

were thunders and lightnings, and a thick cloud upon the mount, and the voice of the trumpet exceeding loud." But the force of the passage is much better preserved, by our throwing away the notion of any such definite reference, and supposing that we have here just a poetic picture of Jehovah, similar to that which David gives us, when (in speaking of the manner in which the Lord delivered him from the hand of his enemies) he describes God as emitting "a smoke out of his nostrils," "bowing the heavens and coming down," "riding upon a cherub," &c.—(Ps. xviii. 8–10.) This, and much more imagery of a like kind in the eighteenth Psalm, is manifestly no more than the poetical ornament of the simple fact that God gloriously and powerfully interposed to deliver David from his enemies. In like manner, the general style of Habakkuk's hymn would lead us to consider the lines before us, not as pointing to any particular occasions when heaven and earth were literally in a blaze with the effulgence of the divine presence, but simply as describing the Most High, conceived by the imagination as coming forth in a radiant and majestic form for the deliverance of his people, and performing deeds worthy of praise. The features of the description, however, may reasonably be supposed to have been derived from the visible circumstances of the descent of the Lord upon mount Sinai.

"He had horns coming out of his hand."

Here the delineation of the poetically-imagined form of Jehovah is continued. By "horns" are meant rays of light. "Arabic poets compare the first rays of the rising sun to horns, and hence call the sun itself the gazelle."—(*Gesenius*.) The phrase, "out of his hand," is probably equivalent to "from him," a part of the body being put for the whole.

"And there was the hiding of his power."

"There," amidst the effulgence with which he was sur-