

How Sweet the Name of Jesus Sounds: John Newton (1774?)¹

Visualisation: PD hymn.

Analysis: It's become gender inaccurate (eg, *his sorrows*). It is coordinated around singing to Jesus about what he means to us. The traditionally dropped term, husband, had been to allude to *Songs*, commonly taught in Newton's days to be an analogy to Christ and the Church as husband & wife:² my college's notes OT Survey 1 (BS04) cover this more. Its use of friend is misplaced, and it contains a few archaisms.

Suggestions: To make the whole song to Jesus, not the intro to him as if to a different Jesus, we can change polydirectionalism to TD2, at the same time updating original gender talk. Thus the first stanza could become how sweet lord Jesus, is your name / in your believers' ears / it soothes their sorrows, heals their pain / and drives away wrong fears. 'Tis manna should become It's manna. I do not know of any variants which have retained the term husband: rightly it should be replaced. Friend I would amend: his kind of friendship is asymmetrical; he is not the friend of his friends. The whole line could be changed from Jesus! my shepherd, husband, friend to Jesus my lord you call me friend!. Not to duplicate *lord*, my lord, my life could become my start, my life: Jesus' death started Christian life (Heb.12:2). The terms thee/thou/thy, become you/you/your. O may be replaced by my. To replace art with are drops the rhyme with heart, but the effort of my heart is weak...when I see you when we meet retains the rhyme. A number of expressions, some now a little quirky, still have mileage.

I have skipped stanzas 3f.: How sweet, lord Jesus, is your name / in your believers' ears / it soothes their sorrows, heals their pain / and drives away wrong fears // It makes the wounded spirit whole / and calms the troubled breast / It's manna to the hungry soul / and to the weary, rest // Jesus my lord, you call me friend! / my prophet, priest, and king / my start, my life, my way, my end / accept the praise I bring // The effort of my heart is weak / and cold my warmest thought / but when I see you when we meet / I'll praise you as I ought // Till then I would your love proclaim / with every fleeting breath / and may the music of you name / refresh my soul in death!

Rewarding? If amended, yes. It contrasts Christology to Christian weakness, though a more nuanced trinitarianism would have been possible. It is still an enriching focus combining deep humility—how weak...how cold my warmest thought—with an exodus activism now, and an eisodus hope beyond death: a traveller's song worth exploring.

BAG	A	B	C	D	E	F	G ^{1,2}	H ^{1,2}	I	J ^{1,2,3}	K	L	M	Total	Grade
	-	-	8	-	4	-	-	-	-	24	-	-	-	64	C+

¹ www.hymntime.com/tch/htm/h/s/w/hsweetnj.htm

² Dropping *Songs* from the equation, the NT pictures Christ & the Church as husband & wife, although at the pre-wedding stage of marriage (see *Israel's Gone Global* for fuller explanation). Even so, the individual link—he is *my* husband (higher cringe for men)—is never made. The illustration remains that the relationship between Jesus and the totality of his covenant people is akin to that which existed between Yahweh & Ethic Israel, one such analogy being husband & wife.

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A = Mixed Themes (-4); B = Incompleteness (-4); C = Archaism (-8);

D = Blessing God (-4); E = Buddy or Boyfriend (-4); F = Polytheism (-8); G = Voxdeism: Soft (-24), Hard (-48);

H = Unitarianism: Soft (-60), Hard (-72); I = Misdirection (-12); J = Misvisualisation: Soft (-12), Mid (-24), Hard (-36); K = Boasting (-8); L = Decontextualising (-8); M = Hermit Harakiri (-12)