

Love Incarnate, Love Divine: Stuart Townend (2002)¹

Visualisation: Theodirectional 2

Analysis: The three stanzas sketch pre-cross (Christ), cross, and post-cross (Christians). Each have rhyme only for lines 6 & 8. Evangelism is expressed through socio-spiritual action (stanza 1&3), and pivots around the cross (stanza 2). There is much poetic licence.

I would prefer more control on some of the expressions. For instance, *healed the leper*, suggests one leper. Besides a question mark or so over this term, Lk.17:12 speaks of 10 λεπροι/*leproi* being restored. Ideally the song should indicate that such was neither an only nor an all, but was multiple: Mk.1:34, healed many people, cast many demons out. Likewise, *the dead*, presumably means Lazarus, but Jesus restored from death some others who had died, howbeit without a recorded *shout*. Even leaving aside this quibble, I do feel that *with a look he had compassion* leaves the initiate thinking that Jesus merely looked & left, even less than a Jas.2:16. The having compassion followed the look—it was not the look.

The chorus asks Jesus: *captivate this heart of mine, till all I do*. This is prayer misdirection. However, line 2 can be turned into a personal statement of response, and line three turned into an expression of wish.

Stanza 2 has *hands of those you'd made*. This undermines the parental part of procreation, the joint trinitarian operation of creating humanity, and arguably the humanity of Jesus: *Jesus* (himself born) didn't make people, but *God the son* did co-create humanity. The stanza also falls into voxdeism, creating news words for Jesus: let Lk.23:34 suffice, perhaps followed by the paradox of Mk.10:45.

Stanza 3 moves heavily into boast, the *I wills* of self. The aims have much to commend them, though overlook that are callings differ: the corporate church is to do feed the hungry—primarily a spiritual category—and be international: not every believer is to play each part. The corporate voice should speak. The prayer misdirection of asking Jesus possibly intrudes—/ *ask that you so fill me*: it could conceivably be FYI, telling Jesus what we ask the father. The idea of *Jesus* filling us isn't clear to me. That the biblical emphasis is *God* filling, is clear: “*May God, the source of hope, fill you with joy and peace*” (NOG: Rm.15:13). *God* fills through the cross by his spirit. The idea of *Jesus' breath*, I guess, is based on the fallacy that Jesus breathed the spirit into his apostles, an idea D A Carson comprehensibly scotched.² Though on a biblical scale pretty meaningless, it *does* rhyme with *death*, and to *shrink from facing death*, is a powerful line. Still, although on the archaic side, we could replace *breath/death*, by *reign/slain*, although some might think God a watering pot.

Suggestions: Replace *with a look he had compassion*, **by** *with a look he showed compassion*; *crying “Father God, forgive them, place their punishment on me”*, **by** *and you cried, “father, forgive them”*; *as a slave you set us free; I will*, **by** *we would; my cross, by our cross; I ask that you so fill me*, **by** *and we seek that God so fill us, your...peace/power/breath*, **by** *his...peace/power/reign*; *I never love my life*, **by** *we never love our lives; I shrink from facing death*, **by** *we shrink from being slain*.

Chorus: Replace *captivate this heart of mine*, **by** *captivated heart of mine* [or, *you captive this heart of mine*]; *till all I do, speaks*, **by** *may all I do, speak*.

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

¹ http://indicate.org.uk/sof4/songs/L/1947_LookingInTheSky.html

² See his commentary on *John* (Jhn.20:22). In short, *Jesus breathed*, a symbolic action prophesying their next Pentecost.

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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)