The abyss gave forth its voice.
	רום ידיהו נשא	He raised his hands on high.
3:11	שמש ירח עמד זבלה	Sun (and) moon stood still in their abode,
	לאור חציף יהלכו	Your arrows went streaming to the light,
	לגנה ברק חניתך	To the bright one your flashing javelin.

In this instance the **concentric compositional formula** becomes:

$$213 = 94 + 25 + 94 \text{ [word count— for Habakkuk 3:1–19]}$$

5. The 22-word **meaningful framework** for Hab 3:1–19 (with the 10-word framework highlighted in gray) reads as follows:

1	תפלה לחבקוק הנביא על שגינות	A prayer of Habakkuk the prophet upon <i>Shigyonth</i> .
2	יהוה שמעתי שמעך	YHWH, I heard the report about you;
	יראתי יהוה פעלך	I was frightened, YHWH, by your deed.
<hr/>		
19	יהוה ארני חילי	In YHWH the Lord is my success;
	וישם רגלי כאילות	And he made my feet like hind’s feet.
	ועל במותי ידרכני	And he makes me walk on my high places.
	למנצח בנגינותי	For the music director, in my string ensemble.

6. An entirely different **meaningful center** may be found when 3:1–19 is examined in relation to the book of Habakkuk as a whole. The **arithmological center** of the book of Habakkuk as a whole falls between the words **עמים רבים** (“many peoples”) in 2:10a, with 338 words on either side. The **meaningful center** is found by including seven words on either side of the **arithmological center**, as follows:

	מכף רע	From an evil hand,
	יעצת בשת לביתך	You schemed, let shame come upon your estate,
	עמים רבים קצות	Cutting off many peoples;
	וחוטא נפשך	and your soul is sinful;
	כי אבן מקיר תזעף	For a stone from the wall will cry out.

In this instance, the **concentric compositional formula** is:

$$676 = 331 + 14 + 331 \quad [\text{word count— for Habakkuk 1:1–3:19}]$$

The **meaningful center** may be expanded by including fourteen words on either side of the **arithmological center** (in 3:9–12a as follows:

2:9	בצע רע לביתו	Evil gain comes to his estate,
	לשום במרום קנו	As he puts on the height his nest,
	להנצל מכף רע	So as to make himself secure from the fist of evil.
2:10	יעצת בשת לביתך	You schemed, let shame come upon your estate,
	עמים רבים קצות	Cutting off many peoples;
	וחוטא נפשך	and your soul is sinful;
2:11	כי אבן מקיר תזעק	For a stone from the wall will cry out;
	וכפיס מעץ יעננה	And a beam from the woodwork will echo it.
2:12	חוי בנה עיר בדמים	Woe to him who built a town with blood.

In this instance, the **concentric compositional formula** is:

$$676 = 324 + 28 + 324 \quad [\text{word count— for Habakkuk 1:1–3:19}]$$

7. The 22-word **meaningful framework** for Hab 3:1–19 (with the 10-word framework highlighted in gray) reads as follows:

1:1	המשא אשר חזה חבקוק הנביא	A prayer of Habakkuk the prophet upon <i>Shigyonoth</i> .
2	עד־אנה יהוה	How long (will it be), YHWH?
	שועתי ולא תשמע	I have called out and you did not listen.

3:19	יהוה אדני חילי	In YHWH the Lord is my success;
	וישם רגלי כאילות	And he made my feet like hind's feet.
	ועל במותי ידרכני	And he makes me walk on my high places.
	למנצח בנינתי	For the music director, in my string ensemble.

8. Summary of the concentric compositional formulae for Hab 3:1–19:

213 = 100 + 13 + 100 word-count

213 = 94 + 25 + 94

{with others in between}

213 = 11 + 191 + 11

213 = 5 + 203 + 5

130 = 41 + 48 + 41 SAS (syntactic accentual-stress) units

60 = 20 + 20 + 20 **briques** (primary SAS units)

9. Summary of the concentric compositional formulae for Hab 1:1–3:19:

676 = 331 + 14 + 331 word-count

676 = 324 + 28 + 324

{with others in between}

676 = 11 + 654 + 11

676 = 5 + 666 + 5

396 = 190 + 16 + 190 SAS (syntactic accentual-stress) units

186 = 89 + 8 + 89 **briques** (primary SAS units)

10. In the prosodic structure of Habakkuk 3:1–19, the basic building blocks in each poetic verset are the **briques** (primary SAS units). These sub-units are delineated by the Masoretes, who marked most of the boundaries with one of the following:

- **Soph Pasuq** A large colon following a word signifies the end of a verse, which does not always coincide with the end of a sentence.
- **Atnach** A small caret-like mark (like ^) beneath the consonantal text, pointing upward, is used to divide most verses. Its primary importance for our purposes concerns its use in the matter of numerical composition—i.e., the total word-count in each line is divided into the number of words before and after *atnach*.

