

in v.20, is now developed. The principal thought is still the immeasurable difference of position between the creature and the Creator. Sanday says: "The unusual position of *ΤΟΥ ΠΗΛΟΥ*, which should of course be taken with *ἔξουσίαν*, is intended to emphasize the contrast between *κεραμέυς* and *πηλός*, as suggesting the true relations of man and God." *ἔξουσίαν* here means "lawful power" or "right", as in Matt.21:23, and 1 Cor.8:9. In 1Cor. 8:9 the English versions translate it "liberty". There is something of that idea here. The liberty of God in his dealings with humanity is like that of the potter in fashioning his clay.

*φύραματος* -- defined by Thayer as "any substance mixed with water and kneaded; a mass, lump". The word is used five times in the N.T., but they do not shed any light on its exact meaning. The thought of it having a shapeless, undifferentiated character, seems to be present, especially in view of the reference in this verse to *Ἐκ τοῦ αὐτοῦ φύραματος*. The determination of the use of the parts of the mass, according to this verse, rests entirely with the potter, not on any particular characteristics of parts of it. Sanday says, "The potter is represented not merely as adapting for this or that purpose a vessel already made, but as making out of a mass of shapeless material one to which he gives a character and form adapted for different uses, some honourable, some dishonourable." There is certainly no intimation here of making some vessels unto honor, and simply leaving others in the mass, that they may be vessels unto dishonor. The direct agency of the potter is just as much implied in making the vessels unto dishonor as in making the vessels unto honor. Meyer says, "The same lump' denotes human nature in and by itself, as it is alike in all with its