

Lo! He Comes With Clouds Descending: Charles Wesley (1758)¹

Visualisation: Polydirectional, about and to Jesus as God.

Analysis: This song rejigged from an earlier song by the then recently deceased colleague turned Moravian, John Cennick. Charles improved the poetry but introduced some errors. The Wesleys' seem to me to have made a big point about their own songs only being degraded by attempted improvements. I raise a smile. This song is not, to my knowledge, frequently sung, and I shall limit comment to stanzas 1, 3-5, 7, and also forgo suggestions.

There are obvious archaisms, such as *train, thine/thy/thee*. Every archaism was once a contemporary.

Stanza 5 switches to prayer. Stanza 7 is also prayer request to Jesus too far. Although some slack must be allowed, in line with Rv.22:20 being acceptable prayer request to Jesus, I deem that S7 goes too far, also mixing ideas from Mt.24:30 (Christ's return) with the TR talk of Mt.6:13 (the father's kingdom). Misdirection.

I like the strong eschatological note: of Christ's return to reign (Stanza 1); the judgement of dismissal to doom (S3), or of welcome to joy (S4); for his own, their true home (S5), for creation at large, the answer to their prayers (S5; Rm.8).

I do not like Jesus' appearance put as *God's* appearance, nor the misvisualisation of prayer that polydirectional songs generally encourage, nor the misdirection of prayer request to Jesus.

BAG	A	B	C	D	E	F	G ^{1,2}	H ^{1,2}	I	J ^{1,2,3}	K	L	M	Total	Grade
	-	-	8	-	-	-	-	-	12	24	-	-	-	56	C

¹ www.cyberhymnal.org/htm/l/h/lhecomes.htm

Analysis © Dr Steve H Hakes (mdtc.eu) 161108

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)