

proof for what you say. And so here we have another motif--a remarkable line of proof. God says that if you want proof that I have this power, I can show it to you by telling in advance what is going to happen and what I am going to do. He says, I know all things. He says, Let the idols tell what is going to happen in the future and let them show in the future. He says, that I the Lord predicted the exile--even before the exile Isaiah declared what was going to happen and it happened and now he says that He is declaring the future things that are to happen. There will be deliverance from exile and I will name the man who is going to deliver you--Cyrus. I have called Cyrus as my servant, who has not known me to deliver my people. There is stress on the ~~xxx~~ omniscience of God and the power of God to predict the future and more stress on perhaps 40-55 than perhaps on the whole rest of the Bible put together. Of course if you take every prediction as proof of it, of course there isn't. Now I think that I have named to you all of the regular motifs--all the ordinary motifs of this section, but there is another element that enters in which does not come quite so obviously--there is a problem which is raised and it is investigated and looked at from various angles and just as you practically give up finding an answer, suddenly the answer flames up and gives you the answer. That is the problem of the servant of the Lord. That is not one of these regular motifs but is as important as any motif in it. It is a little different~~x~~ and you can name them before and put them together in this beautiful symphony but the motif of the servant of the Lord is one which raises problems that must be dealt with and to which God eventually gives you a wonderful answer. Let, when you find out the answer you see how well the answer comes out. I want you work that problem and see how it works out and see how it is made clear. Now as you look at this section, there are places where there should be chapter divisions where there are not and then sometimes the chapter division is an intrusion, but there is one place where I think the chapter division is very well taken. That is at the end of ch. 40. The material following ch. 40 is different from 41-55. I believe that ch. 40 is like the prelude to the symphony and is a prologue or introduction. From 41-ff. we are discussing specific situations and dealing with the exile and their need of a deliverance and at certain times we look at other vital aspects but in ch. 40 we are not looking at specific situation but laying down our motif. We setting up the background for that which follows and therefore in ch. 40 we have various motifs stressed and presented but