

## Jesus Christ, Holy One: Nathan Fellingham (2002)<sup>1</sup>

**Visualisation:** Theodirectional 2

**Analysis:** Appreciation and confidence, that thanks to Jesus we have become family members. Lifter of our heads is somewhat archaic, but acceptable. The term conquering son<sup>2</sup> suffers both by implying that Jesus still conquers—an idea better linked to the cross—and that he is son to us: he is brother to us and son to the father. If through you I come (L3f.) and as the spirit testifies (L6) are meant to mean the father, then line 5 should read him, not you. Rm.8:15f., one of three abba texts, specifies the father, although admittedly Paul then immediately drew the implication of co-heirship with our brother.

The song does mention the trinity, although a bit jumbled up. In particular the chorus can seem to follow from turning our song to abba father, unless it is clear that the song merely told Jesus that we call his father, abba father. True, this term is in quote marks, but that might not prevent the casual singer from visualising singing the chorus to the father, and then having to switch to Jesus when hitting the stanza. An ambiguous **you** is soft misvisualisation.

I shall not fear is a boast; the reality can be otherwise, and not all fear is bad fear. It is wrong fear that is assumed, but it is unclear what that wrong fear is about: although it could be traced from Ps.27:1 (of enemies); 1 Jhn.4:17f. (of God being our enemy), or somewhere else, Rm.8:15, already in mind, is the likely source. Paul had introduced the idea of good & bad slavery (Rm.6:16): sin enslaves into spiritual horror; holiness wonderfully enslaves into true family freedom. As the song stands, it does not follow that we shall cry abba father, so so ain't necessarily so. I say again, "Fear has no hold on me *therefore* I cry father" doesn't logically connect. It is an incompletism needing a Bible study to make sense of. Also, in closing the stanza, some change is needed to prevent switching prayer from brother to father.

The song nicely highlights the father, but the spirit is perhaps underplayed. Eg, it is the spirit directly, not Jesus, who has given us blessing revealed grace, and given us new life, though an indirect sense in which it has been Jesus, and for that matter the father, the latter more the biblical focus. Yet I think these parts can stand.

The chorus seems to me to misread Jhn.20:22 as impartation.

**Suggestions:** Replace conquering son, by victorious one; belong to you, by belong to him; I shall not by I need not; fear has not hold, by I am a child of God; So I cry "Abba Father!", by and I say, "Abba Father!".

The chorus: Any future claim of self I treat as boast. Replace I'll either by the subjunctive I'd (a current wish), or a simply statement of the immediate, I. To distance from the idea of Jesus breathing life into us—not a New Testament position—replace you've breathed new life to me, by you've given life to me.

BAG	A	B	C	D	E	F	G <sup>1,2</sup>	H <sup>1,2</sup>	I	J <sup>1,2,3</sup>	K	L	M	Total	Grade
	-	4	-	-	-	-	-	-	-	12	-	-	-	84	B+

<sup>1</sup> [www.weareworship.com/uk/songs/song-library/showsong/318](http://www.weareworship.com/uk/songs/song-library/showsong/318)

<sup>2</sup> Perhaps from Edmond Budry's Thine be the glory, risen, conquering Son (1884): translated by Richard B. Hoyle (1923).

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A = Mixed Themes (-4); B = Incompletism (-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)