I'm not a bot

For more than a century, the hymn Jerusalem has been a staple of English national culture. Usually invoked as a sign of patriotic prideat Last Night of the Proms or the 2012 Olympicsit also appears from time to time with a knowing wink to those more liberally minded, as in the recent rejuvenation of Alan Moores Hellblazer comics by Si Spurrier and Aaron Campbell. Returning to London from a long sojourn in the US, central character John Constantine encounters a naked Boris Johnson in an episode entitled Green and Pleasant Land.The original poemthe source of various famous phrases such as dark Satanic mills and arrows of desirewas written by William Blake as part of his epic poem Milton, which includes the stanzas beginning And did those feet in ancient time. The reason why so many people have been willing to interpret the poem as a patriotic piece lies less with the religious and political dissenter Blake than with Charles Hubert Parry, the composer who set his words to music in the midst of the First World War.Whether patriotic or ironic, a shared feature of all Jerusalem allusions tends to be a sense that everyone knows what it is about as an archetype of Englishness. The first readers of Blakes poem, however, appeared to be completely confused as to its meaning. Alexander Gilchrist, the biographer who introduced Blake to a Victorian audience, printed the stanzas almost without comment. The enfant terrible of the aesthetes, Algernon Swinburne, observed that in reading Milton we pass again under the shadow and into the land that shifts and slips under our feet.By contrast, were meant to understand Jerusalem today as part of our national heritage. Kate Maltby, writing for the Spectator in 2016, repeated a variant of the oft-repeated joke that Blake asks four questions in succession, and the answer to each is a resounding no. The first of these is whether Jesus Christ came to Britain with his relative, trading for copper and tin. The only problem is that the myth of Christ coming to Roman Britain, as the historian Paul Ashdown has shown, was only invented in 1895, long after Blakes death. The poet wasnt writing about Christ at all but rather Joseph of Arimathea, whose legendary visit to these isles was repeated by Milton in his History of Britain.Maltby was on surer ground in asserting that Jerusalem, at least in Blakes version, is not a patriotic hymn. Blake probably started composing the lines in 1802, when a friend of his new patron, William Hayley, praised his new hymn and hoped he would find a way to notate the music. Blake had moved from Londonan increasingly dangerous place for radicals in the early 19th centuryto the coastal village of Felpham in 1800, but his sojourn by the sea ended in disaster when, three years later, a soldier by the name of John Scolfield entered the garden of his cottage. The two men became involved in a heated argument over politics in which, according to the soldier, Blake damned the King & said the Soldiers were all Slaves, a remark which led to his arrest and trial for sedition at Chichester the following year.While Blake was acquitted, it was not an accident that the one man who had cursed One King, one God, one Law in his writings should have been the very person to be tried by George IIIs judges in 1804. Blake railed against hirelings in the court, camp and university who would for ever depress Mental & prolong Corporeal War. That his words would one day be sung at royal jubilees and weddings would have astonished him.Blakes Jerusalem was not intended to be one favourable to the establishment. Misunderstandings of the poem have been rife: dark Satanic mills is most commonly interpreted as a reference to the industrial revolution but is actually part of Blakes personal mythology in which Satan is described as a miller who grinds down human souls.Parry, the composer who made Blakes words famous, was described by his friend Henry Colles as a liberal-minded Conservative, and was effectively commissioned to compose what would become known as Jerusalem by the poet laureate Robert Bridges and his former student, Henry Walford Davies (later Master of the Kings Music and musical adviser to the BBC). The occasion for the hymns first performance was a meeting of the organisation Fight for Right on 28th March, 1916 at Queens Hall in London. Established by the imperial adventurer, Francis Younghusband, the aim of Fight for Right was to reinvigorate the spiritual morale of the nation during the long night of the First World War. It was this context that led to Jerusalem being seen as a nationalisticeven potentially xenophobichymn.The only problem for Parry was that a great deal of his musical influences were German, such as Mendelssohn and Schuman, and he quickly became disillusioned with the jingoism of Fight for Right: within three months of composing Jerusalem, he had withdrawn his support for the organisation and instead gave the copyright to Millicent Fawcett, a leading light in the National Union of Womens Suffrage Societies. Parry told Fawcett that he hoped it would become the women voters hymn.According to his first biographer, Charles Graves, shortly before his death in 1918 the composer let rip at hosts at a party who were insulting the Germansa common enough activity at the time. As with Blake, the Jerusalem that Parry sought to build in Englands green and pleasant land was a very different one to that which is so confidently invoked by many of those who have sung it in the century since.England may soon have its own national anthem and the odds-on favourite is Jerusalem. The famous song has a rather strange myth at its heart, writes Gareth Rubin.Jerusalem is the musical setting of William Blake's poem Prelude to Milton. But Blake, a Romantic whose poetry and paintings often tended towards the bonkers end of "visionary", wasn't merely musing on the holy influence in England. He was specifically thinking about a legend that as a boy, Jesus of Nazareth visited England with his great uncle, Joseph of Arimathea, who was a sailor and trader. The "feet" in the line "And did those