

A PIECE OF THE MASTER

ISAIAH 53:1

1 Who hath believed our report? and to whom is the arm of the LORD revealed?

ISAIAH 53:2

2 For he shall grow up before him as a tender plant, and as a root out of a dry ground: he hath no form nor comeliness; and when we shall see him, [there is] no beauty that we should desire him.

ISAIAH 53:3

3 He is despised and rejected of men; a man of sorrows, and acquainted with grief: and we hid as it were [our] faces from him; he was despised, and we esteemed him not.

ISAIAH 53:4

4 Surely he hath borne our griefs, and carried our sorrows: yet we did esteem him stricken, smitten of God and afflicted.

ISAIAH 53:5

5 But he [was] wounded for our transgressions, [he was] bruised for our iniquities: the chastisement of our peace [was] upon him; and with his stripes we are healed.

ISAIAH 53:6

6 All we like sheep have gone astray; we have turned every one to his own way; and the LORD hath laid on him the iniquity of us all.

ISAIAH 53:7

7 He was oppressed, and he was afflicted, yet he opened not his mouth: he is brought as a lamb to the slaughter, and as a sheep before her shearers is dumb, so he openeth not his mouth.

ISAIAH 53:8

8 He was taken from prison and from judgment: and who shall declare his generation? for he was cut off out of the land of the living: for the transgression of my people was he stricken.

ISAIAH 53:9

9 And he made his grave with the wicked, and with the rich in his death; because he had done no violence, neither [was any] deceit in his mouth.

ISAIAH 53:10

10 Yet it pleased the LORD to bruise him; he hath put [him] to grief: when thou shalt make his soul an offering for sin, he shall see [his] seed, he shall prolong [his] days, and the pleasure of the LORD shall prosper in his hand.

ISAIAH 53:11

11 He shall see of the travail of his soul, [and] shall be satisfied: by his knowledge shall my righteous servant justify many; for he shall bear their iniquities.

ISAIAH 53:12

12 Therefore will I divide him [a portion] with the great, and he shall divide the spoil with the strong; because he hath poured out his soul unto death: and he was numbered with the transgressors; and he bare the sin of many, and made intercession for the transgressors.

MASTERPIECE.THE_ JEFF.IN V-4 N-7 SUNDAY_ 64-0705

31 But then, one of the main things that interests me in Forest Lawn was Michelangelo's, the great sculpture, the--the monument of Moses. It's a--a reproduction there, of course. It isn't the original.

But it was such a--a great masterpiece. And as I stood and looked at it, I-

-I liked that, something that looks like it--represents, got something to it. I like art real well. I believe God is in art. I believe God is in music. I believe God is in nature. He... God's everywhere

MASTERPIECE.THE_ JEFF.IN V-4 N-7 SUNDAY_ 64-0705

33 But this masterpiece that Michelangelo had--had made, it--it cost him something to do that. That... He was a great man. And it cost a big part of his life, because he was many, many years in carving out.

Just take a rock and--of--of marble and keep carving it. And to see... Only the man, the sculptor himself has in his mind what he's trying to do;

You might walk up and say to him, "What are you pecking on that rock for?" To the outsider who doesn't know what's in his heart, oh, it's nonsense.

But to the man, the sculptor himself, he--he's got a--a vision in his mind, what he's trying to make, and he's trying to reproduce what he has on his mind in the form of a--of a monument. And that's the reason he's picking it out of the rocks.

MASTERPIECE.THE_ JEFF.IN V-4 N-7 SUNDAY_ 64-0705

34 And {to do this} this to do, you have to start off right at the beginning, and you have to follow the pattern. . See? You can't get a little piece to start off: "We'll make it this way. No, I believe..." No, he's got to have a exact pattern.

And in his mind he's got that pattern. And he cannot vary from that pattern. Now, in order to do this he had to draw in his mind. Because we have no real pictures of Moses, but he had to get a mental picture in his mind of exactly what Moses was.

MASTERPIECE.THE_ JEFF.IN V-4 N-7 SUNDAY_ 64-0705

35 Now, a genuine sculptor is inspired, like a genuine poet or any genuine singer, musician, whatever it might be. All real has to come by inspiration. Michelangelo must've had the inspiration of what Moses really looked like,

and he caught it in his mind what Moses must've been. So he set forth on this great piece of marble to cutting to the pattern, and bringing down, and honing down, until he got to the real picture of what it must have been in his mind.

MASTERPIECE.THE_ JEFF.IN V-4 N-7 SUNDAY_ 64-0705

36 And then when he got all so perfect, every corner off, and every place rubbed, and the eyes just right, and every hair and beard, all just the way it was, he stood off and looked at it.

I--I think of--of many, many hard years of labor, and how he had to hold that same vision all the time in his mind of what he was going to do.

And just think, that vision on his mind for so many years, to make it look just exactly to what it was--he caught the vision first--and how he had to work to that vision, cutting off and making down... And when he got it to where he perfected it,

till it really got perfect, he stood and looked at it when he finished up that morning, with a hammer in his hand. And he was so inspired when he looked at it, because the vision of his mind was standing before him in reality.