In the prosodic analysis presented with the translation (above), the presence of these two primary disjunctive markers is indicated with a double slash (/). Habakkuk 3:1–19 has 60 **briques** (primary SAS units), 57 of which are marked by:

- *soph pasuq* 19 times, at the end of each verse
- *atnach* 19 times, in each verse
- *zāqēp qaṭan* 19 times (vv 2, 3 [bis], 4, 6 [bis], 8 [bis], 9, 11, 13 [bis], 14, 16 [bis], 17 [bis], 19 [bis])

The boundaries of the remaining five **briques** are marked by:

- *rəbīa^c* 2 times (vv 6, 16)
- *zarqâ* 1 time (v 2)

11. The prosodic structure of Habakkuk 3:1–19, in terms of its **briques** (primary SAS units), may be displayed as follows: [: represents *soph pasuq*; ^ represents *atnach* and † indicates any other such boundary marker]:

I A ¹ *təpīllāh lahāḥbaqqûq hannābîʔ* ^ *‘al šīg̃yōnôt* :
² *yhwh šāma‘tī šim‘ākā* † *yārēʔtī yhwh pā‘olka baqereḥ šānīm ḥayyēhū* †
baqereḥ šānəm tōḏīa ^ *bərōgez raḥēm tizkôr* :

B ³ *ʔelôah mittēmān yābô* † *wəqādōš mēhar-pāʔrān selāh* ^
kissāh šāmayim hōḏô † *ūtəhillātô māləʔāš hāʔāreš* :

C ⁴ *wənōgah kāʔôr tihyeh* † *qarnayim mīyādô lô* ^ *wəšām ḥeḃyôn ‘uzzōh* :
⁵ *ləpānāyw yēlek dāber* ^ *wəyēšəʔ rešep ləraglāyw* :

D ⁶ *‘āmaḏ wayəmōded ʔereš* † *rāʔāh wayyattēr gōyīm* †
wayyitpōšəšū harrē-‘ad † *šahū gib‘ôt ‘ólām* ^ *hālīkôt ‘ólām lô* :

II E ⁷ *taḥat ʔāwen rāʔtī ʔohōlé kūšān* ^ *yirgəzún yərī‘ôt ʔereš midyān* :

F ⁸ *hāḃinhārīm ḥārāh yhwh* † *ʔim bannəhārīm ʔappeka* †
ʔim-bayyām ‘eḃrāteka ^ *kī tirkab ‘al-sūsēka markəḃōtēka yəšū‘āh* :

X ⁹ *‘eryāh tē‘ôr qašteka* † *šəbū‘ôt maṭṭôt <t>ōʔmer selāh* ^ *nəhārôt təbaqqa-ʔāreš* :
¹⁰ *rāʔūka yāḥīlū hārīm zerem mayim ‘ābār* ^ *nātan təhôm qólô rôm yādēhū nāsā* :
¹¹ *šemeš <wa>yārēah ‘āmaḏ zəḃūlāh* ^ *ləʔôr ḥiṣṣēka yəhallēkū* †
lənōgah bəraq ḥānīteka :

F' ¹² *bəza‘am tiš‘ad-ʔāreš* ^ *bəʔap tāḏūš gōyīm* :
¹³ *yāšāʔta ləyēša‘ ‘ammeka* † *ləyēša‘ ʔet-məšīḥeka* ^

E' *māḥašta rōʔš mibbēt rāšā* † *yəsōḏ ‘ad šawwāʔr selāh* :

III D' ¹⁴ *nāqabta ḥəmaṭṭāyw rōʔš pərazāw* † *yis‘ārū lahāpīšēnī* ^
‘ālīšūtām kəmə-leʔēkōl ‘ānī bammistār :

¹⁵ *dāraḳta ḥayyām sūsēka* ^ *ḥōmer mayim rabbīm* :

C' ¹⁶ *šāma‘tī wattirgāz biṭnī* † *ləqôl šālālū səpāṭay* †
yābôʔ rāqāḃ ba‘āšāmay wətaḥtay ʔergāz ^
ʔāšer ʔānūah ləyôm šārāh † *la‘ālôt lə‘am yəḡūḏennāh* :