feet in ancient time" refers to Jesus.Some try to justify the legend on the grounds that Joseph might have come to buy tin from Cornish mines, but if there is any hard evidence at all, it has yet to come to light. Instead, the legend of Jesus walking upon England's mountains green is part and parcel of the cycle of medieval legends about Britain's own King Arthur. Those stories say that after Jesus's Crucifixion, Joseph took the Holy Grail to Glastonbury, where he established the first English church. But that's not all he left. According to the 14th Century monk John of Glastonbury, external, Arthur, the greatest of British heroes, was Joseph's great-great-great-great grandson - and therefore related to Jesus himself.One of the most famous legends about Joseph's time in Glastonbury states that one night he struck his staff into the ground and went to sleep. When he awoke he saw that a hawthorn tree had miraculously sprung from the staff - and the Holy Thorn survived until it was cut down as a relic of superstition by the puritanical Roundheads during the Civil War. It was replaced by the local council - twice - in the 1950s, only to be hacked down with a chainsaw six years ago. No one is really sure why.So why did Blake spin a poem about a medieval myth? Probably because England at the time was a place of change and he wasn't entirely happy about the direction it was taking. It was the time of the Industrial Revolution, when factories - the dark Satanic Mills he wrote of - seemed to swallow people up and spit them out broken and mangled. As a nonconformist Christian, Blake looked back on a time when a religious figure could walk in barefoot simplicity on "England's green and pleasant land". And Blake isn't the only one to turn to the legend when writing about England in bloom. Irish rocker Van Morrison's song Summertime in England includes the line: "Did you ever hear about Jesus walkin' / Jesus walkin' down by Avalon? [Glastonbury]."Sadly for those who want to draw a direct connection between the West Country and the Son of God, Diarmaid MacCulloch, professor of church history at the University of Oxford, describes the legend as "totally implausible". "It obviously didn't happen. Why should a carpenter's son from the eastern Mediterranean even think of coming here. It's just silly English self-promotion. Nothing more to it than that." Still, it's not a dead loss, suggests MacCulloch: "Blake was a mystic, and he was saying, in his lovely poetry, that God dwells everywhere - including England."Subscribe to the BBC News Magazine's email newsletter, external to get articles sent to your inbox. After a row over their lyrical content, drawing in Downing Street, Rule, Britannia! and Land Of Hope And Glory were both sung to an empty Royal Albert Hall by a small choir A bluesy interpretation of Jerusalem annoyed traditionalists watching a pared-down Last Night of the Proms, which featured poignant versions of its signature patriotic anthems.After a row over their lyrical content, drawing in Downing Street, Rule, Britannia! and Land Of Hope And Glory were both sung to an empty Royal Albert Hall by a small choir, selected from the BBC Singers.However a reworking of Proms classic Jerusalem, by Belize-born British composer Errollyn Wallen that fused elements of blues and African music with the original tune, raised some eyebrows.Wallen said her radically different version of Sir Hubert Parrys 1916 hymn was dedicated to the Windrush generation and inspired by the Black Lives Matter movement.Jersualem closer to BlakeBy toning down the patriotic element she was trying to get closer to what I feel is the original meaning of [William] Blakes text very searching and asking questions.The BBC was accused of trashing and murdering the hymn on social media. Proms host Katie Derham assured viewers that the traditional version would be played later in the programme.Overall, viewers praised the subdued Last Night, shorn of its usual flag-waving. The South African soprano Golda Schultz performed alongside 44 socially-distanced members of the BBC Symphony Orchestra, conducted by Finnish rising star Dalia Stasevska.That was one of the most moving and memorable concerts Ive ever attended, and the only one where Ive seen a cameraman moved to tears. BRAVA everyone. #lastnightoftheproms pic.twitter.com/T5uDBNF3Ln Richard Coles (@RevRichardColes) September 12, 2020Musician Rev Richard Coles, commentating for the BBC, praised one of the most moving and memorable concerts Ive ever attended, and the only one where Ive seen a cameraman moved to tears.Highlights included Scottish violinist Nicola Benedetti, stepping in as a late replacement for an ill soloist, who played Vaughn Williamss romantic pastoral favourite, The Lark Ascending.The BBC originally said only instrumental versions of Rule, Britannia! and Land of Hope and Glory would be performed amid claims their lyrics celebrated colonialism and slavery. New Director-General Tim Davie was forced to reverse the decision after pressure from politicians and viewers. In this weeks diary, Tristram Hunt puts his money behind Jerusalem as a new English National Anthem. God Save the Queen isnt going anywhere as the United Kingdoms theme, but theres room for a local melody when Team England take to the field (as the MP Toby Perkins pointed out, its hard to square English rugby fans singing God Save The Queen as we face off against the Welsh). But Tristram, for the love of the Holy Lamb of God, please dont let it be Jerusalem. The truth about Jerusalem is that it isnt a patriotic poem at all. Parrys music gives the hymn an upbeat tempo especially with the booming orchestration by Edward Elgar but William Blakes original words are as laced with resentful irony as Shostakovichs Leningrad symphony. Famously, Blake asks four questions in succession, and the answer to each is a resounding no. Christs feet never trod in England; the Lamb of God didnt gambol preposterous as the image is around the Cotswolds; the Holy Spirit wasnt regularly spotted in London fog; and most directly of all, there was no sense of Jerusalem in