

The King Of Love Is My Delight: Stuart Townend & Kevin Jamieson (1997)¹

Visualisation: Polydirectional.

Analysis: By and large, anthrodirectional, perhaps egodirectional, but drips into the theodirectional 2 (Jesus). Hard misvisualisation. A number of phrases sound like snatches from *Revelation*, and *king of love* from *Canticles*. Some nice contrast between naked power (*splits the ground*), and gentleness (*is life to me*). I think that though *king of love* is true, expressions of him as our lover and his *breath* as *wine*, flows into boyfriendism.

There is some hint of boasting, both by *accepted child, forgiven son* implying the singer to be exclusively so, and *I will let the walls come down*. A hint is not a certainty, and the latter is at worst a passive allowing rather than doing. I would not downgrade if it were not for me being *his prize*, which I fear too easily boasts in the prize rather than in the winner!

There is also a possible inference that the singer is *child*, rather than sibling, to Jesus, and there's a definite sexism (*son*).² It is not explicitly said that the condition of childhood names Jesus as father, but I downgrade *son* as archaism. The latter could also suggest forgiveness *for* the son: a son *before* forgiveness, or a son *by* forgiveness?

The opening line has a hint of hermitude, an onlyism of the word *my* (*delight/desire*). Jesusism aside, is it not better to say that even God is one of our many delights? Haven't these guys got wives, let alone wandered in a bluebell wood? The supernatural might be supreme, but it is not only. As to desire, if allowed only one (*my desire*), should it not be to please the father, rather than to be pleased?

Talk about sinners is ambiguous. Is the singer *current sinner*, or *past sinner* thinking of how some are still in his/her former shoes, yet able to become saints *because of Jesus*? If hopefully the latter, this stanza sandwiches an evangelistic reflection between two slices of current Christianity—me, them, me. Combined with uncertainty, that's a little fuzzy. The chorus nicely carries evangelistic content. Stuart's website closes stanza 2 with a question mark—*forgiven son, because of Jesus*? Is there doubt about being forgiven, or about whom it is due to? Perhaps the question mark is unintended.

Checking the phrase, *walls come down*, led me to Dt.28:52 (KJV), where such is Yahweh's judgement on his rebellious people. Sensible walls should come down, though wrong walls should, such as defences against God, which theists can share with atheists: God is the great disturber.

Suggestions: Replace *my lover's breath*, **by** *the joy of Christ; I am his prize, by he loves me now; How can a sinner know such joy?*, **by** *once was a sinner, now a saint; accepted child, forgiven son*, **by** *I am his kin, a child of God; and my desire is to have you*, **by** *and I desire now to have him; lord, you know that you are*, **by** *king of love, he has a; wrong rebellion should bow down*.

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	8	-	-	56	C+

¹ <http://www.stuarttownend.co.uk/song/the-king-of-love>

² <http://mdtc.eu/wgggender.html>

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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)