B' ¹⁷ *kī-təʔēnāš lōʔ-tīpṙāḥ wəʔēn yəḃūl baggəpānīm* † *kiḥēš ma‘āsēh-zayīt* †
ūšəḏēmôt lōʔ-‘āsāh ʔōkel ^ *gāzar mimmiḳlāh šōʔn wəʔēn bāqār bārəpātīm* :

A' ¹⁸ *waʔānī ba-yhwh ʔeʔlōzāh* ^ *ʔāḡīlāh bēʔlohē yiš‘f* :
¹⁹ *yhwh ʔəḏōnāy ḥēlī* † *wayyāsēm raglay kāʔayyālôt* †
wə‘al bāmōṭay yadrīkēnī ^ *lamnaššēah biṅḡînōṭay* :

12. The 60 *briques* are distributed in 13 strophes in Habakkuk 3:1–19 as follows:

$$(6 + 4) + (5 + 5) + (2 + 4 + \boxed{3 + 2 + 3}) + 4 + 2) + (5 + 5) + (4 + 6) = \\ (10 + 10) + 20 + (10 + 10) = 20 + 20 + 20 = 60$$

The **arithmological center** of Hab 3:1–19 falls on the word *rôm* (“exalted”) in 3:10b, with 106 words on either side. There are 130 SAS units, 60 *briques*, 27 versets, and 13 strophes. The **arithmological center** is in the middle strophe, the middle verset, the middle two *briques*, and the middle six SAS units.

13. The word-count for Habakkuk indicates that this book is a masterpiece in numerical composition:

1:1–11	127 = 68 + 59	{ 68 = 17 x 2 ² }
1:12–17	72 = 38 + 34	{ 34 = 17 x 2}
2:1–20	264 = 128 + 136	{ 128 = 2 ⁷ and 136 = 17 x 2 ³ }
3:1–19	213 = 130 + 83	{ 130 = 26 x 5}
1:1–3:20	676 = 364 + 312	{ 676 = 26 x 26; 364 = 26 x 2x7 and 312 = 26 x 2x2x3}

Of 15 possible instances, 7 display multiples of the two divine-name numbers (**17** and **26**), and one other (**128** = 64 x 2) is a multiple of the compositional number **32**.

14. According to the “Word-Count in the Book of the Twelve—Progress Report” [submitted in revised form on April 16, 2002], a net total of five words was lost in Codex L (and BHS) from the original “canonical” text in the book of Habakkuk—one word before and four words after *atnach*. The proposed corrections to restore the Hebrew text of Habakkuk to its original form, as a numerical composition, are:

- 1:5b adding the words *ʾānî* (“I”) before the sequence of the two verbal forms, so as to read *<ʾānî> pōʿal pōʿel* (“I am doing a deed”) with LXX and Syriac.
- 1:15b adding *libbô* (“his heart”) with LXX [see F. I. Andersen, AB 25 (2001), p. 185].
- 2:16b dividing *wəqîqālôn* into two words as *wəqî(?) qālôn* (“and vomit [imperative] shame”) [see F. I. Andersen, AB 25 (2001), p. 250].
- 2:19b adding the word *lô* (“to him”) so as to achieve balance in terms of mora-count and in the over-all pattern in terms of word-count within the book of Habakkuk as a whole.
- 3:13a adding the word *ʿam* (“people”), which appears to have dropped out by haplography. I am adapting a suggestion made by W. F. Albright (“The Psalm of Habakkuk,” *Studies in Old Testament Prophecy: Presented to Prof. Theodore H. Robinson*, ed. H. H. Rowley [Edinburgh, Clark, 1950], pp. 1–18).

It should be noted that only three of the five corrections proposed in the Progress Report of April 16, 2002 proved to be tenable (1:5b, 1:15b and 2:19b). The other two (1:5a and 3:8b) have been replaced with more likely candidates.

15. Summary Totals for the Book of Habakkuk:

2585 letters {check this number}
 676 words

392	SAS units	[= 78 + 46 + 138 + 130]
186	briques	[= 34 + 20 + 72 + 60]
87	versets	[= 16 + 10 + 34 + 27]
56	verses	[= 11 + 6 + 20 + 19]
38	strophes	[= 5 + 7 + 13 + 13]
8	cantos	[= 1 + 1 + 3 + 3]

Middle:

- verse: between 2:11 and 12 [marked by *petuchah*]
word: in 2:10b, between the words *rabbîm wəḥôṭē*² (“many / and sinning”)
letter: in last word in 2:10b, on the letter *pe* in the word *naḥšəḵā* (“your soul”)