the dark Satanic mills of the Industrial Age. The onset of the song Jerusalem dates back to the legend of man known as Joseph of Arimathea.Serious Biblical scholars would recognize this as being the person who took responsibility for burying Jesus after he was crucified. And heis actually mentionedin all four of the New Testament Gospels, meaning that he was a historical figure.He is also present in some of the apocryphal Gospels.And it is those depictions upon which the lyrics pertaining to him are primarily based. Now as far as the books of the Apocrypha go, you may sometimes hear of them being referred to as non-canonical.What that basically means is that whereas they are based on many of the same Biblical characters were all familiar with, the stories contained therein are considered by scholars and believers as being more akin to legends as opposed to actual fact. So for instance, in the Apocrypha, the aforementioned Joseph is not simply depicted as one of Jesus rich, secret disciples, as with standard New Testament.Rather he is portrayed as being Jesuss personal homey (as well as that of Pilate himself,just to note). More specifically in terms of how he is alluded to in this song, the friendship between Jesus and Joseph of Arimathea was most pronounced during the formers childhood.And it was during that time that the two of them, before Jesus actually began his ministry, according to the Apocrypha visited England (and to be more exact modern-day Glastonbury). Now we are not implying that William Blake actually believed this story. Rather he is embracing the overall symbolism of it.That would apparently be why the song opens with an inquiry. An inquiry into what? An inquiry concerning that matter as opposed to an assertion.And that question would be, did those feet in ancient time walk upon Englands mountains green? So again, the singer is not presenting the above-mentioned tale as hardcore fact.Rather he is entertaining the idea the fiction if you will that Jesus did once visit his homeland, England. Or stated otherwise it is not as if Blake, when he penned this poem, was actually concerned with historical facts.Rather it is what such a visitation would symbolize, i.e. England itself being blessed by a personal visitation from Jesus. And even more ideologically, Jesus apparently liked the place.And this is where the song gets more controversial, if one decides to view it in such a manner.How? Because the vocalist then goes on to postulate that Jerusalem itself may be found in England. Now of course the actual Jerusalem, i.e. the world famous city found in Israel/Palestine, is many thousands of miles away from England.So what the vocalist is actually speaking to is the concept of, this time around lets say God Himself really favoring England. And the reason we have said such a statement may be controversial to some is because of course there are a number of people who dont believe that. For example, the Jews stake claim to being the chosen people of God. And it is fundamentally such an idea that the vocalist is entertaining, that England is a highly-blessed nation.In fact we may even consider that the thesis sentiment of the song. And this is even though he presents that argument in more of an inquisitive and, shall we say humble manner. That is to say that he is not stating such as aforthright declaration, nor is that the conclusion of the song.Or lets argue that yes, the premise is based on the idea of England being blessed. But in light of such, i.e. once receiving Jesus himself, it is now up to the people to actually build Jerusalem.Or put more simply, simply being blessed isnt enough.For now they are tasked with actually making the country prosperous and righteous. And concerning the latter, the vocalist does reference some dark satanic mills contained therein.Some believe this metaphor may point to the Church of England. However, a more accepted understanding is that he was criticizing the Industrial Revolution. Indeed, the Industrial Revolution did have itsvisibly negative effectson England. This is even if in the long run scholars argue that the ends justify the means. Or put otherwise, judging by the nature of this song, William Blake was obviously a religious person.And yes, such an individual would likely have issues with an economic system in which for instancechildren were dangerously exploitedin the name of generating income. So conclusively this song is perhaps more idyllic than it is actual, for lack of a better word to describe the latter sentiment.That is to say that the vocalist sees his homeland, England, as more of a Jerusalem i.e. holy, blessed city in the making. The potential is there to be great. And this is not only due to the pleasantness of the landmass but also theoretically because God, via Jesus, personally favors the land. So the highly-symbolic, relatively-indecipherable third verse may actually be the most-important of all.For that is where the singer is actually challenging his countrymen to live up to this lofty standing and fashion England into a modern-day Jerusalem. The lyrics of this hymn actually date back to an early-19thcentury poem known asAnd Did Those Feet in Ancient Time.That piece was written by William Blake (1757-1827). Blake was a very-famous poet of the era who hailed from London. And said poem serves as the preface to another, epic (i.e. book-length) poem Blake put together during the first decade of the 19thcentury. He gave it the title Milton: A Poem in Two Books. The aforementioned is a piece of fiction based on religious and mystical themes. And to note Blake also penned another poem around that same time entitledJerusalem the Emanation of the Giant Albion.However, that is not to be confused with the actualJerusalem. And Did Those Feet in Ancient Timebecame a hymn, i.e.Jerusalem, once the poem was set to music.And that was done by another musician born a generation or so after William Blake, whose name was Hubert Parry (1848-1918). In fact as far as songs of this caliber go, i.e. those which are regarded highly enough to be considered as national anthems, almost