What he had seen and the--his conception of what Moses was, there it was figured before him, what he'd had in his heart all these years of toils, and hours of sorrow, and distress, and critics, and everything else, but yet he stayed right with the vision until it was completed.

MASTERPIECE.THE_ JEFF.IN V-4 N-7 SUNDAY_ 64-0705

37 And then when it was completed, he stood back with the hammer (the sculptor's hammer) in his hand, and he looked at that monument. And the inspiration of the vision,

that he'd seen of how to do it, inspired him so much, till he... The inspiration struck him till he got beside himself and struck it across the knee and said, SPEAK.!

And now there's a flaw on that great image, on the knee, on the right knee. Just above the knee about six inches is the place. I put my hand on it, about that deep.

MASTERPIECE.THE_ JEFF.IN V-4 N-7 SUNDAY_ 64-0705

39 After he had spent all that time, for years and years to make this, then under the influence of seeing fulfilled what he had seen in his heart and in his vision, and desired to see,

it was completed. And when it was completed, he was so inspired by it till he thought his own masterpiece should speak back to him

And he struck it across the leg and hollered, "Speak!" And it made a flaw on it. It put a flaw on the image.

To me, the flaw was what made it the masterpiece. Now, maybe to the--the mind that might think different, you'd think that spoiled it. No, to me it--it made it what it was. It--it... Because of after so many years of careful work, and toils, and inspiration, and so forth of making it,

his toil had proved not in vain; it was perfect, and that's why he cried out, "Speak!" Because he'd seen before him that he was--had been able to achieve, to bring to pass the vision that was in his mind;

and therefore, under inspiration he done something out of reason, out of the ordinary; he struck it and hollered, "Speak!" See, he wouldn't have done that if he'd have thought.

But he didn't think. It was inspiration of seeing what he had in his mind setting there perfectly before him.

MASTERPIECE.THE_ JEFF.IN V-4 N-7 SUNDAY_ 64-0705

44 Now, let us turn the page of Michelangelo and close the book. And let's open another Book and read of the Great Sculptor,

And let's open another Book and read of the Great Sculptor, the Almighty, Who before there was a world and before the foundations was laid, He had in His mind what He wanted.

And He wanted to make man in His own image. He wanted to make something in--in reality of what was a vision to Him, what was in His thinking.

MASTERPIECE.THE_ JEFF.IN V-4 N-7 SUNDAY_ 64-0705

48 And then I might say to this: that when He made this man there was something about him yet that didn't look just right, because that he--he was by himself. And that's how God had been--by Himself. He was the Eternal.

And the man now in the image of God also existed on the earth by himself. So He must've struck a little blow over on his left side, and from there He took the piece that struck off of it and made him a helpmate, a wife.

340-1 LAODICEAN.CHURCH.AGE - CHURCH.AGE.BOOK CPT.9

In the Dark Ages the Word was almost entirely lost to the people. But God sent Luther with the WORD. The Lutherans spoke for God at that time. But they organized, and again the pure Word was lost for organization tends toward dogma and creeds,

and not simple Word. They could no longer speak for God. Then God sent Wesley, and he was the voice with the Word in his day. The people who took his revelation from God became the living epistles read and known of all men for their generation.

When the Methodists failed, God raised up others and so it has gone on through the years until in this last day there is again another people in the land, who under their messenger will be the final voice to the final age.

65-0221E WHO.IS.THIS.MELCHISEDEC_ JEFFERSONVILLE.IN
V-5 N-10 SUNDAY_

88 Then, after you recognized the very Word of God was Eagle Food, then you left the other thing. You have then been formed into the living image of the living god. You heard from your theophany.

64-0705 THE.MASTERPIECE_ JEFFERSONVILLE.IN V-4 N-7
SUNDAY_

155 Notice, the Bride. If the Bride, in the beginning, was the Word, or the Bridegroom; and then if the Bride is taken from the Bridegroom, It must be the Word also. Notice, the Bride must be.

156 Why, why must the Bridegroom be the Word manifested, made plain? Is because the Bride and the Bridegroom are One. She is just a smitten piece off of Him. There is the Masterpiece. It was smitten. Say...

157 Michelangelo could not reproduce that again. He could not put it back. But God is going to do it. He is going to bring this little Bride, that's smitten, right back to the side of the original Word. And there He is, there is the Masterpiece, the family back again

64-0705 THE.MASTERPIECE_ JEFFERSONVILLE.IN V-4 N-7
SUNDAY_

161 The Word, living and in action, the Bible Bride, not some man-made bride; the Bible Bride,

64-0705 THE.MASTERPIECE_ JEFFERSONVILLE.IN V-4 N-7
SUNDAY_

174 The great masterpiece of a family, the Second Adam and the Second Eve, now ready for the garden, the Millennium, amen, back on the earth. Hallelujah!

58-0928E THE.SERPENT'S.SEED_ JEFFERSONVILLE.IN V-2 N-4
SUNDAY_

As we are taught in the blessed Word, that we had fellowship with Him before the foundation of the world, when the morning stars sang together, and the sons of God shouted for joy, way back before the foundation of the world.

How do we know that that wasn't at the same time that the Lamb was slain; that when God in His great thinking seen us shouting and rejoicing in our salvation through Jesus?