16. Bibliography:

- Albright, W. F. “The Psalm of Habakkuk.” Pp. 8-18 in *Studies in Old Testament Prophecy*, ed. H. H. Rowley. Edinburgh: T. & T. Clark, 1950.
- Arnold, W. R. “The Interpretation of לִירוּ מִיָּדוֹ לִו, Hab 3.4.” *AJSL* 21 (1905) 167-72.
- Bévenot, D. H. “Le Cantique d’Habacuc.” *RB* 42 (1933) 499-525.
- Cassuto, U. “Chapter iii of Habakkuk and the Ras Shamra Texts.” 1935-37. Reprint in *Biblical and Oriental Studies*, tr. I. Abrahams, pp. 3-15. Jerusalem: Magnes, 1975.
- Condamin, A. “La forme chorale du ch. III d’Habakuk.” *RB* 8 (1899) 133-40.
- Day, J. “Echoes of Baal’s Seven Thunders and Lightnings in Psalm XXIX and Habakkuk III 9 and the Identity of the Seraphim in Isaiah VI.” *VT* 29 (1979) 143-51.
- _____. “New Light on the Mythological Background of the Allusion to Resheph in Habakkuk III 5.” *VT* 29 (1979) 353-54.
- Delcor, M. “La geste de Yahvé au temps de l’Exode et l’espérance du psalmiste en Habacuc iii.” Pp. 9-16 in *Miscellanea Biblica B. Ubach*, ed. R. M. Díaz. Barcelona: Casa Provincial de Caridad, Imprenta-Escuela, 1954.
- Driver, G. R. “Critical Note on Habakkuk 3.7.” *JBL* 62 (1943) 121.
- Eaton, J. H. Pp. 108-18 in *Obadiah, Nahum, Habakkuk and Zephaniah*. London: SCM, 1961.
- _____. “The Origin and Meaning of Habakkuk 3.” *ZAW* 76 (1964) 144-71.
- Gaster, T. H. “On Habakkuk 3.4.” *JBL* 62 (1943) 345-46.
- Good, E. M. “The Text and Versions of Habakkuk 3: A Study in Textual History.” Ph.D. dissertation, Columbia University, 1958.
- Hiebert, T. *God of My Victory. The Ancient Hymn of Habakkuk 3*. HSS 38. Atlanta: Scholars Press, 1986.
- _____. “The Use of Inclusion in Habakkuk 3.” Pp. 119-40 in *Directions in Biblical Hebrew Poetry*. JSOTSup 40. Sheffield: Sheffield Academic Press, 1987.
- Irwin, W. A. “The Mythological Background of Habakkuk. Chapter 3.” *JNES* 15 (196) 47-50.
- _____. “The Psalm of Habakkuk.” *JNES* 1 (1942) 10-40.
- Kelley, F. T. “The Strophic Structure of Habakkuk.” *AJSL* 18 (1901-02) 113-19.
- O’Connor, M. “Habaquq 3. The Psalm of Habaquq. Pp. 482-87 and 556-57.
- Kraft, C. F. *The Strophic Structure of Hebrew Poetry*. Chicago: University of Chicago, 1938.

- _____. "Some Further Observations Concerning the Strophic Structure of Hebrew Poetry." In *A Stubborn Faith*, ed. E. C. Hobbs. Dallas: Southern Methodist University, 1956.
- Margolis, M. L. "The Character of the Anonymous Greek Version of Habakkuk, Chapter 3." 1907. Reprint in *Old Testament and Semitic Studies*, ed. R. F. Harper, F. Brown, and G. F. Moore, pp. 133-42. Chicago: University of Chicago, 1908.
- Margulis, B. "The Psalm of Habakkuk: A Reconstruction and Interpretation." *ZAW* 82 (1970) 409-41.
- Mowinckel, S. "Zum Psalm des Habakkuk." *TZ* 9 (1953) 1-23.
- Rudolph, W. Pp. 241-48 in *Micah, Nahum, Habakkuk, Zephaniah*. KAT XIII/3. Gütersloh: Gerd Mohn, 1975.
- Thackeray, Henry St. John. "Primitive Lectionary Notes in the Psalm of Habakkuk." *JTS* 12 (1911) 191-213.
- Sinker, R. *The Psalm of Habakkuk*. Cambridge: Deighton Bell, 1890.
- Stephens, F. J. "The Babylonian Dragon Myth in Habakkuk 3." *JBL* 43 (1924) 290-93.

© 2006
Dr. D.L. Christensen Professor of Old Testament
845 Bodega Way Languages and Literature (retired),
Rodeo, California 94572 Graduate Theological Union
+1 510 799 0858 Berkeley, California
dlc@bibal.net