invariably they are multi-generational efforts. What tends to happen with these classics is that different pieces are added or modified at various junctures in history. For instance,And Did Those Feet in Ancient Timewas never particularly popular until the days of World War I.That is when it was included in an anthology entitledThe Spirit of Man. The said anthology was intended to keep the British people optimistic during that trying time in history. In fact it was the editor of that work, Robert Bridges (1844-1930), who requested that the aforementioned Hubert Parry fashion Blakes poem into a hymn. He was basically the first prominent person to reallysee the potential of the poemas being akin to a national anthem. Then around the time World War I was coming to an end it was British Suffragists, i.e. those fighting for the right for women to vote, who adoptedJerusalemas their theme song. In fact a related NGO known as the Womens Institute once owned the copyright toJerusalem. This was until it became a publicly-owned (i.e. public domain) song in 1968.And it was apparently the Suffragists who officially changed the name fromAnd Did Those Feet in Ancient TimetoJerusalemcirca 1918. Concerning the aforementioned theory that Blake may have been criticizing the Church of England with the aforementioned dark satanic mills line, that is becausehe was actually againstsaid institution. Or more specifically he was trained in its doctrine but did not actually conform to or believe in it.That is why, as great as he may have been, he was not buried in what is perhaps the most-renowned burial site in England, Londons Westminster Abbey.Instead he was laid to rest at another site called Bunhill Fields. Just to note, his parents were also buried there. Still some actual religious institutions in England, as well as the monarchy and the BBC, etc., recognizeJerusalemas, shall we say,a canonical hymn. However, perhaps as to be expected, the actual Church of England does not.But this apparently has nothing to do with the dark satanic mills line.Rather their argument is that it is not an actual prayer. And that is the primary reason they cannot be accepted as such. It has also been put forth that the dark satanic mills phrase, as it reads on the surface, is anactualreference to Satan.So in that regard, it would be the devil who, symbolically, is operating the mill. And what he would be grinding is human souls.So that particular allegory in particular reads like the type of terminology one would find in, say, the epistles of Paul.And if this is in fact what William Blake meant. So that means on top of recognizing Englands blessing, he was also aware of what were, in his opinion, evil forces lurking therein. The tune enjoys widespread usage in educational institutions in England and some of its former colonies. Some of these colonies include Canada, Oceania and the northeastern section of the United States known as New England. Furthermore, it was actually used to open the 2012 Summer Olympics, which were held in London. That ceremony also witnessed a rendition of what is considered Englands actual national anthem,God Save the King/Queen.However, despite being locally and globally recognized as such,God Save the Queenis not the official national anthem of the UK or even England for that matter.No song is. But there have been debates in recent years for the nation to adopt one.Or more specifically, many English people actually considerJerusalemas being more fitting to serve such a purpose. They feel it is a better national anthem than God Save the Queen/King. And amongst those who felt so included King George V (1865-1936) himself. George V ruled the United Kingdom earlier in the 20thcentury. Even as of the writing of this post (in early 2021), this is still an ongoing debate. Jerusalem is actually more popular in a patriotic capacity amongst the British public thanGod Save the Queen. Or stated otherwise, it wouldnt be overly surprising ifJerusalemone day replaces God Save the Queen as the UKs de facto national anthem.Actually someinstitutions and events already haveor are using itas the British national anthem. And of course a tune of such ubiquitous usage has been found on anumber of movies and television shows. Some of the most-recognizable names on the list beingthe following: Four Weddings and a Funeral(1994)Star Trek: Deep Space Nine(1995) Doctor Who(2013) Also interesting to note is that the title of the popular 1981 filmChariots of Firewas actually inspired by Jerusalem. It was inspired by the last line of the third verse of the song. Furthermore Jerusalem goes on to appear on the movies soundtrack. Jerusalemwas also notably covered by the English rock group Emerson, Lake & Palmer in 1973. Blake wrote Jerusalem in a part of England known as Sussex.More specifically he did so in a village called Felpham, in a cottage he resided in for three years.And that particular dwelling has been preserved. It currently serves as a tourist attraction known as Blakes Cottage. In addition to establishing himself as a world-class poet, Blake was also one of the most prominent (artistic) painters of his day. Jerusalem played at the Royal Wedding. 1808 William Blake poem and popular hymnAnd did those feet in ancient timeby William BlakeThe preface to Milton, as it appeared in Blake's own illuminated versionWritten1804CountryUnited KingdomLanguageEnglishFormEpic poetryPublication date1808Lines16Full text And did those feet in ancient time at WikisourceWilliam Blake"And did those feet in ancient time" is a poem by William Blake from the preface to his epic Milton: A Poem in Two Books, one of a collection of writings known as the Prophetic Books. The date of 1804 on the title page is probably when the plates were begun, but the poem was printed c.1808.[1] Today it is best known as the hymn "Jerusalem", with music written by Sir Hubert Parry in 1916. The famous orchestration was written by Sir Edward Elgar. It is not to be confused with another poem, much longer and larger in scope and also by Blake, called Jerusalem: The Emanation of the Giant Albion.It is often assumed that the poem was inspired by the apocryphal story that a young Jesus, accompanied by Joseph of Arimathea, a tin merchant, travelled to what is now England and visited Glastonbury during his unknown years.[2] However, according to British folklore scholar A. W. Smith, "there was little reason to believe that an oral tradition concerning a visit made by Jesus to Britain existed before the early part of the twentieth century".[3] Instead, the poem draws on an older story, repeated in Milton's History of Britain, that Joseph of Arimathea, alone, travelled to preach to the ancient Britons after the death of Jesus.[4] The poem's theme is linked to the Book of Revelation (3:12 and 21:2) describing a Second Coming, wherein Jesus establishes a New Jerusalem. Churches in general, and the Church of England in particular, have long used Jerusalem as a metaphor for Heaven, a place of universal love and peace.[a]In the most common interpretation of the poem, Blake asks whether a visit by Jesus briefly created heaven in England, in contrast to the "dark Satanic Mills" of the Industrial Revolution. Blake's poem asks four questions rather than asserting the historical truth of Christ's visit.[5][6] The second verse is interpreted as an exhortation to create an ideal society in England, whether or not there was a divine visit.[7][8]The original text is found in the preface Blake wrote for inclusion with Milton, a Poem, following the lines beginning "The Stolen and Perverted Writings of Homer & Ovid: of Plato & Cicero, which all Men ought to contemn: ..."[9]Blake's poemAnd did those feet in ancient time,Walk upon Englands[b] mountains green:And was the holy Lamb of God,On Englands pleasant pastures seen!And did the Countenance Divine,Shine forth upon our clouded hills?And was Jerusalem builded here,Among these[c] dark Satanic Mills?Bring me my Bow of burning gold:Bring me my Arrows of desire:Bring me my Spear: O clouds unfold:Bring me my Chariot of fire!I will not cease from Mental Fight,Nor shall my Sword sleep in my hand:Till we have built Jerusalem,In Englands green & pleasant Land.Beneath the poem Blake inscribed a quotation from the Bible:[10]"Would to God that all the Lords[d] people were Prophets"Numbers XI. Ch 29.v[9]Albion Flour Mills, Bankside, LondonThe phrase "dark Satanic Mills", which entered the English language from this poem, is often interpreted as referring to the early Industrial Revolution and its destruction of nature and human relationships.[11] That view has been linked to the fate of the Albion Flour Mills in Southwark, the first major factory in London. The rotary steam-powered flour mill, built by Matthew Boulton, assisted by James Watt, could produce 6,000 bushels of flour per week. The factory could have driven independent traditional millers out of business, but it was destroyed in 1791 by fire. There were rumours of arson, but the most likely cause was a bearing that overheated due to poor maintenance.[12]London's independent millers celebrated, with placards reading, "Success to the mills of Albion but no Albion Mills."[13] Opponents referred to the factory as satanic, and accused its owners of adulterating flour and using cheap imports at the expense of British producers. A contemporary illustration of the fire shows a devil squatting on the building.[14] The mill was a short distance from Blake's home.Blake's phrase resonates with a broader theme in his works; what he envisioned as a physically and spiritually repressive ideology based on a quantified reality. Blake saw the cotton mills and collieries of the period as a mechanism for the enslavement of millions, but the concepts underpinning the works had a wider application:[15][16]And all the Arts of Life they changed into the Arts of Death in Albion./...[e]Jerusalem Chapter 3. William BlakeThe first reference to Satan's "mills", next to images of megaliths (Milton: A Poem in Two Books, copy C, object 4)Another interpretation is that the phrase refers to the established Church of England, which, in contrast to Blake, preached a doctrine of conformity to the established social order and class system. Stonehenge and other megaliths are featured in Milton, suggesting they may relate to the oppressive power of priestcraft in general. Peter Porter observed that many scholars argue that the "[mills] are churches and not the factories of the Industrial Revolution everyone else takes them for".[17] In 2007, the Bishop of Durham, N. T. Wright, explicitly recognised that element of English subculture when he acknowledged the view that "dark satanic mills" could refer to the "great churches".[18] In similar vein, in 1967 the critic F. W. Bateson stated "the adoption by the Churches and women's organizations of this anti-clerical paean of free love is amusing evidence of the carelessness with which poetry is read".[19]An alternative theory is that Blake is referring to a mystical concept within his own mythology, related to the ancient history of England. Satan's "mills" are referred to repeatedly in the main poem, and are first described in words which suggest neither industrialism nor ancient megaliths, but rather something more abstract: "the starry Mills of Satan/ Are built beneath the earth and waters of the Mundane Shell...To Mortals thy Mills seem everything, and the Harrow of Shaddai / A scheme of human conduct invisible and incomprehensible".[20]The line from the poem "Bring me my Chariot of fire!" draws on the story of 2 Kings 2:11, where the Old Testament prophet Elijah is taken directly to heaven: "And it came to pass, as they still went on, and talked, that, behold, there appeared a chariot of fire, and horses of fire, and parted them both asunder; and Elijah went up by a whirlwind into heaven." The phrase has become a byword for divine energy, and inspired the title of the 1981 film Chariots of Fire, in which the hymn "Jerusalem" is sung during the final scenes. The plural phrase "chariots of fire" refers to 2 Kings 6:17.Blake lived in London for most of his life, but wrote much of Milton while living in a cottage, now Blake's Cottage, in the village of Felpham in Sussex. Amanda Gilroy argues that the poem is informed by Blake's "evident pleasure" in the Felpham countryside.[21] However, local people say that records from Lavant, near Chichester, state that Blake wrote "And did those feet in ancient time" in an east-facing alcove of the Earl of March public house.[22][23]The phrase "green and pleasant land" has become a common term for an identifiably English landscape or society. It appears as a headline, title or sub-title in numerous articles and books. Sometimes it refers, whether with appreciation, nostalgia or critical analysis, to idyllic or enigmatic aspects of the English countryside.[24] In other contexts it can suggest the perceived habits and aspirations of rural middle-class life.[25] Sometimes it is used ironically,[26] e.g. in the Dire Straits song "Iron Hand".Several of Blake's poems and paintings express a notion of universal humanity: "As all men are alike (tho' infinitely various)". He retained an active interest in social and political events for all his life, but was often forced to resort to cloaking social idealism and political statements in Protestant mystical allegory. Even though the poem was written during the Napoleonic Wars, Blake was an outspoken supporter of the French Revolution, and Napoleon claimed to be continuing this revolution.[27] The poem expressed his desire for radical change without overt sedition. In 1803 Blake was charged at Chichester with high treason for having "uttered seditious and treasonable expressions", but was acquitted. The trial was not a direct result of anything he had written, but comments he had made in conversation, including "Damn the King!". [28]The poem is followed in the preface by a quotation from Numbers 11:29: "Would to God that all the Lords people were prophets." Christopher Rowland has argued that this includeseveryone in the task of speaking out about what they saw. Prophecy for Blake, however, was not a prediction of the end of the world, but telling the truth as best a person can about what he or she sees, fortified by insight and an "honest persuasion" that with personal struggle, things could be improved. A human being observes, is indignant and speaks out: it's a basic political maxim which is necessary for any age. Blake wanted to stir people from their intellectual slumbers, and the daily grind of their toil, to see that they were captivated in the grip of a culture which kept them thinking in ways which served the interests of the powerful.[8]The words of the poem "stress the importance of people taking responsibility for change and building a better society 'in Englands green and pleasant land.'"[8]See also: William Blake in popular cultureThe poem, which was little known during the century which followed its writing,[29] was included in the patriotic anthology of verse The Spirit of Man, edited by the Poet Laureate of the United Kingdom, Robert Bridges, and published in 1916, at a time when morale had begun to decline because of the high number of casualties in World War I and the perception that there was no end in sight.[30]Under these circumstances, Bridges, finding the poem an appropriate hymn text to "brace the spirit of the nation [to] accept with cheerfulness all the sacrifices necessary,"[31] asked Sir Hubert Parry to put it to music for a Fight for Right campaign meeting in London's Queen's Hall. Bridges asked Parry to supply "suitable, simple music to Blake's stanzas music that an audience could take up and join in", and added that, if Parry could not do it himself, he might delegate the task to George Butterworth.[32]The poem's idealistic theme or subtext accounts for its popularity across much of the political spectrum. It was used as a campaign slogan by the Labour Party in the 1945 general election; Clement Attlee said they would build "a new Jerusalem".[33] It has been sung at conferences of the Conservative Party, at the Glee Club of the British Liberal Assembly, the Labour Party and by the Liberal Democrats.[34]"Jerusalem"Anthem by Hubert ParryThe composer, c. 1916KeyD majorText"And did those feet in ancient time" by William Blake (1804)LanguageEnglishComposed10March1916(1916-03-10)Duration2:45ScoringOrgan (or orchestra)ChorusPremiereDate28March1916(1916-03-28)LocationQueen's Hall, Langham Place, LondonConductorHubert ParryAudio sampleParry's arrangement rendered electronicallyfilehelpIn adapting Blake's poem as a unison song, Parry deployed a two-stanza format, each taking up eight lines of Blake's original poem. He added a four-bar musical introduction to each verse and a coda, echoing melodic motifs of the song. The word "those" was substituted for "these" before "dark satanic mills".Parry was initially reluctant to supply music for the campaign meeting, as he had doubts about the ultra-patriotism of Fight for Right; but knowing that his former student Walford Davies was to conduct the performance, and not wanting to disappoint either Robert Bridges or Davies, he agreed, writing it on 10 March 1916, and handing the manuscript to Davies with the comment, "Here's a tune for you, old chap. Do what you like with it."[35] Davies later recalled,We looked at [the manuscript] together in his room at the Royal College of Music, and I recall vividly his unwonted happiness over it... He ceased to speak, and put his finger on the note D in the second stanza where the words 'O clouds unfold' break his rhythm. I do not think any word passed about it, yet he made it perfectly clear that this was the one note and one moment of the song which he treasured...[36]Davies arranged for the vocal score to be published by Curwen in time for the concert at the Queen's Hall on 28 March and began rehearsing it.[37] It was a success and was taken up generally.But Parry began to have misgivings again about Fight for Right, and in May 1917 wrote to the organisation's founder Sir Francis Younghusband withdrawing his support entirely. There was even concern that the composer might withdraw the song from all public use, but the situation was saved by Millicent Fawcett of the National Union of Women's Suffrage Societies (NUWSS). The song had been taken up by the Suffragists in 1917 and Fawcett asked Parry if it might be used at a Suffrage Demonstration Concert on 13 March 1918. Parry was delighted and orchestrated the piece for the concert (it had originally been for voices and organ). After the concert, Fawcett asked the composer if it might become the Women Voters' Hymn. Parry wrote back, "I wish indeed it might become the Women Voters' hymn, as you suggest. People seem to enjoy singing it. And having the vote ought to diffuse a good deal of joy too. So they would combine happily".[36]Accordingly, he assigned the copyright to the NUWSS. When that organisation was wound up in 1928, Parry's executors reassigned the copyright to the Women's Institutes, where it remained until it entered the public domain in 1968.[36]The song was first called "And Did Those Feet in Ancient Time" and the early scores have this title. The change to "Jerusalem" seems to have been made about the time of the 1918 Suffrage Demonstration Concert, perhaps when the orchestral score was published (Parry's manuscript of the orchestral score has the old title crossed out and "Jerusalem" inserted in a different hand).[38] However, Parry always referred to it by its first title. He had originally intended the first verse to be sung by a solo female voice (this is marked in the score), but this is rare in contemporary performances. Sir Edward Elgar re-scored the work for very large orchestra in 1922 for use at the Leeds Festival.[39] Elgar's orchestration has overshadowed Parry's own, primarily because it is the version usually used now for the Last Night of the Proms (though Sir Malcolm Sargent, who introduced it to that event in the 1950s, always used Parry's version).In 2020 a new musical arrangement of the poem by Errollyn Wallen, a British composer born in Belize, was sung by South African soprano Golda Schultz at the Last Night of the Proms. Parry's version was traditionally sung at the Last Night, with Elgar's orchestration; the new version, with different rhythms, dissonance, and reference to the blues, caused much controversy.[4]Although Parry composed the music as a unison song, many churches have adopted "Jerusalem" as a four-part hymn; a number of English entities, including the BBC, the Crown, cathedrals, churches, and chapels regularly use it as an office or recessional hymn on Saint George's Day.[40][41]However, some clergy in the Church of England, according to the BBC TV programme Jerusalem: An Anthem for England, have said that the song is not technically a hymn as it is not a prayer to God;[42] consequently, it is not sung in some churches in England.[43][41] It was sung as a hymn during the wedding of Prince William and Catherine Middleton in Westminster Abbey.[44]Many schools use the song, especially public schools in Great Britain (it was used as the title music for the BBC's 1979 series Public School about Radley College), and several private schools in Australia, New Zealand, New England and Canada. In Hong Kong, diverted version of "Jerusalem" is also used as the school hymn of St. Catherine's School for Girls, Kwun Tong and Bishop Hall Jubilee School. "Jerusalem" was chosen as the opening hymn for the London Olympics 2012, although "God Save the Queen" was the anthem sung during the raising of the flag in salute to the Queen. Some attempts have also been made to increase its use elsewhere with other words; examples include the state funeral of President Ronald Reagan in Washington National Cathedral on 11 June 2004, and the state memorial service for Australian Prime Minister Gough Whitlam on 5 November 2014.[45]It has been sung on BBC's Songs Of Praise for many years; in a countrywide poll to find the UK's favourite hymn in 2019, it was voted top, relegating previous favourite "How Great Thou Art" into second place.[46][47]See also: National anthem of EnglandUpon hearing the orchestral version for the first time, King George V said that he preferred "Jerusalem" over the British national anthem "God Save the King". "Jerusalem" is considered to be England's most popular patriotic song; The New York Times said it was "fast becoming an alternative national anthem,"[48] and there have been calls to give it official status.[49] England has no official anthem and uses the British national anthem "God Save the King", also unofficial, for some national occasions, such as before English international football matches. However, some sports, including rugby league, use "Jerusalem" as the English anthem. "Jerusalem" is the official hymn of the England and Wales Cricket Board,[50] although "God Save the Queen" has been sung before England's games on several occasions, including the 2010 ICC World Twenty20, the 201011 Ashes series and the 2019 ICC Cricket World Cup. Questions in Parliament have not clarified the situation, as answers from the relevant minister say that since there is no official national anthem, each sport must make its own decision.As Parliament has not clarified the situation, Team England, the English Commonwealth team, held a public poll in 2010 to decide which anthem should be played at medal ceremonies to celebrate an English win at the Commonwealth Games. "Jerusalem" was selected by 52% of voters over "Land of Hope and Glory" (used since 1930) and "God Save the Queen".[51]In 2005 BBC Four produced Jerusalem: An Anthem For England highlighting the usages of the song/poem and a case was made for its adoption as the national anthem of England. Varied contributions come from Howard Goodall, Billy Bragg, Garry Bushell, Lord Hattersley, Ann Widdecombe and David Mellor, war proponents, war opponents, suffragettes, trade unionists, public schoolboys, the Conservatives, the Labour Party, football supporters, the British National Party, the Women's Institute, London Gay Men's Chorus, London Community Gospel Choir, Fat Les and naturists.[52][53]The popularity of Parry's setting has resulted in many hundreds of recordings being made, too numerous to list, of both traditional choral performances and new interpretations by popular music artists. The song has also had a large cultural impact in Great Britain. It is sung every year by an audience of thousands at the end of the Last Night of the Proms in the Royal Albert Hall and simultaneously in the Proms in the Park venues throughout the country. Similarly, along with "The Red Flag", it is sung each year at the closing of the annual Labour Party conference.The song was used by the National Union of Women's Suffrage Societies (indeed Parry transferred the copyright to the NUWSS in 1918; the Union was wound up in 1928 after women won the right to vote).[54] During the 1920s many Women's Institutes (WI) started closing meetings by singing it, and this caught on nationally. Although it was never adopted as the WI's official anthem, in practice it holds that position, and is an enduring element of the public image of the WI.[55]A rendition of "Jerusalem" was included in the 1973 album Brain Salad Surgery by the progressive rock group Emerson, Lake & Palmer. The arrangement of the hymn is notable for its use of the first polyphonic synthesizer, the Moog Apollo. It was released as a single, but failed to chart in the United Kingdom.[56][57]An instrumental rendition of the hymn was included in the 1989 album "The Amsterdam EP" by Scottish rock band Simple Minds.[58]Iron Maiden singer Bruce Dickinson incorporated the full text of the poem into his 6:42 track Jerusalem (co-written with Roy Z), a part of his William Blake inspired 1998 solo album The Chemical Wedding. Dickinson performed the track live in 2023 as part of the Jon Lord Concerto for Group and Orchestra tour.[59]"Jerusalem" is traditionally sung before rugby league's Challenge Cup Final, along with "Abide with Me", and before the Super League Grand Final, where it is introduced as "the rugby league anthem". Before 2008, it was the anthem used by the national side, as "God Save the Queen" was used by the Great Britain team: since the Lions were superseded by England, "God Save the Queen" has replaced "Jerusalem". Since 2004, it has been the anthem of the England cricket team, being played before each day of their home test matches.It was also used in the opening ceremony of the 2012 Summer Olympics held in London and inspired several of the opening show segments directed by Danny Boyle.[60] It was included in the ceremony's soundtrack album, Isles of Wonder."Bring me my Chariot of fire" inspired the title of the film Chariots of Fire.[61]The hymn has featured in many other films and television programmes including Four Weddings and a Funeral, How to Get Ahead in Advertising, The Loneliness of the Long Distance Runner, Saint Jack, Calendar Girls, Season 3: Episode 22 of Star Trek: Deep Space Nine, Goodnight Mister Tom, Women in Love, The Man Who Fell to Earth, Shameless, Jackboots on Whitehall, Quatermass and the Pit, Monty Python's Flying Circus, Spud 2: The Madness Continues, and Collateral (UK TV series).An extract was heard in the 2013 Doctor Who episode "The Crimson Horror" although that story was set in 1893, i.e., before Parry's arrangement. A bawdy version of the first verse is sung by Mr Partridge in the third episode of Series 1 of Hi-de-Hi!. A punk version is heard in Derek Jarman's 1977 film Jubilee. In an episode of Peep Show, Jez (Robert Webb) records a track titled "This Is Outrageous" which uses the first and a version of the second line in a verse.[62] A modified version of the hymn, replacing the word "England" with "Neo", is used in Neo Yokio as the national anthem of the eponymous city state. [63]In the theatre it appears in Jerusalem,[48] Calendar Girls and in Time and the Conways.[48]British band The Verve reworks lines from "Jerusalem" in their song "Love Is Noise", asking, "Will those feet in modern times/Walk on soles that are made in China?", and alludes to "bright prosaic malls". Another version of "Jerusalem" was produced by the British post-punk band The Fall in 1988.[64]Civil religionRomanticism and the Industrial RevolutionList of British anthems^ The hymn 'Jerusalem the Golden with milk and honey blessed... I know not oh I know not what joys await me there....' uses Jerusalem for the same metaphor.^ Blake wrote Englands here, and twice later, where standard English would normally use the spelling England's^ Parry used those in his setting of the poem^ Again, Blake wrote the genitive without an apostrophe^ Incipit of citation given in Hall, 1996: "And all the Arts of Life they changed into the Arts of Death in Albion.The hour-glass contemned because its simple workmanshipWas like the workmanship of the Plowman and the water-wheelThat raises water into cisterns, broken and burned with fireBecause its workmanship was like the workmanship of the shepherd;And in their stead intricate wheels invented, wheel without wheelTo perplex youth in their outgoings and to bind to labours inAlbion."^ Cox, Michael, editor, The Concise Oxford Chronology of English Literature, "1808", p 289, Oxford University Press, 2004, ISBN0-19-860634-6^ Icons a portrait of England. 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Neo Yokio's national anthem is William Blake's 'Jerusalem,' and fight scenes are underpinned by tunes by the likes of Mingus.^ The Fall - Jerusalem, 1988, retrieved 24 February 2025Wikisource has original text related to this article:Milton (Blake)/PrefaceComparisons of the Hand Painted copies of the Preface on the William Blake ArchiveFree sheet music of Jerusalem from Cantorion.orgAnd did those feet in ancient time at Hymnary.org Jerusalem public domain audiobook at LibriVox (Multiple versions)Retrieved from " Share copy and redistribute the material in any medium or format for any purpose, even commercially. Adapt remix, transform, and build upon the material for any purpose, even commercially. The licensor cannot revoke these freedoms as long as you follow the license terms. Attribution You must give appropriate credit , provide a link to the license, and indicate if changes were made . 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Jerusalem tekst. Jeruzalem liedje. Jeruzalem jeruzalem lied. Jerusalem liedje.